The international bestselling author of the Outlander series NOW A MAJOR TV SERIES

DIANA GABALDON



In Which Much More Is Revealed Regarding The Fiery Cross, A Breath of Snow and Ashes, An Echo in the Bone and Written in My Own Heart's Blood, Including Detailed Synopses, Maps, Medical Procedures, Chronologies and Highly Opinionated Essays by the Author

THE OUTLANDISH COMPANION

Volume 2

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ACKNOWLEDGMENTS
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ABOUT THE BOOK

More than a decade ago, No 1 *Sunday Times* bestselling author delighted her legions of fans with *The Outlandish Companion* (first published in the UK as *Through the Stones*), an indispensable guide to all the *Outlander* books at the time. Since that publication, there have been four more *Outlander* novels, a spin-off series, assorted novellas, and one smash-hit television series. Now Gabaldon serves up *The Outlandish Companion, Volume Two*, an all-new guide to the latest books in the series. Including:

- A complete chronology of the series thus far
- Full synopses of A Fiery Cross, A Breath of Snow and Ashes, An Echo in the Bone, and Written in My Own Heart's Blood
- Recaps of the Lord John Grey novels: Lord John and the Private Matter, Lord John and the Brotherhood of the Blade, Lord John and the Hand of Devils, and The Scottish Prisoner
- A who's who of the cast of *Outlander* characters, cross-referenced by book
- Detailed maps and floor plans
- An annotated bibliography
- Essays on subjects as wide ranging as *Outlandish* controversies regarding sex and violence, the unique responsibilities of a writer of historical fiction, and Gabaldon's writing process
- A guided tour of the clothes, food and music of the eighteenth century
- A Gaelic glossary and pronunciation guide
- Personal photos from the author taken on the set of the Outlander series

As entertaining, sweeping and addictive as the series itself, this second volume of *The Outlandish Companion* is a one (or two)-of-a-kind gift from an incomparable author.

ABOUT THE AUTHOR

Diana Gabaldon is the #1 New York Times bestselling author of the wildly popular Outlander novels—Outlander, Dragonfly in Amber, Voyager, Drums of Autumn, The Fiery Cross, A Breath of Snow and Ashes (for which she won a Quill Award and the Corine International Book Prize), An Echo in the Bone, and Written in My Own Heart's Blood—as well as the related Lord John Grey books, Lord John and the Private Matter, Lord John and the Brotherhood of the Blade, Lord John and the Hand of Devils, and The Scottish Prisoner; the nonfiction The Outlandish Companion and The Outlandish Companion Volume Two; and the Outlander graphic novel The Exile. She lives in Scottsdale, Arizona, with her husband.

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To inquire about booking Diana Gabaldon for a speaking engagement, please contact the Penguin Random House Speakers Bureau at speakers@penguinrandomhouse.com.



BY DIANA GABALDON



(in chronological order)

OUTLANDER
DRAGONFLY IN AMBER
VOYAGER
DRUMS OF AUTUMN
THE FIERY CROSS
A BREATH OF SNOW AND ASHES
AN ECHO IN THE BONE
WRITTEN IN MY OWN HEART'S BLOOD
THE OUTLANDISH COMPANION (nonfiction)
THE OUTLANDISH COMPANION, VOLUME TWO (nonfiction)

THE EXILE (GRAPHIC NOVEL)

(in chronological order)

LORD JOHN AND THE HELLFIRE CLUB (novella)

LORD JOHN AND THE PRIVATE MATTER

LORD JOHN AND THE SUCCUBUS (novella)

LORD JOHN AND THE BROTHERHOOD OF THE BLADE

LORD JOHN AND THE HAUNTED SOLDIER (novella)

THE CUSTOM OF THE ARMY (novella)

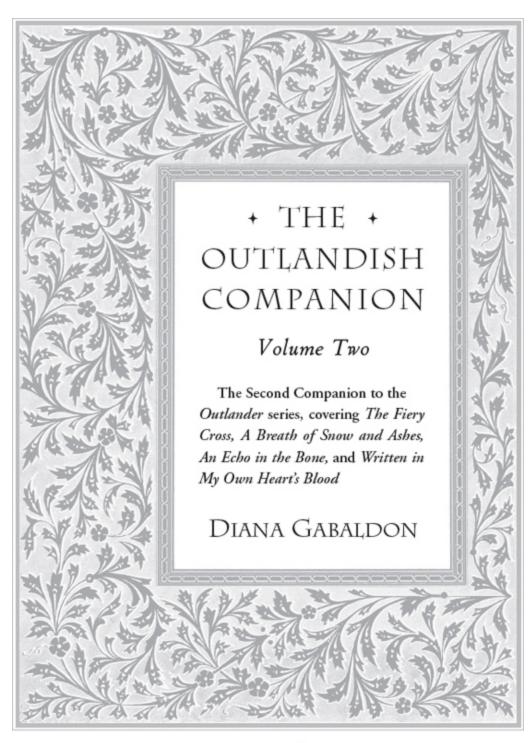
LORD JOHN AND THE HAND OF DEVILS (collected novellas)

THE SCOTTISH PRISONER A PLAGUE OF ZOMBIES (novella)

Other Outlander-related novellas

A LEAF ON THE WIND OF ALL HALLOWS THE SPACE BETWEEN







This book is dedicated to

Ronald D. Moore
Maril Davis
Terry Dresbach
Sam Heughan
Caitriona Balfe
Tobias Menzies
Ira Steven Behr
Anne Kenney
Matthew B. Roberts
Toni Graphia

And the rest of the cast and crew of the *Outlander*/Starz television production—my companions on the newest phase of this outlandish journey.



INTRODUCTION

... And what a long, strange trip it's been ...

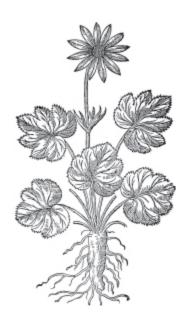
On March 6, 1988, I began writing what turned out to be *Outlander*. (I know this because my file names all include the date on which each was begun, and Jamie.36 is the oldest file I have.) $\frac{\text{fn1}}{\text{I}}$

In the summer of 1998, *The Outlandish Companion* was published. The publisher was exceedingly dubious about there being any market—let alone a need—for such a book, despite my insistence that the readers really *did* care enough about the world of *Outlander* that they would enjoy reading information about its creation, trivia about its characters and settings, and miscellaneous related bits and pieces about history, Scotland, Celtic culture, and even the bibliographic references that had gone into the writing of the first four novels: *Outlander, Dragonfly in Amber, Voyager*, and *Drums of Autumn*.

In fact, I only succeeded in publishing that book because I refused to give them *The Fiery Cross* unless they let me have the *Companion*, too. But they did, tra-la, and all was sunshine and happiness—though I will say that if you think it's difficult to describe *Outlander* in twenty-five words or less, $\frac{\text{fn2}}{\text{just}}$ just try explaining what a nonfiction book *about* a set of indescribable novels is. $\frac{\text{fn3}}{\text{jen3}}$

Still, people enjoyed it and that's all that really mattered. But ... I kept on writing novels. And after *The Fiery Cross*, people began asking if I meant to provide them with an insert or something, giving them the same sort of background and information that was available on the first four novels. This kind of *ad hoc* demand increased with each new book, and several years ago I began thinking of

writing *Volume Two* of this opus. I also realized that there were several bits of *Volume One* that could do with an update or revision—after all, the book has been out for seventeen years now, and Things (especially the Internet) have Changed.



So I did both. I revised *The Outlandish Companion, Volume One,* removing obsolete sections, revising the FAQ, and adding in four new essays and a brand-new section about the Starz TV show (with photos kindly provided by Starz) and how *that* all came about.

And I put together *The Outlandish Companion, Volume Two*, which is the book you now hold in your hands. I say "put together" because, while I did write most of it, I also had the kind assistance of several other talented people in supplying special articles (Terry Dresbach, costume designer for the TV show; Theresa Carle-Sanders, author of the *Outlander Kitchen*, website, and *The Outlander Kitchen Cookbook;* Bear McCreary, composer for the show; and Dr. Claire MacKay, who worked as a consulting herbalist for the show) and in doing the horrid drudgery involved in putting together lists (Susan Pittman-Butler, my invaluable assistant, who compiled the enormous "Cast of Characters"

and entered all the information for the monstrous bibliography on LibraryThing; and Adhamh Ó Broin—Gaelic tutor and consultant for the TV show—who compiled the instructive and entertaining *Gàidhlig* glossary), to say nothing of the help of our wonderful book designer, Virginia Norey, who chose most of the illustrations (I put in a few ...); Barbara Schnell, who gave me her amazing photographs of Scotland and Germany; and the mapmakers (James Sinclair and Daniel Lynch).

The general outline of this book is much like *The Outlandish Companion, Volume One*, with detailed synopses, a cast of characters, bibliography, and a lot of Highly Opinionated Stuff by yours truly. In appendices, though, as no one seemed to take much notice of them in the earlier book, and I did (thanks to the marvels of social media) ask readers what sorts of things they'd especially like to see in this one. Hence the maps and floor plans and a few other interesting bits and pieces.



My husband remarked that the first *Companion* was "a great bathroom book—you can pick it up and open it anywhere," and I hope you'll find this second volume equally commodious.

Le meas agus, fn6

Diana Gabaldon

<u>fn1</u> No, that scene never ended up in the book. It wasn't even a complete scene (not surprising, as the only thing I knew about the book at that point was that it involved a Scotsman in a kilt), only a half page or so, in which Jamie (I did know his first name, at least) was having an argument with his sister (nameless at that point), who was chopping vegetables in a vehement manner. It was just my first experiment (bar Walt Disney comic books, which really don't work the same way) at putting fictional words on a page.

It was nonetheless highly significant. At the conclusion of one paragraph, I'd just listed the ingredients of the dish Jamie's sister was making and—by academic reflex—began to put in the empty square brackets in which the bibliographic citation proving that those particular vegetables were indeed to be found in Scotland at that time in history and at that time of year would be placed. Then I stopped and, with a sense of joyous freedom, thought, I don't have to do that—it's FICTION!!! Thus confirmed in my belief that I was indeed meant to be a novelist, I went happily on and never looked back.

fin2 Frankly, it's flat-out impossible. I mean, try it. You can't exactly say it's historical fiction, because of the time travel (though the historical aspects are in fact as accurate as history itself—rather a large caveat, that ...). You can't say it's fantasy, because people leap instantly to the conclusion that it has elves and dragons (the Loch Ness monster being rather a poor substitute, if you ask me). You can't say it's science fiction (even though it is, strictly speaking), because people start thinking of time machines and War of the Worlds and TARDIS, none of which are at all appropriate. And you really can't call it a romance, because a huge segment of the reading populace is disposed to think that most romance novels are illiterate bodice-rippers (they aren't, of course, but that's a common prejudice, ignorant as it is)—and, in fact, the book really isn't a romance, as it breaks just about every genre constraint there is.

This is what happens when you write a book that you don't expect anyone ever to read, let alone publish. When I started writing, I just used any element or literary device that appealed to me—and I have very eclectic tastes.

 $\underline{fn3}$ The interviews resulting from the book tour for the Companion were especially bizarre.

<u>fn4</u> Now, I'm quite sure that you know that already—but the thing is, when The OC, Volume One, came out, there was quite a rash of indignant mail from readers who (in spite of my painstaking cover legend, which described exactly what the book was) had just grabbed it, ignoring cover, title, and flap copy, and then been incensed when it turned out not to be the next novel. I'm grateful for such enthusiasm, of course, but I do want to save people confusion and frustration, whenever possible.

<u>fn5</u> And footnotes, glorious footnotes ...!

<u>fn6</u> That means "with deepest respect"—or "best wishes," as the case may be.

PART ONE



CHRONOLOGY



CHRONOLOGY OF THE *OUTLANDER*SERIES

THE OUTLANDER SERIES includes three kinds of stories:

The Big, Enormous Books, which have no discernible genre (or all of them).

The Shorter, Less Indescribable Novels, which are more or less historical mysteries (though dealing also with battles, eels, and mildly deviant sexual practices).

And

The Bulges, these being short(er) pieces that fit somewhere inside the story lines of the novels, much in the nature of squirming prey swallowed by a large snake. These deal frequently—but not exclusively—with secondary characters, are prequels or sequels, and/or fill some lacuna left in the original story lines.

Now. Most of the shorter novels (so far) fit within a large lacuna left in the middle of *Voyager*, in the years between 1756 and 1761. Some of the Bulges also fall in this period; others don't.

So, for the reader's convenience, here is a detailed chronology, showing the sequence of the various elements in terms of the story line. *However, it should be noted that the shorter novels and novellas are all designed suchly that they may be read alone,* without reference either to one another or to the Big, Enormous Books—should you be in the mood for a light literary snack instead of the ninecourse meal with wine pairings and dessert trolley.

Outlander (novel)—If you've never read any of the series, I'd suggest starting here. If you're unsure about it, open the book anywhere and read three pages; if you can put it down again, I'll give you a dollar. (1946/1743)

Dragonfly in Amber (novel)—It doesn't start where you think it's going to. And it doesn't end how you think it's going to, either. Just keep reading; it'll be fine. (1968/1744—46)

Voyager (novel)—This won an award from EW magazine for "Best Opening Line." (To save you having to find a copy just to read the opening, it was: He was dead. However, his nose throbbed painfully, which he thought odd in the circumstances.) If you're reading the series in order rather than piecemeal, you do want to read this book before tackling the novellas. (1968/1746—67)

Lord John and the Hand of Devils, "Lord John and the Hellfire Club" (novella)—Just to add an extra layer of confusion, The Hand of Devils is a collection that includes three novellas. The first one, "Lord John and the Hellfire Club," is set in London in 1756 and deals with a red-haired man who approaches Lord John Grey with an urgent plea for help, just before dying in front of him. [Originally published in the anthology Past Poisons, ed. Maxim Jakubowski, 1998.]

Lord John and the Private Matter (novel)—Set in London in 1757, this is a historical mystery steeped in blood and even less-savory substances, in which Lord John meets (in short order) a valet, a traitor, an apothecary with a sure cure for syphilis, a bumptious German, and an unscrupulous merchant prince.

Lord John and the Hand of Devils, "Lord John and the Succubus" (novella)—The second novella in the Hand of Devils collection finds Lord John in Germany in 1757, having unsettling dreams about Jamie Fraser, unsettling encounters with Saxon princesses, night hags, and a really disturbing encounter with a big blond Hanoverian graf. [Originally published in the anthology Legends II, ed. Robert Silverberg, 2003.]

Lord John and the Brotherhood of the Blade (novel)—The second full-length novel focused on Lord John (but it does include Jamie Fraser) is set in 1758, deals with a twenty-year-old family scandal, and sees Lord John engaged at close range with exploding cannon and even more dangerously explosive emotions.

Lord John and the Hand of Devils, "Lord John and the Haunted Soldier" (novella)—The third novella in this collection is set in 1758, in London and the Woolwich Arsenal. In which Lord John faces a court of inquiry into the explosion of a cannon and learns that there are more dangerous things in the world than gunpowder.

"The Custom of the Army" (novella)—Set in 1759. In which his lordship attends an electric-eel party in London and ends up at the Battle of Quebec. He's just the sort of person things like that happen to. [Originally published in *Warriors*, eds. George R. R. Martin and Gardner Dozois, 2010.]



The Scottish Prisoner (novel)—This one's set in 1760, in the Lake District, London, and Ireland. A sort of hybrid novel, it's divided evenly between Jamie Fraser and Lord John Grey, who are recounting their different perspectives in a tale of politics, corruption, murder, opium dreams, horses, and illegitimate sons.

"A Plague of Zombies" (novella)—Set in 1761 in Jamaica, when Lord John is sent in command of a battalion to put down a slave rebellion and discovers a hitherto unsuspected affinity for snakes, cockroaches, and zombies. [Originally published in *Down These Strange Streets*, eds. George R. R. Martin and Gardner Dozois, 2011.]

Drums of Autumn (novel)—This one begins in 1767, in the New World, where Jamie and Claire find a foothold in the mountains of North Carolina, and their daughter, Brianna, finds a whole lot of things she didn't expect, when a sinister newspaper clipping sends her in search of her parents. (1969—1970/1767—1770)

The Fiery Cross (novel)—The historical background to this one is the War of the Regulation in North Carolina (1767—1771), which was more or less a dress rehearsal for the oncoming Revolution. In which Jamie Fraser becomes a reluctant Rebel, his wife, Claire, becomes a conjurewoman, and their grandson, Jeremiah, gets drunk on cherry bounce. Something Much Worse happens to Brianna's

husband, Roger, but I'm not telling you what. This won several awards for "Best Last Line," but I'm not telling you that, either. (1770—1772)

A Breath of Snow and Ashes (novel)—Winner of the 2006 Corine International Prize for Fiction and of a Quill Award (this book beat novels by both George R. R. Martin and Stephen King, which I thought Very Entertaining Indeed). All the books have an internal "shape" that I see while I'm writing them. This one looks like the Hokusai print titled "The Great Wave off Kanagawa." Think *tsunami*—two of them. (1773—1776/1980)



An Echo in the Bone (novel)—Set in America, London, Canada, and Scotland. The book's cover image reflects the internal shape of the novel: a caltrop. That's an ancient military weapon that looks like a child's jack with sharp points; the Romans used them to deter elephants, and the highway patrol still uses them to stop fleeing perps in cars. This book has four major story lines: Jamie and Claire; Roger and Brianna (and family); Lord John and William; and Young Ian, all intersecting in the nexus of the American Revolution—and all of them with sharp points. (1776—1778/1980)

Written in My Own Heart's Blood (novel)—The eighth of the Big, Enormous Books, it begins where An Echo in the *Bone* leaves off, in the summer of 1778 (and the autumn of 1980).

"A Leaf on the Wind of All Hallows" (novella)—Set (mostly) in 1941—43, this is the story of What Really Happened to Roger MacKenzie's parents. [Originally published in the anthology *Songs of Love and Death*, eds. George R. R. Martin and Gardner Dozois, 2010.]

"The Space Between" (novella)—Set in 1778, mostly in Paris, this novella deals with Michael Murray (Young Ian's elder brother), Joan MacKimmie (Marsali's younger sister), the Comte St. Germain (who is Not Dead After All), Mother Hildegarde, and a few other persons of interest. The space between what? It depends who you're talking to. [Originally published in 2013 in the anthology *The Mad Scientist's Guide to World Domination*, ed. John Joseph Adams.]

"Virgins" (novella)—Set in 1740 in France. In which Jamie Fraser (aged nineteen) and his friend Ian Murray (aged twenty) become young mercenaries. [Originally published in 2013 in the anthology *Dangerous Women*, eds. George R. R. Martin and Gardner Dozois.]

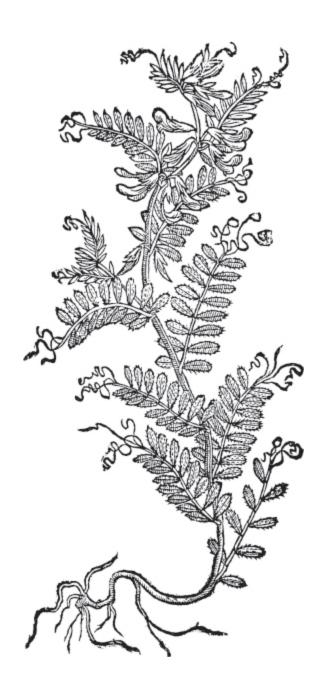
NOW, REMEMBER ...

You can read the short novels and novellas by themselves, or in any order you like. I would recommend reading the Big, Enormous Books in order, though.

Part Two



SYNOPSES



THE FIERY CROSS

I woke to the patter of rain on canvas, with the feel of my first husband's kiss on my lips.

PART 1: IN MEDIAS RES

IT'S OCTOBER OF 1770, and the Frasers of Fraser's Ridge have come to a great Gathering on Mount Helicon (now known as Grandfather Mountain). In the morning, Claire wakes in a tent beside her husband, Jamie, from a dream of her first husband, Frank. It's her daughter Brianna's wedding day, and as Claire admits to herself, what could be more natural than that *both* her daughter's fathers should be there?

Brianna's wedding to Roger MacKenzie is not the only notable occurrence of the day. Claire has barely got her stockings on before a company of Highland soldiers, sent by the governor of the colony, William Tryon, is drawn up by the creek to issue a proclamation from the governor, demanding the surrender of persons known to have taken part in the Hillsborough riots—some of whom are in fact at the Gathering.

Thus begins a Very Long Day, during which all of the events and story lines that will be carried on through the book begin:

1. Brianna and Roger's relationship. They love each other madly and want nothing more than to be married and together forever. *But*. Brianna is hesitant about having more children; she doesn't know for sure who her son Jemmy's father is—it could be Roger, but she's terribly afraid that it might be Stephen Bonnet, the pirate who raped her. Roger has claimed Jemmy as his

own—but he desperately wants another child, one he *knows* is his. Orphaned in infancy, he's been alone in the world for a long time.

Brianna's hesitation is twofold: She's a young woman; Jemmy would be self-sufficient in fifteen years; she *could* at that point try to return to the future, to the twentieth-century world that is hers by right. But not if she has more children, who would anchor her to the past. Also, childbirth is dangerous; one of the women at the Gathering has kindly given her some embroidery silk—with which to adorn her shroud, which by tradition she should begin making the day after the wedding. "That way, I'll have it woven and embroidered by the time I die in childbirth. And if I'm a fast worker, I'll have time to make one for you, too—otherwise, your next wife will have to finish it!"

But how can she deny Roger what she knows he wants so badly?

2. Jamie's relationship with Governor Tryon, which is delicate to begin with. The governor has given Jamie a large grant of land, on condition that he people it with settlers. One of Jamie's reasons for attending the Gathering is to recruit suitable immigrants from Scotland to come and homestead on his land—he's looking particularly for ex-Jacobite prisoners, especially men who were imprisoned with him at Ardsmuir after Culloden and who may have survived transportation.

The delicate bit is that Jamie is a Catholic and thus not allowed to own land grants under English law. Governor Tryon knows this but has chosen to look the other way, for the sake of getting the backcountry—always a volatile trouble spot, full of discontented hunters, trappers, and small farmers, all pushing against the Indian Treaty Line and none of them paying taxes regularly—settled and stabilized.