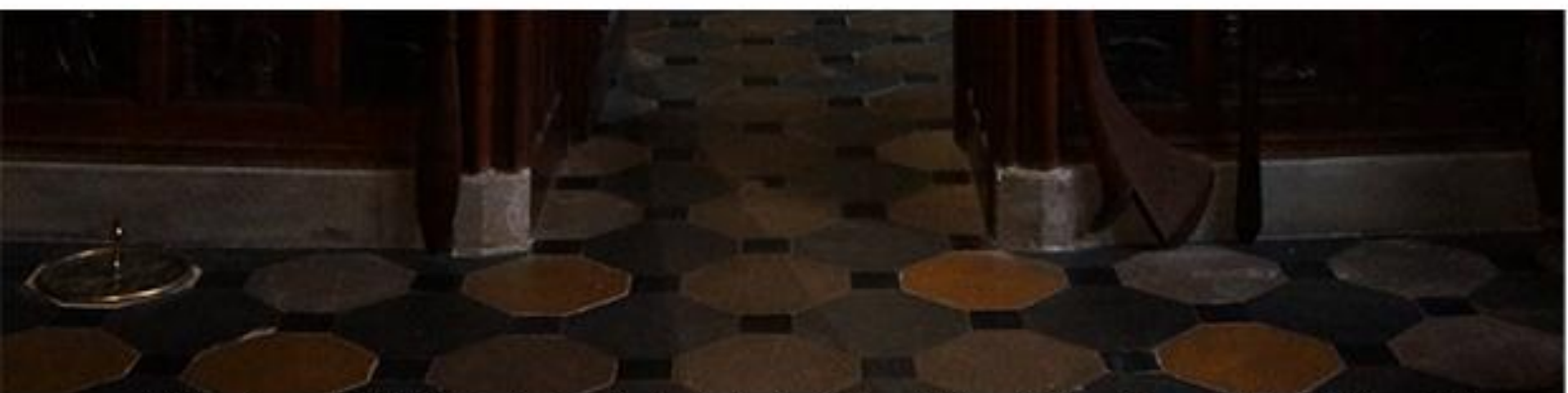




# A visit to Abbotsford

Analysing the Motivation, Experience and Appraisal of the Literary Tourist.



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## Abstract

Visiting locations related to literature has been a phenomenon since the 18<sup>th</sup> century. The visit of a house, grave and monument of a writer or places and walking tours related to the content of his work, can be considered as literary tourism. During the centuries more and more locations opened their doors to the public and most of them can still be visited today. One of these literary places is Abbotsford, the house of writer and poet Sir Walter Scott, built in the beginning of the 19<sup>th</sup> century. Abbotsford as it stands today in the landscape of the Scottish Borders, combines architectural, historical, cultural and literary aspects. Since 1833, when Abbotsford opened its doors to the public, the house has been kept like Scott left it, showing his great collection of artefacts, books and unique interior.

This research focussed on the visitors of Abbotsford and their experience. These aspects were researched using a combination of qualitative research on location; namely in-depth interviews and observations of the visitors. The experience of a literary place can be divided in three different phases, focussing on the motivation, experience and gained value afterwards. Besides a positive impression by all visitors, it is possible to conclude that the highlights of the visit aren't limited to the house itself, in addition the idyllic setting and the new modern visitor centre are of influence on the overall experience. At second, the knowledge on Scott, his house and Scottish history, gained during the visit, is one of the positive aspects pointed out by the visitors. Not only did the visit change their perception on the life of Scott, it also awaked more interest in his work, visitors are encouraged to read or re-read the books of Scott.

As last the most important result of this research is the influence of the level of knowledge of the work of Scott on the experience of Abbotsford. Based on these different levels, it is possible to divide the visitors of Abbotsford in three different groups. The first group consists of the visitors who haven't read any of the books or can't remember reading them. The visitors of the second group have read one or two books of Scott. The last group of visitors have read several works of Scott and can be described as enthusiasts or fans. It is possible to conclude that the level of knowledge of the visitors doesn't have an effect on the quality of the experience but does influence the way the visitor experiences Abbotsford. Therefore it is important to

focus on the division of the visitors when it comes to organizational aspects at Abbotsford and in the future, when new research on the literary tourist will be conducted.

## Introduction

‘Our emotions are somehow stirred in those places which the feet of those whom we love and admire have trodden.’ (Cicero, as cited in Hendrix, 2008, p. 15)

Though this text was written more than 2000 years ago, just before the start of our era, it is still valid nowadays. As long as people can remember, they value the places where others, with whom they have a link, lived their lives. For centuries this was motivated by religious inspiration, in our time it seems to be all about a different sort of personal fascination arisen from culture, politics or sports.

This fascination takes us further than the art with which the artist earned his fame. It is all about the person himself, the way he ran his life, how his talent evolved and even his last resting place. (Watson, 2006) As a result from the personal nature of this fascination it is no surprise that one of the most personal places of the artist takes centre stage, his dwelling house. The house where painter Rembrandt van Rijn painted, musician Elvis Presley practiced his moves and politician Pim Fortuijn spent his last years, prove their popularity with the arrival of large numbers of fans that can be considered to be the new pilgrims.

This modern kind of pilgrimage can also be found in the world of literature. As far back as the year 1544, when the art of book printing had just been invented, the first visitors were spotted in Arqua, where the house of the Italian man of science and poet Petrarch can still be found these days. (Magliani, as paraphrased in Hendrix, 2008) Though the literary tourism seemed to be at its first peak in the eighteenth and the nineteenth century with the arrival of the houses of Jane Austen, Robert Burns and the Brönte sisters, (Watson, 2006) studies show an exponential growth around the end of the twentieth century. In 1972 the number of writers’ houses, which could be visited, in Europe was 145 but in 2007 it turned out that France alone already owned 203 houses. (Hendrix, 2008)

Since this form of literary tourism has been very popular for a number of centuries in Great Britain, there are many interesting places to find in this country. (Watson, 2006) One of them is the house of Sir Walter Scott, Abbotsford located in Melrose, Scotland. The house, which the writer and poet Sir Walter Scott built himself

at the beginning of the 19<sup>th</sup> century, is more than a literary relic of the past. Abbotsford as it stands today in the landscape of the Scottish Borders, combines architectural, historical, cultural and literary aspects, each of which has its own value and contribute to the uniqueness of the house. It was built between 1817 and 1850 and created by Scott to be the place to show off his acquired fame and wealth, a house that would outlive him. (Watson, 2006) Never before there had been a writer who created his own museum by building his house. Besides being a collector of objects from all eras, Scott was a great man with immense allure and whose fame transcended the European borders. (Rigney, 2008) With building his house, Scott didn't only create a place for literature enthusiasts; it is a place loved by the Scots and it has become part of their history up to this day.

Notwithstanding the fact that Scott died two centuries ago and the popularity of his books has decreased significantly, the house keeps on welcoming tens of thousands of visitors every year. As a matter of fact the house reopened its doors to the public again in July 2013 after a major renovation, which resulted in a number of visitors of 46000 in 2013. (Abbotsford Trust, 2013) Despite of the fact that literary tourism has attracted visitors for centuries, it hasn't been the subject of scientific research very often. The little research that has been done concentrates on the houses itself with the historical, architectural and literary aspects. Although some of the research consists information on the attraction of visitors through the years, there is little to none information about the visitors these days and more important, their experience.

And knowledge of experience is of great importance when it comes to the world of literary tourism. Not only will the personal experience expose the view of the visitors in contrast to the one of the organisation, it is also possible to deepen the phenomenon of literary tourism, its visitors and potentially find an explanation on this British success. As mentioned earlier, literary tourism is one of the popular forms of tourism in Great Britain. A major part of the research therefore concentrates on this area. By researching one of the top locations, like Abbotsford, which embraces several aspects of literary tourism, the personal experience of the visitors with their own thoughts, emotions and behaviour will be revealed. The results of this research will not only be interesting for the study of literary tourism, it will also benefit the related industries. After the major renovation completed in 2013, Abbotsford itself is

interested in its visitors and their experience. This research could form a clear image of the visit, its visitors, point out the highlights and suggest improvements. In this way the research will be beneficial for Abbotsford and its organization.

In this research the focus will be on the experience of the visitor of Abbotsford. The central question in this research reads as follows: *Why do visitors go to the house of Sir Walter Scott, how do they experience their visit and what kind of added value is gained by the visitors?* This research question will be resolved by means of a qualitative research on location. The motivation, experience and value afterwards will be researched using a combination of in-depth interviews and observations on location. During a visit at Abbotsford a number of different visitors will be asked to talk about their experience and observations will be made during the visitor's tour through the house. With these research methods an understanding of the experience of Abbotsford can be gained.

## **1. Theoretical framework**

As described in the introduction, this research will target the literary tourist and his or her visit to a writer's house. This theoretical framework will focus on the core concepts, which are connected to this research and will deepen the existing scientific theories. The framework will focus on topics related to literary tourism by explaining this form of tourism itself and elements as writer's houses and illustrate existing research on this topic. Hereafter the following topics related to the prospects of the visitors will be elaborated; motivation, experience, authenticity and remembrance. This framework concludes with the hypotheses for this research.

### **1.2 Literary tourism**

'There is a fascination about places associated with writers that has often prompted readers to become pilgrims: to visit a birthplace and contemplate the surroundings of an author's childhood, to see with fresh eyes places that inspired poems or books, to pay homage at a grave side or public memorial.' (Eagle and Carnell, as cited in Herbert, 2001, p. 312).

The visits of cultural tourists of locations related to literature can be considered as literary tourism. The history of literary tourism goes back to 1554, as mentioned in the introduction, in this year the first literary tourists were spotted in Arqua. During the following decades the focus was on the classical literature, which was famous and loved by the majority.

The interest in literary tourism grew extensively from the eighteenth century. Due to the industrial revolution more people were able to travel and therefore were able to visit locations related to literary tourism. During the following years literary tourism was extended with new forms of literature from the modern or popular writers. (Pocock, 1987) In this way the number of literary places increased. Visiting the houses, graves or monuments, extended to visiting places described in the books. While in the beginning visitors would search on their own for these locations guided by the details in the books, nowadays various possibilities emerged. Literary tourism has evolved into a tourist sector where people can outline a trip with the help of a



travel guide, can take part in a special tour, can be guided on location and leave for home with a bag filled with souvenirs. To get a clear view on literary tourism, it is important to specify three forms of literary tourism.

At first it is possible to speak about the tourist who looks for the locations described in the literature itself, most of the time with the help from special handbooks or a guide. Inspired by the literary content, they try to place the story in its physical context and therefore look for the location where the story is set. For example, fans of the novels by Jane Austen will therefore look for several locations in the English town of Bath, where a number of stories by Austen are set. The creation of various movies or television series, based on literary masterpieces, evolved the interest in locations related to literature. By visiting these places a crossover is made between literary and media tourist. Although the origin of the interest will be different, the aim for the experience of the location stays the same. Both tourists try to make a connection with the story by visiting the place written about.

Secondly there is a large part of literary tourism, which targets the writer himself. Besides visiting the house where the writer lived and worked, many tourists choose to visit other locations like the bar where the writer was inspired, the houses of the writer's family and the cemetery where he or she has been buried. Shakespeare tourism is a striking example; various houses, where he was born in, his family lived in or his last home, attract hundreds of thousands of visitors every year. (Hendrix, 2008) Combining various locations is possible in the form of literary tours, like walking tours, arranged around the literary locations of a specific writer or the highlights of a city. One of the examples is the walking tour of the German writer Goethe.

Herbert (2001) suggests there is a third form of literary tourism, which focuses on an emotional connection during the visit. The visitors have been in connection with the books in their childhood, which they read themselves or were read out by family. Visiting a literary place, connected to the writer or the content of the books, creates an emotional connection with the past and memories evoke. An example of a literary place like these is the house of Beatrix Potter, (Squire in Herbert, 2001) who wrote the stories about Peter Rabbit, which is mostly appreciated by children between 0 and 6 years.

## 1.2 Writer's houses

The form of literary tourism, which will be target in this research, is the house of a writer. Though you can visit enough writers' house where the writer is just born, it is the house where he or she worked, where the art of writing took place, which is the highlight of literary tourism. (Watson, 2006) The writer's house, where he or she wrote his works, has meaning; it's not only a place of expression but also one of memorial. (Hendrix, 2008) Therefore a writer's house is not only a place where his or her life or at least a part of it took place, it's also a place where the writer lives on in our time.

Although the heirs or trustees have a great influence on the foundation of the house, it is the writer who plays an important part during his lifetime too. The writer with his or her creative mind shapes the house by means of expression, which goes inside with or is the result of the creative process the writer passes through during writing. (Hendrix, 2008; Frank, 1979) The house also shows the cultural-status of the writer and his or her social aspirations. (Liebenwein, as paraphrased in Hendrix, 2008) So the different writers' houses reflected the social position of the writer by showing off with a grand building and writers opened their house to like-minded colleagues, thus establishing a social network in which they found inspiration. Alongside the shaping of the space this environment also has influence on the work of the writer; on the one hand this can be found to the letter in the text of the stories, on the other hand this space can be a source of inspiration, which has its effects in the deeper layers of the work.

There is a condition associated with the foundation of a writer's house, which will be part of literary tourism, says Hendrix (2008), namely that the atmosphere the house reflects must correspond with the ideas of the writer and the opinions that underlie to the work of the writer. Without this interaction the house will be no representation of the life and work of the writer and will not be able to create the right remembrance. Although this is very hard to judge, Keuning (2011) shows that there are houses of well-known writers like Reve, Nescio or Hamsun, which are no part of the remembrance of these writers, are unknown to many people and often even to their present occupants.

Although writers' houses, its tourists, appropriate souvenirs and specific guidebooks are established phenomena according to Watson (2006), only limited

research has been done on this type of literary tourism and this applies especially to the experience of the visitor. There are several writers who wrote a travelogue during a visit to one of the many houses and published it as a book, but this literature only expresses the personal feelings of the writer. The following paragraphs will focus on the existing research on the case of Abbotsford.

### **1.2.1 Existing research on Abbotsford**

One of the concepts, which are highlighted in the existing research on Abbotsford, is the influence of literary content on the visit. One of writers, who visited Abbotsford after the death of Scott and was convinced of the effects of the literary content, was William Howitt in 1847. So he stated: 'No one could have seen Abbotsford itself without being at once convinced of Scott's authorship of the Waverley novels, if he had never been so before.' (Howitt, as cited in Watson, 2006, p.99) Howitt was of the opinion that the reflection of the literature in the house and its surroundings elevated the visit to a higher level and provided a connection with the writer, even after his death. Although not all visitors were charmed by the peculiar architecture, many writers wrote about the relation with his literature. Hawthorne (1856 -1860) said that he didn't appreciate the house itself; but that he noticed on the other hand that an interaction with the literature arose. By visiting the house he understood the stories better and vice versa.

In this way Abbotsford created a lengthening of the work of Sir Walter Scott and offered the possibility to experience his literature. That this experience wasn't limited to the actual visit to the house is apparent from an anecdote of Johnson (paraphrased in Hendrix, 2008). He says that Scott already encountered a picture of Abbotsford in 1832 at a bookshop in Frankfurt and that the salesman did not recognize him. This shows not only that the popularity of Scott's books crossed the borders, but also that Abbotsford served as an icon for Scott's work instead of the writer himself.

The second concept in the research on Abbotsford is the value of the architecture. A development that went alongside the arrival of pilgrimage is the interest in architecture. Where at first it were special buildings as the pyramids, which attracted admiration, later on religious creations as churches, mosques and temples, did the same. The uniqueness of these buildings played a role in the

experience of the pilgrim during his journey. A modern type of this architectural tourism is the visit of contemporary highlights in the world of architecture. More and more modern buildings appear on UNESCO's World Heritage List, formerly dominated by historical buildings or locations.

Abbotsford can also be considered as an extraordinary building. By building a house in Victorian style, the castle reminds us quickly of a building from fantasy worlds. Watson (2006) talks about an apogee of kitsch, whereby the house must not be reckoned for historical correctness, but as a building that totally connects with the literature. The house was built to exhibit all the objects collected by Scott, a vision with which Scott in fact created his own museum. Notwithstanding the value of extraordinary architecture or interior, according to Hendrix (2008) this is not what makes a writer's house popular. He refers to the house of Gustave Flaubert in Croisset, which we cannot consider to be of highly valued architecture, but nevertheless is very popular among the literary tourists. It is all about the relation that can be established with the author. Hendrix contradicts himself on this point however, because the relation he talks about can only be established if the house has something unique, a product of the imagination of the writer. And at this point the circle is closed and we find ourselves back with the influence of the interior and possibly the exterior.

### **1.3 Visitor's prospects**

Visiting a literary place, with unique values, outstanding design or a great collection seems to be interesting for everyone, especially through the eyes of enthusiasts. But the actual motivation for visiting, the experience of the place, the importance of authenticity and level of remembrance in this experience, differ highly for each visitor. In the following paragraphs the aspects of the visitor's prospects will be clarified.

#### **1.3.1 Motivation**

Hood (1983) focused her research on the main subject: Why people choose not to visit museums and points out the six attributes which play a role in the division of the leisure time; 'Having an opportunity to learn, having a challenge of new experience, doing something worthwhile, being with people, participating actively and feeling comfortable and at ease in one's surroundings. Not every person values all of these

attributes, and some are more pertinent to certain activities or places than to others. But all are fundamental criteria by which individuals make decisions about leisure.’ (Hood, 1983, p. 51) Deciding if a visit to a literary place meets these attributes is a personal issue. Also the importance of these six attributes seem to be varying, while frequent museum visitors care more for the opportunity to learn something, new experiences or doing something worthwhile, the non-visitors prefer to spend their leisure time with people, participating activity and feel comfortable.

But the decision to visit a cultural place isn’t just based on the value of these attributes Hood points out; the way a person was brought up has a major influence on the division of their leisure time. Growing up with activities related to these would influence the way they spent their leisure time in the past. It is possible to relate the social aspect of this theory to the distinction theory of Bourdieu (1984). According to Bourdieu, the cultural preferences don’t originate from the personal preferences but from the social class in society the individual belongs to. The preferences don’t limit to cultural preferences as art or theatre, the social class influences even the taste for food, clothing or newspapers of an individual. The social class a person belongs to, is formed by their background and sometimes due to education. Bourdieu suggests there are several overlapping fields in society, focusing on politics, science or culture. To gain influence in these fields and to distinct yourself from each other, it is important to create social, economic or cultural capital. The theory connects the cultural preferences to the social class, ranging from high to low. In combination with the level and the composition of the various forms of capital the level of appreciation of a piece of art is determent. In this way, visitors belonging to the higher class with more cultural capital would appreciate culture more than visitors from a low class with less cultural capital.

Although the theory of Bourdieu is applicable on today’s society, it is possible to speak about social changes in the appreciation of the cultural world. The dividing lines between different forms of culture slowly fade away and groups of people become interested in all kinds of cultural activities. Peterson & Kern (1996) point this phenomenon out as cultural omnivorousness, in which the reference is made to this phenomenon in nature. More and more people enjoy cultural activities, originally labelled as high culture and vice versa. The cultural omnivorousness isn’t only visible in the demand for various cultural activities, but also in the supply of new art forms,

originated from existing forms. Despite the rise of the cultural omnivore, it isn't possible to apply this method on society as a whole. Nowadays various barriers still have affect on a possible cultural visit.

Ranshuysen (2005) writes in her research on the Dutch cultural sector about the invisible barriers in the cultural sector. The first barrier, which plays a major role, is the social barrier. Various cultural activities as classical music, ballet and art are still connected to the decent and intellectual class, with which not everyone, most of a lower class, feels comfortable. The second barrier is the knowledge barrier. Visitors without any knowledge about art or history find it hard to visit an exposition, because the exposition could disconnects with the level of knowledge. The third barrier focuses on the lack of information. The majority of the people won't have any idea of the current cultural activities in their city. In combination with the knowledge barrier and mostly the lack of interest, it is hard to reach this part of society when it comes to the cultural program. The last two barriers focus on time and money. Although these barriers won't play a major role in the decision of visiting a cultural activity, they're worthwhile mentioning. The lives of people are getting busier these days, which results in choosing the way they want to spend their leisure time. The admission of a cultural activity could also form a barrier, although arranging free days in museums didn't attract new groups of people according to various researches.

It is possible to conclude that visiting a cultural place isn't interesting for all people. Not everyone finds his or her interests in a possible visit, is connected through their social nature or is able to deal with the barriers. Various researches have been done on the motivation of the literary tourists. Motivation is all about the expectations an individual has prior to a visit. During an actual visit, these expectations can convert into a real experience. It can be argued that the motivation for visiting the house corresponds to the theories on pilgrimage and remembrance; it is the connection the visitor wants to make with the writer and history. (Hendrix, 2008) People want to identify themselves with the genius behind the work of art (Arthaud, as paraphrased in Hendrix, 2008) and that makes a personal visit to the place where history was written necessary. (Ankersmit, 2005) This is anticipated from the moment the house is transformed into a museum, it is the remembrance that takes centre stage and is communicated to the visitor with the help of personal

objects, which illustrate history as well as provide space for the imagination of the public, for this is what the visitor is looking for according to Bachelard (1994).

In the recent years a shift has been made in the representation of the literary tourist. The number of literary sites has grown and publicity has become a key concept in the organizational strategies. (Herbert, 2001) In this way the barrier of information, described by Ranshuysen (2005), slowly fades away and creates the opportunity to broaden the range of visitors. Herbert states this development as following: 'There are still literary pilgrims but those who visit such places out of curiosity and general interest rather than a single-minded sense of dedication outnumber them. That these latter types may gain pleasure, enjoyment, and perhaps enrichment is not contested, but the experience will be different in kind from that of the literary pilgrim.' (Herbert, 2001, p.2)

### **1.3.2 Experience**

Paying a visit to a writer's house will in most cases create an experience for the visitor, which can be kept for a lifetime. This experience is formed in different ways and can be influenced by several factors. Aspects as motivation and expectations, as mentioned before, could play a role in this experience but this concept is more complex. In 1998 Pine and Gillmore introduced a new theory in which they introduced the term: The experience economy. Pine and Gillmore (2011) state that the focus point of our economy has shifted from products and services, to the experience of these products and services. In this way it isn't the material value of the product that counts, it is the experience and its memory were the consumer cares about. According to this theory, an experience could contain four different realms; entertainment, educational, aesthetic and escapist. When an experience would contain all four realms, Pine and Gillmore claim the experience as complete. However, in most of the cases the experience will only consist one of the realms.

The theory also makes also a distinction in two dimensions of the experience. The first dimension focuses on the level of participation of the costumer, ranging from passive to active participation. According to Pine and Gillmore (2011), the level of participation influences the experience. Translating this theory to the cultural world, taking part in the orchestra as a musician creates a different experience than listening to the orchestra from the stands. The second dimension focuses on the connection to

the location in which the experience is created, ranging from immersion to absorption. The connection to the location is influenced by the perception, which takes place. This distinction is clearly visible at the annual canal concert in Amsterdam. The experience of the spectators in boats on the canal will be significantly different than the one of the spectators on the embankment. The spectator in the boat will become part of the experience and can speak of immersion, while the spectator on the embankment will absorb the experience but won't become part of it.

The aspects of the experience economy theory are combined in a circular model, which shows the connection between the four realms and the two dimensions. The model for example shows that the realms educational and escapist are related to active participation and there will be immersion in combination with the realms aesthetic and escapist. It is possible to relate this theory to the world of literary tourism. The experience of a location belonging to this type of tourism can be sorted out using the model. Since the literature and the locations already exist prior to the visit, it isn't possible to speak about active participation. With this type of tourism, the focus will be on the dimension of the location and the connection of the visitor with it. (Pine and Gillmore, 2011)

The experience of literary tourism is described in the research of Herbert (2001). First he points out that location is central in this experience, he states this as following: 'Experience of each literary place is largely limited to the dwelling and its immediate environs.' (Herbert, 2001, p. 312) During their visit, the visitors try to make a connection with the past, which is possible through the objects on location relating to them. On location it is possible to let personal aspects as memory and interest to interact. During the research, focused on two case studies, the experience of the visitors was targeted. Surprisingly not everyone experienced the place as a literary experience, but would formulate this experience as one of leisure. It is possible to conclude that experiences of literary places aren't different than the experiences of other heritage places. For the majority of the visitors it is the special meaning of the place, which is the core of the experience. This experience brings the literary place to life. 'The visitors are transported into the worlds in which the writers had lived and the items on display strengthened that emotive experience.' (Herbert, 2001, p. 330)



### **1.3.3 Authenticity**

A concept, which could play a major role in the experience of literary tourism, is authenticity. Although the term is common and widely used, it is difficult to draw a definition from existing literature. A suitable definition reads as; 'Authenticity connotes traditional culture and origin, a sense of the genuine, the real or the unique.' (Sharpley, 1994, p.130). Herewith authenticity is all about tradition and origin of a culture or a cultural object and the feeling of reality that entails with it. According to Wang (1999) it is possible to divide the concept of authenticity in two issues, the authenticity of the tourist's experience and the authenticity of the toured objects, such as houses, gardens or graves. The first issue concentrates on the experience of the tourist and in which way they experience the visit as a connection to the real world and in that way as authentic. (Handler and Saxton, as paraphrased in Wang, 1999) The second issue focuses on the authenticity of the toured object itself, for example in which way the house contains authentic features. Wang points out that it is possible to classify authenticity further, using three forms of authenticity linked to tourism. The first classification focuses on the objective authenticity, which is related to the authenticity of originals. The visitor experiences the toured objects as original objects and therefore points them out as authentic. The second classification targets constructive authenticity, which is a result from a social construction. The authenticity is formed by the imagination of the visitor, their beliefs or perspectives and can therefore also be pointed out as symbolic authenticity. The last classification focuses on existential authenticity, which is related to a personal experience of the cultural activities. The activities evoke authentic experiences, which relates to the being of the person himself.

Benjamin (2008) states that authenticity is a major condition for the preservation of the aura, which attracts the cultural pilgrim. With the arrival of modern techniques like photography and film, it became possible to reproduce works of art to a high standard. Although it is difficult for the observer to see the difference between the original and the reproduction, according to Benjamin there is indeed a major difference. With a reproduction this aura is lost; this comes at the expense of the observer's experience. On the other hand Baudrillard (1994) says that the value of authenticity fades in today's world. The dividing line that once clearly existed between the real world and the world of fiction seems to fade away slowly.

Baudrillard talks about a world in which the desire for hyperrealism greatly increases and where people deliberately go searching for the world of fiction stimulated by modern developments like television and film.

Nora (1989) also believes that the authenticity is influenced by the changes in time. He says in the theory of the *Lieux de Memoire* that remembrance is changeable. Although a house can be preserved for centuries, the visitors are the ones who keep the remembrance alive and therewith change it at the same time. Abbotsford also changed constantly says Rigney (2008), just like during the time Scott inhabited the house. Which effect those changes will really have on the experience of the visitors; will be an outcome of this research. The value authenticity refers to the value of change. To which extent is it important that the house stayed exactly like it was when it was inhabited by the writer? Nora (1989) states that memories are transient. Scientifically it is true that this doesn't have to lead to negative results, but to which extent is it important for the visitor? The anticipation is that when the changes have reached the point that the degree of reality declines, the experience of the visitors of the house will change to.

This degree of reality is influenced by the way of exhibiting the unique objects in the house. The way people look at objects changes as a result of the context in which these are placed, says Berger (1990). When a laden caption is added to a painting, the beholder will look at the work of art in a different way. The text influences the way the object is experienced. The anticipation is that this will also play a part in the way the visitor experiences a literary location. By placing the objects in a historical context and emphasize its authentic value several times, the experience of the visitor is influenced. When this presentation looks somewhat realistic, the majority of the visitors will see the house as authentic, which contributes to the overall experience of the house.

### **1.3.4 Remembrance**

Though the activities of the cultural pilgrim at first seem to result from a personal fascination, it seems to be part of a larger social development where the value of remembrance is a growing focus point in society. While more and more people incorporate remembrance in their personal live, the remembrance of the artists and their works becomes more important too. The cultural pilgrim plays a role in this

development. While people are in search of that special connection with the artist in a specific location, the memory of the creation and the artist himself will be kept alive at the same time.

The fascination of the pilgrim ensures that the remembrance is not limited to the creation itself. It is possible to divide the remembrance of an artist in three phases. The first step is formed out of the biography of the artist, telling the story of his life. The remembrance focuses on the house where the artist was born, where he or she grew up or where the family lived. This phase focuses on the personal life the artist, not always related to the work or place he became famous for. An example is the birth house of Hemmingway, located in Illinois, United States, where the writer only spent the first six years of his life, but is nowadays open for visitors.

The second phase of remembrance is created by the location of creation. It is the house, café, atelier or park where the artist created the work where he or she is loved for. In this way it is possible to make a connection between the artist and the work he or she created. An example is the atelier of Paul Cezanne in Aix en Provence, France, which is visited by groups of people and contains the feeling of his presence, like he could walk in any minute. (Interview sessions on Abbotsford, 2014) The original state of the location plays a major role in this experience.

The third and last phase is the remembrance on the location created in the work. It is the place where the characters of the book, television series or film experience important moments, which is painted on the canvas or is praised in a song. The platform nine-and-three-quarters at the train station of London, is an example for this last phase. In the movie of Harry Potter this platform is frequently used to travel to the secret world of the wizards. Fans of the movies visit the station nowadays to look for the platform with its unusual number. In order to meet their expectations, the station created a sign to enhance the experience of Harry Potter at the station.

Nora (1989) states it is possible to divide memory in two levels, the individual and the collective memory. The memory is created on an individual level, what the visitor observes, smells or hears forms the visitor experience. The curiosity of one generates curiosity with somebody else, which for his part will also start to look for the personal connection and thereby continues the remembrance. This makes the remembrance changeable, it depends on the social process that forms the

remembrance and is affected by the people who are involved. This explains why a remembrance can change in time. The memory is passed on from person to person, so time and time again every individual can determine which details he or she values and which of those will be passed on. Eventually the individual memories form a remembrance of us all, which can be considered to be a collective remembrance. (Nora, 1989) The specific location, in which a remembrance lives on and in which the remembrance can be recalled, is specified by Nora (1989) as *Lieux de Memoire*. These locations are essential to conserve the remembrance, to let people experience it and to pass it on subsequently. *Lieux de Memoire* shapes the history of our people, which has played an ever-greater role in the lives of the people since the beginning of our era. By means of a visit to the *Lieux de Memoire* people can connect to the past and form a strong individual remembrance, which will debouch in a stronger collective remembrance.

As a reaction on the *Lieux de Memoire* theory of Nora, Reijnders (2010; 2011) extends the meaning of location in our remembrance. Reijnders argues that creating a memory isn't limited to locations with a non-fictional nature, it is also possible to create memory on a location linked to fiction. The theory of Reijnders also extends the time period of the memory. While Nora focuses on history, a memory created in the present is possible according to Reijnders. Through this *Lieux d'imagination*, a new term created by Reijnders, it is possible to create a spiritual connection with a location or building in the past or the present. In this way it is possible for groups of people to link physical locations to their imagination, mostly created by the world of literature, television or film. Reijnders refers to existing locations, which 'serve as material evidence of an imagined world' (Reijnders, 2010, p. 371). As an example Reijnders writes about existing tours, which focus on various locations, which appear in television series and therefore become interesting for the fans. The theory of the *Lieux d'imagination* is therefore also applicable on the creation of the remembrance of the literary tourist.

#### **1.4 Hypotheses**

As a result of the theoretical framework a number of anticipations can be articulated. Since Abbotsford can be pointed out as a versatile place within cultural tourism, due to the combination of architectural, historical, cultural and literary aspects, it is

expected that the range of visitors will go beyond literary tourism. The house will attract visitors interested in historical buildings, Scottish history or the surroundings with the garden and views. Reflecting on the theories of Bourdieu (1984) and Ranshuysen (2005) most of the visitors of Abbotsford will possess cultural capital and related knowledge, which would fade out the various barriers.

The anticipations of the overall experience of Abbotsford will be positive for the majority of the visitors. During Scott's life the visitors already wrote positively about their visit. Washington Irving and Frances Shelley, respectively in 1816 and 1819, paid a visit to the estate and both wrote full of amazement about the dullness of the landscape and the way Scott transformed this into something irresistible in his stories. (Watson, 2006) Although those visits could last for some days and sometimes weeks the travelogues they wrote can serve as applicable experiences of Abbotsford and the estate. In the two centuries that Abbotsford has been open to the public; several writers have already emphasized the importance of the literary content for a visit to the house of Sir Walter Scott. (Watson, 2006) Therefore the anticipations rise that literary content will be of influence on the experience of the visitor. In this way there will be a distinction between the visitors who know the books by heart and the ones who didn't read any. This difference will be illustrated to the extent of understanding, recognition and possibly also in appreciation of Abbotsford.

Based on the theory of Hendrix (2008) it can be argued that Abbotsford's extraordinary architecture and interior can contribute to the appreciation of the visitor for Abbotsford. Therefore the anticipation is that the architecture plays a part in the experience of Abbotsford. The visitor will get acquainted with the design of the house during his or her visit, which stands out in the way of the use of materials, the layout of the rooms, the furniture and the combinations of different architectures. This encounter will make an impression on the visitor, possibly both positive and negative, but the anticipation is that in both cases this impression will play a role in the formation of the reception of Abbotsford. Although Hendrix (2008) states that the experience of the architecture will have no decisive effects on the reception of the visitor, the expectations for this research are different. The experience of the Abbotsford's architecture will have much more impact on visitors, especially with an interest in architecture, design and other related interests.

Another important factor is authenticity, which refers to the value of change. To which extent is it important that the house stayed exactly like it was when it was inhabited by Scott? Nora (1989) states that memories are transient. Scientifically it is true that this doesn't have to lead to negative results, but to which extent is it important for the visitor? The anticipation is that when the changes have reached the point that the degree of reality declines, the reception of the visitors of the house will change to. This degree of reality is influenced by the way of exhibiting the unique objects in the house. The way people look at objects changes as a result of the context, in which these are placed, stated by Berger (1990). When a laden caption is added to a painting, the beholder will look at the work of art in a different way. The text influences the way the object is experienced. The anticipation is that this will also play a part in the way the visitor experiences Abbotsford. By placing the objects in a historical context and emphasize its authentic value several times, the experience of the visitor is influenced. When this presentation looks somewhat realistic, the majority of the visitors will experience the house as authentic, an experience which contributes to the reception of the house.

The anticipation is that the authenticity of Abbotsford will create the opportunity to make a connection with the house, the writer and the history. This connection will play a role in the total experience of the house. A minority of the visitors will question the authenticity of Abbotsford. In particular historians or visitors with much interest in this field, will look with suspicion at the house and ask themselves to what extent the elements are historical correct. With those visitors the authenticity will play an important role in the reception of Abbotsford and therefore the creation of the experience.

## **2. Method**

### **2.1 Clarification research subject**

This research targets the literary tourist and the experience of a writer's house. Which kind of experiences undergoes the tourist with a visit to the house, which factors play a role in this and to which extent do these contribute to the formation of the experience? To be able to form an image of this experience the choice has been made to elaborate a specific subject. This research is dedicated to the writer's house of Sir Walter Scott, Abbotsford situated in Melrose, Scotland.

Beside the uniqueness of the house, more on that in the next paragraph, there are several reasons for this particular choice. Firstly the choice is made for a writer's house abroad because of the fact that literary tourism only seems to exist in The Netherlands in a limited way. From the first contacts with Dutch locations like the Multatuli house in Amsterdam and the Louis Couperus museum in The Hague, it became obvious that the number of was very low. On some days there were no visitors present at all and on a good day we talk about 10 till 15 visitors. These numbers are too low for this research and that's why the decision is made to go abroad. The choice of Great Britain is made because of the popularity and the spoken language, which makes the conducting of interviews easier.

A second argument to devote this research to the writer's house of Sir Walter Scott is the knowledge from earlier researches. The house has been the specific subject of research in a number of cases, alongside the houses of Shakespeare, the Brönte sisters and Jane Austen. Beside this, those researches tell about the uniqueness of the house as a result of its origination, its design and its relation to the literature of Scott. Notwithstanding the existing researches never targeted the visitor and his experience of the house. A research focussing on these aspects can therefore be a worthy addition to science.

A third argument is the popularity of the house. Abbotsford pays welcome to tens of thousands of visitors every year and the house has recently undergone a major renovation. From a first conversation with Mathew Withey, curator at The Abbotsford Trust, it appears that in 2013 Abbotsford welcomed around 46000 visitors in a nine-month period. This number makes it an interesting subject. In

addition to that, the curator is very enthusiastic about the research, which makes collaboration with the house possible and simplifies the conducting of the research.

## **2.2 The uniqueness of Abbotsford**

As mentioned earlier, there has been chosen for the house of Sir Walter Scott, due to the unique value of the house. The house, which Sir Walter Scott built himself in the beginning of the 19<sup>th</sup> century, is more than a relic of the past. The house, as it stand today in the landscape of the Scottish Borders, combines architectural, historical, cultural and literary aspects, which each its own value. To exemplify these aspects it is necessarily to illustrate the life of Scott shortly.

Despite of the fact that everyone knows Scott as the famous Scottish poet and writer, Scott was educated in law and practiced this profession till the end of his life. Its position as the sheriff of Selkirk brought him to the Scottish Borders, where he bought a house in 1811 on the grounds of Abbotsford. When the revenues of the first books started to flow in, the determination to create the perfect house in the perfect setting was set, which led, beside building Abbotsford, to expanding the property from 110 to 1400 acres and creating the ideal landscape by planting innumerable trees. In the coming years, Scott created a master plan for the house in collaboration with various craftsman, architects and designers. A design, which can be characterized as Victorian neo gothic, but Scott preferred to describe the house as 'rambling, whimsical and picturesque' (Abbotsford Trust, the guidebook, p. 16) The house was eventually built in three stages, the first finished in 1819, the second in 1825 and the last after Scott's dead, in 1850.

Orientation, materialisation and presentation are the keywords to describe the house Scott created. When it comes to the orientation of the house, the river functioned as a guiding point. Most of the rooms inside house are orientated towards the river through its huge bay windows. In this way Scott could overlook his property, part of the Scottish landscape, which he loved and frequently described in his work. Scott had his own specific vision on materialisation. A local stone specialist was hired to build the walls, the glass windows and the wooden doors were commissioned with craftsman in London, the ceilings were plastered to resemble a wooden structure just like the Rosslyn Chapel and the hand painted wall paper was brought in from China. Building a house from materials collected all over the world, typifies the man Scott



was. Scott was a collector; his artefacts range from armoury used by Rob Roy to the moulding of skulls of famous Scots and from a hair lock of Napoleon to a unique cabinet found on the battlefield of Philiphaugh. Abbotsford obtained the position of presenting this diverse collection, which in the end contributed to the uniqueness of the house.

As the collection expanded, the walls of the entrance were more and more covered by the artefacts, the study and the library filled with thousands of books and one of the rooms dedicated to a collection of armoury. As a proud man as Scott was, it is not surprising that Abbotsford became ideal for gatherings with friends, writers, artists and other intellectuals. With pride he showed his house, his grounds and his collection to his guests, who mostly stayed several days with the family. In spite of the financial problems starting around 1826 and therefore the pressure of producing more and more work, Scott stayed in the house until the end of his life in 1832, when he died in the dining room with a view over the river.

The house, its interior and the collection were impressive and reflected the great man Scott was. After his death, the house kept his function as family house and as exhibition space. Since 1833, when the house opened its doors to the public, the family welcomed large amounts of visitors, interested in the work of Scott, his house or his artefacts. The family kept the house like Scott designed it; the main rooms on the ground floor were open for everyone, the basement and the first floor kept private for family. Until 2004, the house was occupied by descendants of Scott who welcomed the visitors with love, own baked goods, second hand versions of the books and told the family stories of the house. In 2007 the house became part of the Abbotsford Trust, who chose to renovate the house, built a modern visitor centre on the grounds and create a professional staff to keep the legacy of Scott alive.

As mentioned in chapter one, not every house becomes a museum when it is visited after the death of the writer. At the moment the house is transformed into a museum, it is the remembrance that takes centre stage and is communicated to the visitor with the help of personal objects, which illustrate history as well as provide space for the imagination of the public, for this is what the visitor is looking for according to Bachelard (1994). Abbotsford meets these conditions, says Rigney (2008). Firstly; Scott had his house built as a place where all the objects he collected, each with its own history and memories, could come together. With his way of

exhibition, the variation and the unique character of the objects, Scott created a place that became a part of history in itself. Then by spending the last years of his life in this house, as a writer and the owner of the estate, he added an extra layer to the importance of the house, which is still embraced by many people these days. (Rigney, 2005)

It is possible to conclude that Scott created his own museum, presenting his life, his legacy and in that way brought the world of architecture, history, culture and the literature together. This combination makes Abbotsford an interesting place for visitors with various backgrounds and interests and therefore a suitable subject for this research.

### **2.3 Qualitative research**

The research on Abbotsford and its visitors is conducted through means of qualitative research. The choice for qualitative research is made due to the possibility of researching the individual aspects of experience. Since it is very difficult to express the factors, which play a role within tourism and experience, into numbers, it isn't possible to make use of the quantitative research method. The experience differs per individual and is influenced by behaviour and emotion. With a qualitative research method it is possible to interpret the behaviour and emotions of the individuals, which could form a new vision on the experience of the visitor. In this research the experience of Abbotsford is examined through a combination of in-depth interviews with visitors and on-site observations.

#### **2.3.1 Field work**

Since the house of Sir Walter Scott is located abroad, there was chosen to execute the research during a field trip in the specific area of Scotland, lasting one week. The field trip took place in the first week of April 2014. Not only did this time period fit very well in the complete planning of the research, but it was also the time that the house re-opened its doors to start a new season. At that moment a larger flow of tourist was expected on the site. Besides that, there was hope for good weather conditions in the beginning of April, which would increase the number of visitors. Unfortunately the research period coincides with a week of bad weather, luckily this didn't prevent people from visiting the house.

The field trip focused on the two main research methods by collecting respondents for the in-depth interviews and executing the on-site observations during the stay. In addition to the main research components, the field work created the possibility to talk to the management team about their vision, the renovation and their experience with the visitors of Abbotsford in general. The field trip also made it possible to work together with the volunteers inside the house, to learn more about the life of Scott and to create a personal experience of Abbotsford including the area around the house, Scott appreciated so much.

### **2.3.2 Semi structured interviews**

For the first part of the research there is chosen for semi structured interviews with various visitors. As mentioned earlier the experience has an individual nature and this makes it necessary to engage in conversation with the visitors themselves. By means of an interview, there can be spoken with the visitor about his or her emotions, thoughts and possibly behaviour. To be able to raise the correct topics and let the visitor speak freely at the same time, the choice was made for semi structured interviews.

Prior to the interview sessions a topic list was composed, which matched the research questions and its subjects. To simplify the interviews, a list of questions was created out of the topic list, which could be used as guidance during the interviews. (Baarda, De Goede, & Van der Meer-Middelburg, 2007) It is possible to divert the interview in three different sections, which focuses on three different topics. The sequence of the topics discussed during the interview equals the course of the visit itself. In this way, it easier to create an on going conversation, clear for the respondent as well as the interviewer. The first topic of the interview was the motivation for a visit. With this topic it was possible to find out more about the knowledge of the visitor prior to the visit, the motivation itself and the expectations. The second topic, the experience of the visit, focussed on the activities during the visit, thoughts about the house, the books and the visit itself. The last topic, the value of visit afterwards, allowed the visitor to reflect on the visit and tried to make a connection between the experience, the life of Scott and the books. As a result of using this structure, the interview could flow as a normal conversation and it was anticipated that the visitor could speak freely about his or her visit.

During the week of fieldwork the visitors of Abbotsford were approached to contribute to the research. By briefly explaining the research on the visitors, it was possible to collect 22 visitors for a possible interview. Due to practical considerations and the possibility to talk about the value of the visit afterwards, there was chosen to do the interviews through phone or Skype, which would be executed one or two weeks after the visit. To increase the chances of success, the visitors were asked to write down their name, phone number, email address and date/time which suited them the best for an interview. In addition to the personal information, the visitors were asked a few questions about their visit and background. In this way it was possible to create a first connection with the visitor and to broaden the range of visitors, focused on age, origin, knowledge of Walter Scott and their first impression.

The aim for this research was to conduct interviews with 15 visitors, who were selected from the contacts list. Due to the personal notes made after the first talk, it was possible to divide the visitors in three groups. First of all, it is possible to speak about visitors without knowledge on Sir Walter Scott and especially his books. Secondly, a group of visitors were familiar with the work of Scott, read one or two books a long time ago and therefore couldn't see themselves as enthusiasts. As last, it was possible to label a group of visitors as fans, people who read multiple books and knew quite a lot about Sir Walter Scott and his works. To create an overview of these three groups, the aim of this research was to interview 5 visitors belonging to each of the three groups. In addition, the personal notes made it possible to aim for a good combination of differences in age, gender, origin and date of the visit.

Despite the enthusiastic responses and extensive conversations during the field work, it wasn't possible to reach the 15 interviews as intended. In the end, after two weeks of multiple attempts to get in contact with several visitors, only 12 visitors were prepared to do the interview through Skype or phone. This might have something to do with the politeness of the people in Britain. As one of respondents mentioned:

'Well you Dutch people say things more very much straight forwardly than us English people, we beat around the bush, we try to be over polite, don't we? Haha'

Mike (69, retired teacher geography, living in Carlisle)

Despite of the low number of respondents, it was possible to speak of a successful part of the research, since the individual interviews were pleasant and enthusiastic conversations, containing a lot of information, useful for this research.

### **2.3.3 Observations on location**

Next to the interviews with visitors, a large part of the research consists of observations on location, namely in and around Abbotsford. In the research there is chosen to make use of the observation method due to several reasons. First of all, the observation method gives the opportunity to create an objective overview of the activities and behaviour of the visitors in and around the house during the visit. Secondly, the results of the observations could be used to support the results of the interview sessions. The respondents may have a vision on their own behaviour, by using the observations method it is possible to see if the results of both methods accord.

The best results within the observation method will be gained when the visitors are able to act natural, without the feeling of being watch or controlled. To create this atmosphere there is chosen to use the participation method in which the researcher joins the visitors during their tour and studies them from the beginning until the end of their visit. (Baarda, De Goede, & Van der Meer-Middelburg, 2013) During the observations notes were taken, in a discrete way, which made it look like notes for an essay on Scott himself instead of the visitors. The visitors of Abbotsford have the possibility to visit the house individually or by joining a group tour. To create a complete observation, there was chosen to observe both visiting methods during two days at the end of the week, at the moment that the respondents for the interview sessions were collected. In this way it was possible to focus fully on the observations, without introducing the research to the visitors and to combine these observations with pre-booked tours. To collect the most data, there was chosen to join two group tours, with two total different tour guides and participants. In addition to the group tours, the individual visitors were observed during the rest of the day.

The key point of the observations was to collect data in different categories and on different levels. First of all, it is possible to speak of visit related actions, like listening to the audio tour, asking questions to the volunteers, making use of the

interactive screens or taking pictures. But in addition, unrelated actions, like using their mobile phone or talking about unrelated topic, was common as well and equally valuable for the research. Next to the actions of the visitors, the observation focussed on posture and face expressions of the visitors. Writing down if the visitors were smiling, leaning, looking towards the tour guide or clearly responding to the text on the audio tour created the possibility to compare the visible emotions with actions. By also writing down the circumstances in which the visitor visited the house, in a group, together or alone and in which rooms the observations were made, it was possible to involve these aspects in the analyses.

### **2.3.4 Data processing**

As well the interviews as the observations provided data, which eventually determined the answer(s) to the main question of this research. To process the data in the best possible way, both the interviews as the observations were recorded. During the interviews, which were held through a Skype phone call, remarkable things were written down and the audio of the whole conversation was recorded with a digital recording system. Afterwards the conversations were transcribed by frequently playing the audio and typing each and every word out. In this way, it was possible to use the text from the interview as data for the research. The disadvantage of the interview method through phone was shown during the transcribing of the interviews. Not only was it sometimes impossible to clearly understand every word, the phone line had some problems which led to re-calling. In the end these problems didn't outweigh the pleasant conversations without any rush and the collected data on the value of the visit.

After the data of the interviews was collected, the data was analysed using the next four steps. At first the irrelevant data, such as introductions, goodbyes and small talk, was marked and ruled out for further analysing. Secondly the remaining data was divided in parts, in line with the interview questions and put in an excel sheet, which made it possible to get an overview of the dataset. Since not every question was asked, used in other sequences or answered within other answers, this phase disturbed the running text but also created some structure. In the third phase the parts were labelled using themes. (Baarda, De Goede, & Van der Meer-Middelburg, 2013) For example during the interviews the visitors were asked about their first

impression when they entered the house. When the answers contain statements as: Oh, it was quite smaller than I expected or I expected a small country house with a thatched roof, these sentences were labelled as architecture. As last, the labels were organized and, where possible, merged. In this way the important data was collected and ready to be written about in the analyse chapter.

The data of the observations was recorded in a different way. Since filming would be too obvious and not allowed without permission of the visitors, there was chosen to write down all the movements of the visitors. With a pen and notebook the researcher wrote down every notable move of the visitor. Since it wasn't possible to write down every hand gesture, the importunateness of the actions was chosen on the spot. At the end of the observation, a long list of comments was transmitted to a digital version, which made the notes more readable and easy to analyse in the end.

After the data of the observations was collected, the data was analysed using the next three steps. At first it was divided in parts, specified per person and per room. Secondly the data was labelled. For example during the observations a couple of the visitors were asking questions to the volunteers, which were labelled as gathering information. At last, the labels were organized and, where possible, merged. The data from the group tour as well as data from the individual visitors were analysed in the same way, but kept apart. In this way it was possible to compare these groups within the analyse chapter.

### **3. Analyses**

Visiting the house of Sir Walter Scott, Abbotsford, is a popular literary, cultural, historical and architectural activity in the Scottish borders. Opening its doors for a new season in the first week of April 2014, it attracted 666 visitors, more or less equally divided in individual visitors and participants of group tours. Although most of the visitors were residing in Great Britain, it was possible to discover foreign tourists ranging from Russia to Germany and from China to the United States. As is common in the world of the cultural tourism, the majority of the visitors were highly educated, between their fifties and seventies, some of them still working, others retired. In addition, the visitors were familiar with visiting cultural activities or places like Abbotsford, which emphasizes their interest and knowledge of the cultural world.

Although the overall experience of the visitors can be stated as enthusiastic and positive, the individual thoughts, activities, behaviour and experience differ greatly from each other. These differences will be pointed out by the results of this research, based on the combination of the experience of the researcher, the results of the interviews and the findings of the observations during the field work and will be explained in the following paragraphs. It is possible to divide the visit of a place like Abbotsford in three different phases. The activities and thoughts prior to the visit are pointed out in the paragraph 'before'. The experience during the visit is described in the paragraph 'being there'. As last, the value of the visit becoming clear afterwards is discussed in the paragraph 'afterlives'. The structure of this chapter is based on these three phases of the Abbotsford experience.

#### **3.1 Before**

Although Sir Walter Scott lived and wrote two decades ago, he seems to be a well-known person in Scottish history nowadays. Visitors pointed out to be familiar with his existence for a long time and reading the famous works of Scott in secondary schools was usual for many of them. Also family, like grandmothers or fathers are the incentive of the introduction of Scott and his work. The family members were great fans of the books, gave copies to read or took them around the house when their (grand-) children were young. Discovering the work of Scott is also possible at an older age, not driven by school or family, which was proven by one of the visitors:



'When I came from Hong Kong I was asked by my company to work here and then I came across Scottish people like Robert Burns and Walter Scott [...] So I looked on the internet what works he had made and first I have seen was Waverley, so I downloaded that book and read it about 5 years ago and found it really interesting [...] and read then later on Ivanhoe.'

William (67, retired chemist, living in Glasgow)

Unfortunately reading the famous works, as Ivanhoe, Rob Roy or Waverley was a challenge for many of the visitors, due to Scott's style with his historical stories, the use of Scottish dialect and the long sentences. These aspects of the Scott's work mark the overall experience of his books. A lot of the visitors point out to dislike his work due to the combination of the out-dated content and difficulty in reading, which resulted in quitting reading Scott's work after one or two books. In this way reading the stories didn't encourage them to read more, even though the first attempt was often years ago. As one of the visitors points out, due to the creation of new versions, like comics, for some of the visitors it was possible to read them at a young age:

'Probably when I was in secondary school, that might be in my twelves, thirteens or fourteens, something like that [...] We had series of comics called classics illustrated, which were like Scott's novels or even big essays but it was done with enough pictures, you know, so that was when I read some of Scott's novels.'

Andy (64, retired teacher, living in Newport-on-Tay)

Although the high numbers of enthusiasts of Scott's work has declined during the last decades, it is still possible to point out visitors as fans, visitors who enjoy his work, keep on reading and are interested in the person behind the work, Scott himself. They speak highly of his historical content, the way of describing Scotland with its landscapes, its traditions and the references to historical events. Also in contradiction is the appreciation of the storytelling with its metaphors, which this group appreciates on a high level. Scott has a way to combine history with mystery and

romance, a great combination according to the enthusiasts. Even though they wouldn't give themselves this title, these visitors can be appointed as fans.

Knowing about the existence of Scott doesn't automatically mean that all visitors are familiar with his work. They seem to know what kind of work he wrote, but not all felt the need of reading it. It is possible to connect the level of appreciation of the books to this group. The visitors who hadn't read any book did this by choice. They don't like reading, can't remember reading them or any content of the work, they think the stories of Scott are out-dated or needed more context to start with them.

Due to the different levels of knowledge on Scott's work, it is possible to divide the visitors of Abbotsford in three different groups. The first group consists of the visitors who haven't read any of the books or can't remember reading them. The visitors of the second group have read one or two books of Scott, not all sure of the title or content but most likely *Ivanhoe* or *Rob Roy*. The last group of visitors have read several works of Scott, some in the past and some quite recently and can be described as enthusiasts or fans. Although most of the visitors of Abbotsford can be categorised in the first two groups, the respondents of this research are divided differently. Three of the respondents haven't read any books, four have read one or two books and five respondents can be pointed out as fans.

Knowing about the existence of Scott and reading his work doesn't automatically lead to a visit of his house, Abbotsford. The interest in visiting Abbotsford has wakened due to various aspects. Visitors point out that they were triggered by the renovation of the house, which was well communicated in the news last year. Not only were they curious to see the house of Scott, but the visitor centre also seemed to be interesting. One of the visitors pointed this out as following:

'I think what really instigated us visiting was that I knew they had done a lot of work on the house and done the new visitors centre, so we were very keen to visit the house and that they had a lot of money spend on [...] I think it is always one of these things, when you grew up in Scotland you eventually want to visit all the places of interest. [...] The last time we stayed in the borders, a couple of years ago, it was closed for the renovation work.'

Ralph (59, architect and teacher, living in Brought Ferry)

Another important trigger is the possibility to expand or regain their knowledge. Visitors came to the house to learn more about Scott, his house and this part of Scottish history. A factor that also seems to play a significant role in the motivations of the Scottish visitors is nationalism. Some of the visitors pointed out that they wanted to read some of the books or visit the house because they feel they need to. Since Scott plays a major role in the Scottish history, these visitors feel obligated to know and see more, since they are part of Scotland too. One of the visitors points out the role of nationalism as follows:

‘Well I think it’s not very significant, but I think now the first thing that strikes my mind is: Ok, I visited Abbotsford [...] it would be a place I always thought I should visit [...] I’m being a bit Nationalistic about it [...] being born Scottish [...] a feel for places you should visit.’

Andy (64, retired teacher, living in Newport-on-Tay)

Some of the visitors spoke about years of wanting to read a book or visit the house, but didn’t find the right moment for it until now. This feeling of obligation can be combined with the pride the Scottish Nation has for its country and his history. Protecting, renovating and reopening houses like Abbotsford fit this idea totally.

Visiting the house is mostly combined with a holiday or short trip in the area, some of the visits are planned on beforehand, some of them are decided on the day itself due to bad weather. Two of the respondents arrived at Abbotsford with a tour, one organized by the local arts society, which made the tour more art related and one focussing on the gardens, which wasn’t timed right due to the combination of the season and plants. Although all of the visitors are interested in Abbotsford, the motivation of two of the visitors should be highlighted. One of the visitors, a PHD student visited the house to place her knowledge in context and to find out more about the artefacts, which are the main subjects of her research. Another visitor, who can be pointed out as fan, visits places connected to Scott to get a connection with Scott and his work. As he describes Abbotsford as one of them:

‘No actually I travel quite a lot in Scotland and [...] I went to the places that he described in his books. [...] I follow a bit of the footsteps of Waverly [...] and other places he describes in the book. [...] And so when I was looking at his library, I was thinking: he was sitting there writing the book, did he go to all these places himself? [...] That was the first question. Either he had direct experience or he had a lot of imagination.’

William (67, retired chemist, living in Glasgow)

It is difficult to speak about the expectations in general. Although not every visitor was able to express his expectations in words, during the interviews it turned out that the visitors had various kinds of the expectations of the visit. A few of the visitors prepared for their visit by looking on the internet to find out more about the general information or to take a look at the pictures of the house and the gardens. Most of the visitors didn't prepare, as one of them describes:

‘No we didn't do any additional research before appearing, no, just turned up. Which I think is often, I'm very bad in not giving myself the time to read up [...] but you read all the bigs when you come back and having visited the place, it means more.’

Ralph (59, architect and teacher, living in Brought Ferry)

Some of the visitors have a tradition in visiting historical places like this, which forms a general expectation of such places. The three visitors, who had visited Abbotsford in the past, had created a view of the house out of memories, which was leading in their expectations. In the end there are also visitors who just arrived at the house on good luck and didn't know what to expect at all. Striking is the fact that a lot of the expectations consist of an idea of exterior of the house, in size, type and materialisation. On the one hand, some visitors expected a huge castle, when others were thinking about a small country house. Whether the visit met the expectations of the visitors, will be discussed in the last paragraph of this chapter.

### **3.2 Being there**

Abbotsford, set alongside the riverside in the hills of the Scottish Borders with fog hanging around the rooftops. This is the first impression which would be expected from a visit at Abbotsford. In the time of Scott this would be the first impression visitors would gain, when Abbotsford stood by itself in the centre of the acres of land in the landscape of the Scottish borders. Even after his death the visitors were walking through the gardens and were welcomed at the door, where the decedents living upstairs were selling the tickets. With the renovation finished in 2013, a new way of visiting emerged. A visit of Abbotsford nowadays starts in front of the modern visitor centre, which creates a contrast with the historical building and in that way awakes curiosity about the historical house.

The visitor centre was appointed as the location to sell tickets, house an exhibition and additional facilities as a restaurant and shop. With the addition of the visitor centre, the experience of the house was separated from the practical actions. And thereby in the eyes of the visitors; the house gained its original purpose back of being a house. With this new route, the visitors are able to create, increase or retrieve the knowledge about Scott before they actually enter the house. The exhibition inside the visitor centre tells the story of the life of Scott, focuses on the creation of the house and the importance of Scott and his house through the years. By exposing the visitors' book with great names, introducing the circle of friends through text and by showing an interview with important scholars about Scott, the visitors get a sense of the greatness of the man that Scott was. Despite some comments on specific parts of the exhibition or the sequence of the information, the exhibition was experienced positively by all of the visitors. Most of them pointed out that they learned new things on the life of Scott, like his profession as a lawyer or the debts he was in. The information about the house with the building drawings and the model was also appreciated, especially by the architects of the group. Although the house of Scott is the main attraction of a visit at Abbotsford, many of the visitors appreciate the visitor centre and point this out as one of the highlights:

'I was very impressed by the visitor centre. [...] Having read about it I kind of knew what I was going to see in the house, but the visitors centre was completely new. [...] I liked it architecturally, I liked the way it had been set

into [...] its own surroundings. [...] I think the video presentation was very good and I learned a terrific amount from that [...] much more than going down the house because I had seen the house before. [...] But for someone new going in, it might be something different.'

Janis (67, retired in architectural information, living in Edinburgh)

The unique character of the visitor centre with this abstract form, the use of a lot of glass and placing it next to the old house, creates a huge contrast to the house and Scottish architecture. One of the visitors, an architect argued that the British are a little uneasy with this modernity, especially in public places like these. This might explain why a large amount of the visitors was so impressed by the visitor centre, it is a different visitor centre than they are used to see.

When the visitors leave the visitor centre, it is time for the first impression the visitors expect at Abbotsford. Standing in front of the centre it is possible to see the house, which looks like a castle with the walled garden, its turrets and the Scottish flag on top. The setting of the house is spectacular and pointed out several times as one of the highlights of the visit:

'The first thing that strikes me [...] well it is really, even though the weather was bad, what a beautiful place to build a house [...] fantastic, lovely, just a great place, if you have the money. [...] a great place and he was obviously very proud of it and it showed.'

Mike (69, retired teacher geography, living in Carlisle)

With the audio tour or guidebook in their hand, the visitors tread the path towards the house, through the wall and the gardens and enter the house through the front door. The house of Scott consists of three levels and an additional wing, built by the granddaughter of Scott after his death. Nowadays the ground floor is open to the public, the basement used as office space for the organisation and the wing available for overnight stays. The first floor, where the family lived through the years, is closed for the public. Due to the lack of authenticity in the rooms and original furniture, the organisation has chosen not to open this floor.

The tour of the house starts in the Entrance Hall, where the walls are completely filled with artefacts collected by Scott. This in combination with the dark colours used for the walls and ceiling, makes the room quite odd. Since a first impression will put a mark on the total experience of the day, visitors were observed during their entrance. Varying from surprised looks to frowning brows and from grapping a camera to immediately starting off the audio tour, the differences between the first impressions of visitors became clear. A lot of the visitors pointed out the artefacts when they spoke about their impressions, mostly in a positive way; the room impressed them:

‘My first thought? [...] Even though it was like being in the pictures, it was just great to be there, sort of, it is so interesting to look at in every corner and the approaching of the house as well. It is well looked after and so imposing but friendly at the same time.’

Lucy (27, PHD student and living in Edinburgh)

In contrast, two of the visitors found this massive amount of artefacts unattractive, which made their first impression a negative one. They also referred to the dark and imposing Entrance Hall, which some of them pointed out as Baronial style, when they define their first impression. Only two of them experienced this style as positive, they used words as imposing, different and amazing. The others experience this style in the same way as the following visitor:

‘Uhm well I didn’t like it [...] I didn’t like the hallway, it is what we call, baronial style. [...] Lots of bits and pieces collected over a long period of time and I just find that all very fussy and just don’t like it, it is not what I call good interior design. [...] He was obviously a great collector of course [...] People like to dress their home up to reflect their power and interest I suppose that is was always happened but I didn’t like it.’

Mike (69, retired teacher geography, living in Carlisle)

Since the experience of Abbotsford should be as authentic as possible, just as it was when Scott lived there, the organisation decided not to cover the walls of the house with glass during the renovation. In this way the rooms have the same atmosphere as

during Scott's lifetime and the house will be experienced as a house instead of museum. Due to this choice the artefacts through the house are not protected from the visitors and look like they are allowed to be touched. To make sure all the items will be kept in the house, most of them are fixed to the walls, watched with CCTV and the visitors are asked not to touch them with various signs. Since the Entrance Hall is the start of the tour and one of the rooms with a lot of artefacts, the behaviour of the visitors is an important aspect. During the observation it became clear that the visitors understand the rules clearly. Most of them keep a distance when they watch the artefacts, just like most people do, when they look at an expensive painting in a gallery.

Although the three groups of visitors were clearly different when it comes to the knowledge on Scott's work, this division is difficult to recognise when it comes to the first impressions of the visitors. The majority of the group without any knowledge of the books didn't like the Entrance Hall, but also almost the half of the fans weren't impressed by the Entrance Hall. The division between the visitors is clearer during the observations in the Entrance Hall. Even though most of the visitors try to be careful when it comes to the artefacts, the fans are the ones who understand the uniqueness and act in that way. Another significant difference is the action of taking pictures. Most of the visitors who start taking pictures when they enter the Entrance Hall are the ones without any knowledge of the works or life of Scott. The fans mostly experience their visit without taking any. The visitors of Abbotsford have the choice to visit the house with an audio tour, which most of them do and they start right away when they enter the room. The difference between the groups is significant when it comes to the social interaction in combination with the audio tour. Most of the time the enthusiasts are the ones who take their time to have a look at the entrance hall before they start the tour and speak to the volunteers about several artefacts. The visitors without any or with little knowledge of Scott's work follow the audio tour properly and found the information on the audio tour complete, which didn't lead to a lot of questions.

Leaving the entrance hall, the tour around the house continues. The next two rooms, the Study and Library, concentrate on Scott as a writer and show his great collection of books which must have inspired him during his writing sessions. For



some of the visitors this was the room where the house comes to live and where it was possible to make a connection with Scott himself:

‘I suppose it is hard not to think about when you are a sort of in his study, it is hard not to think about where he would be looking at as he was writing all these things and when looking out of the window from the library with the river and the landscape, it made you think back on a stormy day [...] and in that way it made me think that the stories emerged from what he was and the vision from that landscape [...] and again with things in the collections you sort of wonder [...] if that is what he got the idea for this or that.’

Lucy (27, PHD student and living in Edinburgh)

The room which was chosen most of the time as the favourite part of the house is the Library. Beside the decoration of the room, there are various reasons mentioned. The great collection of the books on all the shelves around the room is one of the most common. The full shelves create an atmosphere in the room and reflect the intellectual capacity of Scott, which stands out according to one of the visitors:

‘The one with the bay windows looking out over the big [...] The library yes, I liked the library and [...] the view from there over the river. [...] I saw the collections in the room, they were fascinating and [...] I remember now I liked the décor and the painting of the ceiling.’

Andy (64, retired teacher, living in Newport-on-Tay)

As mentioned by the visitor, the view from the room contributed to the positive experience of the room. A lot of the visitors spoke highly of the view from the rooms on the backside of the house which overlook the Tweed. This last point seems to play a huge role in the statements on the best part of the house. A lot of the visitors pointed out one of the rooms with a view, which raises the question whether they also liked the specific room or just its view.

Another aspect, which plays a role in the experience of the visitors, is the possibility to wander around the house on their own pace. Most of the visitors walked around the house by themselves, listening to the information and looking around to

find the object the audio tour was telling about. In the Library this behaviour becomes clear. Due to the serious faces and questions marks above their heads, it seemed that most of the visitors were listening intently to the information. Some of the visitors even walked back to re-listen parts of the tour in the study. Most visitors took the time to have a peek out of the window, to sit on one of the public furniture pieces to take in the atmosphere of the library or to use one of the interactive boards to learn more about the books in the shelves. One of the visitors captured specific settings in the Library by sketching them on paper. A lady, who was a fan of Scott and his work, visited the house to prepare for a series of paintings of Abbotsford. By sitting in the room on a quiet day, the lady was able to get a sense of the atmosphere without being disturbed by visitors wandering around.

The information on the audio tour brings more than knowledge, it plays a part in the creation of the connection with Scott. Beside the personal way of telling Scott's story, using an actor who leads them through the house, the information contains details, which make the house come to life. One of the visitors referred to the story about Scott coming down the private stairs in the Study, wearing his bathrobe, to write without any disturbances. When the visitor stood in the room and heard this story through the headset, the room came to life. The audio tour also comments on the paintings hanging around the house. By introducing the persons on these portraits, Scott was placed in the context of this family, which some of the visitors found enjoyable and was a way to create the connection with Scott himself. One of the visitors describes the value of the audio tour in the connection as follows:

'It was very clearly his house. I think [...] when you have a commentary [...] you're constantly being told that [...] he bought that piece of furniture and this and that he, you know what I mean? [...] No, I thought [...] the parts of the house that we were in, were indeed Scott, there can be no doubt about that.'

Andy (64, retired teacher, living in Newport-on-Tay)

In some of the cases the connection goes beyond the personal one, the visitors made a connection with the content of Scott's stories. Of course this is not possible for all the visitors, since a condition for the connection is to know the stories. Scott frequently

describes the Scottish landscape in his stories. Standing in front of the window, one of the visitors found the possibility to put the descriptions of the landscape in context, with this view he developed his vision on the land. Various artefacts in the house refer to the books Scott wrote. The lock and the keys of Tolbooth prison are part of the collection in the Entrance Hall and refer to the Heart of Midlothian. Not only did these artefacts make one of the visitors think about the book, he described the thoughts he had on the real prison and all the people who suffered over there:

‘And as you go in, the locks are there on the floor and the keys are up on the wall. [...] I thought about all these people that had been [...] Scott talks about walking in tiles bloodying into the old Tolbooth Prison. [...] There is a big heart on [...] just outside the cathedral, you see as a heart on the cobbles on the ground and that is where the Tolbooth Prison was. [...] I was thinking about all those people that were locked up in this horrendous jail, it was apparently awful. [...] I was thinking about these things, they were just going through my head. [...] Sorry about that.’

Jim (59, retired surgical assistant, living in Innerleithen)

Where some of the visitors made lots of connections during their visit, some of the visitors couldn't find any. Two of the visitors weren't able to connect with Scott inside house and the reason seems to be unclear. Comparing to one of her other visits to houses like these, one of the visitors thought she missed the human touch in the house, only the Study might contain some connection with Scott. The second respondent who missed the connection, is the biggest enthusiastic of the group. He visited different places from the stories, but in the house he didn't find the connection he said. He kept wondering how it was possible to have such a nice house, being a writer and where he found the time to design it. Reflecting on his other answers the reason for this missing connection might be caused by his expectations beforehand and his doubt about the authenticity of the house, which he states as follows:

‘I don't think that everything is original because [...] the things there are so neat and tidy [...] they must have done a lot of maintenance. [...] So maybe the artefacts, I can't judge whether they are original or not.’

William (67, retired chemist, living in Glasgow)

When the visitors continue their tour they pass along the Drawing Room, the Armoury and the Dining Room. As already mentioned, the darkness in the Entrance Hall played a significant role in the perception of the room and therefore their first impression. But the importance of the visual perception doesn't stop after the first impression. Describing their favourite room, the visitors spoke also about the pretty Chinese wallpaper in the Drawing Room and the lovely bay windows in the Dining Room:

'I still like that green room just because I like the light, I think I like light rooms more [...] than I like dark painted, you know dark oak possibly depresses me somewhat. And to think of how things were then with lower level of lighting, it must have been deeply depressing, [...] I think the rooms looking out on the Tweed are, they impute me just because of the light volume [...] I like that side of it.'

Janis (67, retired in architectural information, living in Edinburgh)

At the moment the visitors enter these rooms, they are used to the house, the setting with its view and know how to handle the audio tour or guide book. This familiarization is reflected in the behaviour of the visitors. Most of the visitors spend less time in the rooms, shorten the time spend to wander around the room or look out the window. For one of the group tours, this behaviour can be pointed out as decline of enthusiasm. In these rooms more and more visitors were biting their nails, standing with their hands in their pockets and staring in front of them instead looking in the way the guide was pointing. The difference between the three groups of visitors becomes clear in the rooms when it comes to asking questions. The enthusiasts are the ones who ask specific questions about a detail on the wallpaper, the origin of one of the unique cabinets or look for specific persons on the portraits.

One of the other significance aspects of the familiarization is visible in the cautiousness concerning the artefacts. Already in the Library some of the visitors were drawn to the octagonal display table in the middle of the Library. Various visitors were leaning on the edges to have a good look at the small artefacts inside.

Because this kind of action seemed to arise from the enthusiasm and curiousness of the visitors, the volunteers would handle them with care. Continuing to the armoury, not all of the visitors turned out to be as kindly and polite. One of the visitors didn't seem to understand the uniqueness of the house and its furniture quite clearly, since she kept putting her bag on various tables. The visit of this visitor and her husband didn't take long, in combination with the actions it is reasonable to say; for her this wasn't really a place to visit.

Continuing the tour through the house along a small exhibition room, the Religious Corridor and the Ante Room, the visitors will arrive in the Entrance Hall where they started. The average time spent in the house is on and a half hours, which allowed the visitor to listen to all the information on the audio tour and walk around on their own pace. Arriving at the Entrance Hall is for some of the visitors a disappointment, a lot of the visitors found it a pity that it wasn't possible to visit more of the house, to see bedrooms or a kitchen. After explaining that the first floor was changed by the residents who lived there all these years and there was not a lot of the authentic part of the floor left, the visitors were asked what to do with this floor. Most of the visitors would like to see the first floor renovated in the most authentic way possible. A comment a lot of them have is about money, they don't want the house to suffer from such a renovation, so only if it is possible money wise. The renovation of one of the rooms would also be a good addition, in this way they could get a sense of the size, the layout and the view from upstairs:

'I think if could, they should restore some rooms upstairs, that would be interesting yes, because I think it was a pity. [...] If they would get enough money to do that, yes that would be very good. [...] No I don't think so, as long as people understand what it is and has been done (renovation), then it is fine.'

Gaye (62, retired teacher, living in Lancaster)

Some of the visitors preferred to keep the upstairs closed since it isn't authentic or suggested to open the floor in the state it is in today, which will show something about the family members who lived there through the years. One of the visitors makes some comments about the value of authenticity when it comes to decoration in

the house, since some of the visitors point out the lack of atmosphere the Dining Room:

‘No keep it like that. [...] I think it depends if there might have been flowers in the house when he was living there, if somebody went out every day and gathered flowers from the garden and put them in the house, yes. [...] But if she didn’t, you if he suffered from hay fever and said I never want flowers in the house, then they shouldn’t be there no.’

Vida (68, retired administrator, living in Cambridge)

After handing in their audio tour or borrowed guidebook, the visitors continue their route with a possible visit to the family chapel, a walk through the gardens or towards the river. Activities that a lot of the visitors choose to do, which extends their visit of Abbotsford to three hours more or less. The tour around Abbotsford and the grounds ends where it started, in the visitor centre, where the visitors are able to buy souvenirs, have lunch, sign the visitors’ book and leave through the main entrance.

### **3.3 Afterlives**

‘It was all so nicely put together, such a great experience, so it is hard to say what things need improving. No I don’t I can think of something, it was such a lovely day and it thought it was very informative and people who either just like Scott to read or study him, was extremely valuable and such an experience.’

Lucy (27, PHD student and living in Edinburgh)

Beside experiencing a visit to Abbotsford as a great way to spend the day, more effects of the visit can be pointed out afterwards. Although the expectations before the visit strongly differed from each other, most of the visitors seemed to be surprised of the experience they gained in the end. Most of them pointed out that the visit met their expectations and sometimes even surpassed them:

'It definitely met and probably surpassed the expectations. I was just such a lovely day and so well presented and I mean not in the sense of Abbotsford it self, but also the way it is presented to the public. [...] Yes, it was better than I even felt it would be.'

Lucy (27, PHD student and living in Edinburgh)

Even the visitor, who came with a garden tour, was surprised how lovely her visit was without seeing any flowers. Of course in the end the house didn't meet every expectation on its size, the house was experienced bigger or smaller than they expected, but this didn't influence the total experience in the end.

The impact of the visual perception becomes clear when the visitors speak about their experience in general. The visitors who had a positive visual perception enjoyed their visit more than the ones who didn't find it attractive. The visitor who pointed out the rooms as marvellous with the 'imposing entrance hall' and the 'amazing library', didn't had any remarks on her visit and kept sharing how much she loved her visit. On the other hand, one of the visitors found the house too dark, too heavy and not suitable as a family home. Although she mentioned she enjoyed the visit, it was noticeable that this visual perception left a negative mark on the experience in the end.

Gaining new information by the exhibition and the audio tour about the life of Scott changed the perception of most of the visitors. Learning he was a lawyer, he worked very hard to pay of his debts and the fact that he was man of great influence, changed the perception of the visitors in a positive way. The visitors showed various emotions between being impressed and sad at the same time, for the fact that Scott worked so hard, which in the end cost him his life. One of the visitors pointed out that Scott was criticized for the romanticized view on Scotland, due to the new information he found out that there is more depth in the stories, which made it unfair to criticise him in this way:

'I really didn't know a lot about his background [...] I hadn't bothered to find out, but now I do. One of the reasons I say that [...] he was responsible for creating an image of Scotland that was a bit false. Now the parks and the heather and kilts and shortbread and bagpipes, it was a bag full of

romantic notions of Scotland, which Scott was criticized for. [...] But to be fair [...] what I did understand from the exhibition was a lots more depths having for that, it wasn't fair to be judging him in that light. [...] So by learning a little bit more about him, I think I've probably appreciate that he wasn't that kind of almost caricature figure, that some people said to describe him as.'

Andy (64, retired teacher, living in Newport-on-Tay)

In most of the cases, the visit didn't change the perception of the books. The visitors, who read them, pointed out that the stories and the house are two different things. Some of the readers didn't even think about the books during the visit. For one of the visitors the visit created the opportunity to positively change the perception on the books. Seeing the romantic and idyllic setting of the house, she gained the opportunity to understand more about Scott's vision on the land, he describes in various stories. A visit to Abbotsford raised the interest in the stories of Scott, especially by the visitors who didn't read any of the books beforehand. Most of the visitors were inspired by the visit to read or re-read the books again. The visit to Abbotsford created a context which might make reading easier:

'I think because I know more about him now and his life and that will help in reading the books and give them a bit of context. In fact yesterday [...] I had a look at the books I have got and had a quick flick through them [...] I think I will read Kenilworth.'

Dawn (54, retired National Health, living in Lancaster)

Some of the visitors already bought a copy of one of the books after the visit and want to start reading soon. Only two of the visitors think that the visit didn't change their attitude towards the books, which are still too out-dated for them.

Since most of the visitors pointed out that they enjoyed their visit at Abbotsford, they were asked if they would like to revisit it. Most of the them responded positive and would like to show the house to family, see the gardens in the summer or like to have a peek when if they open the floor upstairs. Some of the visitors pointed out that some time would pass before they visit the house again, but



are really curious about the grounds. Although not everyone would revisit the house, all visitors would recommend a visit to the house to others. Some of the visitors mentioned that they already spoke with others about Scott and the visit, one of them in form of quiz:

‘But then when we got back in the evening we have a quiz, a sort of. [...] We asked each other questions about what we learned. And we drank a few bottles of wine of course. [...] Yes so it was a very popular visit with everybody actually, it was good, everybody thought it was great.’

Mike (69, retired teacher geography, living in Carlisle)

This in combination with the recommendations and the way the expectations were met, can lead to the conclusion that visiting Abbotsford was an activity enjoyed by all visitors.

## Conclusion

Abbotsford, the house of Sir Walter Scott which was built at the beginning of the 19<sup>th</sup> century, still stands today in the landscape of the Scottish Borders as if time stood still. Since 1833, when Abbotsford, opened its doors to the public, the house welcomed large amounts of visitors, interested in the work of Scott, his house or his artefacts. The family kept the house like Scott designed it; the main rooms on the ground floor are open for everyone. Nowadays Abbotsford keeps on welcoming tens of thousands of visitors every year. The house, which Scott built himself, is more than a literary relic of the past, it combines architectural, historical, cultural and literary aspects.

This research focussed on the visitors of Abbotsford and their motivation, experience and gained value afterwards. These aspects were researched using a combination of qualitative research on location; namely in-depth interviews and observations of the visitors. During the week of fieldwork at Abbotsford a large number of different visitors were asked to talk about their experience, which led to 12 interview sessions. In addition various observations were made at the house, mostly in combination with the visitor's tours around Abbotsford. The focus during the research was on the central question which reads as follows: *Why do visitors go to the house of Sir Walter Scott, how do they experience their visit and what kind of added value is gained by the visitors?*

The visit of a literary place like Abbotsford can be divided into three different phases, as the central question already suggests. Before the visitors arrive at Abbotsford a range of activities have taken place. First of all it is possible to conclude that all the visitors were familiar with the existence of Sir Walter Scott, most of the visitors got to learn about him through school or family. Although all visitors are aware of the fact he was a famous writer, the level of knowledge differs strongly from each other. Some of the visitors know that he was a writer but didn't read any of his books, others are aware of his life story, read many of the books and can be pointed out as fans. Based on their knowledge, it is possible to divide the visitors of Abbotsford in three different groups. The first group consists of the visitors who haven't read any of the books or can't remember reading them. The visitors of the second group have read one or two books of Scott, not all sure of the title or content

but most likely *Ivanhoe* or *Rob Roy*. The last group of visitors have read several works of Scott, some in the past and some quite recently and can be described as enthusiasts or fans. Although most of the visitors of Abbotsford can be categorized in the first two groups, the respondents of this research are divided differently. Three of the respondents haven't read any books, four have read one or two books and five respondents can be pointed out as fans.

The motivation for visiting Abbotsford is based on various aspects. It is possible to conclude the following three triggers form the overall motivation. First of all visitors point out that they were triggered by the renovation of the house, which was well communicated in the media last year. They were not only curious to see the house of Scott, but the visitor centre also seemed to be interesting. The second important trigger is the possibility to expand or regain their knowledge. Visitors came to the house to learn more about Scott, his house and this part of Scottish history. As last the factor that also seems to play a significant role in the motivations of the Scottish visitors is nationalism. Some of the visitors pointed out that they wanted to read some of the books or visit the house because they feel they need to. Since Scott plays a major role in the Scottish history, these visitors feel obligated to know and see more, since they are part of Scotland too. It is difficult to point out the expectations of the visitors in general. The range of expectations were based on the visitor's tradition in visiting historical places, information found on the internet or even on earlier visits of Abbotsford. Some of the visitors, who just arrived at the house on good luck, didn't know what to expect at all. Striking is the fact that a lot of the expectations consist of an idea of exterior of the house, in size, type and materialisation.

Paying a visit to Abbotsford can be seen as an experience containing several layers. It starts with the first impression, which plays a major role in the overall experience. It is the Entrance Hall various visitors recall as the first impression, in which the experience varies from a positive to a negative one. The Entrance Hall with its unique character was loved or hated by the visitors, which left a mark on their first impression. It is possible to point out three highlights of the visit. At first many of the visitors speak about the modern visitor centre which surprised them when they entered the grounds of Abbotsford. Secondly it is the idyllic setting of Scott's house in the Scottish landscape with the hills and river alongside the house. As last is the Library inside the house the visitors speak highly of. Beside the view over the Tweed,

the rooms are loved due to the interior with the atmosphere in the room and the great collection of the books which reflect the intellectual capacity of Scott.

This last aspect contributes to the possible connection with Scott which is made in the house and contributes to the experience. Most of the visitors point out that the connection is made in the Study and Library, where the writer comes to life. Also the audio tour, used by many of the visitors, contributes to this connection. The information on the tour allows them to place Scott in the context of his family and to learn more about the personal aspects of the objects in the house. Since authenticity and originality are difficult terms to use, it is hard to relate these aspects of the house to the connection with Scott. The level of authenticity depends on the way the visitors experience the house and on which level the historical image, which is stuck in their minds, meets these expectations. When these two aspects meet, it is possible to connect with Scott on a higher level. In this way the personal vision plays a major role in the value of authenticity of literary places like Abbotsford.

Beside experiencing a visit to Abbotsford as a great way to spend the day, more effects of the visit can be pointed out after the week of field work. Although the expectations before the visit differed strongly from each other, most of the visitors seemed to be surprised of the experience they gained in the end. Most of them pointed out that the visit met their expectations and sometimes even surpassed them. Another effect of the visit is the influence by the obtained knowledge. The new information gained by the exhibition and the audio tour about the life of Scott changed the perception of most of the visitors in a positive way. A visit to Abbotsford also raised the interest in the stories of Scott, especially by the visitors who didn't read any of the books beforehand. Next to reading or re-reading the books, the visit might even lead to revisits and recommendations of the visitors.

All in all it is possible to conclude that the level of knowledge of the visitors doesn't have an effect on the quality of the experience but does influence the way the visitor experiences Abbotsford. Therefore it is important to focus on the division of the visitors when it comes to organizational aspects. Since the visitors of Abbotsford without knowledge on the stories of Scott, experience the house on another level than the fans who read a lot of the books, my proposal is to offer three different audio tours, based on the three different groups. In this way it is possible to vary the level of information, ranging from a basic introduction on the works of Scott to detailed

aspects of his books. Next to the level of information, the tours could also differ in duration time. In this way the first group of visitors could experience the house in a shorter amount of time comparing to the groups of fans who can spend more time in the house. In creating three different tours, it is possible to meet the wishes of the visitors resulting from this research. As last, due to the small group of visitors, the limited duration time and the minority of foreign visitors, more specific research at the Abbotsford would be preferable, mainly during high season.

The division of the three groups based on the level of knowledge on the books of Scott is one of the key points of this research. In none of the existing studies on literary tourism, it is possible to discover a division of the visitors like this one. Since the division is visible in the experience of the individual visitor, it is imported to elaborate this knowledge in both the visiting possibilities at Abbotsford as in future research concerning literary places like these. In combination with the limited research focussing on the overall experience of the visitors in literary tourism, more research with case studies like these is necessary. Taking the division of the groups during these case studies into account, the differences in the experience of the visitors will emerge. In this way it is possible for literary tourism to meet the different desires of the different groups of visitors and expand their usual audience in the near future.

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## **Appendix**

- A Interview question list**
- B Interview Transcriptions**



## **Appendix A: Interview question list**

### Motivation of the visit

1. How and when did you get in contact with the work of Sir Walter Scott for the first time?
2. What do you like about his work?
3. At which moment did you decide you wanted to visit the house of Walter Scott?
4. What triggered you the most in a possible visit of the house?
5. How did you prepare for the visit?

### The experience of the visitor during the visit

6. What was your first thought when you entered the house?
7. How long did you stay at Abbotsford?
8. Which did you do during your visit?
9. In what way did the stories of Scott play a role during your visit?
10. To what extent did the uniqueness of the house contribute to your experience of the house?

### The value of the visit afterwards

11. What is the first thing that strikes your mind when you think back on the visit?
12. Which specific part of the visit impressed you the most?
13. In what way did the visit change your perception on the life of Walter Scott?
14. What was the influence of the visit on your appreciation of his books?
15. Extra: Did your visit inspire you in re-reading the books?
16. When you think back at the moment before the visit. To what extent did the visit meet your expectations?

## Appendix B: Interview transcriptions

### Vida D.

**Interview on: 16-04-2014 at 21:00**

**Receive a copy: yes**

Jessie: hello this is Jessie from holland, i'm calling for the interview with vida

Vida: oh hold on one second.

Jessie: yes sure

Vida: she is just getting herself organized

Jessie: sure sure

Vida: you know we were driving back on the M 25 today and the journey should have taken 2 hours and it took 4 hours

Jessie: really, we could arrange another day if

Vida: no no it is fine, she is here

Jessie: ok

Vida: ok, Hello

Jessie: Hello this is Jessie from Holland

Vida: yes

Jessie: hi, do you have time for the interview now?

Vida: yes yes, i just, i remembered this morning that you and then i forgot now, but that is absolutely fine,

Jessie: yes? Ok great you made a trip today, your husband told me?

Vida: yes we went to, well, we went to, have you heard of the author rodiard kipling?

Jessie: no

Vida: no well, he is famous in Britian and we visited his house down in the south of England so that is were we have been.

Jessie: that sounds really nice

Vida: yeah it was

Jessie: So the interview will take about 20 minutes

Vida: thats fine

Jessie: and please tell me everything you want to tell me and i have a list of questions but you can tell everything you like

Vida: ok, alright, just hold on a second

Vida: hello

Jessie: yes

Vida: yes, ok go haha

Jessie: my first question is, how and when did you get in contact with the work of scott for the first time?

Vida: how and when?

Jessie: how and when did you

Vida: i have no idea, a long time ago

Jessie: a long time ago

Vida: maybe 20 or 30 years ago

Jessie: ok and do you remember if you read the books in school or

Vida: no definitely not in school

Jessie: ok and were you parents a big fan of the work or?

Vida: no

Jessie: or did you just bought a book somewhere?

Vida: yes, my parent were not fans of the work no

Jessie: ok and do you remember which book you have read?

Vida: uhm no, thats was the trouble, im not sure which books i have read, probrarly ivanhoe,

Jessie: ivanhoe and do you remember, what you thought about the books?

Vida: no haha, as i said it was a awful long time ago, i mean, i didnt want me to read other books obviously and i think no i wont read them, it would be outdated now.

Jessie: hmm, I think i can say you were not a big fan of the books

Vida: No

Jessie: otherwise you would read more of them

Vida: yes yes

Jessie: and did you know something about scott before you visited the house?

Vida: uhm i had hearded of him, but i didnt knew much more. Which is why we came to the house

Jessie: and did you came to the house because you wanted to see the house or something else in perticular?

Vida: uhm, i wil sound dreadfull but the reason we came to the house on the perticular day was because the weather was bad

Jessie: aah that was you and you were in the neighbourhood but you wanted to make a walk? I remember

Vida: yes, we couldnt do that, yes

Jessie: so you chose something nice in the neighbourhood inside?

Vida: yes

Jessie: that is a good reason to visit the house

Vida: haha but having said that, my husbund knows more about scott than i do and we do, this is what we like to do when we are away from home, visit homes like this.

Jessie: and did you do any thing to prepare for the visit or just went straight to the house?

Vida: Yes, well we looked at visitorscenter but yes we came directly to the property

Jessie: ok and uhm, so you went first to the visitors center?

Vida: Yes

Jessie: and did you also see the exhibition?

Vida: yes we did

Jessie: ok and what did you think about the exhibition?

Vida: uh, i found it quite interesting because what i just said, i didnt know so much about scott

Jessie: hmhm

Vida: and i found it interesting that, to learn more about him and i thought it was well lay out and well how the information was presented.

Jessie: so you knew something before you came into the house then?

Vida: Yes

Jessie: ok thats good and what was the first thing that you thought when you entered the house?

Vida: uhm haha, uhm it was, i understand what he was doing but it is not my, all the armer on the walls and the v tag paneling and, yes i didnt like it perticularly but i understand why it looked like it did

Jessie: hmhm but it was not that you thought: this is really nice how, i would like to live

Vida: no no but then, the point is what he wanted it

Jessie: Hmhm

Vida: And he was doing it with a perticular purpose in mind, so uhm, uh yes, it doesnt, so the fact that i didnt like it didnt matter, because you dont often, the houses are outdated or uhm you know it is not necceraly to you taste. You know, but yes i didnt care really for the entrance hall

Jessie: and uhm did you made the connection with the vision of scott immediately? Or did you think about that later?

Vida: later

Jessie: ok later and what did you think about the rest of the house?

Vida: uhm again it was very much of its time, it was hmm, a beautiful house and he puts in all these big features, but all-in all it was a bit dark and heavy for me

Jessie: hmm hmm

Vida: actually what i didnt get was the idea of it being a family home in anyway.

Jessie: you missed the admesphere of a family home?

Vida: yes yes

Jessie: ok and was there a specific part which impressed you the most of the house?

Vida: yes the library, i liked the library uhm i liked everything about, i mean i liked that heused to sit at the desk uhm the idea of him peaking him down the stairs and coming out through the little door and the stairs going up to the library, yes i thought that was quite admosphereic

Jessie: ok and that was really personal for scott?

Vida: i didnt mean the library, the little room at the right

Jessie; the study

Vida: yes, the study

Jessie: and did you do an audiotour when you were in the house

Vida: yes we did

Jessie: and what did you think about the audiotour?

Vida I thought it was very good, yes

Jessie: ok and did you think you learned a lot, besides the exhibition from the tour

Vida: Yes personally i didnt press any extra buttons i just, you know sometimes they offered you an option or more but i didnt do that

Jessie: ok and did you have any questions for the volunteers or?

Vida: i cant remember, we probably did

Jessie: and you remember if you took any pictures?

Vida: no, but i dont very often

Jessie: and can you explain why?

Vida: why i didnt take any pictures?

Jessie: yes i really want to find out what the difference is between people who take pictures..

Vida: i dont very often take pictures in places like that because i think often they are not satisfactory and also it was very, if i wanted to take pictures, it was very busy the day we were there and if you try to take a picture you dont want

Jessie: people in it?

Vida: haha or standing in the way what you are trying to make a picture of

Jessie: yes ok i understand, you were only able to visit the rooms downstairs, did you also want to see something of the upstairs, like the bedroom or the kitchen or things like that?

Vida: hmm, the bedrooms are sometimes interesting but the kitchen not particularly, it is nice to, but only if there is something particular about them, i was just think another thing, i dont know if you can put this in somewhere but although the dining room was full, because there was a guided tour in there but i was interested in the fact that he had his bed brought there, where the windows go right down to the floor so he could look out when he was dying, i thought that was very moving. But uhm yes, and dont care so much about the kitchen but the bedrooms are only good when they have something particular interesting in them.

Jessie: yes

Vida: because a bed where he slept in was, that is not very interesting unless a poster or a beautiful bed...

Jessie: yes did they explain why it was not possible?

Vida: to go upstairs?

Jessie: Yes

Vida: no they didnt

Jessie: ok because until 2004 the family lived upstairs,

Vida: i knew that

Jessie: so they changed everything in all these years, so there is really nothing left of what it used to be when scott lived there.

Vida: ah no

Jessie: do you think they should try to reconstruct something?

Vida: no no

Jessie: or keep it like that?

Vida: no keep it like that.

Jessie: keep it like that

Vida: they mentioned or i at least we read at the boards, that there had been lived in until recently but i don't think anybody actually said we didn't can go upstairs

Jessie: would you like to see it how the family left it or just keep it closed?

Vida: no no

Jessie: now it is like two weeks ago since you have been there.

Vida: yes haha

Jessie: what is the first thing that strikes your mind when you think back on your visit?

Vida: umh what is the first thing that strikes my mind, do you mean particularly about the house?

Jessie: umh all, just the visit

Vida: I think if somebody said to me, i'm going to abbotsford, i would say make sure you see the library or the study. Umh we didn't, because the weather was so awful and were leaving that morning, we didn't have time to look at the grounds in any detail

Jessie: yes

Vida: which would might have added more interest but that was the main thing i remember

Jessie: umh i think the gardens and the way you can walk to the river is quite nice but i understand when the weather is terrible it is not really nice thing to do

Vida: so it was also, i mean you can see from the diningroom and some of the other, you can see the view down of the river but it was really the weather and we didn't have time for it so.

Jessie: do you remember how long you stayed at abbotsford?

Vida: i think we stayed about an hour or an hour and a half.

Jessie: an hour ok, is there anything you would say they can change to make the house better? To improve it?

Vida: no, i think what it is is what it is . umh you know, i don't, the people we spoke to were very pleasant and helpful and umh yes the house was, no i don't think so, no nothing struck me as being inconvenient or difficult at that time.

Jessie: ok and yeah, you were really not prepared for the visit at the house but did you have any expectations before you went there?

Vida: no, we were staying in a nearby hotel and one of the staff knew where we were going and she said that, that they had this new visitors center constructed and now they were getting lots of visitors, so i suppose that prepared us in some way but was all we knew, she didn't go into some details.

Jessie: ok

Vida: She said there was a nice cafe but we actually didnt go there.

Jessie: ah

Vida: haha

Jessie: so it is really difficult to say if the visit was better or worse then your expectations?

Vida: No i think it was, it is difficult to say, because i think we hadnt had expectations

Jessie: and when you compare the house to the house you visited today, can you compare that?

Vida: yes i mean, todays house was completly different and i enjoyed it much better but that is part because i know more about the person that lived in the house today

Jessie: hmhm

Vida: Uhm im a volunteer for the national trust in the house that was owned by this mans daugther, so i thnk it was much more accesible if you like, then sire walter scott shouse was

Jessie: and how do you mean accesible?

Vida: uhm i suppose, it well, for example the study, it was full of his books aswell sir walter scott books but it this seem to have more humanity in it. I dont know how to descripe.

Jessie: Hmm hmm

Vida: uhm there were more touches of a human being haha, there were kind of bits of paper on the floor because he used to write lots of sheets of paper and then at the end of the day they were burnt and he liked ships so there were ships everywere. There was more of his caracter today, i thought.

Jessie: So it was easier to make a connection with the person?

Vida: Exactly exactly

Jessie: And did you miss that connection in abbotsford?

Vida: yes, well i did but hen you know, who know more about his, the man himself might, find more connection but personally i didnt

Jessie: ok one of my other interviews told me she would like to see more life in the house, like putting flowers on the table and setting the table like he could have dinned there

Vida: Yes yes

Jessie: Do you think some of these things could improve the house?

Vida: Uhm i think depends if there might have been flowers in the house when he was living there, if somebody went out every day and gattered flowers rom the garden and put them in the house, yes, for example again, when i do my voluntering, they have started to do that, because the lady of the house apperntly used to get cut flowers and arrange the flowers in the house. So in that case it is an meaning full addition

Jessie: but only?

Vida: but if she didnt, you if he suffered from hay fever and said i never want flowers in the house, then they shouldnt be there no. You know.

Jessie: so you really like the authenticity?

Vida: i wouldn't like a kind of made pretty, like that because then it is not real.

Jessie: that is also with the entrance hall, they dont want to add too much light to it,

Vida: no, yes i understand that, that is the problem going to houses like that, first of they dont, light is very harmfull isnt is

Jessie: yes

Vida: and is you have something brightly lit, and also, if it is too brightly lit it is not the atmosphere of the house when it was lived in. Is it?

Jessie: yeah

Vida: so i dont think you have bright light and flowers, because it wasnt probably like that when he lived there.

Jessie: Hmhmh

Vida: This is my view.

Jessie: yes ok, when you think back, was it a good visit?

Vida: Yes it was

Jessie: Yes?

Vida: Yes it was, it was interesting for us and we enjoyed seeing it.

Jessie: And would you go

Vida: Im not sure if we would go back

Jessie: Ok because you already saw everything and got the feeling and

Vida: Yes

Jessie: Would you recommend it

Vida: Perhaps if it was a sunny day, look at the gardens and walk down the river, if we were there

Jessie: And would you recommend it to other people?

Vida: Well Yes if they like doing the sort of things, and particularly if they when in the summer and would have a look at the gardens yes, but i think it would be a good place to go yes

Jessie: Ok i think i have got everything i need.

Vida: Ok

Jessie: Can i just ask some general questions?

Vida: Yes you can

Jessie: Like what kind of job you have?

Vida: im retired

Jessie: ok and what kind of job did you have before that?

Vida: i was an administrator in the university of cambridge

Jessie: ok, and where are you living at the moment?

Vida: cambridge

Jessie: ok, cambridge, so it was kind of a big trip to abbotsford

Vida: yes but it was not particularly to see the house but we had come to some things we had to do in the west of scotland where my husband is from and then we decided to make a trip back at the border, down to england and we stayed at a hotel as i said near melrose.



Jessie: Ok, so you were not really lucky with the weather at that time

Vida: Sorry?

Jessie: The weather was not really good that

Vida: No it wasn't. The week was

Jessie: Can I ask you how old you are?

Vida: I'm 68

Jessie: And would you have any questions for me?

Vida: Sorry

Jessie: Would you have any questions for me?

Vida: Uhm no, so yeah, what are you going to do with your questionnaire? You gonna analyze the answers?

Jessie: I'm gonna analyse the answers

Vida: Yes

Jessie: And I did also some observations during my stay, so I did some observations of the group tour and some individual tours

Vida: Yes

Jessie: And I wrote down what everybody was doing during their visit

Vida: Yes

Jessie: Then I will write my master thesis and graduate in June I hope

Vida: I'm sure you will, one thing I will say, for example when we got into the dining room, there was a group of maybe twenty people and it was very difficult for us to see and the guide talked for a long time everywhere, so you know, when you go from the dining room to the armor room, it is quite small, it did, it was a bit of a problem, I don't know how you can solve that but we spend very, we couldn't really look at everything in the dining room because all these people were around the table and the man was standing at the end talking. So that was a bit disruptive. But I don't know what they can do about it.

Jessie: Maybe separate the groups from the individuals

Vida: Or do it on a different time, some people do, they don't open till lunchtime but they do group tours in the morning, that is better for everybody then.

Jessie: Ah yes yes, that is a good tip, I will write that one down.

Vida: Ok

Jessie: Would like to receive a copy of my thesis when it is finished?

Vida: Well how would you do that?

Jessie: I send a pdf through email

Vida: Ok yes I would, it fits it is not a lot of hassle for you

Jessie: No sure

Vida: Did I give you my email?

Jessie: Yes

Vida: A yes I did

Jessie: It will be like 70 pages but i will make a summary in the beginning so you can read that

Vida: Thats good

Jessie: Ok

Vida: No i will be interested

Jessie: Nice

Vida: I wish you the very best of luck over the next couple of months

Jessie: I hope i twill be ok but my trip was very nice so i think i twill be good

Vida: How long were you there?

Jessie: For a week

Vida: Oke,

Jessie: Only a week

Vida: Ok

Jessie: But it was really nice

Vida: Will you write your thesis in english?

Jessie: Yes in english

Vida: Wow

Jessie: But in holland that is very common to write everything in english

Vida: Is it?

Jessie: Yes we write everything in english, all the papers in the university and everything are in english

Vida: All-in english? Wow

Jessie: And all the books are in english ..

Vida: Sorry

Jessie: All the books and all the article, everything are in english

Vida: Wow, yes

Jessie: Because not a lot of people write in Dutch

Vida: Well, we lived in holland as i told you but i didnt realise that was the case for university students for univertisity thesis as well. Good then, you are nearly bilingual

Jessie: Well noo yet, but we are trying

Vida: Haha so i hope you have all the information you need

Jessie: Yes, it was great, thank you very much and have a nice evening

Vida: And the same to you

Jessie: Thank you bye

Vida: bye

## **Mike B.**

**Interview on: 15-04-2014 at 20:02**

**Receive a copy: yes**

Mike: Hello

Jessie: Hello, is this Mike?

Mike: Oh yes it is.

Jessie: This is Jessie from holland calling for the interview

Mike: yes thats thourgh i was expecting you

Jessie: oke, thats great, do you have time for the interview at moment?

Mike: yes

Jessie: great great, thank you for helping me out with the interview first of all

Mike: Ok

Jessie: I have a list of questions and i twill take about 20 minutes.

Mike: ok, i hope i can answer, i dont know hat kind of questions they are going to be

Jessie: they are more about your experience so tell me everything you think and then it will be good.

Mike: ok, yes

Jessie: So you told me you read some of the books of Scott before you visited the house

Mike: i only read one propraly in total

Jessie: yes that is good

Mike: yes

Jessie: so how and when did you get in contact with the work of Scott for the first time?

Mike: hm, i should think, well i read this book actually about three years ago.

Jessie: Ok

Mike: But i knew he exhistid, I known he existed for a long time.

Jessie: Hmm

Mike: And i have know he was a important scottish writer for a long long time but i hadnt read any of his books, not being scottish. But i did read one when i went to melrose in scotland a few years ago and i thought i should read one. Haha so i did

Jessie: And which one did you read?

Mike: I read rob roy

Jessie: Rob roy, yes that is good. And what did you think about the book?

Mike: Uhm i quite, i did enjoy the story and i enjoyed the historical ideas in the book and they way.. He gave you a story but it was part history too, i enjoyed that. I find some of the scottish dialects difficult.

Jessie: Yeah yeah i understand

Mike: Ok even though i'm married to a scottish lady ahha and i have been to scotland many many times, i still find it hard to read, it is the same with roby bruns.

Jessie: Did you read the whole book or did you stop?

Mike: I presuded there and i quite enjoyed it

Jessie: Ok thats good And at what moment did you decided you wanted to visit the house?

Mike: Right, well, when i went to melrose three years ago, and I was on a cycling holiday and some people did go to the house but i didnt because i was enjoying the cycling and it was up there two weeks ago and with some friends from university, form many years ago and we decided to visit the house, so it was more a groupdecision to visit

Jessie: Ah ok and what triggered you the most in a possible visit to the house?

Mike: Uhm what, can you say that again?

Jessie: What triggered you the most in visiting the house?

Mike: Uhm triggered me,

Jessie: Yes

Mike: Uhm triggered me, uhm do you me what appealed me the most?

Jessie: Yes

Mike: Right uhm, you are asking questions which i quite like, because there are not what we called thick boxes, you are allowing me to use open answer questions right?

Jessie: Yes haha, i really want to know what you think

Mike: Well my answer is not really complex but you can coop with what ideas things, i can say a few things together right?

Jessie: Yes

Mike: What really appealed, the thing that really appealed about het visit, and this compairs to many visits to historical ho uses was what i thought was really really good was that the fact you had the oppertunity to go around the visitors center which had nothing to do with the house, well it had a lot to do wiht walter scott but the visitors center actually allowed you to refresh your knowledge of who he was, right?

Jessie: Yes

Mike: Ah so, once you done that, i found the visit to the house really good because when visit a house, a historical house, which we have many of in England or scotland of course

Jessie: Yes

Mike: You go from room to room so it is nog chronological, you know what i mean?

Jessie: Yes

Mike: The visit to a house is usually through a hall way, usually to into library or a meeting and then eventually to a bedro om or to the bedrooms

Jessie: Yes

Mike: So you go in the order, in the architecture of the house dictates.

Jessie: Hmhm

Mike: So if you try to learn something of somebody's life, that is fine but if you have already been introduced to the person properly before you go, I suppose you normally, you might, well the best way is to read about somebody before you go to the house but you don't, let's be realistic

Jessie: Yes haha

Mike: But this visit I thought was good because of that, because of visitors center. And the house wasn't disappointing at all, it wasn't at all, I think that the visit to the house was enhanced, do you understand that?

Jessie: Yes

Mike: It was improved, the visit to the house was improved because you visit the interpretative center

Jessie: Did you know anything about Scott before you went to the exhibition?

Mike: Yes I knew that he was a very famous author

Jessie: Hmmhmm

Mike: I didn't know he studied law, I didn't know anything about his background, I knew the rough period of time that he lived, I knew he had built this house, so I knew all these things. I knew he was a famous author and I knew where he lived and I knew a few things that he had written but that was all but I learned a lot more

Jessie: That is good, um so do you think that the visit changed your perception on the life of Scott you had?

Mike: Um yes, it did, because um I started to see him as somebody who was very famous and a very popular at the time and he was writing a great amount so you know, you could I never thought of him, as like Dickens or a like a modern author who might be producing a lot. I came to realize he was very influential in his writings which I hadn't realized how important at that time

Jessie: So really learned a lot during your visit I think?

Mike: I think so yes haha haha, what is quite, what we attempt to do, we were on a holiday as I was saying with my old university friends from 50 years ago, there are still 5 of us which used to share a flat

Jessie: Really? That really nice

Mike: Yes, when we were in university 50 years ago haha and we still meet up and we stay in a house somewhere where we are going, in Hoik. But then when we get back in the evening we have a quiz, a sort of. You know about a quiz

Jessie: Yes

Mike: We had a quiz! We asked each other questions about what we learned haha

Jessie: Really?

Mike: Haha yes

Jessie: That's really nice to do

Mike: And we drink a few bottles of wine of course.

Jessie: Haha ok ok, that is really nice

Mike: Yes so it was a very popular visit with everybody actually, it was good, everybody thought it was great.

Jessie: Oh that's good and everybody answered a lot of questions right or not?

Mike: I think so yes

Jessie: Ah that's good. And do you also think that your visit changed your appreciation of the book? Did you think about the book during your visit?

Mike: Uhm not really, not really, i do like reading very much but i like modern literature and i struggle with literature which is not 20th century. I really do, i wouldnt pick those books up naturally to read. I have to say. No i wouldnt

Jessie: So you wont read any of the other books of scott do you think?

Mike: I dont think i will, i had the oppertunitiy to buy when i was, when i was there of course but i didnt. I did think of buying some poetry because i'm hopeless in reading poetry and i though i but i didnt. I proprably ownt but that doesnt diminish what i learned and what i know about the man but i dont in perticularly like, actually i do like historical novels, modern historical novels, written now about the past, i enjoy them.

Jessie: Yes bt they are way more easy to read i think

Mike: Yes thats right

Jessie: Yes. I had a lot of dificulty with reading the books of scott.

Mike: Yes

Jessie: But i really enjoyed reading the childern versions because they are really easy to read

Mike: So yes haha, that sounds like, also when you go to any sort of old house or castle, sometimes i mean i have childern an grandchildern, sometimes i do look at the childerns books and i think oh they are good

Jessie: Yes they are good

Mike: Yes they are, very good. We live in a different time now, the way we read is different from the past

Jessie: Yes thats true. And did you see one of the movies of the works of scott?

Mike: I have seen rob roy actually

Jessie: Ok and do you thin you will watcht hat again?

Mike: I dont think the movie is based on the book

Jessie: Yeah they tried to but

Mike: Haha

Jessie: Yes but they changed a lot

Mike: Yeah i enjoyed it, it was ok haha

Jessie: Uhm and when you think back on the visit, what is the first thing you thought when you entered the house?

Mike: Uhm well i didnt like it

Jessie: Oh no?

Mike: I didnt like the hallway

Jessie: ok? And can you explain why?

Mike: Yes, uhm, it is what we call, barronial style

Jessie: Hmhm

Mike: Do you know what i mean by that?

Jessie: hmm

Mike: Uhm, Do you know what i mean by that?

Jessie: Maybe you can explain a little? haha

Mike: Yes i can. Oke, barronial spelt barronial, barronial style, a barron that is my last name but that is irrelevant, is a brron is a person who, a historical person who has a lot of power over the people in his area givin to him by the king

Jessie: Yes

Mike: He is like a local lord, yes?

Jessie: Hmhm

Mike: And obviously they often lived in castles in the olden days in britaiin for or in manor house. They were lord of the manor. And they controlled all their people in the area. Uhm and because they were families who lived over a long period of time collected all sort of things and in many cases they faught for their kind so in many cases there is armer, stell armer

Jessie: Yes

Mike: you know the suits of armer. You know?

Jessie: Yes, hanging on the wall?

Mike: Yes, so that is what i called barronial style. Uhm lots of bits and pieces collected over een long period of time and i just find that all very fussy and just dont like it, it is not what i call good interior design. I dont like it

Jessie: Ok ok do you think it was also too much? He was bragging about what he had or?

Mike: Uhm he was obviously a great collector of course uhm maybe he was, people like to, yes, to dress their home up to reflect their power and interest i suppose that is was always happend but i didnt like it.

Jessie: Ok

Mike: And when you go in the study and the library, i felt like, oh this quy is a writer, this man is a writer an intellectual and he enjoyed his books and yes i liked that

Jessie: And was that also like the favorite part in the house?

Mike: The library?

Jessie: Yes

Mike: Oh yes, probrably, yes, i like the library every much, i thought it was a nice, a part from the fact that it was a fantastic collection of books, i mean it is just a incredible collection of books, it was lovely room and i liked the ay it overlooked the river. Uhm and the ground it was just lovely. Yes that was my favorite area in the house

Jessie: And did you also make a walk around the house?

Mike: No affraid we didnt really, i didnt walk in the gardens, i did walk to the chapel

Jessie: Ah yes

Mike: So did walk in the front area where the stone walls are, yes

Jessie: Yes

Mike: That front area is the only area i walked in, i didnt walk in the gardens.

Jessie: Ok

Mike: It wasnt a perticularly good day actually.

Jessie: No it wasnt a good week haha, with a lot of rain

Mike: Yes it know terrible, a week of bad weather

Jessie: Ok



Mike: I havent seen much of the garden no

Jessie: And do you remember what you did inside the house? Did you do an audiotour or just walked around?

Mike: Yes we did an audiotour

Jessie: Ok and what did you think about that?

Mike: Yah i thought it was good, yes i liked that, hmm it was excellent uhm yeah i like audiotours, it makes you concentrate a little bit more and uhm it was well put together and there were numbers in the room and which were perpropad to help you press the buttons at the right time and give commentry so that as good yes

Jessie: And did it have enough information for you or did you have a lot of questions afterwards?

Mike: Uhm no i think it had a great amount of information, no think it was good, no it didnt leave me sort of guessing or wanted to know a lot more, no it thought it was good.

Jessie: Ok great and did your experience the house, just as a house or did you felt the connection with scott?

Mike: Oh yeah you felt very the connection of scott alright because of paintings of his son and they were a family, i felt the weere a famly house and because the srudy was imporent too, it was very imporent so yes, i felt the connection was there. And because, the one thing that we didnt see was the upstairs.

Jessie: Hm hm mand did they tell you why you were not able to visit the upstairs

Mike: No i cant remember

Jessie: Ok because until ten years ago the family lived uptairs

Mike: Ah yes thats right yes the last lady of the family yes she, yes thats right

Jessie: She lived there until 2004

Mike: Yes

Jessie: But in all these years the family changed the rooms upstairs so they are painted white an there is not a lot of original furniture left

Mike: I didnt actully grasped that but it is ok

Jessie: So thats why they choice to not open it and just leave the rooms like scott used to show it to his visitors

Mike: Ah yes yes

Jessie: Ah Do you think it would be good it they try try to renovate it upstairs?

Mike: Hm probably a difficult job to get it back to, well it is where you are get it back to i suppose,

Jessie: Yes

Mike: Thats the problem, but in some ways it is interesting to see, what has happened down the generations

Jessie: Ok

Mike: I think i would rather see it as it probraly is and see whats happened

Jessie: And see what it really is instead of trying

Mike: I think it would be very difficult to go back and i dont hink you can easly do that.

Jessie: Yes because when you are in the study room there is a small stairs upstairs

Mike: Yes

Jessie: Going to the bedrooms so

Mike: Yes he used to come down there early in the mornings to do some work yes that was interesting

Jessie: Yes ok. Now it is like two weeks ago, when you went to the house

Mike: Yes

Jessie: What is the first thing that strikes your mind when you think back?

Mike: Haha i have to be quick do i?

Jessie: Haha oh no no

Mike: Haha Uhm the first thing that strikes me, uhm, well it is really, even though the weather was bad, what a beautiful place to build a house, yes well chosen fantastic, lovely, just a great place, if you have the money. But of course at the end of his life he didn't have the money but never mind. But if you have the money, it would be great, a great place and we was obviously very proud of it and it showed

Jessie: Yes, and was there anything you missed during your visit? Or anything, do you think it was a complete visit? Was there anything you wanted to know or see?

Mike: Uhm yeah, i think we find out when most of the people lived and how many children he had and what happened to the children, he had four children and we saw a painting of the son, i remember but we seemed to learn quite a lot about his life, the thing that i said to my friends, because i'm interested, i like literature, is that time of the early 19th century was a golden period historically in Scotland

Jessie: Hmm hmm

Mike: It is often called the age of enlightenment

Jessie: Yes

Mike: Yes? and he was obviously part of that. Uhm i did say to my friends well i would have liked to have had a little bit more background on some of the contemporaries, not just Robert Burns, some of the contemporaries in science and medicine and come from Edinburgh or the border country, there are a lot of famous people apart from him

Jessie: To make a connection with them in the same time and

Mike: I think, it might, I think uhm I think i would have liked to have seen that, he is one of many people at that time who put Scotland and that area of Scotland well and truly on the international map but he is not the only person or from the only background

Jessie: That is a really good idea, i will tell them, maybe they can add it to the exhibition, i think that would be the best place to

Mike: Yes, yes uhm for instance James Hudson, a modern, sorry the founder of modern geography, he sort of came from the Jedburgh area, and did a lot of his work in that area. And there is many and many other people as well. But i thought perhaps that would be a good thing but i appreciated that the house and the information center are devoted to Scott and it is not easy to bring over things and where do you stop, i don't know

Jessie: Yes

Mike: It was just a thought

Jessie: Oke that's good. When you think back at the moment before the visit, to what extent did the visit meet your expectations?

Mike: Oh it met my expectations and surpassed them.

Jessie: Oh that is really good to hear

Mike: Yeah yeah

Jessie: And in what way was it better than your expectations?

Mike: Because, As I said to you at the beginning, the thing that I thought really made it exceptionally good was that you had to learn from the visitors center before you went to the house so felt well versed in who he was and what had happened to him, you know the debts, oh very interesting for instance the debts he, you know the hard times he fell on, when his publisher couldn't have great enough money and he oversteered himself financially, that was a lot of information which wasn't really in the house. I thought they explained things very well.

Jessie: Ok ok, Do you remember how long you stayed at the house?

Mike: No, it was a long, the whole visit took about 2,5/ 3 hours

Jessie: Ok and do you think you would go back to the house?

Mike: Uhm unlikely

Jessie: Ok

Mike: But I recommend other people to go

Jessie: But you had the total experience already so

Mike: Yeah, I think that was enough of Walter Scott haha the great man that he is haha but maybe I fit in a nice day when I'm up there, it is nice to go around the gardens you know probably but in all honesty probably not

Jessie: That is really honest, a lot of people say yes but then I understand later in the interview that they won't go

Mike: Haha Yes, well you Dutch people say things more very much straight forwardly than us English people, we beat around the bush, we try to be over polite don't we

Jessie: Aah

Mike: Haha

Jessie: That's true that's true

Mike: Haha you, right carry on

Jessie: Uhm I just, I think have everything I need, I just have some general questions

Mike: Hmhm

Jessie: Do you remember on which day you visited the house?

Mike: Sorry?

Jessie: Do you remember on which day you visited the house? I thought it was the 1st of April

Mike: I'm pretty sure it was the 1st of April

Jessie: Ok

Mike: yes

Jessie: ok good and can you tell me where you are living at the moment?

Mike: Yes I'm living in Carlisle which is right on the Scottish/ English border

Jessie: Ah ok, next to the coast right?

Mike: Yes

Jessie: Ah ok

Mike: Yes in England

Jessie: Yes my parents visited it when I was doing the research

Mike: All right

Jessie: They really enjoyed it

Mike: Good good

Jessie: And um can you tell me what kind of job you have?

Mike: I'm retired

Jessie: And what kind of job did you have before that?

Mike: I was a teacher

Jessie: Ah ok In history or?

Mike: No well I taught some but in Geography

Jessie: Ah ok. Nice ah that is why you knew about James Hudson

Mike: Yes

Jessie: Ok good and can I ask you how old you are?

Mike: Um 69

Jessie: 69 Ok great. Do you have anything you would like to add? What they should change or could improve or something like that?

Mike: Um

Jessie: Next to the information about the other great people?

Mike: Well I have added that haven't I

Jessie: Yes

Mike: I think this is, hmm it is not a minor point Um the signposting wasn't very good to get there I think. We came from a back road and we suddenly arrived, um I think we turned off the main road, I wasn't driving actually. We turned off the main road because we assumed it should be up there but it didn't seem clear where it was.

Jessie: Ok. That is a good thing to add because people should find the house

Mike: Yes and I think it says Abbotsford, when you see it signed and I thought it would be if it said Sir Walter Scott's house.

Jessie: Yeah

Mike: Because not everybody would know that Abbotsford was Scott's house, the important thing is that it is Sir Walter Scott's house.

Jessie: Yes

Mike: That is not on the signs

Jessie: That is good. Ok that's great. And would you have any questions for me?

Mike: Hm um no, yes I would, who are you doing the research for?

Jessie: Um I'm doing a Masters in Arts and Culture in the University of Rotterdam

Mike: Yes

Jessie: So

Mike: Yes so alright and how many, uhm are you a perticular survey on this perticular house? Is that your topic?

Jessie: Yes, im writing my masterthesis on the experience of abbotsford and then i'm using the case of abbotsford to do research on the experience of literary tourism and make a connection to the house and i'm doing like 15 interviews and i did a lot of observations during my visit.

Mike: So right

Jessie: So I watched the people visiting the house

Mike: Oh we have been watched

Jessie: And it was really nice, no not on your day

Mike: Haha ok thats ok

Jessie: But is was really nice to see how people behave in the house and to see the difference between the people who enter the house and the group and the individuals

Mike: Yes very intereristing, i wish you all the success in your carreer and your research

Jessie: Thank you, would you like to receive a copy of the thesis through email when it is finished?

Mike: Oh well uhm, i think i would actually, i think my friends would be very intersted to see, becacuse we did have a good evening afterwards talking about him.

Jessie: Thats good

Mike: Well yes, you send it as a pdf or something

Jessie: It will be about 70 pages but i will make a summary in the beginning so

Mike: Oke

Jessie: That will be easy to read for you.

Mike: That will be fascinating, yes i would.

Jessie: Oke thank you very much, that would be great. If you have something to add in the coming weeks, just send me an email but

Mike: Ok thats good

Jessie: So thank yo very much,

Mike: It was nice talking to you

Jessie: And have a nice evening

Mike: Yes and you

Jessie: Bye

Mike: bye bye then



## Janis B.

Interview on 08-04-2014 at 13:28

Receive a copy: no

Janis: One six seventy

Jessie: hello this is Jessie from Holland, the young lady you spoke to in Abbotsford?

Janis: Oh yes hi there, hi [hehehe]

Jessie: Would you have time for an interview at the moment?

Janis: [Eh] yes I could do really briefly I 'm going out shortly, but yes I could yeh

Jessie: It would take about twenty minutes

Janis: That's fine yeh

Jessie: OK, great great [uhm].

I would really like to know something about the experience and your motivation and things like that uh. And I record it, so I don't have to write down a lot.

Janis: Ok

Jessie: First I would like to know, could you tell why you decided to visit the house.

Janis: [Uh] partly because it has reopened and there has been quit a bit of publicity at the end of last year about it opening again and we were staying [uh] down in Yarrow for the weekend (Jessie: yes) and it was also one of the very few places was open [uh] at that time because a lot of the National Trust properties don't open till Easter (Jessie: Ah yes) or until the following day I think it was at the end of the week there going to be more properties open, but Abbotsford was open at that stage which was useful.

Jessie: OK, that's good, en uhm did you prepare for your visit, did you have a look at the website or did you read anything about Scott before you go .. went to the house?

Janis: [Uh] Not on this occasion no, no I mean I read the publicity about the house being open again to the public and (Jessie: OK) and what had happened yeh but that was all

Jessie: Earlier. Ok, that's good and you mentioned you read one of his books in primary school I remember?

Janis: [Uhm] We read several of his books at school actually, uhm we read Guy Mannering... Redgauntlet, [uhm] I should have look all this up before I was came to speak to you (Jessie; Oh no no), [uhm] oh goodness what is it called, Ivanhoe (Jessie: yeh) a whole range.... I think we read about six at school (Jessie: Oh that's good) which was probably to young to be doing it I suspect.

Jessie: Do you remember how old you were when you were doing it?

Janis: [Uhm] Thirteen, fourteen, fifteen probably

Jessie: Ah, ok. And so you had no choice, you had to read that?

Janis: It was a set book yeh, it was a set book we did one Scott book and one Shakespeare play per term more or less (Jessie: Oh really) yeh yeh

Jessie: And was there anything you liked about the work or did you didn't enjoy it?

Janis: [Uh] I enjoyed it because I merely [eh]..... the writing I enjoyed because obviously it is good straight forward stuff, I suspect probably a boy would have enjoyed it more at that stage for you know the more adventurous site of it. [Ehm] I don't think it was necessary a good girls' schoolbook if you know what I mean.

Jessie: Yes

Janis: [Huh huh] So you know looking at it from the young persons point of view, which it was when I was reading it, [ah] it wasn't that interesting. It was interesting from the point of view of Scottish history which obviously we were studying at the time [ah] we read and we also read people like [uhm] Robert Louis Stevenson and along side Scott so it was it was part of a whole Scottish and social history context if you like.

Jessie: Yeh, that's good and was there a connection with the books and your planned visit to the house and did you think of the books before you visit the house

Janis: No not really, no not really

Jessie: Ok and what triggered you the most in a possible visit of the house, what was the real

Janis: Beforehand or?

Jessie: Yes beforehand

Janis: Beforehand [Uhm], I think probably I I had seen it when I was about twenty-five, twenty-six so quit a log time ago and to come back and have another look and just the setting really. (uhm) To see what had been done in the meantime in the way of showing the house to visitors.

Jessie: And do you remember anything of your first visit?

Janis: Yes, it was very wet [huh huh]

Jessie: OK

Janis: It was interesting but It was not particularly very well laid out or too much in the way of information. [Ehm] The fact that it was a terribly wet day I don't think helped [huh].

Jessie: Ok [uh] and when you first visited the house like twenty-five .. you were twenty-five years old? You mentioned?

Janis: About that yeh I would say.

Jessie: And were you allowed to go in all the rooms you visited at this moment or was the opening different?

Janis: To be honest I can't remember, I think most of the rooms I saw this time were available, most of them, yeh

Jessie: That's good

Janis: Yeh

Jessie: And [uhm] last week when you entered the house, what was your first thought when you came in?

Janis: [Eh] I suppose, because I've been before, one of recognition

Jessie: OK

Janis: You know when you came into the hall and moving through, and [uh] bits and pieces the green, is it the library or the drawing is the drawing room (Jessie: yeh) with the green Chinese wallpaper, (Jessie; Yeh) it was a feeling of recognition which which was nice, I mean being before [uhm]. It's quit dark in a way you know with all the dark wood (Jessie: yeh) and having said that it's certainly an impression when you come in, it's of is time really. So I think that's really one of the main impressions, yeh.

Jessie: That's good and how long did you stay at the site?

Janis: How long did we stay [uhm] at the house or the .. including our arrival time, because we had lunch before we came down or just at the house?

Jessie: [Eh] Everything together?

Janis: Everything together, right ok. We arrived, let me just think, half past two, probably three hours.

Jessie: Ok, that's good and next to the house you also visited the visitors centre with the exhibition?



Janis: Yes, indeed

Jessie: Ok and did you do that before or after your visit?

Janis: Before

Jessie: Ah before, ok. So you learned more about his life before you entered the house?

Janis: Yes and that was very interesting, that was very helpful

Jessie: Ok, that's good, Because you .. did you know a lot about his life before you came in the house?

Janis: Yes a bit, a bit. I mean I work in Edinburgh (Jessie: yah) and Walter Scott worked in Castle street (Jessie: yah) which is just along from my office, so I do know a bit about him yah.

Jessie: Ok, that's good and [ehm] did you also walk through the gardens or went to the river?

Janis: Yes, yes we walked through the gardens as well, yah. [uhm] Not the best times of year (Jessie: no) , it is not really a good time to make a comment on the garden because everything is pretty dormant, but it's .. I'm sure in summer it is looking lovely.

Jessie: That's good and in what way did the stories of Scott play a role during your visit?

Janis: [Uhm]

Jessie: Did you think about the work of Scott?

Janis: I think I thought about the fact that he was writing and having to write for monetary problems more than the actual content of the novels to be honest, [ehm] having realised his financial situation and the fact (Jessie: yah) he was under pressure to write, I think that was in my head. [Uhm] But I also thought, I suppose because of the content of the house, [ah] you know his his very brought interest in the things historical and and objects and artefacts, that's very interesting, told you a little bit more about him.

Jessie: Yeh, that's good and did you think the rooms itself was enough to have a complete idea of his life or did you miss out anything?

Janis: Interesting enough, I ... I don't really have a comment to make on it. But.. Hello, are you still there?

Jessie: Yes, I am still there.

Janis: Yah sorry, I just dropped the phone. [Uhm] One of.. a couple of our group, I think probably because they are more used to seeing Natural Trust properties, thought it [eh] slightly all right but there were .. there were no other rooms available, like bedrooms or what have you, or kitchen quarters the kind of thing that makes you see a little more of the goings on of the period (Jessie: yeh) or I suppose just the authors literary setup [uhm] and it had not actually daunted me and I wasn't really thinking of that because I knew what I has seen before (Jessie: yeh) and it wasn't that different. But one or two people remarked on the fact that there was no domesticity if you like in (Jessie:yeh) in the display. That this makes sense?

Jessie: Yes and did the ... one of the volunteers tell you why you couldn't visit the upstairs floor?

Janis: [Uh] No No, is it accessible, when is it on show?

Jessie: No, the problem is that the family lived there until 2004

Janis: That's exactly what I assumed, when we spoke about this in the garden (Jessie:ah) and I said this property is still lived in, you know, by presumably the.. the family and these rooms upstairs you can see curtaining and have you noticed it's obviously in use, so I think we understood that.

Jessie: No, they died (Janis: It might be...sorry) in 2004. So they left in 2004, so there is nobody living anymore (Janis: right) in the house, but during all these years a lot of the family lived upstairs (Janis: yes) they changed it every time and every time (Janis: yes), so now the walls are just painted white, the (Janis: ah right) ceilings are painted white and there is not a lot of furniture left (Janis:yes), so that's why they choose not to open the floor (Janis: right right) because it isn't authentic like as it used to be

Janis: Yes, that is understandable, yeh

Jessie: But do you think it would be it would be good [uh] to give it a look like it used to be or do you think that is not good?

Janis: It's very difficult isn't it? You .. then something finishes up being a prestige of it, if it is not really using contemp.. well furniture that he had, as supposed to as contemporary furniture of the period might make sense. But I think that if that was explained somewhere visually so that (Jessie: yeh) people realise why they are not seeing that and also if it was in the guidebook, (Jessie:ah) that would be useful, yah yah.

Jessie: Because we got a lot of questions about it and I hoped it was it was somewhere but I couldn't find the information (Janis: yah) anywhere.

Janis: I think people are kind of used seeing these places because of the way the National Trust do their properties, they are obviously very keen to produce that kind of element to it (Jessie: ah) and I don't think it detract. For me it didn't detract from the visit [uhm] it would be an interest yes, but I don't think it's worth putting in non Scott furniture to make it happen really (Jessie: yeh), that kind of thing.

Jessie: [Ehm] You did the [eh] audio-tour?

Janis: No, I didn't

Jessie: Oh you didn't

Janis: No four of our number, there were six of us, four did and two of us had stayed right to the end of the video (Jessie:ok) and [eh] I took a guidebook ,I bought a guidebook (Jessie: that's good) and actually I reckon that we may have got .. maybe we missed some things, but I sometimes find with these audio-tours they're almost too restricting what you look at in that your ears being assailed. I would rather go the a room and let my eye take it in, so that's why I didn't take it.

Jessie: That's good and did you take any pictures or ask any questions to the volunteers?

Janis: [eh] We asked a couple of questions to the volunteers. I didn't take any pictures, no.

Jessie: Oh, ok

Janis; I was surprised photography was allowed even, actually eh ... because I saw someone taking a photograph (Jessie:yeh) and sort of waved at me friend and said : What on earth is he doing? (Jessie: yeh) and she said photography, but not flash photography (Jessie:yeh). And I was amazed because for security reasons that you allowed it.

Jessie: Yeh, that is a strange thing. I was there for the whole week (Janis:yeh) and I think I only saw 5 people taking pictures (Janis: eh) and they were... all of them were people from other countries. (Janis:mh hm) So I'm not sure why they do that, but I think they want to show it at home or something like that.

Janis: Yeh well, I think it is crazy because otherwise you won't sell your postcards and cards and what have you (Jessie: yeh) if you let people take their own camera shots (Jessie: that's true). Presumably it's cutting your revenue.

Jessie: Yeh. [Ehm] You when you think back about your visit, what was the first thing that strikes your mind when you think back on the visit?

Janis: What was the first thing that strikes me? [eh] Sorry that's my dog. [Ehm] I was very impressed by the visitors centre.

Jessie: Ok, that's good.

Janis: [uh] Very much impressed about it. Having read about it I kind of knew what I was going to see in the house, but the visitors centre was completely new [uh]. I liked it architecturally, I liked the way is had been set into .. set into its own surroundings..[ah] when you look back at it from the house it works well as well and the staff in there were immensely helpful (Jessie: ah, that's good to hear) We had a very nice lunch and I think the video presentation was very good and I learned a terrific amount from that the video presentation, much more than going down the house because I had seen the house before. (Jessie:yeh) But for someone new going in it might be something different.

Jessie: Ok, that's good. Good to hear. And [eh] which specific part of the house did you .. did impress you the most?

Janis: [Ehm] I don't know, I still like that green room just because I like the light, I think I like light rooms more (Jessie: ok) than I like dark painted, [eh] you know dark oak (Jessie: yeh) possibly depresses me somewhat. And to think of how things were then with lower level of lighting, it must have been deeply depressing, [uhm] I think the rooms looking out on the Tweed are, they impute me just because of the light volume (Jessie: yes) I like that site of it. [Uhm] I thought the .. which room is it ...is it the dining room I think it fell a little "bearing no steer" and I am not quit sure why, I would almost have to look at it again. And

the room next to that (Jessie: yes) which had various bits and peaces of (Jessie: of the two ladies) the last two (Jessie: yeh) people in the house, I thought felt incomplete it didn't not quit tell the story.

Jessie: Ok

Janis: Yah

Jessie: That's good to know, because that was the new exhibition that opened like last week so it is good to know.

Janis: I think it is all right during [ehm] these audio-things (Jessie:yeh), but it's much more helpful to really good captions under pictures (Jessie: yeh) and people can wonder around and [eh] see a little bit more.

Jessie: Did you also miss the text in the other rooms, because there is really not a lot of text in the library and the green room.

Janis: No there is not, but again I would say we .. we walked around with the guidebook in our hand and read the text there. And there is actually quit a decent amount of information on that. I mean I think people often don't buy the guidebook until they are going out (Jessie: yes), but buying it on the way in, in this case, was really helpful.

Jessie: Ok, that's good, that's good. And [ehm] in what way did the visit change your perception on the life of Walter Scott?

Janis: [Ehm] How did it change my perception? It probably just crystallized what thought already, but I was amazed how [ehm] speculative he was in a way. You know the fact that he had got himself in a situation that he had to keep writing (Jessie: yes). For someone in that scenario it was really quit unfortunate in many ways, but [uhm] very very interesting. I thought .. how did I think more of Scott [uhm] I don't know. It made me want to go and read a little bit more of a biography, I think that is quit useful (Jessie: yes). For it obviously prompted me to say there are gaps in what I think about him or know about him rather (Jessie: yeh) And I like to know a little bit more.

Jessie: That's good. And did it also influence your appreciation of the books? Did you change your perception of the books?

Janis: [uhm] I ..I think it prompted me to think that I needed to give 'm another try, because you know I only read them in my schooldays (Jessie:yes) and [eh] if he was producing all those prolific works I should give it another look. And I have a friend who is absolutely mad on Scott and I often think: Goodness, I really should go back and read these again to see what he is on about [uh] (Jessie; that's good). Yes it did .. it did kind of prompt me to look at it again

Jessie: Ok, that's good to hear. And when you think back, the moment before the visit, to what extent did the visit meet your expectations?

Janis: Sorry, could you just repeat that?

Jessie: Yes, sure. To what extent did the visit meet your expectations, which you had before you visited the house?

Janis: Oh thoroughly, absolutely thoroughly, it was exact exactly as I thought it was going to be yah.

Jessie: That's good and you really liked the way they did the renovation and things like that?

Janis: The renovation?

Jessie: Yes, of the house and the visitors centre and ..

Janis: Yes, I think .. I think the house could probably still worked on in terms of being a visitors experience. (Jessie:ok) [Uhm] There .. I don't know, there is a certain .. I'm not quit sure what it is, I can't put my finger on it, but there is a certain incompleteness about it. It doesn't, because of the way the house is laid out, you come to the end of it and think; Oh, ok was that it? Now that is not a good feeling. (Jessie: no) And I think it is because the last bit you come through, is the bit without exhibition and then you come through a narrow corridor and back to where you started. So there really isn't a good finishing point if you like, it brings you right back to the start and you think: Well, the last two things I saw weren't that thrilling.

Jessie: Ah, that's ok

Janis: You know what I'm saying, with my semi-architectural hat on there should be a good start and a good finish (Jessie: yes) and the finish was the start if you know what I mean. So the thing before has to be and that is a narrow entrance were you going back into and suddenly you catapulted out (Jessie: yes) into the wild again, if you know what I mean (Jessie:yeh). So the thing that comes before that and I think that's why that room with the exhibition is disappointing because that really is the last thing you see. (Jessie: yes sure) Yeh you go to a corridor which you know is in-substantial but I think that room has to leave

much more of an impression on you, [uh] to do with your visit. And then, ok you know you're going out. I think it was a disappointment and that is the last room you see.

Jessie: Yeh (Janis:uh) and do you think because [uh] .. when your first visit was to the house, you had a different entrance, right? 18:43

Janis: I.. it could be , I really can't remember

Jessie: Ok, because [ah] it used to be a floor underneath this floor (Janis; ah right) you needed to go up with the stairs (Janis: yes) and the end was in the entrance hall

Janis: Right, right ok it is to long ago (Jessie: yeh) to remember really I'm afraid, sorry.

Jessie: Ok ok, but it's really good to hear you really enjoyed your visit?

Janis: Yes I did.. I did , I thoroughly enjoyed it and it ... it sort of stimulated me thinking about things a bit more and and yes I would read a little bit more Scott and certainly more read into the .. the rest of hid life

Jessie: Good and do you think you would come back again to the house?

Janis: Yes, I mean when I was coming down to visit a couple of friends of ours with my husband, I would come down you know walk the dog one day and [eh] have a look at the house with him, yah. It would need to be a nice day.

Jessie: With the garden in the ..

Janis: Yes, wait to the gardens to be on the go, you know I think it is important the garden to look good, because there a lot of people wonder around these things were [uh] interested in gardens

Jessie: Yeh

Janis: They don't necessary needed to be as they were in Scott's days, but as it was a good garden it adds considerably to the trip

Jessie: Yes that's true, that's true (Janis:yeh) and can I ask some general questions about you?

Janis: Ok

Jessie: What kind of job do you have?

Janis: [Ah] I worked mainly in architectural information

Jessie: Ah, that's nice

Janis: And research, that's why I got more an eye on the building than anybody else

Jessie: That's good and that's in Edinburgh, right?

Janis: Yah

Jessie: That's good and you're also living in Edinburgh?

Janis : Yah

Jessie: Ok, so that was like an hour drive from (Janis:yeh) to the house or something?

Janis: Yah

Jessie: Ok and you came by car I think?

Janis: Yes

Jessie: Yeh, because I heard that they are building a really nice train, right? (Janis:yeh) to the house, but [eh] it is not really possible to come there with public transport

Janis : Yeh, yes , yes

Jessie: Ok and can I ask you how old you are?

Janis: I'm sixty-seven I hate to say

Jessie: Oh no

Janis: Very scary

Jessie: Yes? (Janis lacht) no (Janis lacht)

Janis: Very scary, even scarier when I think that it is you know forty years ago since I was there

Jessie: Yeh

Janis: That's terrifying

Jessie: But I think it is good that you still remember something of that

Janis: Yah absolutely, yah absolutely

Jessie: Ok that is good. [Uhm] I think that that was about it (Janis: Ok) do you have any questions for me?

Janis: Can I you, what .. how you got into this job, that you're doing?

Jessie: Yeh, I'm studying in Rotterdam and I'm studying arts and culture (Janis:aha) and I was .. and I also graduated as an interior architect (Janis:uhmuhm) and I really like the combination of the worlds of the arts and architecture (Janis:uhmuhm). So that's why I chose Abbotsford (Janis:yah) because I really wanted to make a combination of like the literary tourism and a really nice place (Janis:ah interesting) because in Holland e don't have a lot of these places (Janis:yeh) and if we have them not a lot of tourists come there (Janis: ah right). So it is really new in Holland (Janis: how interesting yah) and it would be good I think me research would be good for Holland as well (Janis: Yah good) so they can see how (Janis: Scottelasation yah) that's really good.

Janis: Yah and what do .. do you think about Abbotsford? Having .. you must have heard lots of comments, are there things you think they can do to improve it or improve the experience anyway?

Jessie: Yeh, the problem is I was there for the whole week, so I wondered around the whole week (Janis:ah) I really liked it every day (Janis:yah) but I understand what you meant about that .. the end of the exhibition, like the exhibition was not the best way to end (Janis: uhm) Because I think, yeh what you said: you start in the entrance hall (Janis:uhm) which is really big (Janis:uhmuhm) and there must be an end like that because you only remember the last rooms you (Janis:yeh) visited

Janis: You sort of drift out, you know, that's the only way I can describe it and you come out of ... the rooms go off, as you go round. You go into the green room and then the dining room, which I think I said to you, is lacking something. [uhm] No I can't put my finger on it, but it .. it is something about it .. it's not as good s the drawing room and than you go into this mediocre room, with the exhibition (Jessie:yeh) and the corridor. So it definitely kills off and it tends to sap your good feeling about it, which is a pity.

Jessie: Yes, because last year they .. I didn't see it .. but they told me that the dining room was like .. the table was set like a big dinner (Janis:yeh) with all the plates and everything (Janis:yes) and I think that that would be very nice.

Janis: Absolutely, I (Jessie: but the problem was touching it) personally have a feeling, that [uhm] rooms without plants are dead. And rooms without flowers are dead (Jessie:ah) and one of the places, if you manage to look at some time, [uhm] I haven't been in for a couple of years is a place called Hill of Tarvit in Fife and [ehm] it belonged to .. it's an Edwardian house near Cuper (Jessie:ok). And it belonged to family .. he was very successful jewel merchant in Dundee, made a lot of money, call Sharp and the house was made for him .. designed for him by Robert Lorrimer and there are a lot of beautiful details in it you know like mouldings round, plaster mouldings that are going to frame an area where he was going to put a picture that he already had, reflect the melding on the picture frame (Jessie:ah nice). So there's a lot of personal things but the dining room in there is laid out with beautiful china, beautiful crystal, not food but beautiful crystal and there are always flowers on the table (Jessie: that would be a great idea) and your going in and think how beautiful and fresh (Jessie:yeh) and that wasn't the feeling about the dining room. It was dull and dusty, you know in your head, rather than feeling: this is a living area, yeh as it were.

Jessie: Yeh and also the problem with the dining room is that one of the ladies (Janis:yeh) changed it. So they painted everything and they bleached the floor and everything, because they really didn't like it (Janis:ahah) and now they're trying to

find a way to keep ... to go back to what it used to be (Janis:yes yes), but not change everything (Janis:no) she choose like, I don't know, a hundred years after him or so (Janis:yeh)

Janis: It's interesting seeing on the ceiling the different bits (Jessie:yeh) where they've taken back the .. the paint on the wood. [ah]To see what was there, so that's obviously something they're going to be working on anyway

Jessie: But the flowers is a really good idea for us, I really like flowers

Janis: Yeh it just freshens a bit, it .. it doesn't even have to be expensive flowers from a florist, that can be greenery that's cut in the wood. It doesn't even need flowers (Jessie: something) just something to make the room alive.

Jessie: Yeh

Janis : That's really important I think

Jessie: Just I was talking to another lady and she said she would like to see: Who was sitting on the table?

Janis: Aha

Jessie: Do you think that would be an addition?

Janis: She would like to see what on the table?

Jessie: Like cards of names, who were sitting at the table during that time, to make it ....

Janis : That wouldn't bother me in the slightest, I think that is a bit twee myself [hahaha], but everybody has got different opinions

Jessie: Yeh, that's true

Janis: Yeh

Jessie: But make the room more alive that would be better

Janis: Yah, I think so

Jessie: Ok, that's good. [eh] Would you like to receive one of the copies, when I'm finished with my thesis

Janis: Yes I would love to read that

Jessie: Ok good.

Janis: That would be interesting, yah

Jessie: I think I got you email address on it

Janis: uhm

Jessie: Then I will send it, I hope ..

Janis: Yes I will love to read that and good for you. I wish you all the very best with it.

Jessie: Thank you and it will be finished in .. I hope June

Janis: Ah good

Jessie: So

Janis: Oh good luck with it anyway and .. and thank you for phoning. I have enjoyed talking to you

Jessie: Great, thank you very much

Janis: Ok

Jessie: And I will send you a copy when it's finished

Janis: Ok

Jessie: Thank you very much

Janis: All the best

Jessie: And have a nice day

Janis : Thank you bye

Jessie: Bye

## Frances C.

Interview on: 09-04-2014 at 15:39

Receive a copy: yes

Frances: This is Frances Corry

Jessie: Hi this is Jessie

Frances: oh Hello that is a much better line.

Jessie: Great great, good, how are you doing?

Frances: Uh really fine, fine. Thank you

Jessie: Do you remember on which day you visited the house?

Frances: i was there on thursday last week.

Jessie: thursday ok. I will write that done. First i will have some questions about your motivation, then about your experience and some other questions, would that be ok?

Frances: that is fine

Jessie: ok, you told me you read some of the books of Scott before you visited the house.

Frances: yes yes

Jessie: is that also the reason why you visited the house? Or something else?

Frances: no, i mean i'm interested in Scottish history and he is a very important part of that as well as i'm interested in the books.

Jessie: ah ok, so uhm when did you decided you wanted to visit the house?

Frances: uhm i came as part of an organized tour.

1:00

Jessie: ok

Frances: with the local fine arts lecture group and so i went with them. But i actually visited the house on several locations before.

Jessie: ok so they organize tours like that with the group every week or month or?

Frances: no this was just an one offer

Jessie: ah thats good. So first you visited the house during the tour?

Frances: yep

Jessie: and what do you think about the tour?

Frances: it was very good, uhm he was emphasizing, he was an art lecturer who was taking us around so he was emphasizing the art part of it rather than the historical side but it was very interesting.

Jessie: ok good and do you know how long the tour through the house took you?

Frances: it took about a hour

Jessie: a hour, thats fine. Afterwards you came back to the house I remember



Frances: yes

Jessie: and did you then took like an audiotour or just walked around.

Frances: i took the audiotour

Jessie: ok good and what did you think about the audiotour.

Frances: i thought it was good, it supplemented bits which i hadnt heard in the other tour, so that was interesting

Jessie: so it was a good combination?

Frances: hmm

Jessie: did you also visited the gardens or the visitors center or the exhibition in the visitors center during your stay?

Frances: yes i had quick look at the gardens but at this time of the year it was not much out.

Jessie: No

Frances: And i looked at the visitors center, the tour downstairs.

Jessie: and what did you think about that? Did you learn anything of it?

Frances: yes i did, it was interesting putting i into the context and to see how the house had developed through the years.

Jessie: ok thats good and did you visited that before or after your guided tour through the house?

Frances: I did this before i went around for the second time.

Jessie: ok thats good. So did you think about the stories of scott during your visit at the house

Frances: yes there were certain things that from, which made connections there, there are bits in the house which refer to the books, so it though that was interesting.

Jessie: ok that is good and what do you like the most about the books of scott?

Frances: uhm sorry, the books?

Jessie: yes

Frances: uhm well i think they are very good historical novels, they are written in a slightly ancient style but uhm the storytelling is very good.

Jessie: Ok thats good. So did you read a lot of them?

Frances: I read about uhm four of them i think. I haven't read all of his books.

Jessie: ok good and do you think you will re-read the books after you visited the house?

Frances: yes yes definitely. They are favorites

Jessie: ah great and did visit change your perception on the life of scott?

Frances: yes i think it did. Because the house is now layed out in such a better way, it is a sort of more, i can rememeber when i went there before, i had the feeling it was very very dark everywhere

Jessie: yeah

Frances: because you came in through the basement and then upstairs and all, and it was all a little confusing and complecated. But now you came in through the front door, you had a better idea of how the house would have worked.

Jessie: that is good and which part of the house did you like the most?

Frances: oh the ladies drawingroom, the wallpaper, beautiful.

Jessie: so you really liked it because of the wallpaper or?

Frances: yes and for the view

Jessie: ok that is good. And Uhm so when was the first time you visited the house? Was that a long time ago?

Frances: that was probably about 40 years ago.

Jessie: Oh really

Frances: yes

Jessie: so did you remember a lot?

Frances: bits of it, and then I visited again around 8 years ago, but that was still the old layout.

Jessie: ah ok and you are still coming back to the house?

Frances: Yes and i will come back again. It is worth sending visitors.

Jessie: ok good. When you think back at your visit, what is the first thing that strikes you mind when you think back?

Frances: Well this last visit, how much it has improved. Uhm it was very difficult to see the house properly before but now it was much more visible and better explained and beter layout and explained, so yes much much better.

Jessie: thats good. So I think that will mean that the visit really was better then you apected?

Frances: oh yes yes

Jessie: ok good and would you recommend everybody a guided tour or the audio tour is enough?

Frances: I think the guided tour is much better because then you find out more details then otherwise

Frances: The line is really bad, I cant hear you right now

Frances: Frances Corry?

Jessie: Hi this is Jessie again, i hope the line is better

Jessie: i have a small question about the house again. Do you think it was bad you couldn't visit the other rooms like the kitchen and the bedrooms?

Frances: uhm really, its is, i suppose i they were interesting rooms, I think they have change so much over time, that because the house have been occupied.

Jessie: yes

Frances: i don't know until ten years ago or so, and i dont think there will be a lot of interest to see in them.

Jessie: you really liked the house that it was kept like it used to be?

Frances: Maybe if there was one bedroom or so, which was furnished in the time of sir walter scotts time or so, but no big bathrooms or so.

Jessie: ok, only if they can do it in a good way?

Francis: Yes, i think so, it is certainly so that seeing something in the extra wing wouldn't be interesting at all.

Jessie: no no, because they are not really like they used to be.

Francis: yes

Jessie: When you were in the house, did you feel that you were in the house and did you feel he used to live there or did it feel just like a house?

Francis: I think his presence was quite noticeable, it was much more organized like he would have wanted it, so yes. I had the feeling it was his house.

Jessie: And would you have anything for the organization? What do you think they should improve?

Francis: No, I thought I worked all very well. I can't see anything that needs improving, it is.

Jessie: Maybe the garden?

Francis: Yes, that is more the time of year than the help of.. not many gardens are interesting at this time.

Jessie: OK. So you are quite a big fan of the work of Scott. Do you also enjoy besides the books, the movies or things like that or only the books?

Francis: Uhm, I think really, no, I haven't enjoyed the film that came out like Rob Roy or so, I thought they were like Hollywood no,

Jessie: Instead of the great work in the books?

Francis: Yes, yes.

Jessie: Did you also buy some souvenirs in the shop?

Francis: I bought the catalogue.

Jessie: OK, did you also use it during your stay or buy it afterwards?

Francis: I bought it after my first quick around and then I looked at when I was taking my second quick around.

Jessie: Good. Did you also take any pictures during your stay?

Francis: No, no.

Jessie: You just remember what it was like.

Francis: Yes.

Jessie: OK, that's good. A lot of people do that, that is good to hear. Then I have some general questions for you. Can you tell me something about what kind of job you have?

Francis: A translator, an English translator.

Jessie: OK, and can you say when your interest in Scott started?

Francis: Oh, from I was a little child.

Jessie: And did you have to read the books in school?

Francis: I went to school in Sweden and they didn't read Walter Scott there.

Jessie: So did your family buy the books for you?

Francis: Yes, my grandmother, who was Scottish. Was a great fan of Sir Walter Scott and she took me around the house the first time when I was little.

Jessie: That's great. And that inspired you to read the books?

Francis: Yes, I started to read the books and find out more.

Jessie: That's good, good to hear. And can you tell me how old you are?

Francis: I'm 56.

Jessie: good and where are you living at the moment?

Frances: i'm living in the Scottish borders.

Jessie: ah ok, that is quite close to the house.

Frances: yes

Jessie: i think i have everything i need for my thesis. Would you have any questions for me?

Frances: No no, i'm interested to hear. What is it what you are studying?

Jessie: No i'm studying arts and culture in Holland. You can choose what subject you like and i really like the combination of the architecture and the literary tourism and the way the house was kept like this was a good place to be for a week. And i'm talking to people who read the book and i'm also interview people who didnt read anything about scott

Frances: alright

Jessie: So i want to find out is there is a difference between them on the experience of the house. Lets see what we can get out of it. Would you like to receive one of the copies after I finished in june?

Frances: That would actually be very interesting, i have a background in tourism aswell so that would very interesting to receive a copy.

Jessie: great. Lets see if i have you emailaddress, yes.

Frances: you can send a digital copy of it

Jessie: sure i will, it will be about 70 pages but i will make a summary in the beginning.

Frances: haha good good that would be very interesting.

Jessie: Is there anything you want to add?

Frances: No no no that is very interesting, good luck

Jessie: thank you very much and i will send it in june when it is finished

Frances: thank you very much

Jessie: thank you for the conversation.

Frances: goodbye

Jessie: Goodbye



## **Andy G.**

**Interview on: 22-04-2014 at 18:17**

**Receive a copy: yes**

Jessie: Hello, is this Andy?

Andy: yes, hello yes, I apologise for my hesitation there

Jessie: Oh no problem

Andy: I thought, I have one of these phones which tell you it is an international call and these are usually calls to sell me something

Jessie: Oh no I'm not trying to sell you anything

Andy: No I know you are not, but said that, you didn't sound like somebody from the other side of the world.

Jessie: no nom not from china or something

Andy: So how are you?

Jessie: good, and how are you?

Andy: I'm ok I'm ok, I'm not sure if I'm the right person to help you but I, I, we ill do what we can.

Jessie: that's good and the interview will be about your experience so everything you say is good (Andy: ok) Which I can use for my thesis so just let me know what you think (Andy: ok)

Andy: I will go to another room which has less echo

Jessie: ok

Andy: ok right go right away

Jessie: ok, the interview will take about twenty minutes (Andy: ok) and I have a list of questions, so I will take you through it (Andy: ok) and uhm the first question is: ho wand when did you get in contact with the work of Scott for the first time?

Andy: Oh oh, probably when I was in secondary school (Jessie: ok) that might be in my 12/13/14 something like that (Jessie: hmhm) that would be it.

Jessie: and did you choose to read one of the books? Or did you do that because the school showed you the book or?

Andy: I don't really know, I was talking to a friend the other day (Jessie: hmhm) and he said many years ago when I was young, we had series of comics (Jessie: yes) called classics illustrated (Jessie: oh really) which were like Scott's novels or even big essays but it was done with enough pictures, you know (Jessie: yes) so that was when I read so of Scott's novels, but it was a long long time ago (Jessie: hmhm) and through that and then probably because of that it started reading that at school. (Jessie: hmhm, ok) I find it hard to say but I haven't read much since.

Jessie: but why didn't you do that? Because you didn't like the books or you don't like reading?

Andy: it is not I didn't like them but I probably found that we are away from them, they are old fashioned, you know when you are young, you like things which are old fashioned or historical, you are looking for more modernity. So I think .... I have been away from them... and recent years, I ... I think the visit to his home actually gave me the reason that I should give him more time since I'm older and more mature. So you never know.

Jessie: you will give him a second change?

Andy: I think I will yes

Jessie: and do you remember what you thought about the books when you were young?

Andy: What it thought about it?

Jessie: Yes

Andy: uhm, I think they were, what I likes about the books the sort of escape. (Jessie: hmhm) It is funny when you are young, when you have to read something certain things you resent it. You know hat I mean? (Jessie: yes yes haha) you think why should I do this but it is for your education so you read it. (Jessie: hmhm) You did it and made the best of it, so I think it when you are young, you have to do certain things and if you don't have to do them, you don't bather doing them. You understand?

Jessie: yes yes, I do understand, really good. I really didn't like reading in my uhm times at school. (Andy: yes) And uhm did, was it easy to read the books? Because everybody said to me they were quite difficult. Did you also think that or did you remember that they were?

Andy: I don't remember that they were difficult to read or understand but they were of a another time, a previous time another style of writing and the references were sometimes hard to star them, to understand was difficult job (Jessie: yes) you come ... the difficult language, a lot of this sound silly but .... It was mix of adventure and the languages mostly .... and heavy.

Jessie: Yes and when was the last time when you read any of the books?

Andy: haha well I think it was, I can't remember. (Jessie: ok, a long time ago) certainly I cant remember, it must be 20 something years ago. (Jessie: ok and) Giving my age that is not that long ago but

Jessie: A long time ago. And at what moment did you decided you wanted to visit the house two weeks ago?

Andy: uhm, at what moment, I decided?

Jessie: yes did you decided because you saw something or..

Andy: I thought about it but even though I wasn't reading Scott's working the recent years (Jessie: hmhm) I realised, I have always know Abbotsford and uh I felt in the last few years, I want to go and visit it. But we didn't get, we are not in the area very often (Jessie: ah ok) We haven't been up till a few years ago and now we have a camper van (Jessie: ah that's nice) We were in Melrose for a few days at that particular time and we thought that would be a change to go along to Abbotsford because we heard there had been a lots of lots of work been done at the visitors centre and the interior of the house and so on and we heard it was a fascinating place to visit, so it gave us a sense to do that. (Jessie: ok) to be honest, when we knew we were going to be in Melrose, we knew we would come along Abbotsford at some point.

Jessie: Because that was a good combination? When you were so close? (Andy: yes) And what triggered you the most in a possible visit at the house?

Andy: sorry can you repeat that?

Jessie: what triggered you the most in a possible visit? What was the main thing why you wanted to see the house?

Andy: well I don't know, I think, I think, well, there are a couple of these one heads I have know about think is worth visiting, ok? (Jessie: hmhm) but it was triggered by the fact that I knew the work that had been done and the develop state, as being a architect, it has nothing to do with Scott but as being an architect I was interested in the visitors centre (Jessie: yes) and the new building, .. now but it is a new visitors centre so I was almost as interested in that as I was in the main house and the gardens

Jessie: hmhm, that's really nice because you are my second architect in my interview set (Andy: oh is that right?) yes haha, and he almost said the same thing. (Andy: yeah yeah) He was also really interested in the visitors centre as well (Andy: yes) And what did you think of the visitors centre?

Andy: I thought it was great, I thought it was very nice and one of the things, maybe you appreciated it because you are from Holland but I think that Scot, sorry not necessarily Scot but the UK, we don't, well , let me start again. It is a very modern building (Jessie: hmm hmm) and it is sat against a very traditional building and I like the combination of new and old, I think these things, on supports the other you know, by contrast. (Jessie: yes) So the modern building next to the historical building and and it is quite striking, not compromising, it is also well, the exhibition and the entrance and the restaurant are set well to getter. (Jessie: yes) I'm not sure if I'm explaining this well.

Jessie: yes I understand well because I'm also an interior architect (Andy: o yes?) So I really understand what you mean, I was really surprised that, how well they done it and how well the cafe was lay out upstairs so you can see the house.

Andy: yes and there is also, I don't know if you have been, but they made it much of another visitors centre, uhm of a historical building, on the island of Bjuut. (Jessie: oh no) ... house (Jessie: I have never been there) You haven't been there but it is a very similar building (Jessie: ah oke) using natural timber plating, very square and a lots of glass, it is very similar, it is not the same but it is very similar and what was in my mind when I was sitting over there, in Holland, you are very, well I admire Dutch architecture (Jessie: hmm hmm) you are not frighten of modern building (Jessie: no, haha) well in this country, we are a little bit uneasy when modern buildings are constructed in our, the kind of public areas. (Jessie: hmm) I thought you would probably feel less or not surprised. (Jessie: no but I noticed when all the other people were talking they were surprised so it is nice to see the difference.) Yes it is also how to say this, it is also well done because quite often visitors centres are, not enough money is spend on them, and the materials and the furnishing is a little bit a compromise (Jessie: yes) you know, they are ok but they are not good. And that one I thought was, all the standards were pretty high.

Jessie: yes yes, I think the same (Andy: yes) And did you also visit the exhibition inside the visitors centre?

Andy: yes

Jessie: and what did you think about that?

Andy: I thought it was quite good. I thought [eh] .. I thought is was good. [ehm] It was a little [eh] fragmented I thought [ehm] .. I got a bat echo on the phone here at the moment.. but [e] l.. I thought .. it was hard to get into a rhythm, if you know what I mean.

Jessie: So you thought it was like fragments of information?

Andy: Fragments did you say?

Jessie: Yes

Andy: A bit like that, it wasn't ... it wasn't linear, it wasn't a little chronological .. it was not a ...

Jessie: It was not a story?

Andy: Maybe I didn't .. I didn't .. I lingered, I went in the right order and so on, but I thought is was a bit fragmented, that was all.

Jessie: Ok

Andy: But otherwise it was excellent, it was .. the information was there. I'll tell you what I didn't like .. I'll tell you what I didn't like, it were the melodramatic voices the[ehm] .. the [ehm]

Jessie: Ah in the beginning?

Andy: You know what I mean?

Jessie: Yes, in the beginning with the two screens.

Andy: Yes I didn't like that .. that ... that started me off, maybe that was why I was a bit less enthusiastic about it. So maybe I should have been, but I didn't like that [ehm]

Jessie: Ok

Andy: .... It's maybe fine for.. for.. for tourists that really don't know much about what .. what they're going to see. But I thought it was ...[eh] it was a little to much like in a cartoon movie, the voice, you know

Jessie: Yes

Andy: Yeh

Jessie: And did you already know a lot about the life of Scott before you (Andy: no) went ..?

Andy: No I learned a lot, [ehm] I really didn't know a lot about his background .. his family and his .. his .. and all that. So no, I didn't. I hadn't bothered to find out, but now I do.

Jessie: And do you think the visit changed your perception on the life of Scott, than?



Andy: I think it did and I .. I .. I .. one of the reasons I say that, is that Scott has allw .. one of the things I .. I understand about Scott is the perception of Scott as .. he was responsible for creating an image of Scotland that was a bit false. Now .. [eh.. eh] the parks and the heather and kilts and shortbread and bagpipes, it was a bag full of romantic notions (Jessie: yes) of Scotland, which Scott was [ehm] criticized for. It wasn't terribly realistic, it was overly romantic.

Jessie: Yeh

Andy: [ehm] But to be fair [ehm] .. I couldn't argue against that, because I haven't read enough Scott and I [eh] have picked that up from commentators .. on Scott and comparing him with Robert Lee Stevenson (Jessie:mm) [ehm] another [ehm] Scottish writer (Jessie: yeh) of that kind of general time. [ehm] It was a little bit fanciful about ... what I did understand from the .. the .. the exhibition was a.. a ..a lots more depths having for that, it wasn't fair to be .. [ehm] judging him in that light.

Jessie: So it changed you in a positive way, I think?

Andy: I think so, yeh, I think so..I think ... I would be surprised if I wouldn't have. I .. I .. to be honest I think .. I think it should ... places like that should obviously be .. there to present the theme or the character of the place, whatever it is presenting, in a positive way. I wouldn't have expected it to have done anything else. So .. so by learning a little bit more about him, I think I've ... probably appreciate that he wasn't that kind of [ehm] almost caricature figure, that some people said to describe him as.

Jessie: Yes ok [ehm] .. back to your visit. What was the first thing you thought when you entered the house?

Andy: [eh he he]You were there, you were sitting there, that was the entry to the house and I thought: Wow, this is some entrance porch. It was the sheer verity of his collections. I thought: oh goodness this is .. this... I could have stayed in that room for quit a long time just looking all the artefacts and [eh] it wasn't as if it was even one theme, it was .. it was .. so may different things .. in that room [ehm]. So that was .. that was mine entering the house, that's why I thought: this is some entrance hall.

Jessie: And did you [uhm] do an audio-tour when you were in the house?

Andy: Yes yes, are going to ask me which one, which tour, because I can't remember?

Jessie: Oh no, I'm not going to ask you.

Andy: Yes we did.

Jessie: So you started right away in the entrance hall?

Andy: Yes we did.

Jessie: And [uhm] did you think there was enough information about the entrance hall, because you said there were so many things in the hall?

Andy: Well it probably was, it got to be in scale .. it got to be in proportion to the rest of the visit. So certainly you could have .. you could have said an other probably, looking at all the artefacts and [eh] enquiring about them and so. There probably was enough because you had then other rooms to follow on to and [eh] that was arguably a more profound section about his family and so on. It's all very well to have that room which was interesting in his own rights but it .. it was just a collection of artefacts if you see what I mean.

Jessie: Yes

Andy: And [ehm] you ... you .. you.. you can examine them and you can wonder about them, but [eh] I thought .. I thought that was ok. I didn't think we needed to spend more time in relation to the rest of the visit.

Jessie: Ok and [ehm] what part of the house did you like the most?

Andy: I think .. well, I can't remember the names of the rooms now [eh] the one with the bay window looking out over the .. the big .. oh gush, the big room with the [eh] glass top table.

Jessie: Yes, the library

Andy: The .., the bust and the alcove

Jessie: Yes, the library yeh

Andy: Te library yes, I liked the library and the view .. the view from there over the river.

Jessie: Ok and why did you like that so much?

Andy: Well that's hard to say really [ehm], I mean you .. you asked me which one I liked (Jessie: mm mm) and I'm picking one .. I might have liked .. I liked the .. the view.

Jessie: Ok

Andy: I saw the collections in the room, they were fascinating and again .. it was .. it was lingering out a bit longer to examine the .. the various elements of it, but [eh] also the .. I .. I remember now I liked the décor and the painting of the ceiling that was .. that was the one with the .. the painted ceiling wasn't it? Or one of the rooms with the painted ceiling, am I right?

Jessie: I'm trying to, what colour...

Andy: Well .. well well .. if it.. if it's the library, it's the one .. the first large room on the front of the house, that looks down over the grass to the river.

Jessie: Yeh and also you have this [eh] .. yeh the .. how do you call this ..

Andy: Well I think the library or the study there was the balcony ..

Jessie: No, that was the study and after the study came the library.

Andy: Well well it's the library than, yes.

Jessie: Ok

Andy: The one with the bust and the right-hander

Jessie: Ah, yes yes

Andy: Yeh that had painted ceiling didn't it (Jessie: yes) and it was made to look like a plastered ceiling?

Jessie: Yes, that one yes

Andy: I liked that one yeh.

Jessie: Ok [ehm] when you are in the house ... when you were in the house did you walk also in the house like an architect?

Andy: Like an architect?

Jessie: Yes

Andy: Well .. kind off. [ehm] I must .. I must say, I'm a retired architect and that's not to say that when you're an architect you don't .. you stop, when you retire from being an architect you don't stop looking at buildings. (Jessie: no) But [ehm] I did .. I did in a way.

Yes I've .. I've in terms of the house .. the development and the plans you could see there.. the drawings of the .. you know of the original house (Jessie: yes) The plans of the development of the house, that was interesting. That was nice, that was .. that was in the exhibition as a remember (Jessie : mm) and [ehm] as beside of that there was not so much of an architect somebody .. even the interior decoration was ..was an adventure

Jessie: Yes yes yes

Andy: Yeh, yes I suppose I did, yeh.

Jessie: And [eh]

Andy: I have to say ..?? out from the other things you're looking at

Jessie: But did you think also of the stories of Scott when you were inside the house?

Andy: [ehm] I suppose I did, but only in .. probably only in the context of : This is where he wrote them, this is the desk where he .. he.. he wrote certain things. So, I didn't really think of the content of the stories in any other way. It was more about the fact .. about the man who wrote certain well known books, to come down and watching his house.

Jessie: Yes, so you made a connection with Scott in the house? And you (Andy: oh yes) and you felt it was like his house and you .. not just a house?

Andy: Oh no no no no, it .. it was very clearly his house, yeh.

Jessie: Ok and did you .. felt that in all the rooms or just in the beginning or ...?

Andy: [mm mm]I think ... [mm mm] .. when you have a commentary [ehm] going on , an audio guide (Jessie: yeh) .. [eh] you're constantly being told that he .. and this .. and that .. (Jessie: mfh) and he .. he bought that piece of furniture and he .. he .. you know what I mean?

Jessie: Yes

Andy: So can't really separate the house in .. in ..into different parts of the building and into different parts of the house. [ehm] No, I thought .. I thought the building .. the parts of the house that we were in, were indeed Scott, there can be no doubt about that.

Jessie: Ok and did you miss any part of the house? Was there .. did you think you wanted to see more?

Andy: Yes I wanted to know how the rest of the house was (Jessie: oh), you know, the upstairs, because it's .. there's lots to see in the rooms where you do have access to (Jessie: mm) and I do understand that the rest of the house was [eh] .. there was nothing much there of any great significance (Jessie: yeh), that generations of family have changed things and it's just simply a domestic relic.

Jessie: Yes

Andy: [ehm] And I know also that there's catering accommodation elsewhere in the building .. in the house. So, when you look at the scale of the building and you .. and you relate that to the places an number of rooms that Scott used and you were in (Jessie: yes), you realise that there was a large portion of the house that was .. you know, it was out of bounce.

Jessie: And do you think than that should try to renovate upstairs .. to make I look like what It used to be?

Andy: No, I don't think so .. I don't really think so, I think that would be unnecessary, because it is an exhibition about Scott. Well it's not an exhibition, but it's .. it presents Scott and there's probably enough to .. to ..to do that for the average tourist. There's maybe slight curiosity about what happened upstairs (Jessie: yeh), but again the explanations I understand: I would take a lot to revert these rooms back to their original condition and .. and to have some things restored. So, I don't think it would be necessary and I think ..I think the idea of having self-catering... I do understand the commercial benefits of it, because there's an income from that (Jessie: mm) and I'm sure there's enough people who have to read Scott, admirers of Scott, are .. are keen to come and stay where he wrote these [ehm] books.

Jessie: Yes yes that's through

Andy: We did look at the chapel of course

Jessie: Ah yeh

Andy: We were in the chapel as .. [eh] as the last .. our last part of the house.

Jessie: Did you also make a walk around the gardens or to the Tweed?

Andy: We did .. we did a bit, it was very poor weather when we were there unfortunately, so we .. we wandered into the walled garden (Jessie: mm) and through it and .. [eh eh]in fact found ourselves round the outside of the walled gardens (Jessie: eheh) and explore a gardeners area.

Jessie: Ah yes.

Andy: But we would have spend more time in the grounds if the weather had been better.

Jessie: Yes, and [eh] do you remember how long you stayed at the grounds? Like in total your visit was?

Andy: So the whole thing?

Jessie: Yes

Andy: [ehm] Well including the exhibition and the [eh] cup of coffee (Jessie: mm) and afterwards when we came back another cup of coffee, (Jessie: that's nice) well about two hours.

Jessie: Ok and [ehm] do you remember if you asked any questions to the volunteers inside the house?

Andy: [ehm] Yes I can't remember where they were on about [he he he]

Jessie: Ok, was that because you missed something on the audio-tour or because you had a totally other ....

Andy: No it was about a qualification, I think there were a couple of points .. I [eh] .. I asked a qualification of something .. something minor (Jessie:ah), I can't remember what it was now.

Jessie: Ok and did you make any pictures in the house?

Andy: No we didn't, we didn't do that.

Jessie: Ok [eh] and did you visit the shop inside the visitors centre?

Andy: Yes

Jessie: Ok and did you buy something?

Andy: No, I don't think we did.

Jessie: Ok [ehm] so you said you maybe are going to re-read the books?

Andy: Yes I will do, I mean I .. I probably will, it's like so many things. There are so many books, you know, classic books and classic novelists you feel you should read. You know, you maybe find you skipped past them over the years and you feel you should go back, you owe it to them.

Jessie: And is that because they're.. because he was Scottish?

Andy: Oh well [ehm ehm nah], I hate to think so about it but maybe an element of that, yeh maybe.

Jessie: Ok

Andy: [ehm] I can say the same for Robert Lee Stevenson for example (Jessie: mm) or Lewis Grassie Gibbon and some of the other authors, but I know that I should read some Scottish classic writing.

Jessie: Yes

Andy: And because they are a little bit more difficult .. less accessible shall we say, (Jessie: mm) than modern writing [ehm] you tend to put it off, you feel you really should.

Jessie: Ok and did you already.. do you already have any books or do you have to buy them?

Andy: Oh I've so many books (Jessie:ok) now, there're bound to be some (Jessie:ok).. there're bound to be some, yeh.

Jessie: Ok [ehm] and now when you think back [ehm] on your visit, what is the first thing that strikes your mind?

Andy: Well, I shouldn't think about it (Jessie: no) just come up with something (Jessie: yes) that's where you're after. What's the first thing that strikes my mind? [ehm] I think .. well I think it's not very significant, but I think now the first thing that strikes my mind is: Ok, I visited Abbotsford, I .. I .. I thought it would be.. it would be a place I always thought I should visit.. a bit like .. like .. I'm being a bit Nationalistic about it .. about being born Scottish, an heir and so on.. a feel for places you should visit. So I've now done that [ehm] that's the first thing that strikes my mind, that's pooh. A more .. more meaningful thing is that I was .. I was .. I was actually more interested than I expected to be (Jessie: ok) with the .. with the whole thing, apart from the weather of course. I mean the visitors centre, the presentation of the .. of the whole of Scott's story and [ehm] the works done in ..in the garden and the house. I was really impressed with that.

Jessie: So now you [eh] .. now you visited the house, what did you .. what is the feeling you get from it, did it [eh] meet your expectations?

Andy: Yes yes, oh yes and probably more, because as I say [eh] it it .. it it .. it it .. it said to me give him a bit more time (Jessie: mm) and .. and I'm going to read some of his stuff that I have avoided [heh].

Jessie: And do you think you will go back to the house?

Andy: I may be .. I may be, I mean it's [eh eh] I may be yeh, I mean [uhm] .. there needs to be a passage of time, because I've probably seen enough for the moment. (Jessie: yes) So when I'm in the area, I may well do. I guess it's something you would go to have a cup of coffee in the visitors centre if you're in the area (Jessie: yeh). But given that you've just been round the .. the house and the .. the only other part that we didn't really see was the garden and from that point of view might be well worth to go back to. But you can only learn so much, if you understand?

Jessie: Yeh that's true. Yeh, there're a lot of people that visited the house before they did the renovation, (Andy: yes) so there is a really big change (Andy: oh yes that's the case) [uhm] so than I think it's logical that you go back and you have a really different experience.

Andy: I think I can understand that, you know, you can see the before and after (Jessie: yeh). But I think now that it is done, they've gone through that renovation, [uhm] I wouldn't go .. I wouldn't go out of my way to rush back.

Jessie: No and would you recommend the house to any other people?

Andy: Oh yeh oh yeh, I would .. I would especially if they're in the area and [uhm] the same as we were (Jessie: yeh) I would certainly do that, yeh.

Jessie: Ok, that's really nice. [uhm] Yes, I think I have everything I need.

Andy: Ok

Jessie: Is there anything you want to add, what they should improve or things like that?

Andy: No just these..these .. these.. these voices [he heh he].

Jessie: Yes

Andy: I just found them a bit .. a bit .. a bit ..cheap just a bit comic.

Jessie: Yeh, there are some people who said they really liked this [hu uh].

Andy: Well there is no doubt Jessie, obviously that's my opinion and .. and there are other people that [uhm] will think the opposite and I respect that, but .. but that's all I'm saying (Jessie: yes). I think the voices kind of let down ..

Jessie: And it changed your mind for the whole exhibition?

Andy: Pardon?

Jessie: And it changed your .. ?

Andy: Well it kind of set me off (Jessie: yes) in a rather [uh] (Jessie: in a different way). I thought it was going to be a bit more [eh] kind of cartoonish (Jessie: yes) than it actually was. And I thought these voices set the tone a little bit, but the time I got into the exhibition and away, it was hard to escape the voices as you probably noticed.

Jessie: Yes that's true, yeh

Andy: They're always there.

Jessie: Yeh

Andy: Saying the same thing .., you know they're on the loop obviously.

Jessie: Yeh, ok ok. And [eh] can I ask some general questions?

Andy: yes ok.

Jessie: [uhm] Can you tell me, you were an architect?

Andy: mm

Jessie: And you are now retired? But are you still working .. in .. like part-time or..?

Andy: No no, I'm retired.

Jessie: Ok and where are you living at the moment?

Andy: I live in a place called Newport-on-Tay, which is in fact near Dundee

Jessie: Ah ok. Yes and the other architect who I spoke to was a .. a professor in the university of Dundee

Andy: Was he?

Jessie: In architecture

Andy: What was his name, can you tell that?

Jessie: [eh] Yes oh, [eh] which one was that?

Andy: [ha ha] It doesn't matter, I'm .. I'm a bit out of touch, I used to know quite a few of them, but I'm a bit out of touch now. I wasn't an academic, I wasn't at the university teaching or anything like that. I certainly graduated there many years ago.

Jessie: Ah yes

Andy: But but it really doesn't matter

Jessie: I can't find it so quickly, but I ..

Andy: That's ok, that's ok, it doesn't matter.

Jessie: All these names [eh eh]

Andy: It's a small world though isn't it?

Jessie: Yes. Yeh because I used to work at an architectural firm in Holland

Andy: You did?

Jessie: Yes.

Andy: And where was that?

Jessie: It's called Powerhouse Company and is it's quite a big .. a really upcoming firm and one of the architects used to work at OMA

Andy: Oh yes, oh yes.

Jessie: So now he started his own company

Andy: Right right

Jessie: It was so nice, so I really hope I can go back there after I'm finished

Andy: Well I hope you can, I hope you get there

Jessie: Yes it's really nice and can you tell me how old you are?

Andy: I'm sixty-four

Jessie: Sixty-four, ok. And do you have any questions for me?

Andy: No no not really, I'm curious to why you are back now and why you are doing this study?

Jessie: Yes, [eh] after my bachelor in interior architecture I wanted to do a master.

Andy: Yes

Jessie: So I chose Arts and Culture and I'm still really interested in architecture. So I made a combination between [eh] the architecture and the literary tourism. (Andy: I see) And so [eh] I really want find out why people visit the house. Is it because of the house or because of they really are a fan of the work of Scott and if there is a combination.

Andy: I see

Jessie: So [eh] it's really nice ..

Andy: Is that what you're still doing?

Jessie: Yes

Andy: Are you doing other kind of places?

Jessie: No it's just a small master thesis, so I'm doing .. I'm using the case of Abbotsford (Andy: yeh) and then I'm also using like general [uhm] literature about the experience of houses like these, because they did a lot of research before it.

Andy: Yah, ok that's nice, there're plenty of them.

Jessie: So, but not a lot of research has been done in Abbotsford, so (Andy: there isn't?)no, so that was really nice to do and I think they .. they really liked it.

Andy: How long were you there?

Jessie: I was only there for a week.

Andy: So one week, yeh and you're back in Holland now?

Jessie: Yes, so I'm doing my interviews and I'm writing out all the observations I did and things like that.

Andy: And where are you living in Holland?

Jessie: I'm living in Rotterdam.

Andy: In Rotterdam, ok yes I see.

Jessie: So that's really nice. Would you like to visit [eh] to receive a copy of [eh] my thesis, when it's finished?

Andy: Well I mean absolutely yeh, I mean that would yeh .. but .. but not if it caused things, you know if it's .. costing you anything.

Jessie: I can send you a copy by email

Andy: Not if it's costing you anything

Jessie: Oh no I'm writing it totally in English, so I can send it to you by email.

Andy: Oh that would be ok, yes sure. Yes I would, I would be interested in that, yeh.

Jessie: Ok, it will be finished in June (Andy: aha) or July, I hope June. But I have to send it out to my professor and everything first. But after that I can send you a copy. So

Andy: I would be .. I would be .. I would be interested, yeh. If that's ok.

Jessie: Ok, yes sure. It's .. it's ..

Andy: Do you want my email address?

Jessie: I have your email address, already.

Andy: You have my email address? You do?

Jessie: Yes we.. so yes.

Andy: I didn't know that.

Jessie: So great than I will add you to the list.

Andy: Ok, well good luck with it

Jessie: Thank you very much and I want to thank you for the interview. It was really nice.

Andy: Not at all.

Jessie: And have a nice evening.

Andy: Yes I will be going to change my wheels now.

Jessie: Ok

Andy: Ok and all the very best.

Jessie: Thank you very much

Andy: Bye then

Jessie: Bye

Andy: Bye



## **Ralph T.**

**Interview on: 15-04-2014 at 11:35**

**Receive a copy: yes**

Ralph: Hello

Jessie: Hello, this is Jessie from Holland, calling for the interview.

Ralph: Hello, yes.

Jessie: Hi, uhm are you good at the moment for the interview?

Ralph: Absolutely

Jessie: Oh, great. Uhm so the interview will take about twenty minutes.

Ralph: That is fine.

Jessie: and just tell me everything you want to tell me and I have a list of questions, so I will start with that.

Ralph: Ok.

Jessie: uhm, so you told me that you read a couple of books of Scott before you went to the house.

Ralph: Yes, well I read them a long time ago.

Jessie: Yes, so could you tell me how and when you get in contact with the work of Scott for the first time?

Ralph: Oh, I think, uhm I think, when you grew up in Scotland you get a Walter Scott as a very young boy and you actually start reading it as a child. I think I was both encouraged by my parents and also through the school.

Jessie: And do you remember how old you were when you read it?

Ralph: I think the first time I read, I was 12 years old.

Jessie: oh that is quite young.

Ralph: Yup

Jessie: And do you remember what you thought about the books at that moment?

Ralph: uhhh, good, I remember enjoying the one but not the other.

Jessie: Ok. And which one did you enjoy, do you remember?

Ralph: Ivanhoe

Jessie: Ah, yeah ok. I think that is the one that is most popular with young children.

Ralph: Yes. I think it, was probably that I read that and enjoyed it and read an other one and didn't enjoy it. I can't even remember which one it was but do remember reading an other one and not enjoying it as a youngster. You know. Probably at that age I started to get interested in modern things.

Jessie: hmmm, and do you remember what you liked about Ivanhoe?

Ralph: I think it was the sense of history in the book I remember enjoying. Something I always enjoyed, I mean that is something I always enjoyed in my life. I'm very interested in history, so I think it was that, to make a story out of something said in the past being quite interesting.

Jessie: And was it the connection with Scotland which you liked?

Ralph: I wouldn't say there was a big emphasis on that particular, no.

Jessie: ah, ok ok. And uh at what moment did you decided you wanted to visit the house?

Ralph: uh oeh, I think, it is one of these things, I think, which I always, I visited the area a quite a lot over the years. I like the border country. I know I'm not from the part of the world. Aah, I think what really gaiteded us visiting was that I knew they had done of work a lot on the house and done the new visitors center, so we were very keen to visit the house and that they had a lot of money spend on . Does this anwser the question? I think it is always one of these things, when you grew up in Scotland you eventually want to visit all the places of interest. There was one I was been there before so uhm the last time we stayed in the borders, a couple of years ago, it was closed for the renovation work. This week, the week we came down, was the first opportunity to visit the house and got to decided me taking a few days of holiday to go down to the north of England and we visited on the way down.

Jessie: ah, ok that is nice. Uhm, did you had any expectations before you visited the house?

Ralph: uh, phoe, expectations, I suppose, I have seen photographs of the house and I think it is one of these things, often when you visit a house, you can be disappointed when you actually visit the interior of it and it don't live up to you expectations. I have to say that Abbotsford lived up to them. They done the interior of the house very well, without you know, doing to much work, they just done enough to restore the building but not make it look like something too modern. You know, it still had a feeling , i still felt some a real sense of history in the place.

Jessie: a that is good. So.

Ralph: The other thing that I really enjoyed about the house was the location in the valley, with the river coming past, I didnt realised it had such a strong connection to the river. And the way it sets in the landscape context I thing was very appealing.

Jessie: Did you also go outside and did a walk around the house?

Ralph: Yes we did.

Jessie: That is really nice.

Ralph: Well I did in perticular, I walked up and down the river, my wife wasn't feeling up to that. It was unfortunatly it was, I think, I can imagine, we will certainly going back and visit it again at some point.

Jessie: And then maybe in the summer when the gardens are really nice?

Ralph: That's right. We would like to go back, It would be nice to visit again on a warm sunny day again. It one of the places we would really go back to at some point.

Jessie: That is really good to hear. And did you do anything to prepare for you visit? Did you read about Scott or something like that or just when to the house?

Ralph: No we didnt do any additional research before appearing, no, just turned up. Which I think is often, I'm very bad in not giving myself the time to read up, you time to read up on places when you have been there, because what you read tents to mean much more, I find that i mean, the end of last year, last autumn, we went to Budapest and again didn't do any reading up before we went but you read all the bigs when you come back and having visited the place it means more.

Jessie: and you get the experience connected with the

Ralph: yeah

Jessie: and did you also went to the exhibition in the visitors center?

Ralph: Yes we did.

Jessie: and did you do this before of after your visit?

Ralph: We did this before

Jessie: Ah ok, and what did you think about the exhibition?

Ralph: That was very good. I thought that yes I quite liked it.

Jessie: You were

Ralph: I thought that they had some good material, as an architect, I was interested to see the old drawings they had in the drawcabinet. So I had liked to see more of that but imagine that they are precious documents that don't have everybody look at.

Jessie: Yes yes So you learned something about should before you entered the house?

Ralph: Yes we certainly, yes it was good, yes you know, as I said, we didn't do any research before we came, it was certainly nice to have looked at the exhibition before visiting the house, that was definitely worthwhile doing.

Jessie: Ah good, How long did you stay at the house? Do you remember?

Ralph: Uh, oeh, we had lunch when we arrived, so we must have spent around, between 2 or 3 hours, I can't remember exactly.

Jessie: Ok, and did you do an audiotour in the house?

Ralph: yes

Jessie: and what did you think about that?

Ralph: I found it very good, my wife had problems to operate it. But my wife is not here, female and technology don't go together. I might be that. It is a very sexist thing. Haha

Jessie: But you really enjoyed the information which was on the audiotour?

Ralph: Yes It absolutely was fine. Yes I thought yes I was just at the right level. I have no complaints about that at all.

Jessie: Did you think it was enough information or did you have a lot of questions afterwards?

Ralph: no, thought it was sufficient. When you make a visit like that you got to get the level of information right, there is stuff in the room which you can pick up and read so that you, no that was fine.

Jessie: Do you remember if you took any pictures in the house?

Ralph: no we didn't, no

Jessie: ok, and when you think back. What was the first thought when you entered the house?

Ralph: my first thought, uhh, oeh, uhm, no obviously it was the collection, that first hall with all the different artifacts was quite unusual. So I suppose, It is a very unusual arrival at a old house like that. I had such a variety of different things in place, so I suppose it is good that they have still all that material and not have lost over time. So because there is a lot of original material in there, that I think heightens the experience.

Jessie: hmhm

Ralph: A lot of places you visit have lost a lot of the personal belongings, that were very much part of the house. So that always feels slightly strange, because, I think that they done that well in Abbotsford, is that you got real sense that you are walking in these places like they were used.

Jessie: So you really felt a connection with Scott inside the house?

Ralph: absolutely because of that, I will give you an interesting comparison. A few ago we visited the study of the famous artist Paul Cezanne down in the south of France. We visited his old study in... on the rock. It is just like that, like you walk in, with all these materials and everything lying there, the paint loose. Just like Cezanne had walked out the door the minute before you walked in and that was fantastic, you know, because you really felt, you expected him to walk in the study any minute you know. And it was a little bit like that at Abbotsford because there was a lot of the materials there, you had the sense of he must have lived in the house.

Jessie: Hmm, yeah That was my feeling too, yeah. What was the best part of the house, which one impressed you the most?

Ralph: I think because he was a writer, I think the little library with all the books. I think that is, back to ... about having a sense of him sitting there and actually writing and working, I think the room that gave us that feeling was probably the one, yeah.

Jessie: And is that because you really like books or did you like the room of the feeling it has?

Ralph: Well I think, It was a room full of books and the home of a writer and uhm It think you know having read the material in the exhibition as a lawyer and writer himself he read a lot as well, he wasn't only a writer, he read a lot as well. That is the thing about Scott he was very much interested in uhm you know other peoples writing and also in Scotland, so he read a lot of history as well, so he was a very knowledgeable man.

Jessie: And yes ok, and that connected to the library. Did you also think about the stories of Scott when you were inside the house?

Ralph: No, not particularly no, I mean no.

Jessie: No ok, did change perception on the life of Scott?

Ralph: I think the exhibition, I forgotten he was trained as a lawyer weren't he. I either didn't know or I forgotten he started off like his father being a lawyer, he studied law. I suppose that is one of his life I forgotten about or didn't know. I found that interesting. I think a lot of the other aspects I kind of knew. I think the other that surprised me that is the number of people who visited Abbotsford as well.

Jessie: Yes during his life.

Ralph: I hadn't been aware of that, I knew he had a big circle of friends and a lot of connects particularly in Scotland, where he was very well connected with a lot of famous people in Scotland at that time. But I hadn't been aware of the number of people met Scott when they visited Abbotsford back in history.

Jessie: Yes and they all visited the rooms as you visited so, that's really what I like about the house, that they kept it like that.

Ralph: Sorry I missed that.

Jessie: These people who visited Scott when he was his life, visited the same rooms as you visited, so that is really what I like about how they preserved the house.

Ralph: Yes absolutely yes.

Jessie: Did you miss any rooms? Because you were not able to go upstairs to the bedrooms, do you think that was a pity?

Ralph: No I can't say I really missed that. I have seen bedrooms in a lot of other houses. I think the experience of Abbotsford is very much the part of the rooms I think that. I didn't feel that I missed out, no.

Jessie: Ok that is good. Do you think you will reread the books of Scott now you visited the house?

Ralph: I think I probably will. I haven't got right to it yet but having been to Abbotsford. We got some Walter Scott books in the house I have never read so. Yes when I get time.

Jessie: Yes, you should really make time for that, yes. That is nice.

Ralph: Yes absolutely

Jessie: When you know think about on your visit, what is the first thing that strikes your mind?

Ralph: uhm, well, haha, because I'm an architect, the first thing that I think about is the new visitors center. But that is because that is my job.

Jessie: Yeah and did you like the visitor center or?

Ralph: Yes, I like it. Say, the firm that designed the visitor center, I used to work for them many years ago.

Jessie: Oh really, that is nice!

Ralph: So mm, I thought the interior was really good and the fact that restaurant was sitting up in the upper level with the view on the house. I think that works very well. And like many buildings in Scotland made the mistake of making timber on the outside, which the stain is off way.

Jessie: But this one was really nicely done I think.

Ralph: Absolutely, I think is well done. I think, you know, yes.

Jessie: And would you recommend the house other people to go there?

Ralph: Oh yes, absolutely.

Jessie: And you said you were thinking of going back there in the summer?

Ralph: Well, we will have a very very busy summer this summer but it more like that we should to try to leave it for a year or so and then fo back at an other time.

Jessie: Uhm, you told me that you were an architect. Is that what you still do during the day?

Ralph: Yes.

Jessie: A great. And where do you do that?

Ralph: Well, I work two jobs. I work for myself from the house. I have my own office in the house. But I also teach architecture at the university of Dundee.

Jessie: Oh really what nice. I used to work at an architectural firm in Holland.

Ralph: Sorry, beg you pardon.

Jessie: I used to work at an big architectural firm in Holland.

Ralph: Oh really did you, which firm?

Jessie: The name was Powerhouse Company, I don't know if know that one.

Ralph: Which one? What is the name?

Jessie: Powerhouse Company

Ralph: No I don't no that one. I know a few firms from Holland. We got a friend who regularly visits from Holland, Felix Claus. He is, yes, a really nice man.

Jessie: Oh yeah, nice

Ralph: Yes

Jessie: So I hope I can go back there when I'm finished with my thesis.

Ralph: Very good.

Jessie: Uhm could you tell me how old you are?

Ralph: 59

Jessie: And have you always been interested in historical building or is it since you started architecture?

Ralph: No I was saying earlier, i have been interested all my life. I think again my parents probably helped and encouraged me to, my parents were interested in old buildings and gardens and stuff, so as a child I have been visiting places.

Jessie: That really nice to do.

Ralph: yes

Jessie: Is there anything you would like the recommend to the organization of the house? What they can change or improve or?

Ralph: Oeh, i cant, there is nothing about the visit I can thing of. No there is nothing it comes to might immediately.

Jessie: Ok that was really a nice visit then I think.

Ralph: Yes

Jessie: Ok, would you have any questions for me?

Ralph: No, absolutely, yes, well I know you are doing this as a part of your masters?

Jessie: Yes, my masters.

Ralph: So, the questions I have, what was your first degree in?

Jessie: Uhm I have a degree in interior architecture.

Ralph: Interior architecture, all right, very good.

Jessie: Yes, but when I finished we had a little crisis in Holland as well so.

Ralph: same here, same here

Jessie: I decided I wanted to do a master in the university, so I chose arts and culture but I'm focussing more on the design and the architectural part and I really like the combination of the architecture and the literary tourism in Abbotsford and I just really like the house so that's why I chose to go to Scotland. And it was a really nice visit because Scotland is really nice.

Ralph: Good, I'm glad you enjoyed it. I'm glad you enjoyed it.

Jessie: Would you like to receive a copy of my thesis when it is finished?

Ralph: Yes, I would like actually. Something I might even, your thesis would be nice maybe for some of our own students in Dundee.

Jessie: Oh great, it will be like 70 pages so I will make a summary in the beginning so you can read that. I will send that to you email, I hope it will be finished in June or July.

Ralph: Ok.

Jessie: So if you have any questions or have anything to add, please send me an email. Otherwise, thank you very much for the interview.

Ralph: I was glad to help you Jessie, I wish you the best with your masters as well. I assume it will be very very good.

Jessie: It will be very helpful.

Ralph: Ok.

Jessie: Thank you very much and have a nice day today.

Ralph: Thank you very much, oke good luck.

Jessie: Thank you, bye

Ralph: ok, bye bye.

## William H.

Interview on: 23-04-2014 at 21.46

Receive a copy: yes

William: Hello

Jessie: Hello this is Jessie

William: Hello, goodevening Jessie.

Jessie: Goodevening

William: Where are you at the moment?

Jessie: In Holland

William: Oh you are in Holland

Jessie: yes, so do you have time for the interview now?

William: yes sure yes

Jessie: Ok great, the interview will take about twenty minutes (William: hmm hmm) an I have a list of questions so just tell me everthing you think and then i will record it and write it down.

William: ok

Jessie: ok, uhm so you told me you read some of the books of Scott before you visited the house (William: yes) How and when did you get in contact with the work of scott for the first time?

William: When i came from Hong Kong I was asked by my company to work here and then I came across Scottish people like Robert Burns and Walter Scott (Jessie: hmm) and because i went to Glasgow and there the have the biggest statue in Scotts square and i have also seen the statue in Edingburgh and then i was interested to learn about Walter Scott (Jessie: hmm hmm) when I start reading some scottish history i came to the influence figures, So i looked on the internet what works he had made and first i have seen was Waverley (Jessie: hmm hmm) so i downloaded that book and read it about 5 years ago and found it really interesting and then after that i downloaded two other books and read then later on Ivanhoe (Jessie: hmm hmm) and i havent read this end... end, end, i forgot the name (jessie: of the last minstrel?) yes and so this is still in my ipad (jessie: ah) and im looking forward to read it but i have been busy but after i read Waverley I understand more about this scottish history, so that is how i came across Scotts work.

Jessie: and what did you like about the work?

William: I found the work very romantic (Jessie: hmm hmm) and also in a mysterious way it is clear you know (Jessie: hmm hmm) old style, as modern man i found this old style very interesting and he used a lot of metafores (Jessie: yes) ans with this metafores you can extent your imagination much more then.. (Jessie: yes) So he provided a lot of imagination and then you put your self into the position of the protoganist of the book (Jessie: hmm hmm) and then you see how nice te story is with the girl and that boy, so it is a little bit why i find it attractive and uhm he was able to describe the scottish highlands, these are all attractive elemtns of the work, the way he talked it found also ingenieus, it is really good together.

Jessie: and did you find the books hard to read?

William: no not quite

Jessie: ok because a lot of Scottish peopl said they had problems with the way he writes with the long sentences (William: hmm) and the difficult words but you didnt had any problems?

William: Of course there always will be one of two constructions when you dont know a world (Jessie: hmhm) but i think the advantage of is that all you need to do is look on the internet (jessie: yes) and look, but maybe these people didnt think of this or dont have the resorces.

Jessie: yes maybe

William: but you know it is very, when i dont understand a word, (jessie: hmhm) i always have my phone close to me and i dont know what i check it immediately

Jessie: That is a really good idea, I should do that more often

William: Yes sure

Jessie: And at what moment did you decided you wanted to visit the house?

William: uhm i think i know about his house because i from, images .... At that time i was a little bit sceptacle about the writer... I knew about the house but i didnt know where it is. And a friend decided to go to ..... (hmm hmm) a place called... Did you visit that? (jessie: no) He said well, when we go down there, we could visit the house of walter scott, do you like that? I said of course i think about it and that why we went on the way to the house. I didnt know what to expect or where it is, the friend knew!

Jessie: thats nice and what triggered you the most in a possible visit of the house?

William: uhm, his artifacts, what he had in his house, the things he, i want to look at those artifacts to reflect on his true.. when you look at them... how it is really, what is..

Jessie: In what way did the visit change your perception on the life of scott?

*Error on the audio → missing data*

Jessie: In a positive way?

William: Yes

*Error on the audio → missing data*

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New call

Jessie: Hello, this is Jessie again

William: ok yes

Jessie: i'm sorry, something happened with the line, i'm not sure what it was.

William: ok it is no problem.

Jessie: ok

William: have you time, are you calling me using skype? Or?

Jessie: Yes yes

William: you can call my skype line if you want to

Jessie: oh no, i added a small amount of money, no it

William: ok ok

Jessie: ok so, the last thing that i asked was your first thought and now i would like to know, do you remember how long you stayed at the house?

William: uhm i stayed about 2,5 hours

Jessie: 2, 5 hours

William: yes we stayed uhm, i think we stayed 1,5 hours in the house, 0,5 hour in the garden and the chapel and another half hour in the cafe to

Jessie: to drink coffee?



William: yes thats right, to relax haha after the long walk

Jessie: did you aslo visit the exhibition in the visitors center?

William: yes

Jessie: Ok and what did you think about that?

William: I thought it was this was also very good , it was very, i think it was consise for those who havent heard about or dont know too much about walter scott, (jessie: hmhm) that provide a very easy access to his life and i think some of the audio pases we saw, because it was so new, they are using very modern technology, so i think it is quite good

Jessie: And did you learn anything from it or did you know already everything?

William: No I could not know everything, so the feelings that I have about him [ehm], as I mentioned to you before, I didn't know for example... [eh] that he was so much in debt, that we was working so hard in order to pay for his [eh] [eh] his debts and that I didn't know before, yeh

Jessie: Yeh and [uhm] you also did an audio-tour in the house?

William: [eh] Repeat it again?

Jessie: Did you also do the audio-tour in the house?

William: Yeh, I go tan audio in the house yeh (Jessie: and ..) I followed everyone, I had so much time [lachen]

Jessie: And [eh] did you enjoy that?

William: Yeh, I enjoyed it. Again I think [eh], compared to the audio guides that I've used (Jessie: mm) [ah] This one is more brief, because I think if the audio tends to be to lengthy, sometimes when you go into an arts museum [uhm uhm] the keep talking about one or two paintings, some times you lose patience because it just .. [uh] some things are just not to relevant (Jessie: yeh) and [eh] and probably I know quit a lot about him already that I .. I can follow all these audio guides without any difficulty (Jessie: yes) and quit enjoyed the brief [eh] discussion. And this can also allow me to follow one room to the other ..[eh eh] continuously and get [eh] the whole context, so it was quit good.

Jessie: Ok .. and which specific part of the house you liked the most?

William: I liked the library most (Jessie: ok) and again this shows [ehm] his intellectual capacity (Jessie: mm). I took a little bit instruction on what books he was reading and what connections he had [eh]so it seamed to be quit lively, so [ehm] this was very interesting and I also mentioned that I actually quit like the [eh] ... but that is not inside the house, but outside the house, the ice-box, the refrigerator. Wow, this is a very interesting man, you know.

Jessie: Yes and in what way did you think about the stories during you visit?

William: What story, I mean the [ah] ..?

Jessie: The books

William: The books, the books yeh?

Jessie: Yes

William: [ah] I .. no actually I [eh] travel quit a lot in Scotland (Jessie: mm) [eh] and sometimes I .. I went to the places that he described (Jessie: oh wow) in his books [eh eh]. I follow a bit of the footsteps of Waverly [eh] to go to the places like [eh] Hennaing and Loch Tyne and [eh] other places he describes in the book [ah]. And so when I was looking at his library, I was thinking: he was sitting there writing the book, did he go to all these places himself? That was the first question (Jessie: ah) Either he had direct experience or he had a lot of imagination [ah] ..

Jessie: But he travelled a lot, so maybe he did

William: Yes maybe he did that .. maybe he did, so that was .. that was my impression .. yah

Jessie: [mm] And [eh] so you're quit a big fan of his work I think than, when you visit all these places?

William: ye I .. I .. I .. I think I am a fan of his works and because I've been there for a year. I wanted to learn [eh] something more about the Scottish and English history.

Jessie: Yes

William: And [eh] it would be .. is interesting , that when you read his work you learn history and than through the story he tried to make up and [eh] this helps me also to remember [eh] the history of Britain [eh eh] quit a lot. For example when you read Ivanhoe then you relate it to the time of Sir Richard the Lionheart .. relate it to the [eh] Anglo Saxons period and [eh] it's quit interesting, you know so (Jessie:yeh) .. so I'm therefore looking for to.. to read the third book I .. I have because it was actually more about [eh] the middle ages in Britain, yeh

Jessie: And did the visit change your perception on the books?

William: [eh] No [ehm] I haven't .. that doesn't change mine, because when I read them, I read them quit [eh] slowly and in depth (Jessie:mm) and [ehm] so I already formed my opinion, so when I read ... when I saw his place it didn't change my opinion

Jessie: Ok, but it started you to want to read the other books?

William: Yeh, that's right, yeh

Jessie: That's really nice

William: I .. I .. I want to read the other books.

Jessie: Yes and [eh] yeh there ... you that the house is really unique because of the rooms are still in the same [eh] condition and what Scott left in [ehm]. Do you think that was .. that contributed to your experience, that everything was original?

William: [eh] I don't think that everything is original [eh] because the .. the things there are so neat and tidy and [ehm] they must have done a lot of maintenance (Jessie: yeh) ye h it is. So [eh] maybe the artefacts, I can't judge whether they're original or not (Jessie:yeh). But I just think that when I walked around the the house there was a big maintenance office and there were a lot of people working on it and so [eh] I understand that the charity must have put a lot of nourishment on to making this house look very nice and [eh] .. and [ehm] the condition it's in and the price of tickets for entrance is relatively expensive also (Jessie: mm). So they put lot of money and attention in making this house

Jessie: And [eh] did you feel .. felt it was the house of Scott or did you experience it just as a house or did you make the connection?

William: I ... I actually could not find the connection, because [ehm] ... I mentioned probably my ... my first opinion that as a writer he my have been rich, but as a writer how could he afford such a nice house and how can spend so much time in making and designing his house. That was always at the back of my head (Jesse: mm) [eh] .... that [eh] something more has been done to the house after his dead, you know. But I can't confirm that, it .. it is a feeling.

Jessie: Ok, so you didn't felt like this is really the house of Scott?

William: No that's right , yeh yeh. Maybe again influenced by .. by the books, when before I visited the house I imagined very old style and very [eh] romantic kind of house (Jessie: mm). But this house is to more than that, with the gas and [eh] gaslight and heating and filing and pumping ..

Jessie: Yes, he really liked these things..

William: Yes, so that .. that's not met my expectation or maybe my timing was ahead, maybe by the time he was building his house the industrial revolution was starting and he had all the technology, but I was just used to by the books I'd read, that I was expecting some sort of recognition but there was not recognition, there was refinement there (Jessie: yeh), yeh

Jessie: And [ehm] what kind of expectations did you have before you went there? Besides ..

William: I mentioned I expected the house to be an old style.. a country style .. a Scottish [eh] house (Jessie: mm), even with the thatched roof and [eh eh] and not expect as it is.

Jessie: Yes, so the visit didn't meet your expectations, but ...?

William: Well I .. I .. that was just an impression (Jessie: yeh) I[ehm] didn't look forward to something like this, it was just a surprise.

Jessie: [mm] So what did you think about your experience, did you really like it?

William: Off course I did, I like it .. enjoy it.

Jessie: Ok

William: And afterwards there was.. we discussed, I had a discussion with my friend [eh] who is also a .. who has never read Scott's books (Jessie:ok). I have .. I have given him the link to the two (Jessie: ah that's good).. to the books, that he said he will start reading them, you know

Jessie: [hm hm] And [eh] now it's like three weeks ago since you went there (William:mm) and what is the first thing that strikes your mind when you think back?

William: [ehm] The first thing that comes back? Well the first thing that comes back is that [eh] .. from his personality ... I didn't think more about the house, but again I always think about the person. And [eh] the person to me ... [eh eh].. it seems to me that he seems to be a very hard working man [eh] it must have been very tiring and [eh] to have such a big asset on his back and .. big liability on his back (Jessie: mm) and [eh] I come to think of: how can a person deal with this [eh] ... this kind of challenge [eh], because he was with many people, he had to discus all ideas and he had to built his house and he had to repay the debt and he was to write and he was to deal with the publisher and [eh] so [eh]... I just feel it ... if I had to put myself in his place, I would be very very tired. So this comes to my mind, I didn't think about the house, I always think about this Walter Scott

Jessie: Yes

William: Yeh

Jessie: And [ehm] so you visited more of these places and [ehm] what is the main reason you do that? Is that because you're curious of it or ...?

William: [eh eh] I was curious ... I was curious, because I was always curious why in Scotland they honour a writer so much (Jessie: mm).

[Uh] And [eh] I was in Edinburgh last week because my family came to visit me (Jessei : oh yah) and I especially went to Scott's monument (Jessie: yes) to look at it again, because [eh] I read in the house that [eh] the society that built this monument in honour of Walter Scott made it such a way that the scaffolding's flag is plain white, so to highlight his simplicity and also the carving outside the .. the scaffolding (Jessie: mm) is supposed to be nature: animals, flowers and rodents .. religious figures to reflect his love of Scotland's countryside and all this.

So in there, I especially paid some attention on to this [eh] this culture and to see whether I had the feeling about his .. his [eh] simplicity. But this statue gave me the feeling of again the.. the sombreness and his [eh] silence, because the figure so with his head down thinking seems to be having a lot of trouble, you know. (Jessie: yeh) That's the feeling I have, yah.

Jessie: And did you also [eh] were looking for a connection .. with Scott, when you visited the monument?

William: Yeh I .. I .. I .. I was.

Jessie: And did you find it, this connection?

William: [eh] Yes a little bit, because otherwise I don't have this feeling. Jessie: yes) I.. I felt that he was doing his thinking, he was suffering (Jessie:yeh), he was somehow not happy and [eh eh] this .. the.. the .. the feeling I had when I looked at his statue

Jessie: [mm mm] It's really nice that you can have these connections with somebody who died so many years ago.

William: Yeh that's right, I .. because I like his books so much, somehow I'm related to him and [eh] yeh

Jessie: That's really nice to hear. [ehm] I think I have everything I need for (William: ok) my thesis. I [ehm] just need some general information. [uhm] Could you tell me what kind of job you have?

William: My job is a very important one (Jessie: oh). I'm living my life as a pensioner, I retired seven years ago.

Jessie: Ah, that's good and what kind of job did you have before?

William: I was a chemist

Jessie: A chemist and is that also the reason why you moved to Glasgow?

William: Yeh, my company had a factory here and they sent me here, to work here.

Jessie: Ah ok and how long ago did you move to the UK?

William: 1991

Jessie: Ah ok, that's quit a long time

William: Yeh yeh, but I didn't stay here all the time yeh. The company sent my away two times and come back, so I was all over the country.

Jessie: Ah ok ok and [ehm] could you tell me how old you are?

William: Sixty-seven

Jessie: Sixty-seven ok and you're still living in Glasgow, right?

William: Yes

Jessie: Ok that's nice. [ehm] Would you have ant questions for me?

William: [ehm] I'm interested, what kind of research you are doing?

Jessie: I'm doing a masters in Arts and Culture (William: ah ah) and for my graduation thesis I'm doing research on the experience of an [eh] .. on literary tourism (William : Yes) and I chose Abbotsford to use as my case. So I really like the combination of the architecture and the literary tourism combined in one house (William: mm mm). So [eh] that's why I chose this one and that's why I visited Scotland for a week and it was really nice to be there

William: Ok, was it your first time to Scotland ?

Jessie: [eh] No I've been there when I was a child (William: aha) but I didn't remember a lot of it (William: no?) so it was really nice.

William: Yeh yeh, so could you get a feeling about a country and a place about Walter Scott and architecture within a week? Shouldn't you stay longer for that?

Jessie: Yes, I should but I had to come back and do research here and write my thesis at home.

William: Ok, how much time you have to write your thesis.

Jessie: [ehm] I had a year, but I also worked fulltime. So I just stopped working at the first of April so I now just have a couple of weeks left to write everything down and [eh] make a complete thesis of it

William: Ok and (Jessie: yes) will you write it in Dutch or ...?

Jessie: No, in English

William: In English, aha

Jessie: Would you like to receive a copy of it when it's finished?

William: You know, why not if .. [eheh] it is not to difficult, it would be ..?

Jessie: No, I will send it through email

William: Ok

Jessie: I will add you to the list and it will finished in June.

William: Ok, yeh.

Jessie: So, when it's checked and everything is ok, I will send you a copy

William: Yeh.. [eh eh] do so and I could give you some feedback if I have time to .. to read it in time, as well

Jessie: Great, great

William: How long would it be? How many words?

Jessie: It will be like seventy pages

William: Seventy pages.

Jessie: But I will make a summary in the beginning

William: Ok it's not to long, that's ok

Jessie: Yeh

William: Ok

Jessie: So for now I would like to thank you for the interview (William: Yes, my pleasure) It was very nice and if you come up with something, just send me an email if you want to add something or things like that And than I can add it.

William: Sure I wish you success for your thesis than

Jessie: Thank you, thank you very much and enjoy the week with your friends from Korea

William: Ok well he is my best friend, we know each other for thirty-five years (Jessie: oh wow) and we're e both retired and I went to him last year in November (Jessie: ah) and we spent a good time together and than I said to him why don't you come to me now it is your turn and he said yeh yeh yeh I want to come to Europe. So [eh] he is coming here for two weeks.

Jessie: Oh that's really nice and you're also going to visit other countries or just stay ...?

William: Well I will not go with him to other countries, I organized for him a month's visit to Europe he will stay in Britain two weeks and than I send him off to .. to Belgium, France and [eh] Spain ..

Jessie: Not to Holland?

William: ????

Jessie: Ah that's really nice, so enjoy it and ...

William: Ok

Jessie: And thank you very much again

William: My pleasure thank you bye bye

Jessie: bye bye

## Marie A.

Interview on: 08-04-2014 at 12:34

Receive a copy: no

Jessie: Hello, this is Jessie from Holland, the women you spoke to at Abbotsford.

Marie: Oh right, I forgot all about you, that you were gonna phone me. Oh. Hold on. Uhm yes right go on Jessie.

Jessie: Sure

Marie: Yes, I had a funny feeling I was doing something and then the phone was ringing, I forgot what it was now. Let me just double check. But go on, ask me while I'm looking.

Jessie: Do you have time for an interview today?

Marie: Ask me, I will be looking and walking around the house trying to find information. What did you want to ask me?

Jessie: I want to ask you about your experience of the house in Abbotsford.

Marie: Right. You just want me to talk about my experience, right. I find it..

Jessie: yes, i got like ten questions about it.

Marie: Ok, go on.

Jessie: Good. Could you tell me why you decided to visit the house in the first place?

Marie: Well, my friend was very keen to visit it. And at one point we looked at where it was and I was 70 miles away from where I live. And I thought well, to go there and drive back is 140 miles, It can't be borderd. Uhm so at that point we didnt visit but Glasgowlite? Organizes garden daytrips and one was to Abbotsford house. So I joined it in Glasgow and the garden actually weren't in any condition to be visited, so unfortunately we got to go to the house.

Jessie: Ah, that why. The gardens are better in the summer I think.

Marie: Hmm. Well I know, but it was a garden, we supposed to be walking around the gardens but actually the gardens had nothing in them really, hihi.

Jessie: So you went to the house with a group tour?

Marie: Well, on the minibus there was about 15 persons or more and some have been already to Abbotsford house, so they went on the garden, the walk around the grounds. And I had never been to the house so I went in to the house along with some others.

Jessie: Ah thats good. And did you do something like an audiotour inside the house?

Marie: I did, yes

Jessie: uhm how did you, what do you think about the audiotour?

Marie: I thought it was good, It allowed you to preceive at your own taste and uhm, relisten to the information if you felt you had missed something. Uhm what you cant always do when if it is a person talking and you go around in a group, uhm so i thought it was good.

Jessie: ah ok, did you also take any pictures in the house or ask any questions to the volunteers?

Marie: uhm, i took some picture of the outside of the house, i didn't take any of the inside, uhm, i think, the only question we asked was, where Walter Scott was burried. hihi

Jessie: Ah oke, so did you think the audiotour was enough? The information on the audiotour was enough for your visit?

Marie: uhm, well yes i think so. Uhm we only saw the lower floor of the house. We didnt see the upper floor. I was wondering why that was exactly. Uhm but no it was fine, I quite liked the fact that there was additional information in some of the rooms about peticular parts of it. So uhm, yes I was please with my experience there.

Jessie: Ok good. Did you also visit the exhibition inside the visitors center?

Marie: I did visited that first before we went in to the house, we went around it and then went in to the house.

Jessie: ah good, so you knew a little bit about Scott before you came in the house.

Marie: yes we knew something about his life story and about his family and in fact after i have been to the house I would probably should have revisited the information because the tour together, you know, uhm, you would have paid more attention when you revisited the visitor center. No but I thought the visitors center was very well layed out and i liked the way the information was displayed.

Jessie: Ah thats good. When you think back on your visit. What was the first thought when you entered the house?

Marie: Well uhm i thought the entrance was very, it seemed dark and you made me think, as you walked into the house, the recording facilities and everything was there at the right hand side and now that i'm thinking about that, uhm i'm wondering if we could have been giving those at the end of the exhibition. And then, For people who are going to the house, i think have giving those before they go to the house, then I would have immediatly certained the house, started listining to the information what is not the fact, i thought as we now came in the house and were giving the earphones and everyting. It thought it was a way bit mesy. You know

Jessie: yes I understand what you mean.

Marie: because, first of all, the desk where they were they located, was against the wall which as the desk came out of the wall, so that you are standing facing that. I think that would have been uhm a more kind of natural thing have happened. we thought it was an untidy, the way we were giving the headset and everything and it took away from you know, your first kind of look at that first room you came in to.

Jessie: Yes I understand

Marie: now that i think about it, i think we should, be a dedicated desk in the visitors center where people who going to the house are giving the headsets and then when you go to the house at the entrance of the house the only thing you should do is show your ticket, that you have paid or anything like that, i'm just thinking when i'm talking to you.

Jessie: So you will have your first experience really in the house instead of doing.

Marie: Yes it think so rather then, if there have been an empty room where you go those things that would have been better but there isnt a facility there, in the visitor center they should build in a place for those things, it should have been giving out, you know.

Jessie: Yes that would be a good thing. Because, then it would be when there is a large group, its better to visit the entrance hall instead of being so busy.

Marie: yes i think of it so yes, i didnt think of it till now i'm talking to you.

Jessie: No it is good, it is good.

Marie: hmmm

Jessie: And what specific part of the visit impressed you the most, what part of the house impressed you the most?

Marie: Uhm i truly liked the rooms around the windows, i liked the shape of the windows and i liked the areas around were used and uhm the fact that he had the view down to the river, uhm those mostly, but in some ways there is not a lot to see in the house, you know. It is quite a small house, you wont see rooms, where.. hmm there was a room with a table set and everything and i found that interesting, it was telling you who had, uhm, you know perhaps dinned with Walter Scott. And i'm wondering if they have had pictures up of people who have dinned with him, they had pictures around the wall but i cant remember.

Jessie: Not more families portrets , yeah, that were more

Marie: yes but seeing if they had, even uhm, because that table was layed out for a dinner and they mentioned quite a few famous people, even if they had, uhm, used that table to illustrate the people that might have sat in there, something like that. That would have added a more interesting to it for people, because some people might not even heard of the uhm people who were mentioned, you know.

Jessie: yes

Marie: that had dinned with Walter Scott, because, you know, he lived a long time ago compared to todays generation, I might have been interested to have that information and a possible illustration what the person looked like and with how they where there and what they have done in there lives, because they were quite famous people he dinned with, so i think that would have been interesting.

Jessie: ah yeah

Marie: because that room in fact, it was quite long and I remember. It was really blended and dark and so it was something to bring to life and even if the table had been set, it was entertaining. You know quite often nowadays you see, like uhm, people sitting in chairs you know like a dummy. You know what i mean with that?

Jessie: Ah yeah

Marie: dressed and the clothes of the day and maybe uhm a nameplaces as people do it at important functions, they have the name besides them and uhm, it think something like that would bring it to life for todays world, you know.

Jessie: Yes now you thought it was more like just an house and you didn't experience the live of Scott in it?

Marie: Yes i said it was interesting to wonder around and everything and the views and the windows and everything were really lovely, but i think it brought more life and the people who visited walter scott and everything, for me personally, made it that way more interesting.

Jessie: Yes

Marie: And i think the table had been set, uhm then it is a small narrow room and you know it maybe not easy to stop people maybe touching things and everything, so i can understand that may not be practical. But I think if we had seen, who had dinned with them and information where, that would draw people in more.

Jessie: Good good, thats a good suggestion. Uhm, how long did you stay at the house? Do you remember?

Marie: no i dont, i think it took, i was there as long as i needed to go around, the tour and listen was on the audiotour, to spend time looking out the windows and you know, put yourself of him being there and thinking how, you know, how he worked and what place it more was. You know, been living.

Jessie: Yes

Marie: I just remember, you know the table he worked at, the desk.

Jessie: Yes in the study

Marie: Some the people, the guides, you know, the human guides.

Jessie: Yes the volunteers

Marie: they were there to explain, you know his use of that and so on.

Jessie: So that was a good addiction to the visit, that the volunteers were there to help.

Marie: yes it has because, we were able to ask questions as you listening to the information, the mix of the two was good.

Jessie: yes good, good. And you mentioned that you didn't read any books before you came to the house.

Marie: No, i dont think so. I mean I may have done in the past but it think i forgot all about it. I meant to read something of him since i have been there but i isn't a good time, i havent had the time. hihi

Jessie: No no ok.



Marie: but i have spoken to people visiting it and they mentioned books of his

Jessie: ok

Marie: and also there is a festival in glasgow just now, called Aye write and i went to see a former member of parlement Ham Dayel, he spoke about books Walter Scott had written that influenced his life.

Jessie: ah that is good. Yes

Marie: So having just being to Abbotsford and hearing him talking about Walter Scott i thought was quite a nice connection.

Jessie: yes that is good. Do you think this visit inspires you to read, start reading the books?

Marie: Well I know have a kindle, do you know a kindle?

Jessie: no.

Marie: Do you know a netbook or a night pad

Jessie: Oh yeah, yeah

Marie: It is about the size of the mini ipad, you can download books on it and you perhaps call this an different name.

Jessie: ah thats good.

Marie: So from the internet you can download books to put on to it and in fact some of them are free and some of Walter Scott maybe, because they are classic stories, I will do that.

Jessie: ah thats good, thats good.

Marie: I love Ivanhoe, because I have seen the movies.

Jessie: Ah you have seen the movies

Marie: I'm more of an visual person, I read more for information and everything,

Jessie: yeah

Marie: I dont actually read for enjoyment but I will download the Redgauntlet was mentioned by this former member of parlement. So I will download some of his books just to see what i think about them now I'm an adult. hihi

Jessie: That is good. When you were in the house, because you said you saw the movie Ivanhoe, did you think about the when you were at the house or made a connection to the movie?

Marie: No no, because uhm like it is , that more like an adventure story

Jessie: yeah

Marie: with going around the house was more about a real person who has to be a writer,

Jessie: Yeah ok

Marie: a famous writer, so you know. No i didnt think about that. But i think when i was going around the exhibition it spoke about some of the books that he had written, it would have been in my mind somewhere, but no it didnt enter my head. Because it was a defininite type of thing actually doing around the house was a historical visit really

Jessie: yeah that is true

Marie: but Ivanhoe in the movie was more a fun thing. I would have seen it when i was young, hihi, a drama,

Jessie: ah ok.

Marie: a kind of setting of a historical story like king arthur and the table, something you know.

Jessie: yes thats good. And to what extent did the uniqueness of the house contribute to your experience of the house?

Marie: what was that? The uniqueness?

Jessie: the uniqueness, that everything

Marie: The uniqueness?

Jessie: yes

Marie: well, i thought see the view from the visitors center on the house, i thought it was lovely. It think it is a beautiful building, externaly

Jessie: yes

Marie: and uhm it think, the setting is lovely. And the surrounding area, you know to get to abbotfords house is a lovely drive and everything although is quite far from where I live, I live near Glasgow, this is 70 miles

Jessie: yes yes, that is quite a lot

Marie: and it is quite a long way. So i think that you know that perhaps a lot of people for the day might not make the trip so glasgow was doing this daytrip to the gardens and therefore, i think this will bring more people

Jessie: yes

Marie: of course people, my friend knewit was refurbished and we look when it reopend for the season, so it is in our mind now, which it wouldnt be in my mind before. So it was hmm all-in all a very interesting day and i very much enjoyed my visit to it.

Jessie: yes

Marie: And i may consider going back to see the gardens but as I say.

Jessie: yes they should be very beautiful in the summer.

Marie: aha, hmm hmm I think the other think, if you dont have a car, so for people to travel from here, i don't know if there are daytrips, to go to the house or even if information was provided online even about ways you could travel like the buses for example, that may be probably, would be edinburgh people, who go because we went towards edinbrugh and then down uhm but.

Jessie: Ah oke, yes

Marie: So actually, getting, if you dont have a car is difficult there, because i dont think there is a trainstation near the thing.

Jessie: Yes they are building a trainroad very close to the house.

Marie: yes they are reopening the line somewhere but i dont know exactly where that goes, does that go?

Jessie: yes yes

Marie: ah yes, that would make it easier, you know, to get there without, if you dont have a car or dont want to drive, you know. I thought the visitor center was lovely, very modern and the cafe looked nice and everything.

Jessie: and did you buy any thing in the shop in the visitors center?

Marie: no because we were limited for time and had tob e back at the mini bus at 2 o'clock

Jessie: ah ok

Marie: and on the way done we had stopped for tea and scones, haha,

Jessie: ah ok, thats good

Marie: so i had the time to go around the visitors center, i had time to go around the house for my leisure, had some time walk around the grounds, i went to the church

Jessie: ah that is nice

Marie: and so but because we were back the bus at 2, i remember entering melrose for half a hour we left at 9 o clock in the morning and we didnt go back till 5.

Jessie: oh that was a good daytrip

Marie: it was great day trip, it was very enjoyable.

Jessie: yes and you mentioned you were not able to visit the upstairsfloor.

Marie: yes aha

Jessie: Do you know why that is?

Marie: no, i didnt really think about it till someone said you know, you didnt go up and i thought oh yes thats right we didnt see bedrooms or anything like that. You only saw the day to day living area you didnt see any other part of the house.

Jessie: yes

Marie: Are they going to open the upper floor at some point?

Jessie: Now the problem is, the family of Scott lived there until 2004, they lived upstairs. So in all these years, they lived upstairs and they changed everything. So all the walls are white upstairs and there is no furniture left.

Marie: Ah so it is not original, hmm hmm

Jessie: No. So do you think it would be good to open them and try to make a way to look like it used to be or do you think it is beter to keep it the way it was?

Marie: Well i think if they still live there now.

Jessie: yes they are gone.

Marie: i fit was possible to restore it, to what it had been, but that would be very expensive, uhm

Jessie: yeah

Marie: but even if they have one room, you know, that they could restore so that you would get an idea of the whole of the house.

Jessie: yeah

Marie: And there was actually no kitchen, was there? yes i didnt see any kitchen

Jessie: No, they were downstairs, no but they all, there is nothing left also. But do you think

Marie: allright aha, so maybe if they had photographs of what the kitchen looked like for example and what the bedrooms looked like, then i think they could have illustrations of what that was see, you look like you know.

Jessie: ah ok

Marie:

Jessie: yeah ok, but you think if they would restore it upstairs it isnt a problem that it wouldn't be original?

Marie: Although i cost a lot of maybe, i think it is worthwell thinking about it, but again you dont know how many visitors expect in a year, and if they couldn't recoup the money from the expenses, i don;t know. But in fact nowadays if you dont have the original, if they had photographs of what

Jessie: or paintings or

Marie: or paintings of the original, nowadays you can make a whole wall you know, with technology

Jessie: yes yes

Marie: and everything that you could, even you could put wallpaper on to make it look like it is a house, it is a room, so you can see what the room looked like. I thought, you know what i liked, that wallpaper you know, that was downstairs, the chinese wallpaper.

Jessie: yes and that was really original

Marie: yes that was aha, it made the place seem warm. And liveble, you could see your self living there.

Jessie: yeah

Marie: But i think that nowadays it would be different things you can do to,

Jessie: yes

Marie: even if they would had one room upstairs, where they showed how the bedrooms or whatever would have been in the past, you know, i dont know.

Jessie: yeah

Marie: It is all about money in the end of the day, i will depend on wherefore the have money to spend on.

Jessie: yeah hihi

Marie: And I mean, other people will have different ideas. Maybe people didnt even notice, that they didnt see bedrooms or things like that

Jessie: yeah there were a lot of people who said that

Marie: oh allright aha

Jessie: A lot of people missed it but

Marie: but I didnt notice as if i was going around . it was all afterwards. I thought about it so because

Jessie: yeah

Marie: i enjoyed wondering around you know the information uhm to listen to.

Jessie: yeah

Marie: It was a pleasant visit and a lovely day would be even more pleasant because you could down to the river and everything, which i didnt bother doing that this time. It is worth a visit

Jessie: But do you think you will go back when the garden is really nice in the summer

Marie: Well i look at ways to get there without driving

Jessie: yeah

Marie: and certainly my friend is really keen to go

Jessie: ah thats good

Marie: and another friend who couldnt go on that day

Jessie: ah ok

Marie: she is a driver, she might drive us there haha.

Jessie: thats good thats good

Marie: I think i would like to revisit it and see it with the gardens and also to sample the tearoom hihi

Jessie: ah yes thats good

Marie: but I dont think i would revisit the house as soon. Because a few have already done but i think that uhm the grounds and the river and you know, it is not.. it is a long way to go for a day

Jessie: yes thats true

Marie: but if i would stay in the area it would be something you could do again. I have got the feeling i have seen it, unless my other friends wanted to go, i wouldnt see myself going back to soon you know.

Jessie: yes i understand and my last question, when you think back at the moment before your visit, to what extent did the visit meet your expectations? You wanted to visit the garden, but did you had any expectations of the house?

Marie: i didnt had no expectations of it but when i got there, i was very impressed by the look of the house, I thought it was lovely building and enjoyed my visit there, i was a little disappointed that the gardens didnt had anything much to show.

Jessie: yeah

Marie: because on the website the gardens look beautiful.

Jessie: ah

Marie: but when we went in , in fact the walk we supposed to be on, was a garden tour so if i had gone for the garden walk.

Jessie: yes there was nothing to see

Marie: it was very disappointed, but i really wanted to see the house, i wasnt that interested in the gardens. Bt the facility was there by the trip which went to the house, so i took avantage of that and i was very pleased of the time i spent there and recommend people to go and see it, it is a beautiful building and interesting, the visitors center is very nice, so yeah i will give it a 10 out of 10.

Jessie: thats good that good. And can i have some general information about you. What kind of job do you have?

Marie: now im retired but i used to be a teacher.

Jessie: ah thats nice and what kind of teacher?

Marie: I was innitially a primary teacher, then i worked with people in who were coming from an other country. Worked with them to teach them English.

Jessie: ahh and you didnt teach any of the books of Scott in primary school?

Marie: I dont remember. and i

Jessie: ok

Marie: When i was teaching in 1966, i dont remember if we had Walter Scott in primary school.

Jessie: ok

Marie: I dont remember being in English schools because I spoke to my friend, she is an English teacher

Jessie: yes

Marie: and secondary school and the problem is that all lot of the books are studied in these secondary schools are used for exam purposes

Jessie: ah ok.

Marie: And i dont think walter scott was on the list of thing they would do. It could see that they might be used in history lessons maybe the extracts to set the mood for a period in history somebody was looking at.

Jessie: Ah yeah

Marie: Also you know there isnt really the opportunity to look at famous Scots.

Jessie: No

Marie: But then in primary school you are more likely to do that and look at people who perhaps lived in scotland but I think even when i myself was a primary student, i dont remember reading Walter Scott

Jessie: yeah yeah

Marie: that doesnt mean it didnt but it dont remember

Jessie: hihi

Marie: but i think uhm that member of parlement .... He said he read them, so maybe boys read Walter Scott more then girls. Me I have seen movies made from his books and which i have enjoyed but i cant even remember if I did read Walter Scott and as a teacher I dont remember using the text.

Jessie: ok ok and can you tell me how old you are?

Marie: iam 69.

Jessie: 69, great. And you are living quite close to Glasgow right?

Marie: yes i live in a place called addingston

Jessie: ah ok.

Marie: which is 10 miles from glasgow in north

Jessie: I think I should visit glasgow.

Marie: yes you should, particularly this year, we have the common wall games in july.

Jessie: ah thats good, I will add it to my list. I want to go back to Scotland, I really liked Scotland and all the people are so friendly.

Marie: oh well

Jessie: Yes i twas really good.

Marie: well holland is nice too

Jessie: Have you ever been in Holland?

Marie: yes ihave been to holland, twice i think, three times maybe, three times i think

Jessie: Thats great. And did you enjoy it?

Marie: very much

Jessie: Good. I think you should come back one more time.

Marie: well, now i'm retired i can come all the time hihi and it is easy to get from here to amsterdam

Jessie: with the boat or?

Marie: you can fly from here to amsterdam very easily

Jessie: Ah thats good thats good. Great. I think I have everything. So do you have any questions for me?

Marie: No, uhm, only that i wish you well with what you are doing

Jessie: Thank you.

Marie: and i think you are very lucky to be working at Abbotsford house

Jessie: Yes it was so nice to be there

Marie: so how did you get that job?

Jessie: No i just send them a email because wanted to do a research overthere and they really liked it because not a lot of research was done in the house, so i was only there for a week and now I writing the rest of the research in Holland. And they enjoyed it, so that was good.

Marie: here is another point.

Jessie: yes

Marie: see the audios who were getting out, could you get them in other languages?

Jessie: no only in english

Marie: oh no that is a big gap.

Jessie: yes

Marie: lots of people, particurly not from the country, you got a lot of visitors from other countrys so that is definitaly something they should look at.

Jessie: Yes and try to do that..

Marie: you can do a dutch version for them.

Jessie: Yes that would be a good idea.

Marie: yeah and they could pay you well.

Jessie: yeah, thank you very much. Thank you very much for the interview. It will be very helpfull. And if I have any other questions, i don't think so but then I can call you again.

Marie: thta would be good, excellent, good luck with your project

Jessie: Thank you very much and good luck in Scotland.

Marie: thank you.

Jessie: Bye bye

Marie: Bye

## Jim R.

Interview on 14-04-2014 at 12:05

Receive a copy: YES

Jessie: Hello is this [eh] Jim?

Jim: Yeh

Jessie: Hi, this is Jessie from Holland

Jim: Ah good morning, how are you?

Jessie: Ah good morning, very good. I just arrived back from Istanbul (Jim:ah) so you are my first interview this week

Jim: I'm sorry I mist your call last week

Jessie: Oh no, no problem. I [eh] just tried one time and you didn't answer

Jim: Yah, unfortunately I was called away and it [eh] just was unexpected so I do apologize for

Jessie: Oh no, no problem, I'm really happy you want to [eh] do the interview

Jim: Yeh good yeh

Jessie: This morning. I think it will take about twenty minutes and [eh]

Jim: Yeh sure

Jessie: Just tell me whatever you think and whatever you want to share with me

Jim: Ok ok

Jessie: [Ehm] First I have some questions just about [ehm] Walter Scott

Jim: Sure

Jessie: So how and when did you get in contact with the work of Scott? For the first time?

Jim: [Ehm] The first time ... the first book I read [uh] was Ivanhoe

Jessie: Yes

Jim: And I read that at school and I must have been about ten or eleven [uhm]

Jessie: That's quit young

Jim: I was given that .. I was given that as a present as a .. as a gift [ehm] and we read .. yeh I read it at school. So it was fairly a big book to read, you know, in terms of the language you know

Jessie: Yes yes

Jim: So [uhm] I was probably ten or eleven when I was read this book

Jessie: Ok and what did you think about the book at that time?

Jim: Well it was full of adventure of course (Jessie:yes) yeh, you know it's .. you know it's set in pre historic .. pre historic time twelfth century England and [eh] (Jessie: yes) it's all about noble families and all about sword battles and that type of thing and it really [eh uhm] suited my .. a young boy you're looking for adventure. It's quit romantic (Jessie: yeh) [uhm eh] story with two families [eh] in England and [eh] just near the I think Norman invasion and [eh] the alleging to King Richard. (Jessie: mm mm) And [eh] that sort appeals I think, to a young boy you know, that sort of an [ehm] adventure (Jessie: yeh). [Uhm] I think that I



said that at the time I didn't really appreciate the the the [eh] depths of it. It thought is just a nice story to read and there is more to it than that, you know.

Jessie: But did you think it was very difficult to read at that time?

Jim: [uhm] It was it was and I think it took me a long time to read, as I remember [uhm]. I used to .. used to go back over pages and read it and ask my mo.. my parents what certain words meant. [uhm] Even the word Beowulf, you know the character, I could believe couldn't believe .. understand why someone would be called Beowulf (Jessie: yeh). [uhm] That [eh] and also, you know, there's names now that we know like Locksley, who was in Ivanhoe and is obviously in Robin Hood, you know, that popular character. But [e] there's all these different of Norman names like Wamba, [ehm] Alan-a-Dale he was in it. [ehm] Let me try to remember ... Prince John and Lady Rowena (Jessie: yeh), you know, all of these Saxon names. But I found it ... I just had to ask people what they meant and [eh] who what .. and how pronounce that word, you know.

Jessie: Yeh, but you were quit interested in the book then, that you kept reading.

Jim: Yes, I did .. I did stick with it, I think that was the thing the .. you know, there is the danger of if you come des-interested of it (Jessie: yeh) you just stop reading it. But I wasn't, I just kept on going, thankfully.

Jessie: That's good and [uhm] you read more of the books of Scott?

Jim: Yeh, [uhm] more of Ivanhoe or more books?

Jessie: Yes, more books

Jim: Yes, I read The Heart of Midlothian (Jessie: mm mm), which is a very good book I think, because [eh] I was born near there [eh] and I read that when I was much older [ehm]. And it .. I read it .. because historically it was, I know it was based on a historical novel.. historical event .. (Jessie: mm mm) and also the things you can actually the time full things like the Tollbooth present and the Porteous Riots [ehm]. But there is a romantic side as well, you know, there is a story running through it (Jessie: yah) and that .. that appealed to me. The thing that the book itself is .. is ... was written in Lowland Scots (Jessie: uh uh). And so that if you're not a Lowland Scot [eh] it could be difficult for you to read, you know.

Jessie: Yes yes, I think the books are quit difficult to read for me, but [eh]

Jim: Yes, sure sure, yeh. (Jessie: but it is .. ) But again it .. it is a great book, because it is .. you know, it does .. it does [eh] talk about ... it is actually in fact a loop to historical facts (Jessie: yeh). The Porteous Riots, captain John Porteous [uhm] executed in the Glass Market and all that, it's ... is a very interesting [uhm] insight in what happened in these times, you know.

Jessie: Yeh and you read that, when you.. do you know how old you were when you read the book?

Jim: [ehm] I was probably about maybe late teens maybe, nine-teen .. twenty (Jessie: ah) and .. and I think that was when it really did appeal to me because, you know, I do like history and I think that because it was such a ... Edinburgh is full of history and he, Sir Walter Scott, wrote about a [uh uh] a historical event which appealed to me (Jessie: ah) and I could appreciated it more. Had I read it as a younger child I probably never understood it, because (Jessie: yah) it is a difficult book to read, you know.

Jessie: [eh eh] And did you also read any of the other books?

Jim: [eh] Not really no, I've read .. I've read them, well I say read .. I had a good glance at Marmion, but I'm not really into poetry at all, but [eh] .. you know Marmion is about Flodden .. the battle at Flodden field and all that, but that I assume the only two books I've read much to my shame, but I've got .. My granddad .. my grandfather he was another collector of Walter Scott's books and I got a few of them here that are (Jessie: ah great) you know, they're well over a hundred years old (Jessie: how). I can't really touch them, because they're .. they're so.. I've wrapped them in in protective covering (Jessie: yeh) But [eh] yah, unfortunately I've haven't read them but the ones I've read, I found them that they're .. they're .. that are great stories, whether they would appeal today's, you know, teenagers or young people I don't know.

Jessie: Yes and at what moment did you decide you wanted to visit the house of Scott?

Jim: [eh eh] I was originally when I was twelve about, we came with the school (Jessie: uh uh) and [eh] it was obviously a lot different then (Jessie: yah), but my wife decide that she wanted to go and see it (Jessie: ah nice) and that was an opportunity. We were going last year, but unfortunately she broke her leg (Jessie: oh) and we couldn't go. So [ehm] to take the opportunity to go down and visit because .. and my .. my sister and brother-in-law were with us, so they decided .. we all decided to go down and have a look at it because all heard so much about the .. the renovation (Jessie: hm) that had taken place. And it was lovely, it really was.

Jessie: That's good. [eh] What triggered you the most in a possible visit to the house?

Jim: I beg your pardon, Jessie?

Jessie: What triggered you the most in visiting to the house, before you went there?

Jim: What interested me more?

Jessie: Yeh, what triggered you to go there?

Jim: Oh yeh, what triggered me?

Jessie: Yeh

Jim: [uhm] I think the fact, we live in the Borders and he is such a .. a prolific writer .. a Scottish writer and we [ehm] to our shame we had never visited it, so we decided we go down there and .. and see it. And yeh, I think everyone should go down there, particularly when you live in the Borders because you learn so .. so much about the Borders land and the Borders people. [ehm] So I think that's what really initiated our visit, you know

Jessie: That's good, good to hear. And did you do anything to prepare for your visit?

Jim: [ehm] I didn't do anything to prepare. I did actually say to my wife, you know, had she read anything? She said: No, and none of my .. my childhood companions had read anything (Jessie: mmm) about Scott. They knew about them, but didn't know anything and didn't do anything preparative work to [eh] to the visit.

Jessie: Ok, now about your experience [uhm] during the visit (Jim:uhm). What was your first thought when you entered the house?

Jim: My first thought when I went to the house?

Jessie: Yeh

Jim: When I went in, I thought: Wow, it is so dark in hear, you know, the whole thing was covered, the hole walls were covered.

Jessie: Yeh

Jim: As soon as I went into the house I thought: Wow, all these items on the wall .. quit .. quit dark. Not claustrophobic, but quit [ehm] everything was quit close [ehm]. The house itself is a lovely house, it was .. I think it reflects his writing, a romanticized aspect of Scotland .. or he thought what Scotland should have been (Jessie: uhuh) if you know what I mean. It was a very [uhm uhm uhm] vision of what he thought Scotland could have been like, you know, a very romanticized vision. He reflects that in his writing, but I thought the house reflected his writing, that's what I thought to see.

Jessie: Good, did you also think about the books when you were in the house?

Jim: I'm sorry Jessie?

Jessie: Did you also think about the books when you were in the house?

Jim: Yeh, I did actually I .. I .. I thought about the [ehm] The Heart of Midlothian, because when you go in there, when you go into the house, on this side of the house the Tollbooth door is on the side of the house

Jessie: Yes

Jim: And as you go in, the locks are there on the floor and the keys are up on the wall

Jessie: Yeh, on the left side , yes

Jim: Yes, I thought about that. I thought about all these people that had been .. Scott talks about walking in tiles bloodying into the old Tollbooth Prison [ehm]. I don't know if you know .. in Edinburgh you go up to St. Giles Cathedral, I don't know if you seen it, there is a big heart (Jessie:oh) You've seen it? (Jessie:no) There's a big heart on .. just outside the cathedral (Jessie: m m ) you see as a heart on the cobbles on the ground and that is where the Tollbooth Prison was.

Jessie: Oh, wow

Jim: And people used to spit in it (Jessie: oh really). Quit disgusting (Jessie: yeh) but if you're ever in Edinburgh you must have a look at it there. But, so that's what.. that's what I was thinking about then, I was thinking about all those people that were locked up in this horrendous jail, it was apparently awful.

When I was going to the house I was thinking of his [ehm] visit, when he brought King George the Fourth to Scotland to Edinburgh in 1822 and [ehm] I was thinking how he romanticized the wearing of the kilt and how, you know, himself brought Scottish culture as it were to a [ah ah] peak, you know. (Jessie: mm mm )

I was thinking about all these things and there was an old man that Scott introduced to the King and he was an old Jacobite, do you know what I mean by Jacobite, he was an old rebel. (Jessie: yeh yeh) Yeh and he said: "Your Majesty, may I introduce your oldest subject" and this old man said: "No Your Majesty I'm not your oldest subject, I'm your oldest enemy" .(Jessie: ah) So, that was quit .. I was thinking about these things, they were just going through my head. Sorry about that.

Jessie: So the house really came to life, when you entered?

Jim: Yes, it did actually .. it brought a lot of things.. and I what I about the noticed was how much he collected things from different parts of Scotland (Jessie:yeh) from the .. the Hadrian's Wall [eh], the stones from Hadrian's Wall (Jessie:mm mm ) the parts of the Old Tollbooth [ehm ehm] parts of the Old Tollbooth presents ..[ehm] you know, stones from that (Jessie:yah) and all the things he collected over his life [ehm] and you [ehm] you try to put these into .. into [ehm].. into place, when you think about his books and I was particularly thinking about the .. the .. [ehm ehm] Heart of Midlothian and .. and so forth

Jessie: Yes, that's good. And did you also .. did the visit change your perception on the way of life Scott had?

Jim: Say that again, sorry I didn't?

Jessie: Did the visit change your perception on the life of Scott?

Jim: [eh] Not really, no I'd always .. I'd always perceived him as being a great writer and also a great romantic writer and I think that .. that really didn't change at all. What I did .. what I now realize is quit a prolific writer, he was quit an .. an advocate for change in Scotland. (Jessie: mm mm). And that has probably changed my .. my .. my dealings a wee bit, but yeh no I certainly see him myself a very romantic writer, I think that is reflected in his house

Jessie: [mm mm] And [eh] so when you left the house, did you think of read [eh] reading the books again?

Jim: Yes, I've actually, believe it or not, I've actually bought a copy of The heart of Midlothian from my local bookstore (Jessie: oh nice) which I can actually read now, because the one I've got is quit old (Jessie:ah) and I don't want to damage it (Jessie: yeh) , so [ehm] my intention is to buy quit a few books and just to .. to because they are great ... they are great, you know, [ehm] things to have, you know and [eh] so that's my intention to do that anyway. I bought .. the book that I bought the other day: The heart of Midlothian, which is in paperback.

Jessie: Ah, that's easy to read, yeh

Jim: Oh yeh, much so yeh

Jessie: [ehm] And do you remember how long you stayed at Abbotsford?

Jim: Oh, we were there for a good [eh pooh] three hours any way.

Jessie: Oh ok, ok, And did you take the audio tour?

Jim: Did I do what?

Jessie: The audio tour?

Jim: [eh] No no, we didn't actually, we ... we decided just to .. [eh] to have a wonder around and sit .. what we did was just sit in rooms and just look at the paintings, which was quit interesting to see all these. [ehm] The person I was with, you know ... my brother-in-law he is actually related to Sir Walter Scott through (Jessie: oh really) his mother's side so he was telling us a wee bit about who's who in the paintings and .. and he is related to them, so that was quit an interesting sort of taking it, you know.

Jessie: Yes and did you think you had enough information in the house?

Jim: Oh yeh, there's very very .. the house is .. I mean the house is very very .. very self-explanatory and the people .. the guides are very helpful, they can show you things and [ehm] it's all about .. it's actually all about just going up to things and reading and just looking at them and [eh] you know, watching paintings and looking at paintings, looking for .. see who they are. Yah, so I think there's a lot .. there's a lot of do your own perception of it, you know.

Jessie: Yeh, that's really good to hear. And did you also take any pictures of the house?

Jim: We took a picture of the front of the house.

Jessie: Ah yah.

Jim: I think my wife did .. took a picture of the door ... The Tollbooth door (Jessie: mm), because that's quit an interesting thing .. thing to see [ehm eh] certainly for me ... me anyway, because I think that's quit interesting.

Jessie: Yeh, but not inside the house?

Jim: Outside .. not inside the house, no we didn't no

Jessie: You just remembered what you saw [eh]?

Jim: I just remembered yeh yeh

Jessie: That's good

Jim: I think making pictures in the house is maybe not quit right, I think

Jessie: Yeh, there is really a difference between the visitors, some of them take a lot of pictures (Jim:yeh), but a lot of them don't take any pictures. So it's really nice to see the difference.

Jim: Yeh I think so, you know .. I live so close to it, it's literarily ten minutes down the road, you know (Jessie: oh ah) and if you wanted to go and see Abbots, just come down and see it again.

But [eh] .. we just wanted to outside ... outside the house that's all

Jessie: Ok and did you also walk around the gardens?

Jim: Yeh, we walked around the gardens yeh, that was lovely .. that was a lovely [ehm] setting. [ehm] We reckon it would be probably better in the summertime (Jessie: yeh) when all the flowers are out.

Jessie: Yeh, that would be great yeh

Jim: There's lovely, lovely gardens, very nice laid out and [ehm eh] you can just ... the room that Walter Scott died in (Jessie: yes) [ehm] we just looked out that window and could see the whole of his gardens to go right down to the tweed, which was absolutely beautiful, absolutely lovely.

Jessie: Did you take a really nice walk from the house to ....

Jim: We did yeh, we came to the back of the house and went down into the gardens .. we sat .. on some of the benches, it was lovely .. a lovely day, you know, a bit overcastted but nice

Jessie: Ah great, [ehm] did you also visit the exhibition inside the visitors centre?

Jim: We did .. we did .. we did, right and that was a very informative [ehm] exhibition. I think that was very interesting, also for the videos as well (Jessie: mm) [ hmhmh] they're on .. on show. But I think [ehm] .. the whole exhibition shows all from his life, what he did .. from his legal .. legal side, because you must remember he was a lawyer (Jessie: mm mm) and a sheriff as well, so as well as a writer. And .. but I found it quit sad that he died almost penny-less (Jessie: yeh). And after doing all this for Scotland, you know all his .. all his writing, he was left penny-less.

But it was interesting to see that [eh] as a child, there's a picture there where he is standing quit close to Robert Burns [eh] and all the great and good of Scotland was in that painting: James Naismith and all that, so it's quit an interesting [eh eh]. Also as well in .. in the exhibition was the .. what I noticed was a set of clothes, a jacket and (Jessie: yes yes) [eh] the tailoring of his waistcoat was absolutely perfect, you know, it was so neat you don't get that nowadays. It was actually beautifully done, you know (Jessie: yah) and his shoes as well, I thought it was great (Jessie: oh well).. it was a great exhibition .. a great exhibition

Jessie: And did you visit it before or after your visit at the house?

Jim: We went before (Jessie: ah yes), just to give us a flavour of what .. of what we were in for and [ehm] I'm glad we did it that way, because it allowed us to see [eh] what the man was like (Jessie: yeh) before we went in to the house.

Jessie: Yes, that's really .. that's really good. Did you also [ehm] buy something in .. in the shop?

Jim: Yeh, we bought a few things, unfortunately not books. We .. we bought some things for the grandchildren and [ehm] I think someone else bought [eh] soaps and things like that. We bought a few things anyway, I can't remember what it was but no books unfortunately.

Jessie: It would be very nice for you're grandchildren to buy the children's version of the books.

Jim: Yeh, we bought them .. I think my .. my .. my wife bought [eh] .. I think she bought .. I can't remember what it said, anyway I can't remember, but there's a few books and when my grandchildren do come up, because they live in England (Jessie: ah ok). We were going to take them up there, I think it's quite a nice [eh] ..

Jessie: Yes, that would be great

Jim: Yeh, yeh

Jessie: [uhm] So now it's like a week .. two weeks ago, before you went to the house?

Jim: Yes, that's right yeh.

Jessie: What is the first thing that strikes your mind when you think back about the visit?

Jim: The first thing that strikes me about Abbotsford, is the [ehm] peacefulness of it all and the [eheh] I think you do get a sense that .. of Sir Walter Scott still being there always think about him always doing his writing, I'm trying to imagine him writing his books (Jessie: mm) and his great library. And you do get sense of that, you know and [ehm] that's what really .. when I think Abbotsford then I think about this Baronial type mansion .. I think he's, you know, [ehm] writing his essays and [eh] doing his legal work. [ehm] So that's what comes to my mind.

Jessie: Ok, that's good to hear, [uhm] because I stayed there for the whole week and the peacefulness was the first thing that strikes my mind (Jim: really?) yeh (Jim:really?) It was so nice to be there

Jim: Lovely yeh, great.

Jessie: Yeh great and [uhm] what part of the visit impressed you the most, you think?

Jim: The .. yeh that's an interesting one, I think [uhm] when .. having seen the house before as a ... as a young boy, that when I came out of the visitors centre and walking down and you get the first glimpse ... glance .. sight of the house and the flag (Jessie: yes) that's quit .. that's quit .. that's quit [eh eh] a scene, that's quit an actual thing that sticks in your mind, seeing the battlements and the Scottish flag and the .. the river Tweed (Jessie:mm) running away, that's what really strikes my memory.

Jessie: Good and did you also think back on the visit when you were like a little boy? Did you have a little remembrance?

Jim: Yeh, well I can vaguely remember when we were going there as a ... we went with the school and we were doing a project about Sir Walter Scott and I remember going there it was raining it was and that's the first thing I remember. I remember the house being quit [ehm] bake over you're such a young child doesn't it (Jessie: mm mm). But I remember the house was quit imp .. you know, who lives in this house? It's like a castle. [uhm] But once you're in it was ... I remember feeling [eh] quit secure in there because it was a big castle and you'd be safe, you know. But [eh] it's a wee bit ago since I was twelve, but yeh.

Jessie: And do you think that, because you can only visit like a couple of the rooms downstairs (Jim: hm hm), [uhm] do you think it's .. it would be nice if they did something to restore it or they do like a renovation upstairs?

Jim: Yeh, I think ... I think there's more of the house to see, I think it's a good thing because if you keep it all on one level, [uhm uhm] you only .. you only get a small flavour of what .. Sir Walter Scott is and what he was and what his house is. [uhm] I think that if they could renovated the top may .. may invoke more .. [ehm] more visitors, they certainly would get more interest in them. But that'll be a good thing I think.

Jessie: Ok, because downstairs all the rooms are kept like it used to be (Jim: yeh yeh) and the problem is: upstairs, the ladies lived there until like ten years ago (Jim: oh yes yes), so they changed it all the time and now it's like it's painted white and there is not a lot of furniture left (Jim: Oh I see right, shame yes).

Do you think they should try to do it or only keep the parts which are real?

Jim: Well I think .. I think if it's .. if it's going to be detrimental to the .. to the house, you know, if it's ever .. if it's costs them a lot of money to do that, it's obviously no.

Jessie: Yeh

Jim: [eh] Keep it as it is, because you know, if it means that they got to more expenditure to [ehm] to .. to .. furnace the area, I think it may .. it may have a bat effect on the house.

Jessie: Yeh

Jim: I think if it's ok right now, if it stays the same keeping the low ground floor as it .. as it was, when in his days [ehm]. If they could open up upstairs and you know, it may not attract as many people, it makes a wrong impression of the house all together and it may be .. it may be a.. a..a .. bat thing for the house, I think.

Jessie: Yeh yeh, ok. When you think back at the moment before the visit (Jim: hm), to what extent did the visit meet your expectations.

Jim: I think with my expectations, it was far and above my expectations, I was very impressed by everything. [uhm] I think the .. the .. the .., when you remember something as a child it doesn't really click very well, but when you go back to see something like this, my [eh] ... because I'd heard about the renovations and the new visitors centre, but it was well above and more of what I thought and it was absolutely first class.

Jessie: That is really nice to hear. [uhm] I think I got everything I need, so could you tell some personal things like: what kind of job you have?

Jim: I'm retired

Jessie: Ok and what job did you have before?

Jim: I was a surgical assistant

Jessie: Ah

Jim: Now what that means is: I worked in the national Health Service, I worked in an operating theatre and I used to take vain out of the leg (Jessie:oh) and put them in someone's heart. Bypass surgery?

Jessie: Yeh, oh really. That's a really exciting job I think.

Jim: A very stressful job

Jessie: Yes that would be, yes. And where ... when did your interest in historical visits started? In historical stories?

Jim: When .. when did it start? I think it started as a small child [eh] I remember visiting Culloden, you know, the jack about battlefield in Inverness (Jessie: mm) and I've been absolutely fascinated by Scottish history .. history in general over the years. It's probably .. I probably say when I was five or six years old.

Jessie: Wow really, that's good that's nice. [hm] And could I ask you how old you are?

Jim: I'm fifty-nine

Jessie: Ok, so you retired early?

Jim: I retired at fifty ... let me see now .. I retired at fifty-seven.

Jessie: Ah, that's nice and where are you living at the moment? In Melrose or ....?

Jim: Say it again, please Jessie

Jessie: Where are you living at the moment?

Jim: I'm living in Innerleithen, that's near [eh] Peebles.

Jessie: Ah ok, yes yes I drove past by (Jim: you would yeh), ok that's really good. And you said you would like to visit the house with your grandchildren?

Jim: I probably will do, yeh yeh

Jessie: So, would you recommend the visit to Abbotsford?

Jim: I would recommend the visit to anyone, yeh yeh. I would have to keep my grandchildren on a short leader, they're quit small so .. I would have to keep them from something to happen, but I think they'll love it. I think they would like it.

Jessie: That would be nice. Would you have anything you would like to mention to the organization of the house or they can change or something like that?

Jim: No, I think they did a first class job and it's something to be very proud of I think, yeh. I wouldn't change anything, I think it's absolutely first class.

Jessie: Now that's something that's really nice to hear. Now would you have any questions for me?

Jim: Not at all, I would just say: good luck with your research

Jessie: Great.

Jim: And nice to meat you

Jessie: Oh great and would you like to receive one of the copies of the thesis when it is finished?

Jim: Yeh why not, yeh I'd like to read it, yeh.

Jessie: Good good it will be like seventy pages, so I will make a summery in the beginning

Jim: Ok that's kind Jessie

Jessie: Ok and than I will send it to your email, I think it will be finished before the summer .. it should be finished before the summer. So

Jim: Ok that's ok, good luck with it

Jessie: And great talking to you and have a nice day

Jim: And great to talk to you, all the best and enjoy you're stay in Scotland,

Jessie: Thank you

Jim: Bye bye, my dear

Jessie: Bye bye

Jim: Bye bye





## **Dawn M.**

**Interview on: 08-04-2014 at 11:00**

**Receive a copy: yes**

Dawn: Hello

Jessie: Hello, is this Dawn Moody?

Dawn: yes it is, yes

Jessie: Oh good, this is Jessie from Holland, the women you spoke to at abbotsford.

Dawn: hi, yes yes

Jessie: oh good, do you have time for the interview or?

Dawn: yes i do, yes

Jessie: oh great great. How was the rest of your stay in Scotland?

Dawn: sorry, i missed out, i just put you on speakerphone

Jessie: oh good

Dawn: hello?

Jessie: yes good good, how was the rest of your trip?

Dawn: uhm it was great, thanks, i really enjoyed it.

Jessie: good and you returned this morning or yesterday?

Dawn: uhm no we came back, i think it was sunday we came back.

Jessie: good good So i have like 15 questions

Dawn: yes ok

Jessie: and the first ones are about your motivation of the visit, so please tell me everything you want to tell me about your visit. And i will record it and write it down, so i can make a good thesis of it.

Dawn: ok, you mean in terms like why we decided to go

Jessie: yes things like that

Dawn: so uhm right, well i think i have seen information about Abbotsford, i dont know i fit was with the new visitors center or something, then we were actually gonna go for a walk in the area but the weather was so bad and when i looked on the map i saw we actually gonna pass Abbotsford so, why dont we go there. So we decided to do that. Because i do like to go to historical places and so on and because i said it was a rainy day, i thought we go there.

Jessie: yes it was a rainy day when you went there.

Dawn: yeah (hihi)

Jessie: So you decided that morning? Or a couple of days earlier?

Dawn: no that morning

Jessie: great great, like a spontanous visit, thats good

Dawn: Yes

Jessie: uhm did you know anything about walter scott before you came to the house?

Dawn: i knew he was a famous scottish writer and i have got some of his books, but a part from that i didnt know much about him at all.

Jessie: ok ok, so you got the books but you didnt read anything before your visit right?

Dawn: no because, when we left home, so we were staying in humpreys and galloway and we have been up for a week and it was, we were not planning to go at all.

Jessie: No ok, so i heard a lot of people in scotland have a lot of books of him in their bookself but they dont read it. So how, why did you buy the books? Hihi

Dawn: i didnt, they were actually part of my grandfather and i inherited his, he had a lot of books and a lot of the classics and walter scott was among them. I think a got 5 or 6.

Jessie: thats good.

Dawn: and you know, they are quick old books you know

Jessie: so they look really good in the bookshelf?

Dawn: they do hihi

Jessie: thats good, thats good So did you do anything to prepare for you visit or just went to the visitors center and then got a ticket?

Dawn: yes yes

Jessie: that's good, so about your experience, what was your first thought when you entered the house?

Dawn: uhm oh it was just amazing i didnt expect it, sort of pormatige and dark and different, so yes it was quite amazing.

Jessie: did you

Dawn: i didnt expect it to be so grant i think

Jessie: did you look on the internet fors ome picture or just went to the house and

Dawn: i just looked on my phone, whehter it was actually open or no tand what facilities were there.

Jessie: so it was a suprise

Dawn: yes yes

Jessie: that good and how long did you stay at the house? Do you remember?

Dawn: oeh, uhm i think uhm all total, from ariving at the visitors center to leaving, i think we stayed, we arrived 11s and left around 3 so 4 hours, not all of that spend in the house of course, we stayed about 45 minutes.

Jeissie: and then you wnet out for a walk around the gardens and to the tweed or?

Dawn: yes we had a little walk around the gardens, and then we went fors ome lunch at the visitors center and then we did some of the short walks to the tweed, along and back to the visitors center.

Jessie: ah yes, ah good. Did you also visit, you know the exhibition in the visitors center?

Dawn: Yes we did yes

Jessie: and did you do that before or after your visit at the house?

Dawn: before

Jessie: oh before, so you knew a little bit before you came into the house

Dawn: by the time we got into the house, yes

Jessie: thats good and did you do an audiotour when you were inside the house?

Dawn: yes we did

Jessie ok and how did you experience that?

Dawn: i thought it was very good. Uhm you connected with the kind of button things when you were ready to hear the next story, it hought it was good it didnt rush you through and you had your own time.

Jessie: yes yes did you also asked questions to the volunteers? Or was the information on the audiotour enough?

Dawn: I think it was enough, idont think we asked any questions.

Jessie: thats good, and uhm to what extend do you think the uniqueness of the house contributed to your experience? Like it was kept like it used to be?

Dawn: definitely, i just thought all the rooms were just amazing. Especially the library because i do love books and the whole, the darkness of i tand everything else and the view to the tweed and so, i though it was just amazing house.

Jessie: how it was kept like it used to be?

Dawn: yes

Jessie thats good and were you disappointed that you didnt was able to the rooms upstairs?

Dawn: yes actually, we said we would really liked to see more, what it would be like upstairs and the bedrooms and so on.

Jessie: did they tell you why it was not possible?

Dawn: no and we didnt ask actually

Jessie: yeah because the families lived upstairs until like 10 years ago

Dawn: right

Jessie: so they changed upstairs all the time so, upstairs it totally painted white and there are no furniture left so, it is just a normal old house, s you dont see anything what is left, that is why they choose to keep it closed, because it dont look like what the house used to be. It is a little sad, but i understand the family that they wanted to live there.

Dawn: yeah

Jessie: I understand they wanted to change it all the time

Dawn: I would have been interested to see the size of the room or the layout and the views and so on.

Jessie: i talked to mathew about i tand maybe they are gonna open, not in the coming year but maybe in the future

Dawn: yes

Jessie; ok , now it is like a week ago when you were there, what is the first thing you think about, what strikes you mind when you think back about the visit?

Dawn: uhm i think the house, because when you, i didnt expect such a big house, when you first see it from the visitors center, it was amazing, just lovely.

Jessie: i came back yesterday but i still i really want to go back, so thats good

Dawn: haha

Jessie: so which specific part of the visit impressed you the most? Was it a kind of room in the house? You said the library?

Dawn: yes the library definitely

Jessie: ok and was it disappointing for you that you didn't could get a look at the books in the shelves or did you?

Dawn: i suppose it would be nice to have a look at but i understand because they are such old books you can't have everybody looking through them. And i think there was an audiovisual, like a computer screen thing where you can actually see the books so we couldn't really get it to work but we didn't ask anybody because there was so much information to absorb and so much we heard in the visitors center in addition as well, a little bit of an overload.

Jessie: so you know a lot about scott now i think

Dawn: Yes yes

Jessie: and in, i don't know, did you think about walter scott his life before you came in? not really right?

Dawn: no like i said, i know nothing apart from the fact he wrote ivanhoe, that was it

Jessie: So did your visit inspire you to read the books?

Dawn: yes it has

Jessie: And why do you think you want to read the books?

Dawn: uhm i think because i know more about him now and his life and that will help in reading the books and give them a bit of context

Jessie: yeah so did you start already?

Dawn: in fact yesterday, because i remember we were doing this interview today, so i had a look at the books i have got and had a quick flick through them, which i do i think i will read so i think i will read canon wolf

Jessie: they are a little bit difficult to read but after your visit you are more inspired to read them, so you will understand more about his life and what he wrote about.

Dawn: yes

Jessie: that's good and you didn't have really high expectations of the visit, but when you think back before the visit, to which extent did they meet your expectations?

Dawn: well the past them, because it was much bigger than i expected and yeh, so yes i did and the visitors, the exhibition was very good as well, in the way it explained things.

Jessie: that's good that's good and do you think you will come back to the house? Show it to other people or do you think you saw enough and you won't go

Dawn: if they would open up the upstairs, i think i won't go around the house again, but if they would open the upstairs...

Jessie: and would you recommend the house to anybody?

Dawn: yes definitely, definitely

Jessie: that's good, that's good, are there any other things of when you think back of the house? Which you like to get back to the people of the house? These are the things they should improve?

Dawn: uhm i thought it was very good in the way it was done and it will be preserved. It would be nice if, because we are in the national trust of scotland, and i know buildings and so, scottish heritage and something we get a free entry or discount, i think it would be good to do a partnership and maybe get discount for members, would be good.

Jessie: that would be good.

Dawn: because they are quite expensive to go around but then with the grounds as well we spend quite time there, so you know

Jessie: do you think it is more expensive then the other castles around scotland and the borders

Dawn: I dont really know because we dont go to that many and if it is national trust it is free anyway so we dont notice this.

Jessie: that is a good one, i will write that one down. Can i have some general information about you? Could you tell me what kind of job you do?

Dawn: well i just to work at the national health service for 30th years and i took a early retirement and i'm not working at the moment through choice. And i'm might get in and out but i;m not going back an have a proper job.

Jessie: ah yes, so maybe you can be a volunteer at the house?

Dawn: Well unfortunately, if we lived somewhere near than i would certainly have considered it but we are living in lancaster, so that is big of a drive.

Jessie: yes a big drive. yes it would really like to be a volunteer overthere but it is to far from holland.

Dawn: yes haha

Jessie: can you tell me how old you are?

Dawn: uhm 54

Jessie: i aspected less

Dawn: haha

Jessie: yes i think this is about it for the moment. I hope you really enjoy reading the books

Dawn: Thank you

Jessie: And for me they were a little bit dificult so i looked up more about the summary before i started but maybe, it depends on how you like to read.

Dawn: Yes

Jessie: So do you have any questions for me?

Dawn: I do actually, im quite interested in why you came all the way from holland to do a sort of study on walter scott and the house? I would like to know why you chose that

Jessie: Well i really wanted to do research on the combination on the literary tourism and architecture, and there are not a lot of places in holland, i just think the dutch people dont like literary tourism and it is quite new here so, we have some places, houses of writers but not a lot of people visit them. I think this research would be good, also fort hem to see how good it works in places scotland because there is it is quite popular and yeah, i really like architecture and when i was choosing my subject i really liked the house and how it was preserved like that. So i really want to do this one. I didnt in perticular liked the works of scott but i really like his story and the way that he built his own house with his vision and..

Dawn: yeah

Jessie: we have a lot of other houses like the ones of shakespeare and jane austin and things like that but i really thought this was a special one, so i really wanted to do that and the people of abbotsford were so nice and really wanted to do the research because not a lot of research was done the house, so that was good fort hem and they opened last year after the renovation

Dawn: ah right so yeah

Jessie: so they we really want to know something about the visitors so that was. That was why i chose this one and it was really good to be there and to experience it

Dawn ah yeah interesting

Jessie: so if you like i can send you my finished thesis to your email after it is finished

Dawn: that would be great yes

Jessie: i twill be about 70 pages but i will make a summary in the beginning.

Dawn: yes that would be very good

Jessie: Then i will add you to the list.

Dawn: Ok

Jessie: Do you have any other questions?

Dawn: No i dont think no

Jessie: Then i would like to thank you very much for the interview, you were the first one today so that was good.

Dawn: Ok haha

Jessie: If i have other questions i will send you an email because i wrote down your emailaddress but i think i have enough.

Dawn: ok i think that was great

Jessie: Thank you very much again and have a nice day.

Dawn: Thank you and good luck with your research

Jessie: Thank you very much

Dawn: Ok then

Jessie: bye

Dawn: bye

## **Gaye W.**

**Interview on: 09-04-2014 at 16:50**

**Receive a copy: yes**

Gaye: Hello

Jessie: Hello, this is Jessie from Holland.

Gaye: Hello Jessie

Jessie: Hi, good i received your email

Gaye: yes i have send you one back.

Jessie: yeah great

Gaye: yes that is fine

Jessie: would you have time for the interview at the moment?

Gaye: yes no problem.

Jessie ok great, uhm my interview will be about the motivation of the visit, your experience of the visit and some things like that.

Gaye: ok

Jessie: so i will ask you short questions and you can tell me all about your thoughts about it.

Gaye: ok fine

Jessie: yeah thats good?

Gaye: yes

Jessie: COuld you first tell me why you decided you to visit the house in the first place?

Gaye: well hmm last year I was in the borders and I saw the signs and thought it would be interested to look. And the house was closed I think at that point. We could see there was you know some stuff going on and i was there with a friend. I went to the visitors center and look at some of the exhibition and thought it would be actually be interesting to go back when I would have a change. So that is why I have the change this time.

Jessie: that was good. And did you visited the house with a group or by yourself?

Gaye: No, on my own.

Jessie: ok thats good and why did you decided to go on your own? Or was that just the way it was?

Gaye: that was just in place, my husband was fishing. Uhm thats why we came up there for a fishing trip. And i thought it would be interesting to

Jessie: ah oke

Gaye: that is what we try to do, he goes fishing and i will go and look at things.

Jessie: thats good, thats good, that is a good combination

Gaye: haha

Jessie: you mentioned that you read some of the books or some parts of the books before you visited the house?

Gaye: uhm a little yes, I mean not specifly but im familiar to a degree with a bit of Walter Scott but i didnt know as much as i thought i did, you know, when i looked around, i realised there was a lot more to know and i did make me think that, yes i will go back and look and read a couple of his books.

Jessie: thats good and how and when did you get in contact with the work of Scott in the first place?

Gaye: oh i think when i was very young, i was given a copy of, a childcopy of Ivanhoe and i read that. Obviously it wasnt the full version, that was to difficult for a child.

Jessie: yes

Gaye: and i think as well that , you know it have been done on television and so and so, you have a familiarity with the name and the work but he does have a reputation of being dificult to read now a days, so oldfashioned, so I havent really thought about reading him again so that is something that going to the house have done for me.

Jessie: thats good and what triggered you the most in visiting the house, was that the person of Scott or more the house?

Gaye: bit of both i think, i'm interested in history and i'm also interested in literature. I used to teach english, so i thought this was something i would like to know a little more about. In terms of history of the place and his connection with it and the house itself, i mean it is architecture and so on, its is interesting.

Jessie: yes ok thats good. And did you do anything before you came to the house? Did you prepare for your visit?

Gaye: not perticularly but as i have said i had been to the visitor center before so in a way that was kind of a preperation for it, i guess.

Jessie: ah ok thats good, and uhm on your experience, what was your first thought when you entered the house?

Gaye: uhm i was suprired by the entrance hall, in one way i thought, oh this is smaller then i expected, because often when you go in a stately home the entrance is enormous.

Jessie: yes

Gaye: so to the first was, and the second was, all the things in it. Which was really interesting.

Jessie: ok thats good and did you also do like an audiotour?

Gaye: i did yes,

Jessie: ok and do you thnk that was a good way to visit the house?

Gaye: Yes, i like those audiotour because you can do it at your own pave. So I thought that was good.

Jessie: ok thats good and do you know how long you stayed at the house?

Gaye: uhm yes, probably only about an hour and a half. It didnt take me as long to go around as i thought it might.

Jessie: ok ok, and what did you all, did you also visit the exhibition before you went in on that day?

Gaye: not specifcly, i had a quick look but i didnt have a close look. But i thought i might go back some time and i thought my husband would probably like it. I think i will go back another time with him and then we will do the whole thing.

Jessie: the whole thing. So you didnt walk through the gardens, yes there is not really a lot to see but

Gaye: I had a quick walk through the gardens, yes. And that is another thing, I would quite like to see the gardens in, when there is a bit more, you know, planting is out, a sort of later in the year.

Jessie: yeah

Gaye: so if we will be up in the borders in october, i think we will be there in october, we will probably get the change to look at them.

Jessie: good and did you also ask any questions during your visit or take any photographs?



Gaye: i didnt take any photographs, i hadnt brought the camera, i didnt ask any questions but i did make use of the interactive boards in the library. Which i thought were very good, where you can have a look on the book and read some of them. I enjoyed the library very much.

Jessie: and did you think the house was just a house or did you feel anything of the life of scott ?

Gaye: no absolutely you feel the life of scott, yes, because i think again the library is a big factor in that because it is such an impressive room and still layed out in the way that he layed it out. So yes i definitely did. I think obviously when you got in area like the diningroom and some, which has left the direct link with him, but i felt his study and the..

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Gaye: Hello

Jessie: Hello, im sorry, i lost connection, so i hope this is now working

Gaye: oh no thats fine. You know, it is nice to have some information about the house in its, you know, later years and the decendants of Scott and all of that so i think thats fine. It is about the house and not just about scott.

Jessie: yeah yeah that through and you noticed i think that the upperfloor was closed, uhm

Gaye: i would have liked to see upstairs.

Jessie: did they also tell you why it was closed?

Gaye: no

Jessie: ok i think a lot of people say they didnt know that. I think they should improve that.

Gaye: yes

Jessie: because the residents lived upstairs until ten years ago, so they changed it a lot and every year so there is not a lot left what it used to be, it is more

Gaye: ok

Jessie: painted white and not a lot of the furniture left, so thats why they chose the keep it closed.

Gaye: yes

Jessie: because the rooms you see now are the rooms which Scott showed to his visitors and they never went upstairs.

Gaye: right

Jessie: do you think that they should try to renovate it upstairs so it looked like it used to be?

Gaye: yes, i think if could they should restore some rooms upstairs, that would be interesting yes, because i think it was a pity. Obviously i didn't know that was why. So yes, i they would get enough money to do that, yes that would be very good.

Jessie: ok and you dont think it is a problem that it is not the real rooms that he had?

Gaye: No i dont think so, as long as people understand what it is and has been done, then it is fine

Jessie: Good, and did you think about the stories of scott during your visit in the house?

Gaye: not specifcily no, uhm i suspose only in i'm english obviuosly and the stories are very scottish, i suppose the scottishness of the whole place comes through, i thought the table of curiosities in the library was interesting,

Jessie: Yes

Gaye: and again that is kind of link to the stories and you could see the kind of things he was interested in.

Jessie: yes, ok thats good. When you think back to your visit, what is the first thing that strikes your mind? When you think back about it?

Gaye: the library

Jessie: the library, that impressed you the most?

Gaye: yes i liked it very much.

Jessie: what was it, what did you like the most about it?

Gaye: uhm i think i like libraries anyway

Jessie: hihi

Gaye: but i did like the fact it was beautifully layed out and it is a very nice room. I thought the cases of the books of him were fascinating, and i did appricate the interactive boards that you could have a look inside the books

Jessie: And you dont think it is a problem that you cant take out the books yourself?

Gaye: no because realisticly the books would be destroyed if everybody was handling them.

Jessie: yes that would be terrible, yes there a few people who said that didnt get the change to take it out.

Gaye: in the ideal world it would be very nice to be able to but i understand why you can't

Jessie: uhm in what way did the visit change your perception on the life of Scott?

Gaye: uhm i didnt think i knew much about Scotts life at all really so it no so much changes my perception, as it awakend more interest in him and it made me think if i like to do more research, you know and find out a bit more about him and also about his life in the borders.

Jessie: and that also, you said it inspired you to reread the book?

Gaye: yes, i love reading any way, so i just think it is time that i read him properly and bought in the shop, i bought new copies of ivanhoe and rob roy, so i will read those and see how i will get on with those and then i may read another one.

Jessie: that would ben ice. And what kind of expectations did you had before you visited the house?

Gaye: uhm i was interested to see the house and suppose and seeing it from the distance and so on, i new it was going to be a big house, but it was not as quite as big as i aspected. I also wanted to see inside the walls, the gardens.

Jessie: Yeah

Gaye: so, i thought i knew what i was going to see but it was really more expectations about the size and so, what might be inside it, it didnt know how, what it would be like inside.

Jessie: when you think back, it was better then you expected?

Gaye: i think it was as good as i aspected.

Jessie: Yes

Gaye: I think it was slightly different. When i first saw the visitors center, i was impressed with that, what a good job have been done and i still think that. I think it is a good introduction in there to start into the house. And it think it is a good idea to have the cafe and the shop and all that no in the house. That makes a better experience.

Jessie: And di you receive you audiotour in the house or in the visitors center?

Gaye: in the visitors center

Jessie ah ok, so i worked out good, you could start in the house right away. Uhm do you have anything you would like to tell the organisation, what they should improve?

Gaye: Uhm no, i was, overall, i was impressed with the whole thing, so you know, the comments about it would be nice to go upstairs if one day they could have it retored but otherwise, no i think the did a good job.

Jessie: thats really good to hear. Then i have some general questions for you.

Gaye: Yes

Jessie: could you tell me what kind of job you have?

Gaye i was an english teacher

Jessie: ok and did you also teach any of the works of scott?

Gaye: no no never

Jessie: never ok, because some people said the were reading the books in school but i really dont know why some of the people did and the other didnt

Gaye: yeah no i never read them in school. I think, I would guess maybe Scottish childern would read them more then english childern but i dont know

Jessie: do can you them me where you are living?

Gaye: yes i live in lincestor.

Jessie: and that is in england right? Yes, so you went there for the weekend.

Gaye: yes we were up there for a week actually.

Jessie: and can you tell me how old you are?

Gaye: yes i'm 62

Jessie: great, i think this was about it. Do you have any questions for me?

Gaye: no i dont think so, i wish you luck with your degree and i hope you, you know, all goes well for you.

Jessie: i hope so too. Do you like to receive a copy of my thesis when it is finished?

Gaye: thta would be really interesting Yes if you would email me own, that would be lovely.

Jessie: Ok good, i will do that, it will be like 70 pages but i will make a summary in the beginning.

Gaye: yeah thank you, i think that would be interesting.

Jessie: ok thank you very much and i think it will be great.

Gaye: well thank you Jessie

Jessie: thanks a lot and have a nice afternoon.

Gaye: thank you, thanks for ringing.

Jessie: Bye

Gaye: bye bye



## Lucy L.

Interview on: 14-04-2014 at 16:31

Receive a copy: yes

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Jessie: Hello this is Jessie

Lucy: oh well Hello Hi

Jessie: Hi, do you have time for the interview

Lucy: uhm yes thats fine, hmm i'm just in my office so i can come out to the hall and do that, is that what you want to do?

Jessie: the Phone is oke for me

Lucy: ok ok thats good.

Lucy: Hello

Jessie: Yes, can you hear me?

Lucy: yes yes can you hear me?

Jessie: yes is can hear you, it is good.

Lucy: ok ok

Jessie: it will take about 20 minutes, would that be ok for you?

Lucy: yes thats fine for me

Jessie: ok good so tell me everything you think of and i will record it and write is down.

Lucy: ok

Jessie: yeah?

Lucy: ok

Jessie: so my first question is: how and when did you get in contact with the work of Scott?

Lucy: sorry, how and when?

Jessie: How and when did you get in contact with the work of Scott for the first time?

Lucy: uhm the first time would be in my undergraduate, i came to my university at edinburgh and in the first year of my degree and i studied waverley and that was the first time that i had any scotts and that was the first thing that i read.

Jessie: ok good and did you like about his work?

Lucy: uhm i think to think that noe the thing that i like the most is i like the details in the stories and everything he does and i love a good story, i really enjoy that and i also enjoy the way he describes scotland and i dont just mean the landscapes and things, i mean a sort of the history and the traditions, he describes it as it has a lot of stories to tell i find that very compelling

Jessie: ok and which of the books did you like the most?

Lucy: uhm i like a lot of poetry, i like The Lay of the Last Minstrel and the lady of the lake. And of the novels i think my favorite is The Bride of Lammermoor or Guy Mannering maybe.

Jessie: oh so you read a lot of them?

Lucy: yeah, haha, not all of them yet but i a lot of them

Jessie: ok ok thats good. So i think all the guys really like ivanhoe, but thats not really you favorit?

Lucy: oh i do like ivanhoe, yeah thats right, but yeah that seems to be the, the one that i tell people to read first or that they tell they enjoyed it. You know, i think a lot of boys enjoyed because it is justing and fighting (jessie: hmm hmm) and argury and things like that. But i like ivanhoe as well.

Jessie: Ok thats good to hear. And at moment did you decide you want to visit the house?

Lucy: uh why did i wanted to visit?

Jessie: yeah

Lucy: uhm well uhm party because i doing my phd thesis on walter scott and his writings specifcly on his antiquarinism, so the antiquarinism as it is featured in is novels and his other work. So really wanted to see the house and also the collections, in the house the artifacts and the library and (jessie: so) also like to visit churches and you know, stately homes and this like that so i enjoyed that aspects of it.

Jessie: ok good, and how did you prepare for your visit?

Lucy: uhm in what sense?

Jessie: did you do anything to, say, read more about the house or look at the website or?

Lucy: uhm yes i did, i looked at the website of abbotsford to sort of see things about, because we tried to go a couple of weeks before but it wasnt open yet, so i looked at the website and i did some reading in my own research about the house itself. So there were a couple of this that i wanted to look out for and so michael and me were first looking for those uhm and again of the collection i wanted to make sure that i could see. So i used the website mostly for that and when I arrived at the house I got one of the guide books (jessie: ah yes) in the visitors center as well

Jessie: Ok thats good and what was your first thought when you entered the house?

Lucy: My first thought? Uhm God i dont know, we came, we came into the hallway and i just, saw, since i have seen a lot of pictures (jessie: hmhm) of the hallway and the house. Even though it was like being in the pictures, it was just great (jessie: yeah) to be there, sort of, its is so interesting to look as, in every corner and the .. appoaching the house as well, it is well looked after and so imposing but friendly at the same time.

Jessie: ok ok thats is good. And how long did you stay at Abbotsford? You stayed the whole day right?

Lucy: yes, we stayed the whole, I think we arrived at half past ten, ten a clock or maybe half past ten (jessie: hmm) and we had a good look around the visitors center and then went to the house and for 2 or 3 hours maybe we were in the house and actually walked around the garden a bit as well.

Jessie: and before you went to the house, did you also went to the exhibition in the visitors center?

Lucy: yes yes, we did

Jessie: and what did you think about it?

Lucy: i thought it was interesting and there was a lot of, lot of sort of things to look as well and a lots of information and sort, delivered in different ways that was nice. When you come in, you had that sort of conversation happening, (jessie: hmm) between the man and the woman that was quite funny and then then the sort section with the balads of the local people and again it was nice to have another way of feeling that information and yeah and sort of a lot of additional interesting, the sort of model as well and explaining how the house was built and in what stages, that was a interesting to look at as well.

Jessie: ok great and did you think you learned a lot from the exhibition or did you know everything already?

Lucy: uhm, i think, i knew quite a bit because of study, so a lot of it i think was generally well know about him, i certainly wouldnt say i knew everything about him uhm, yes i feel like i learned from it.

Jessie: ok that is good, in what way did you think about the stories during your visit?

Lucy: in what ways did i think about them? Uhm i suppose it is hard not to think about when you are a sort of in his study, it is hard not to think about where he would be looking at as he was writing all these things and when looking out of the window from the library with the river and the landscape, it made you think back on a stormy day or a it sort of made me think of a lot of the pressures as well and in that way it made me think that the stories emerged from what he was and the vision from that landscape and yeah, it think, and again with things in the collections you sort of wonder, wonders of that is what he got the idea for this or, yes

Jessie: yeah, did you also felt the connection the with Scott or would you think it would be a house for everybody?

Lucy: uhm, oeh, i think you cant not have a connection, when you go in houses like that, especially when you know something of the author or like them, it is hard not to sort of to feel oh this is where he sat or where he this happened, so i think even though the house felt just like a home, i think you can tell that it is a home to initiative him with his family i still feels very much to me like his you his mark is everywhere i guess.

Jessie: yes yes and all the rooms are left like it used to be in his time and do you think it was sad you were not able to visit the floors upstairs?

Lucy: uhm yes yes i wondered what the rooms, what the family sort of, the sleeping quarters and everything but i rooms which were open were marvelous, they were very well set out and i dont know, i did notice we couldnt go upstairs but i dont think the experience lost anything because of this, it just presumed there was a reason why werent to go upstairs, i didnt know it there, people living there or something.

Jessie: no the ladies left like ten years ago. (Lucy: oke) but the problem is that all the family changed the room upstairs everytime and everytime, so they are painted white and there is not a lot of furniture left (Lucy: oke). So the rooms dont like what they used to be, so it is difficult to make the rooms like what it really was in scotts time. (Lucy: yes) So do you prefer to keep it like this or do you think they should try to reconstruct the bedrooms and things like that it used to be?

Lucy: uhm let to say i think having downstairs maybe that gives a lot of what it was like and the rooms that were important to Scott, things like the library and study and the armery and the halls, but ... i went to ... In strawberry hill and they had, sort of, renovated the whole house from a stage that was sort of, sort of been stripped back and painted (jessie: hmm hmm) and then they renovated back to how it would have been, in the most authentic way that they good, so i think that is possible to do that.

Jessie: but then it should be in a really nice an unique way as the house

Lucy: yeah yeah

Jessie: now it is like two weeks ago when you went to the house (Lucy: hmm hmm) what is the first thing that strikes your mind when you think back on your visit?

Lucy: When I think back? Hmm Just how lovely it was to be there and sort of it was a really nice experience and nice to go to the house where i read so much about and i would like to go back when it is sort of in summer, I keep on thinking that is a lovely place to be. (jessie: yeah with the gardens) In the summer the views will be even nicer. Yeah the garden actually

Jessie: Yeah, and you went in twice or one time?

Lucy: uhm it was just ones

Jessie: and with the audiotour right?

Lucy: yes we did

Jessie: and did you think about the audiotour?

Lucy: I thought it was really great the audiotour and it was sort of narrated by if it were scott (jessie: ah yeah) and I thought it was lovely. Oh sorry i'm just going to the kitchen, yes I thought it was lovely, it was the right amount of information, sort of giving a lot of information but then enough time to wander around the room for your self, yes

Jessie: So it was a good balance between

Lucy: yes exactly a good balance, thats right.

Jessie: Did you also ask questions to the volunteers? Or make pictures?

Lucy: uhm yes i took a lot of pictures and i asked a couple of questions of some of the volunteers, they were helpful, especially when you initially got into the hall when you got a lot of questions what the objects were and it was very helpful.

Jessie: And did you make the pictures especially for your research or do you always make a lot of picture?

Lucy: I dont actually no, i took them partly because i'm, for my research (Jessie: yes) I use them sort of in that sence (Jessie: yes) more sort of reference for me(Jessie: yes) and because i like to have pictures of them, because like i said, things i might think about

Jessie: Yes, ok ok, thats good. Which part of the house impressed you the most?

Lucy: uhm, which part of the house.. probably the library (Jessie: yes) i really really liked the library, i thought it was, it was amazing sort of and the audioguide in particular in that part was very helpful and sort of, pointing out not sort of the collections of the library but also the details about the ceiling and things like that and, but i loved the library, that was my favorite.

Jessie: great and in what way did the visit change your perception on the life of scott?

Lucy: ooh, uhm, well i think it was nice to sort of see the context, the context you know and sort of, because the novels are written from, so it was nice to place that behind, you know that sort of visual place, yeah that was nice to be able to do.

Jessie: did it also changen you appreciation of the books? Or did it change the way you look at the books?

Lucy: i think, i think it maybe changed but changed in a way that consoliday that you know, it made me think he is writing from this perticular location andyou know, very romantic and idealic kind of setting, you know, it helped me to understand why he desperatly wanted to invatilisise this write the novels to be able to try for somebody he wanted to keep and sort of, i guess it helped me to understand in that way, it kind of to me, it kind of more made sence this is what I assume should look like.

Jessie: ok hmhm When you think back at the moment before your visit, to what extent did they visit meet your expectations?

Lucy: uhm, it yeah, it definititaly, it definititaly met and proprobly surpased the expectations. I was just such a lovely day and so well presented and i mean not in the sense of Abbotsford it self but also the way it is presented to the public. And also to the visitors center and this like that, yes, it is better, it was better the i even felt it would be. And was looking forward to it a lot anyways.

Jessie: yes ok that is great to hear, uhm could you tell me something about your research?

Lucy: hmhm, so i'm in my second year of my final PHD, i'm instantly writing about uhm Scott as an antiquarian and the things he collected sort of describes as antiquarian, with the treasures and the ballads and objects and things like that but mostly the specifcly how the appear in his fiction. (jessie: aha) Yes so im kind of starting off with the ballads and the minstrel and see the collection of those and his ballads consations and then work the way up to the novels, hmm, yes

Jessie: and how is it going?

Lucy: yes yes it is going well at the moment, i'm in the second year so i'm getting to the point that i'm feeling that a lot of research that it need to start forming in door but i really enjoying it and got a great feeling of about it. I guess have always got the oppertunity to go back to abbotsford on a research trip haha (jessie: yes) So these kind of things are great. We went to melrose abbey as well for the same reason, yeah that was wonderfull too.

Jessie: If you like, did you already have contact with somebody of the house?

Lucy: No i dont, no, no, no

Jessie: But if you would like i can send you the emaiadress of the curator, he is really nice (Lucy: who is that?) Matthew is his name. The curator of the house, he is really nice and maye he can help you out if you have any questions or things like that.

Lucy: That would be really lovely. That would be marvellous, thank you.

Jessie: And maybe he can show you around later, when you have like specific questions, he knows everything about every object so. (Lucy: oh that would be marvellous, that would be great!) Because they were very nice to me, when i went there for my research, (lucy: hm hm) so they must like to help you out.

Lucy: Oh that is diffently a good thing to go back, so that would be absolutly great.

Jessie: ok then i will sent them an email with you in also in the cc, so they will know who you are.



Lucy: Oh thank you very much, that is great.

Jessie: ok that will be good. Is there something you would like to add tot his conversation? Like what would you like to improved in the house or what they can change? Or things like that?

Lucy: Uhm i dont know i just, it is hard to say what i like to see improved because i thought, how do i say, from the visitors center to the way it was set out in the house to the house itselfs, i was all so nicely put together, such a great experience so it is hard to say what things need improving. No i dont i can think of something, it was such a lovely day and it thought it was very informative and people who either just like scott to read or study him, was extremely valuable and such an experience.

Jessie: That is really good. So would you have any questions for me?

Lucy: uhm uhm, oh i dont know.

Jessie: My thesis will be finished in june so i can send you a copy of it read if you like?

Lucy: yes, That would be wonderful, that would be lovely yeah, that would be really bund.

Jessie: ok, great, then i will do that. Can i add some personal information? Like how old are you?

Lucy: I'm 27

Jessie: 27 and where are you living at the moment?

Lucy: uhm i'm living in edinburgh

Jessie: Ah ok. I also went to visit like the, how you call it, the statue of scott

Lucy: oh the scott monument?

Jessie: Ah yes

Lucy: Hmm hmm

Jessie: There were not a lot of visitors overthere.

Lucy: You mean in the monument?

Jessie: yes

Lucy: I think people are pushed of by climing the stairs haha

Jessie: aah maybe that is the problem... yes i can hear you again.

Lucy: ok sorry

Jessie: what did you say?

Lucy: I said it is very imposing looking, sort of castle thing,

Jessie: Yes i shows like that Scotland is really proid of him, (Lucy: hm hm) i think that is really nice to see.

Lucy: Did you had the opertunity to go to the writers museum?

Jessie: No i didnt

Lucy: no oh the writers museum is lovely, it is in a very old and interesting looking house on it think lady losens, it is free of admission and it is really, it is about Scottish writers like Robert lily stevenson, scott and robert burns and have exhibitioins on those and a lot of more scottish writers but princely those three. (jessie: ok nice) Yes, so next time you are here you should to

Jessie: next time it would really do that, that is good. Uhm i think i have everything i need, if i have any other questions i will send you an email but i think this will be ok.

Lucy: please feel free to do that if you have anything you want to ask or about this or anything else. It is good to be working on scott aswell so it is nice to do.

Jessie: yes, great great. Thank you for today then (absolutely) good luck with your PHD and i will send you the email with matthew in the cc so he knows who you are.

Lucy: Oh that is very lovely, thank you very much and good luck with yours

Jessie: yes thank you very much

Lucy: Thank you

Jessie: bye bye

Lucy: thank you bye bye now, bye

Jessie: bye