

Oberlin

## Digital Commons at Oberlin

---

Honors Papers

Student Work

---

1973

### Daniel Deronda: A Consideration of George Eliot's Concept of Culture

Candyce Golis  
*Oberlin College*

Follow this and additional works at: <https://digitalcommons.oberlin.edu/honors>



Part of the [English Language and Literature Commons](#)

---

#### Repository Citation

Golis, Candyce, "Daniel Deronda: A Consideration of George Eliot's Concept of Culture" (1973). *Honors Papers*. 752.

<https://digitalcommons.oberlin.edu/honors/752>

This Thesis is brought to you for free and open access by the Student Work at Digital Commons at Oberlin. It has been accepted for inclusion in Honors Papers by an authorized administrator of Digital Commons at Oberlin. For more information, please contact [megan.mitchell@oberlin.edu](mailto:megan.mitchell@oberlin.edu).

The first part of the essay discusses the main theme of the novel, which is the search for a true culture. The author argues that the characters in the novel are all seeking a sense of purpose and meaning in their lives, and that this search is ultimately fulfilled through the discovery of a true culture.

Daniel Deronda:

A Consideration  
of George Eliot's Concept of Culture

Candyce Golis  
English Honors Essay  
November 30, 1973

The basic text is Daniel Deronda, edited and with an introduction by Barbara Hardy, reprinted from the 1878 Cabinet Edition, Middlesex: Penguin Books Ltd., 1970. All references to this text are indicated by the abbreviation DD.

The basic text is Daniel Deronda, edited and with an introduction by Barbara Hardy, reprinted from the 1878 Cabinet Edition, Middlesex: Penguin Books Ltd., 1970. All references to this text are indicated by the abbreviation DD.

The basic text is Daniel Deronda, edited and with an introduction by Barbara Hardy, reprinted from the 1878 Cabinet Edition, Middlesex: Penguin Books Ltd., 1970. All references to this text are indicated by the abbreviation DD.

The basic text is Daniel Deronda, edited and with an introduction by Barbara Hardy, reprinted from the 1878 Cabinet Edition, Middlesex: Penguin Books Ltd., 1970. All references to this text are indicated by the abbreviation DD.

The basic text is Daniel Deronda, edited and with an introduction by Barbara Hardy, reprinted from the 1878 Cabinet Edition, Middlesex: Penguin Books Ltd., 1970. All references to this text are indicated by the abbreviation DD.

The basic text is Daniel Deronda, edited and with an introduction by Barbara Hardy, reprinted from the 1878 Cabinet Edition, Middlesex: Penguin Books Ltd., 1970. All references to this text are indicated by the abbreviation DD.

The basic text is Daniel Deronda, edited and with an introduction by Barbara Hardy, reprinted from the 1878 Cabinet Edition, Middlesex: Penguin Books Ltd., 1970. All references to this text are indicated by the abbreviation DD.

The basic text is Daniel Deronda, edited and with an introduction by Barbara Hardy, reprinted from the 1878 Cabinet Edition, Middlesex: Penguin Books Ltd., 1970. All references to this text are indicated by the abbreviation DD.

Daniel Deronda (published 1876) is George Eliot's last and in many ways most controversial novel. Contemporary readers resented her writing anything which would compete with Middlemarch, an immensely popular novel and Deronda's immediate predecessor. Even today Deronda suffers due to its location in the George Eliot canon. Whereas Middlemarch is universally acclaimed, Daniel Deronda is often dismissed as a failure (limited or otherwise) when it is compared with the book Virginia Woolf calls "one of the few English novels written for grown-up people."<sup>1</sup>

However, more importantly, the critical controversy concerning the novel is based on what some critics feel to be its essential disunity and unevenness. These critics refute George Eliot's own claim that she "meant everything in the book to be related to everything else there."<sup>2</sup> F.R. Leavis and his followers (including Jerome Thale) view the novel as two disjunct halves. Leavis refuses to recognize the "Jewish half" as part of the novel. He renames the book Gwendolen Harleth and begins analysis from that point. He states: "It will be best to get the bad half out of the way first. This can be quickly done, since the weakness doesn't require any sustained attention...It is represented by Deronda himself, and by what may be called the Zionist inspiration."<sup>3</sup> Thale follows suit in ignoring the Deronda half because, he says, "there is nothing else we can do with it."<sup>4</sup> Thus his

focus also includes only the story of Gwendolen.

Henry James and his followers (including Carole Robinson<sup>5</sup> and Walter Naumann<sup>6</sup>) consider the novel as a whole, albeit a none too pleasing one. Though there is a distinct preference on their part for the Gwendolen half, the Deronda half is not ignored, but is viewed rather as an expression of a failure in form. The novel, with its "cold" and "warm" halves, is seen as another "large, loose, baggy monster" consisting of unassimilated intellectuality. James presents his argument in a marvelous essay, "Daniel Deronda: A Conversation."<sup>7</sup> In the dialogue, Pulcheria, who is pleased by nothing in the novel, claims, "an artist could never have put a story together so monstrously ill. She has no sense of form." The emotional Theodora pleads, "There is something higher than form--there is spirit." Constantius, the arbitrator and a mask for the Master himself, states near the end of the conversation that though there is little art in Deronda, there is "a vast amount of life."

In opposition to the approach of Leavis and James are the critics who defend the basic unity of the novel. Barbara Hardy, David R. Carroll, and W.J. Harvey demonstrate with great depth and sensitivity George Eliot's meticulous attention to aesthetic unity in Deronda. Barbara Hardy states in the introduction to her book The Novels of George Eliot "that spirit and form [viewed by James as antithetical] are not

opposites in George Eliot's novels: the apparently rambling and circumstantial expression of her spirit has its own formal principles."<sup>8</sup> David R. Carroll comments:

Any amputation of the Jewish half of the novel would obviously necessitate a drastic curtailment of significance for Gwendolen Harleth . . . . for, using Mordecai's terms we can say that 'in complete unity a part possesses the whole as the whole possesses every part,' and apply them without exaggeration to the unity of Daniel Deronda.

U.C. Knoepfelmacher's reading of the novel<sup>10</sup> focusses primarily on its intellectual unity. He discusses the importance which George Eliot attaches to Hebraism as a nationality and as a religion, and he establishes the pervasiveness of that idea in Daniel Deronda.

My intention in this paper is to defend the unity of Daniel Deronda, but to do so from a new angle, not just to pinpoint the formal unity or to consider the ideas presented in the novel. I will demonstrate the aesthetic unity, and in fact the main purpose of the book in terms of the key idea of George Eliot's concept of culture. George Eliot uses this idea throughout the novel, sometimes in a disappointingly unassimilated manner (e.g. some of Mordecai's sermonizing). However, in most of the novel (not merely in the English half) it is transmuted into stimulating and impressive art. This consideration of George Eliot's concept of culture as the informing principle of Daniel Deronda

will not ultimately disprove Leavis's or James's claims that certain characters lapse into unsatisfactory woodenness. However, it will aid us in appreciating the unifying concept and the manner in which it vitalizes and incorporates most of the plot, imagery, and characters in the novel. I will discuss briefly what George Eliot's concept of culture is and the importance in her outlook of the role of culture in the life of an individual and in the life of a society. Then in more detail I will demonstrate how her concept is made concrete through its representation in the formal elements in Daniel Deronda. I hope to avoid the pitfalls both of Theodora's romantic illusions and of Cockshut's dogmatic assertions ("we know that we must either take it Daniel Deronda seriously or leave it alone"<sup>11</sup>) while affirming the merits of this significant novel.

"Art," writes George Eliot, "is a mode of amplifying experience and extending our contact with our fellow-men beyond the bounds of our personal lot."<sup>12</sup> Through Daniel Deronda George Eliot hoped "to widen the English vision a little . . . and let in a little conscience and refinement."<sup>13</sup> She describes her function as that of the

aesthetic, not the doctrinal teacher--the rousing of the nobler emotions which make mankind desire the social right, not the prescribing of special measures, concerning which the artistic mind, however strongly

moved by social sympathy, is often not the best judge.<sup>14</sup>

Thus her concern is with the expression of her ideas through the medium of art rather than through a philosophical tract.

George Eliot defines the word culture "as a verbal equivalent for the highest mental result of past and present," the larger half of which is a "religious and moral sympathy with the historical life of man."<sup>15</sup> There is a parallel between the role of culture presented in Daniel Deronda and that which is depicted by Matthew Arnold in Culture and Anarchy (1869). Both emphasize "a consciousness of history and an awareness of prophetic destiny, a dual method of looking backward and forward."<sup>16</sup> Implicit in both is an emphasis on cultural sensibility as an equivalent to morality--that a person's awareness of culture is an expression of the way he lives his life. Arnold states in his preface to Culture and Anarchy:

The whole scope of this essay is to recommend culture as the great help out of our present difficulties; culture being a pursuit of our total perfection by means of getting to know, on all the matters which most concern us, the best which has been thought and said in the world; and through this knowledge, turning a stream of fresh and free thought upon our stock notions and habits, which we now follow staunchly but mechanically, vainly imagining that there is virtue in following them staunchly which makes up for the mischief of following them mechanically.<sup>17</sup>



In a letter to Harriet Beecher Stowe George Eliot discusses her concern with broadening the English perspective and combatting prejudice through Daniel Deronda:

There is nothing I should care more to do, if it were possible, than to rouse the imagination of men and women to a vision of human claims in those cases of their fellow-men who most differ from them in customs and beliefs . . . To my feeling, this deadness to the history which has prepared half our world for us, this inability to find interest in any form of life that is not clad in the same coat-tails and flounces as our own lies very close to the worst kind of irreligion. The best that can be said of it is, that is it a sign of the intellectual narrowness--in plain English, the stupidity, which is still the average mark of our culture.<sup>18</sup>

The "stream of fresh and free thought" George Eliot wishes to turn upon the self-assured prejudices of the English society are the ideals she finds in the Jewish tradition, truly a cultural way of life, which blends the best of past and present and is deeply rooted in a religious orientation. In Daniel Deronda George Eliot is criticizing a society pervaded by a market-place mentality, a mentality which encourages a sense of style rather than a sense of culture; a society colored by selfish goals reflected in a lack of responsibility and commitment; a society which has sold the soul of its tradition into cosmopolitanism and neutrality.

The focus of George Eliot's social criticism is

important to establish, since in Daniel Deronda she is dealing with a wide range of classes. There is the established aristocracy (the Brakenshaws and Sir Hugo), the nouveau riche (the Arrowpoints), the middle class (Gwendolen and her family), and the lower class (the Cohens and Mirah and Mordecai). George Eliot's primary focus for criticism is the morality of the bored and passive country gentry, whose leisure time and ample money with which to buy amusement is representative of an irresponsible way of life, one which is devoid of cultural sensibility.<sup>19</sup> However, as the pursuit of wealth becomes the dominating force in a society,<sup>20</sup> the morality implicit in such a pursuit becomes all-pervasive. The "Old Leisure" of Adam Bede who "fingered the guineas in his pocket, and ate his dinners and slept the sleep of the irresponsible,"<sup>21</sup> has been replaced by a far more odious and extensive New Leisure. Rootlessness and restlessness become a way of life, as what was once luxury is now considered a necessity.

Gordon Haight discusses the historical setting of Daniel Deronda in terms of the society which George Eliot is depicting:

The English society depicted in her earlier novels was relatively stable; change in class or rank was rare. In the forty years since the Reform Bill life had changed radically. The railway had penetrated to the remotest regions, the telegraph provided them instant

communication, the Suez Canal had shrunk the globe. Men moved around it at speeds undreamt of, amassing riches at home and abroad. . . . Daniel Deronda, her only novel of contemporary life, reflects these changes.<sup>22</sup>

The novel is set in the time period 1864-6. That the novel is of contemporary life (the historical events mentioned in the novel all happened a mere ten years before the novel was published) makes the criticism George Eliot is levelling against the English society the more acutely relevant to her audience. Through the characters' awareness or ignorance of the events shaping the world beyond a "small corner of Wessex" (viz. the American Civil War, the Jamaican uprising, the Austro-Prussian War), George Eliot is not merely establishing a connection with "the historical stream," though she most certainly accomplishes this. She is also indicating the breadth or narrowness of the characters' concerns, and hence in George Eliot's view their moral status.<sup>23</sup> Erwin Hester accurately goes beyond this consideration to analyze a subtle refinement of George Eliot's use of history in Daniel Deronda.<sup>24</sup> Hester views all events which are mentioned in the novel, even those which occur as topics of conversation, as related to events in the fictional world. In other words, historical fact acquires a metaphorical significance in order to illuminate the situation of the characters. The battles occurring on

a national or international level parallel those personal struggles against suppression in the world of the novel.<sup>24</sup>

The imperial status of England at the time (Jamaica being the particular colony mentioned in the novel) and the moral implications of the resultant attitudes permeating aspects of British society are also a concern of George Eliot. She writes to John Blackwood ". . . it seems to me that we cannot afford either morally or physically to reform a semi-civilized people at every point of the compass with blood and iron."<sup>25</sup> The British exploitation of human lives for monetary gain is linked with Grandcourt's merciless exploitation of human lives for sadistic pleasure. Grandcourt's amoral callousness is admirable by imperial standards and parallels Governor Eyre's brutal repression of the Jamaican uprising, a topic of the "polite pea-shooting" conversation at Diplo. Regarding Grandcourt George Eliot comments:

If this white-handed man with the perpendicular profile had been sent to govern a difficult colony, he might have won reputation among his contemporaries. He had certainly ability, would have understood that it was safer to exterminate than to cajole superseded proprietors, and would not have flinched from making things safe in that way.<sup>26</sup>

In Daniel Deronda George Eliot presents that "something  
27  
more than shifting theory" in order to provide a guideline

for the future. Through culture she hopes to indicate the best response to the crucial question "What can I do?"-- a question so often asked by Gwendolen. A sense of culture is equivalent to a sense of values. When a society's culture degenerates into dilettantish amusement and its main concern is a spiritless grasping for money, then a sense of style and fashion comes to predominate rather than a true sense of right and wrong.

\* \* \*

In her introduction to Daniel Deronda, Barbara Hardy discusses the relationship between the content and the form of the novel: "Form is essentially the expression of the artist's vision, and the dual plot of Daniel Deronda has to be considered as a special and appropriate way of telling this story, not merely as typical of the multiple actions we find in so many nineteenth century novels . . ." (DD, p. 24). In the novel George Eliot is criticizing the English society, but since it is a constructive criticism, the positive values by which the English are to be judged are also provided in the novel through the Jewish half,<sup>28</sup> the society which offers the possibility of a better alternative. According to David Carroll, George Eliot's perception is that the world is in

a desperate plight:

The very structure of Daniel Deronda suggests this plight: the novel is divided quite distinctly into the corrupt aristocratic world of the English gentry and the working-class world of the London Jews. As in Felix Holt, there is no link between these two nations, except the fortuitous one provided by the hero as he moves from one to the other. It is this absence of organic links in society which makes merely remedial measures impracticable, and so George Eliot turns to her reformer Deronda and hands him his stupendous task of reinvigorating the Jews who will then be in a position to unify the world.<sup>29</sup>

George Eliot's thought is that her "civilization, considered as a splendid material fabric, is helplessly in peril without the spiritual police of sentiments or ideal feelings."<sup>30</sup> Matthew Arnold agrees:

Well, then, what an unsound habit of mind it must be which makes us talk of things like coal or iron as constituting the greatness of England, and how salutary a friend is culture, bent on seeing things as they are, and thus dissipating delusions of this kind and fixing standards of perfection that are real.<sup>31</sup>

Indeed the "average mark" of English society which George Eliot is criticizing in Daniel Deronda is its intellectual narrowness, or stupidity which extends itself into a kind of irreligion. It is replete with corruption, the root of which George Eliot defines as "the self-indulgent despair which cuts down and consumes and never plants."<sup>32</sup> In the peculiar serenity of the country gentry, a serenity

of boredom rather than of harmony, is their prosaic existence and their lack of imagination. In the Jewish hope for the future<sup>33</sup> is their own poetry and energy. Even Gwendolen's conversion process, which is the usual point of focus in a discussion of the novel, can be seen as a growth from intellectual narrowness to moral vision; from boredom to interest; from egoism to self-knowledge and sympathy--i.e. a conversion from the corrupt values of her society to the alternative ones presented to her in the person of Deronda, and emanating ultimately from Mordecai.

Within each society, there are of course variations from the strict categories of sheep and goats, and it is such variation from the schematization as well as the adherence to it which makes the novel a more satisfactory whole. For example, Lapidoth, though a Jew, is depicted as having crass material desires, and he did at one point try to "sell" his daughter into marriage. On the other hand, the Meyricks (though specifically not purely English--Mrs. Meyrick is half French, half Scotch) are not Jewish yet embody a "culture the more spotlessly free from vulgarity, because poverty has rendered everything like display an impersonal question, and all the grand shows of the world simply a spectacle which rouses no petty rivalry or vain effort of possession" (DD, p. 237).<sup>34</sup>

George Eliot's criticism derives more power and artistic

strength through the contrast which is given shape in the double plot. The novel is concerned with the values a society places on aspects of culture, and with the ways in which these values influence other facets of life. The contrivances of the novel (e.g. Daniel's discovery of Mordecai's identity and of his own Jewish background) might be dismissed as heavy-handed unless we view them as Barbara Hardy does: in Daniel Deronda, "coincidence . . . is used as a mirror, to emphasize and to generalize, just as the characters themselves mirror each other."<sup>35</sup>

Daniel Deronda is a novel of marriage, both spiritual and material. It is a novel of inheritance, both spiritual and material. On the whole, the English perspective is a material one. It is Lady Mallinger's source of constant shame and self-deprecation that she has produced only females "in a case where sons were required" (DD, p. 267). The family line has dwindled into daughters, and the concern becomes who will inherit the property and titles, with little attention given to a heart-felt sense of tradition or spiritual continuity.

Grandcourt, the born gentleman and unmistakably English looking heir, uses inheritance as an indication of his power over Gwendolen when he announces through Lush that he is going to leave his estate to his illegitimate son. Both Gwendolen and Grandcourt feel that leaving the property



to Lydia's son is in some way a total atonement or pacification with which Lydia should be satisfied. An interesting extension of detail involving the inheritance intrigues in this novel is the symbol of the necklace. Aside from a fading miniature, the only specific inheritance from and hence knowledge of her father which Gwendolen has is the turquoise necklace. As Gwendolen's system of values is enlarged throughout the novel, the financial redemption which Deronda performs at an early point in the novel via the necklace becomes a spiritual redemption later, as inheritance comes to mean far more than the passing on of money from one generation to another.

In contrast with this material concept of inheritance is Mordecai's search for an heir to carry on his mission. George Eliot's epigram for Chapter 33 is expressive of her interest in the concept of spiritual wealth:

'No man,' says a Rabbi, by way of indisputable instances, 'may turn the bones of his father and mother into spoons'--sure that his hearers felt the checks against that form of economy. The market for spoons has never expanded enough for any one to say, 'Why not?' and to argue that human progress lies in such an application of material. The only check to be alleged is a sentiment, which will coerce none who do not hold that sentiments are the better part of the world's wealth.

In providing for her son Deronda's financial security, Leonora Halm-Eberstein mistakenly assumed that there was no

need to provide him with a sense of familial heritage and tradition. The life she chose for herself would provide no sense of continuity for her son ("A great singer and actress is a queen, but she gives no royalty to her son," DD, p. 697) and she was determined that he grow up an Englishman and not a Jew. When Deronda's proper "inheritance" is "restored," Deronda is aware that the "effects prepared by generations are likely to triumph over a contrivance which would bend them all to the satisfaction of self" (DD, p. 727), i.e. that there is a power in tradition which transcends that of egoistic desires. An acceptance of a trust to continue in a sacred tradition "is the expression of something stronger, with deeper, farther-spreading roots, knit into the foundations of sacredness for all men" (DD, p. 727).

Deronda's inheritance is symbolically presented to him by Kalonymos in the form of the ornate chest full of his grandfather's spiritual writings. In accepting the duty of fulfilling his grandfather's expectations, Deronda simultaneously accepts the responsibility of the role as Mordecai's heir ("You will be my life: it will be planted afresh; it will grow. . . . You shall take the inheritance; it has been gathering for ages," DD, p. 557). Deronda's private familial inheritance is hence a definition of his public role and involves a far-reaching commitment and responsibility of which he is fully aware: "I shall be more careful of this

tham of any other property,' said Deronda, smiling and putting the key in his breast pocket. 'I never before possessed anything that was a sign to me of so much cherished hope and effort'" (DD, p. 789).

In an extensive passage of commentary in the novel, George Eliot speaks of marriages. "'The Omnipresent,' said a Rabbi, 'is occupied in making marriages.' The levity of the saying lies in the ear of him who hears it; for by marriages the speaker meant all the wondrous combinations of the universe whose issue makes our good and evil" (DD, p. 812).

Daniel Deronda addresses itself to variations of marriage, just as it deals with "variations of human love" (DD, p. 7).

The novel is marked by marriages for material and social gain as well as spiritual marriages; marriages for power as well as marriages for love. The market-place mentality of the English society colors their view. Daughters are a salable commodity, with price and popularity vacillating as rapidly as that of any other commodity on the market. Marriage is as much a business as it is a pleasure.<sup>36</sup>

Gwendolen's view is that marriage is a social promotion which can provide her with the means to power: money and prestige. In her own confidence (reflected from those around her), she is convinced that in marriage (the only open channel for her leadership potentialities<sup>37</sup>) she will not be a slave. Gwendolen comes to regret the marriage, as she realizes that one cannot be bought and still expect to

remain free, a lesson she could have seen exemplified in Lush's life. Grandcourt does not regret the marriage, since for him it is an exercise in power. In taking his wife yachting, though it is totally against her desires, Grandcourt can justify his cruel actions by placing the marriage in the framework of a business contract, rather than seeing the relationship as an emotional commitment.

Grandcourt might have pleaded that he was perfectly justified in taking care that his wife should fulfil the obligations she had accepted. Her marriage was a contract where all the ostensible advantages were on her side, and it was only one of those advantages that her husband should use his power to hinder her from any injurious self-committal or unsuitable behaviour. He knew quite well that she had not married him--had not overcome her repugnance to certain facts--out of love to him personally; he had won her by the rank and luxuries he had to give her, and these she had got: he had fulfilled his side of the contract.

(DD, p. 732)

Catherine Arrowpoint sees her wealth as the "wretched fatality" of her life. She feels it is no sacrifice to give up her "inheritance" in order to marry the man whose vitality and cultural richness complement her own. She refuses to be a commodity and will not place herself on the marriage "market." Catherine will not consider herself an appendage to her fortune, to be sold to the highest bidder. Her parents (thinking only of course of the nation and the public good) claim that since Catherine is neglecting her

duty to "place a great property in the right hands," Klesmer will not get to marry her fortune. Klesmer, with his usual superb command of the situation, responds, "Madam, her fortune has been the only thing I have had to regret about her" (DD, p. 292). Though some members of the society in the novel may view this marriage as a mésalliance, it stands for the reader as a spiritually courageous and morally positive union. The reader is meant to see it in contrast with the Gwendolen-Grandcourt match since it is discussed at the holiday gathering which marks Gwendolen's debut as Mrs. Grandcourt.

When Deronda discovers his Jewish heritage, he discovers the task raised for him by Mordecai--that of binding the race together. He wishes to work in the spirit of Mordecai to see what can be done with that union. This is an excellent example of the dictum that marriages are indeed "all the wondrous combinations of the universe whose issue makes our good and evil." Just as Deronda marries Mirah, his soul is married in an equally pure manner to the soul of Mordecai. The promise of fulfillment of Mordecai's prophecy is the same promise of fulfillment in Deronda's wedding to Mirah--a promise of devotion and continuity. Each of these two marriages is an example of a "willing marriage which melts soul into soul, and makes thought fuller as the clear waters are made fuller, where the fulness is inseparable and the

clearness is inseparable" (DD, p. 820).

The double plot provides the tension and counterpoint which add impact, irony, and complexity to the conversion processes of Deronda and Gwendolen. In the same way, each marriage and inheritance intrigue, seen one against the other, gives added richness and fulness of meaning to the criticism. George Eliot is levelling against the "society dominated by the pursuit of wealth," moreso than if each were viewed as an isolated instance. The double plot is indeed the way of telling this story.

\* \* \*

George Eliot's use of imagery in Daniel Deronda is an artistically complex method of unifying the novel in formal terms, but it is also an expression of the intellectual unity of the novel. The imagery is not used as mere decoration, but is used on both literal and figurative levels to illustrate aspects of character and plot. The gambling metaphor which is meticulously established in the opening scene of the novel is extended throughout the novel as a criticism of the application of gambling as a way of life. The metaphor of gaining at another's loss will be discussed in depth. The Archery Meeting at Brackenshaw

Park has been chosen as an example of one aspect of what Barbara Hardy terms the scene as image: "The scene can serve the double purpose of narrative and theme, often providing a visual resting-place which may cover a subterranean movement of the action." The scene can also serve "to give the essential illusion that the action is rooted in normal space and time."<sup>38</sup> Finally, what David Carroll considers the central symbol of the novel,<sup>39</sup> the chapel converted into stables at the Abbey (Chapter 35), will be discussed as George Eliot's means of focussing the theme of the novel and as a way of depicting the developing tension and pressure Deronda experiences between his public and private roles.

From Homberg in 1872, George Eliot writes to Mrs. William Cross, her future mother-in-law:

The air, the waters, the plantations here, are all perfect--'only man is vile.' I am not fond of denouncing my fellow-sinners, but gambling being a vice I have no mind to, it stirs my disgust even more than my pity. The sight of the dull faces bending round the gaming tables, the raking up of money, and the flinging of the coins towards the winners by the hard-faced croupiers, the hateful, hideous women staring at the board like stupid monomaniacs--all this seems to me the most abject presentation of mortals grasping after something called good, that can be seen on the face of this little earth.<sup>40</sup> Burglary is heroic compared with it.

The same piercing criticism expressed in this letter is expressed in the masterful opening scene of Daniel Deronda. This scene is used to establish the metaphor of gaining at another's loss, a metaphor of moral criticism, since the way in which a person "amuses" himself is often an extension of the way in which he lives his life.

In the gambling resort of Leubronn, the people of fashion come (as Gwendolen has come) in search of passion and excitement. They gamble, not because they need the money, but rather just to pass the time which weighs so heavily upon them. The enclosed gambling hall is one

which the enlightenment of ages has prepared for the same species of pleasure at a heavy cost of gilt mouldings, dark-toned colour and chubby nudities, all correspondingly heavy--forming a suitable condenser for human breath belonging in great part, to the highest fashion, and not easily procurable to be breathed in elsewhere in the like proportion, at least by persons of little fashion.

(DD, p. 35)

It is a place where people can exhibit themselves and still see a reflection of their own egoistic and self-centered values. There is a reinforcing sense in the gamblers' irresponsibility, in their unawareness that in order for them to win, someone else must lose. That their actions have ramifications beyond providing them with a momentary pleasant feeling is a foreign thought which is conveniently



left unconsidered.

A little dabbling in "something different" is their substitute for any spirit of exploration or drive of curiosity. The gambling resort is a place where they can "mix" with people from all over the world (i.e. Europe) and where they can admit to each other a wonderful feeling that all humans are equal: "Those who were taking their pleasures . . . showed very distant varieties of European type: Livonian and Spanish, Graeco-Italian and miscellaneous German, English aristocratic and English plebeian. Here certainly was a striking admission of human equality" (DD, p. 36).<sup>41</sup> That such analysis of activity is meant to transcend a purely literal meaning is implied in George Eliot's personification of the automatic voice of destiny in the croupier. The gambling wheel is the wheel of destiny and the gamblers are in effect playing with life. The certain "uniform negativity of expression" that prevails at the gambling table also prevails at every other activity in their lives, be love or marriage. The "narrow monotony of action" of money changing hands without any moral sensibility is the narrow monotony of action in their lives. There is a tacit and self-centered assurance that this sort of comfortable indulgence is sanctioned by destiny (since it is sanctioned by their society), and that in a way these are a "chosen" people because of their wealth and position in society.

This attitude filters down to the "respectable London tradesman," whose well-fed leisure and belief in Providential approval of his actions leads him to feel that the only "vice in gambling lay in losing money at it." The moral system based on such an attitude is concretized in the character of Grandcourt. While awaiting the arrival of young Grandcourt, Mr. Gascoigne dismisses gossip he had been hearing about Grandcourt's past as venial habits due to wealth and position and leisure, habits sanctioned by society and

which under other circumstances would have been inexcusable. Whatever Grandcourt had done, he had not ruined himself, and it is well known that in gambling, for example, whether of the business or holiday sort, a man who has the strength of mind to leave off when he has only ruined others, is a reformed character.

(DD, p. 125)

The gambling metaphor acquires added significance throughout the novell as gaining at the loss of another becomes the trademark of a society limited in moral sensibility and responsibility. The one Jewish character who is a gambler, Mr. Lapidoth, is depicted as existing in diseased and immoral selfishness. He is described as having lost a faculty of sorts because of the way in which he has lived his life:

Among the things we may gamble away in a lazy

selfish life is the capacity for ruth, compunction, or any unselfish regret-- which we may come to long for as one in slow death longs to feel laceration, rather than be conscious of a widening margin where consciousness once was. (DD, p. 811)

The obvious parallel in the English society is of course Lush.

Gwendolen's early claim that it "makes no difference to anyone else what we do" (DD, p. 309) is sadly the attitude of the English society. Deronda's view that "all reckless lives are injurious, pestilential--without feeling remorse" (DD, p. 501) is proven in the novel and is the basis of what George Eliot has demonstrated in her other novels, the organic nature of society. Each person's actions inevitably influence other people. It is not possible to be moral and to be neutral at the same time. Neutrality is in effect tantamount to cruelty ("Who is absolutely neutral?" DD, 432), and it is the neutrality of Grandcourt's cruelty, the dispassionate nature of it, which makes him the more odious.<sup>42</sup>

Mr. Lassmann's speculation brings the financial downfall of Gwendolen's family. George Eliot links Gwendolen's gambling attitude--that as long as she were amused, it signified nothing what she did--with the attitude of Grapnell and Co., a conglomerate of people whose occupation is risking much in an attempt to gain much. The effects of such "playing" do not affect them so much as the lives of those with

whose money they have been entrusted.

We have seen, too, that certain persons, mysteriously symbolised as Grapnell and Co., having also thought of reigning in the realm of luck, and being also bent on amusing themselves, no matter how, had brought about a painful change in her Gwendolen's family circumstances.

(DD, p. 194)

Gwendolen views the loss as a result of Lassmann's improvidence, not as a result of Providence, and she wants to see him punished since she can see no connection between her own personal gambling and the speculation of the company.

They are in fact both reflections of a society groomed to grab for money, a society which encourages amusement at any monetary cost rather than the commitment at the cost of self-sacrifice encouraged by the Jewish tradition.

Note that though Deronda visits the gambling hall at Leubronn, he is there to observe and does not participate in the gambling. Also note that he was willing to lose for another's gain (that turn-about of gambling into sacrifice) in risking his own studies to aid Hans. "He failed, however; but he had the satisfaction of seeing Hans win" (DD, p. 223).

Gwendolen is willing to gain at another's loss when she accepts Grandcourt's proposal though she has promised Lydia Glasher that she would not do so. Gambling is just a game to Gwendolen, just as her life is a drama to be acted.

When she meets Deronda just after the announcement of her

engagement, she wonders why he scrutinized her so at the gambling table, why in effect he feels such a moral distaste for gambling. Deronda replies:

It is a besotting kind of taste, likely to turn into a disease [personified in Lapidoth]. And, besides, there is something revolting to me in raking a heap of money together, and internally chuckling over it, when others are feeling the loss of it. . . . There are enough inevitable turns of fortune which force us to see that our gain is another's loss:--that is one of the ugly aspects of life. One would like to reduce it as much as one could, not get amusement out of exaggerating it.

(DD, p. 383)

On Gwendolen's wedding day the connection between gambling as an amusement and gambling as a way of life is made more explicit as she admittedly feels much the same excitement as she felt at the gambling table before she began to lose. This is the foreshadowing of the more horrifying loss she is about to suffer in her marriage, a warning which would have had meaning for Gwendolen had she been in touch with her feelings:

. . . all this yeasty mingling of dimly understood facts with vague but deep impressions, and with images half real, half fantastic, had been disturbing her during the weeks of her engagement. Was that agitating experience nullified this morning? No: it was surmounted and thrust down with a sort of exulting defiance as she felt herself standing at the game of life with many eyes upon her, daring everything to win much--or if to lose, still with éclat and a sense of importance. . .

(DD, p. 402)

After Gwendolen's wedding, Deronda perceives that the continually unhappy Mrs. Grandcourt, clad in jewels and expensive garments, has experienced an emotional loss to counter-balance her financial gain. In her pleas for help, he sees that she has gambled away her freedom and her soul, a Faustian motif which is referred to in the image of a chess game with Mephistopheles (DD, pp. 511-12) and in the cases of Lush and Lapidoth.

Though Lapidoth represents the purely selfish life of gambling, Grandcourt comes to represent that life compounded with the cruelty of sadism. It is not enough for Grandcourt to win, he must also revel in the observation of the loss he inflicts. The serious implications of gambling with the lives of others (though note that Grandcourt and Lush play a metaphorical game of chess with each other's lives, indicating their enjoyment of power struggles, DD, pp. 164, 331) is made frighteningly clear to Gwendolen when Lush comes to discuss the property inheritance. Gwendolen sees it all as a "part of that new gambling in which the losing was not simply a minus, but a terrible plus that had never entered into her reckoning" (DD, p. 659). Not only has Gwendolen lost her romantic illusion about marriage--her delusions that she would be able to use power as she liked against her husband--but she has also had the power turned against her so that she exists as a slave to her husband's whim.

After Grandcourt's death Gwendolen realizes the full extent and meaning of the gambling she has done. She is converted from the sense of values of the English society which sanctions a selfish and materialistic behavior to an awareness of the deep responsibility involved in an action, in a promise--an awareness inherent in the Jewish tradition. She confesses to Deronda:

I used to think I could never be wicked. I thought of wicked people as if they were a long way off me. Since then I have been wicked. . . . Because . . . I ought not to have married. That was the beginning of it. I wronged some one else. I broke my promise. I meant to get pleasure for myself, and it all turned to misery. I wanted to make my gain out of another's loss . . . it was like roulette--and the money burnt into me and I could not complain. It was as if I had prayed that another should lose and I should win. And I had won. I knew it all--I was guilty.

(DD, p. 757)

The ironic twist at the end of the novel is yet another play on the gambling metaphor and demonstrates Deronda's theory that life provides enough incidents of gaining at the cost of another's loss: Gwendolen is the victim of Deronda's happiness and Mirah gains at Gwendolen's loss.

The Archery Meeting at Brackenshaw Park is an excellent example of George Eliot's mastery of the use of the scene. Brackenshaw Park, as well as the gambling hall at Leubronn,<sup>43</sup> is an expression of the enclosed and narrow

realm of the sensibilities of the English society. The description of the protective and sheltering trees surrounding the Park reinforces the aura of groomed isolation. Since the novel is concerned with the English (and in fact western) prejudice which breeds an unwillingness to consider a Semitic (or eastern) contribution as worthy of examination, it is significant that to the east of the Park is an outlying downs, while the west rises slowly in a "curtain" of cultivated country-side.

The meeting is another illustration of a means of getting amusement in an immoral manner, but in a manner which is nonetheless sanctioned by society. No plebeians are permitted access to the "carefully-kept enclosure" except Lord Brackenshaw's tenants, the males of whom engage in imaginative betting in order to alleviate boredom. The gentry are content to be in good taste and to avoid any ridiculous (i.e. enthusiastic or emotional) incidents. Archery is the refinement of what was once a necessary skill for survival into a leisure pursuit,<sup>44</sup> and in the process of refinement, all passion and nobility has been desecrated. The meeting is a gathering place for a parade of young ladies, very much like a slave market. The whole atmosphere is one groomed for convenience and for the display of the wares--the feminine charms to be auctioned off to the highest bidder. The atmosphere is also penetrated by the anticipation of the arrival of the



famous Mr. Grandcourt, as yet only an imagined high bidder. The setting is most definitely rooted in that July afternoon:

There was mild warmth, and no wind to disturb either hair or drapery or the course of the arrow; all skillful preparation had fair play, and when there was a general march to extract the arrows, the promenade of joyous young creatures in light speech and laughter, the graceful movement in common towards a common object, was a show worth looking at.

(DD, p. 134)

The common object is not only an archery target, but is more importantly a husband, implied in Gwendolen's repeated comment, "If I am to aim, I can't help hitting" (DD, pp. 63,139).

Observers at the meeting equate taste with style and money. The honor, nobility, and inspiration of ideals have degenerated into the "insipidity of entertainment."

The time-honoured British resource of 'killing something' is no longer carried on with bow and quiver; hands defending their passes against an invading nation fight under another sort of shade than a cloud of arrows; and poisoned darts are harmless survivals either in rhetoric or in regions comfortably remote. Archery has no ugly smell of brimstone; breaks nobody's shins, breeds no athletic monster; its only danger is that of failing, which for generous blood is enough to mould skillful action.

(DD, p. 139)

Archery no longer involves risk or commitment. Even the prizes are formulated with convenience in mind. Since the

noble laurel wreath would wilt and spoil appearances in a warm ball-room, the prizes of the gold and silver arrows and stars (actually reflections of the real values of the society) are awarded and passed on without passion or meaning to the next person who happens to do an adequate job.

The energy, the fire, the movement, the curiosity of the vibrant Herr Klesmer, the "Wandering Jew," are all antithetical to what is expected of a proper English gentleman. Klesmer's musical genius and inspiration are not considered important characteristics. What is of importance to people like young Clintock is that Klesmer's outward appearance is ridiculous, and note that what affects Gwendolen about Grandcourt is that he is not ridiculous. In this exclusive society on a very English July afternoon, Klesmer simply does not blend in with the detailed and planned cultivation of conformity. George Eliot comments:

We English are a miscellaneous people, and any chance fifty of us will present many varieties of animal architecture or facial ornament; but it must be admitted that our prevailing expression is not that of a lively, impassioned race, preoccupied with the ideal and carrying the real as mere make-weight. The strong point of the English gentleman is the easy style on his figure and clothing; he objects to marked ins and outs in his costume, and he also objects to looking inspired.

(DD, p. 135)

In this scene George Eliot is accomplishing several

things. She is continuing to build upon the anticipation of Grandcourt's arrival as a messiah<sup>45</sup> and is establishing even more clearly the values of the society which is welcoming him. Gwendolen's self-assurance is acutely ironic in view of what actually happens to her later--"perhaps it is not quite mythical that a slave has been proud to be bought first" (DD, p. 133). Also through her commentary and through the contrast of Klesmer's dynamic presence, George Eliot is presenting a criticism of the refined and monotonous actions which are the corrupted and corrupting substitutes for any real action or commitment. The atmosphere is recreated in another scene at the picnic at Cardell Chase three weeks later. Many of the same people are present, and examining both scenes affords the reader an even deeper sense of the empty monotony of the social life, almost as if such a life were nothing more significant than the repeated performances of a stultifying play. George Eliot states:

I am not concerned to tell of the food that was eaten in that great refectory, or even to dwell on the glories of the forest scenery that spread themselves out beyond the level front of the hollow; being just now bound to tell a story of life at a stage when the blissful beauty of earth and sky entered only by narrow and oblique inlets into the consciousness,<sup>46</sup> which was busy with a small social drama almost as little penetrated by a feeling of wider relations as if had been a puppet-show. It will be understood that the food and champagne were of the best--the talk and laughter too, in the sense of belonging to the best society, where no one makes an invidious

display of anything in particular, and the advantages of the world are taken with that high-bred depreciation which follows from being accustomed to them.

(DD, pp. 185-86)

In Chapter 35, George Eliot depicts a holiday gathering at the Abbey, home of Sir Hugo Mallinger and childhood home of Deronda. It is the moment of debut for Mrs. Grandcourt in her new role, and it is the moment in which the pressures of a private and public life are brought to bear on Deronda.<sup>47</sup> The old chapel which has been converted into stables is designated by David Carroll as the central symbol in the novel, a point well-taken.

On the one hand, the choir symbolizes the decadent state of the Jewish people deprived of their 'organic center' and consequently unfitted to play their unique part in the modern world. . . . But Deronda is also conscious of the other pressure which is forcing him into his second priestly role, namely his personal involvement with Gwendolen, whom he is trying to save from this complacent and corrupt society.<sup>48</sup>

Carroll goes on to state that the symbol focusses the dilemma of Deronda, who feels his private and public roles are discrepant, only to find later in the novel that they are complementary.<sup>49</sup>

George Eliot's attitudes about a sense of the past are important to consider along with the image of the chapel.

In 1851, in a review of Mackay's The Progress of the Intellect, George Eliot states,

It may be doubted, whether a mind which has no susceptibility to the pleasure of changing its point of view, of mastering a remote form of thought, of perceiving identity of nature under a variety of manifestation--a perception which resembles an expansion of one's own being, a pre-existence in the past--can possess the flexibility, the ready sympathy, or the tolerance, which characterizes a truly philosophic culture.<sup>50</sup>

Though the chapel does represent the decadent state of the Jewish people, it also represents the desecration of what was once a hallowed place of worship into a mere showplace for possessions, a fierce condemnation indeed of a culture lacking in flexibility, sympathy, and tolerance.

The chapel is an indication of the aristocrat's levelling, gutting, and draining (all of course in an approved fashion) of any sense of tradition. Gwendolen is intoxicated with the lovely picture of her own self-importance in relation to all the buildings at the Abbey. The display of power and wealth Gwendolen sees in the horses inspires her exclamation that the stables are glorious. However, George Eliot notes that this exclamation is made "in forgetfulness of everything but the immediate impression," meaning that Gwendolen cannot sense the importance of the past, nor can she sense what it might mean to someone else. Deronda, on the contrary, removes his hat as if he were entering an actual church. That

he can respond to the remnants of what once was and can respect its importance is crucial to his consequent development. Gwendolen feels she has acted in bad taste by expressing a desire to have anything in the Abbey. However, the inheritance which concerns Deronda is his private past which he carries within himself and the possibility of a public past and future represented in Mordecai. It is Deronda's respect for the past with allowances for alterations without destroying tradition<sup>51</sup> that permits the enlargement of his affections--the basis of good in life. For as he states earlier to Gwendolen: "To delight in doing things because our fathers did them is good if it shuts out nothing better; it enlarges the range of affection--and affection is the broadest basis of good in life" (DD, p. 470).

Total neglect of any respect for the past--complete involvement with the present and with immediate desires and impressions--leads to the selfish boredom and cruelty of a Grandcourt, to whom being dragged about old buildings while being deprived of his cigar is nothing more than a bore. It is that which encompasses both past and present which is the firm basis for a better future, just as in its own way the untouched roof of the chapel encompasses the "four ancient angels, still showing signs of devotion like mutilated martyrs" and Sir Hugo's stomping horses.<sup>52</sup>

Carroll sees added significance in this scene when he

considers it in juxtaposition with the scene at the Philosopher's Club where Deronda's public role is being defined more explicitly.

There Deronda is learning a new attitude to the past and to society. Mordecai puts forward the view that in order to cope with the present and the future, societies must understand the laws which have controlled them in the past, as he says, 'to see more and more of the hidden bonds that bind and consecrate change as a dependent growth.' When these hidden bonds are perceived, then one is in a position to choose from the past in order to build into the future. The Jews because of their history and religious unity are peculiarly fitted to understand this organic development and unity and teach it to the rest of the world.<sup>53</sup>

This is why it is essential to Mordecai, as well as to George Eliot, that the Jewish state be re-established. As she suggests in her late essay "The Modern Hep! Hep! Hep!"<sup>54</sup> for an individual to be harmoniously great, he must belong to a nation. Cosmopolitanism is not a valid goal towards which a person or a society should strive. "What is wanting is that we should recognize a corresponding attachment to nationality as legitimate in every other people, and understand that its absence is privation of the greatest good."<sup>55</sup>

\* \* \*

In Culture and Anarchy Matthew Arnold defines what he means by the term Philistine and what the relationship

between the Philistines and culture is.

Now the use of culture is that it help us, by means of its spiritual standard of perfection, to regard wealth as but machinery . . . If it were not for the purging effect wrought upon our minds by culture, the whole world, the future as well as the present, would inevitably belong to the Philistines. The people who believe most that our greatness and welfare are proved by our being very rich, and who most give their lives and thoughts to becoming rich, are just the very people whom we call Philistines. Culture says: 'Consider these people, then their way of life, their habits, their manners, the very tones of their voice. . . observe the literature they read, the things which give them pleasure, the words which come forth out of their mouths, the thoughts which make furniture of their minds; would any amount of wealth be worth having with the condition that one was to become just like these people by having it?' And thus culture begets a dissatisfaction which is of the highest possible value in stemming the common tide of men's thoughts in a wealthy and industrial community, which saves the future . . . from being vulgarised . . .

What the values of the Jewish culture are saying to the Philistine English society in Daniel Deronda is much the same thing that Arnold's Culture is saying to the Philistines in his essay. How we are to view certain characters is expressed through how they view the "highest mental result of past and present" and by the depth of their religious and moral sympathy with the historical life of man. One's sense of values, how one lives one's life is one's cultural sensibility, which is inclusive of a moral, religious, and



aesthetic sensibility. The person who uses music as a means of self-exhibition also uses religion as a means to the same corrupt ends. The person who feels no moral obligation in a public role feels none in a private relationship. The person who cannot imaginatively transcend his own narrow present existence to consider a larger past or a new idea is the same person who lacks emotional richness and who is unable to see the "less obvious relations of human existence."<sup>57</sup>

In Daniel Deronda George Eliot examines the way of life, the habits, the manners, the thoughts, the words of her characters. Through the response of each character to an aesthetic or a religious experience we can determine his moral stature and hence can see the importance of culture in leading a good life. The characters' responses to aesthetic experience are divided into four groups: those involving music; those dealing with drama; those pertaining to the visual arts; and those concerning literature. The importance of religion in a character's life will be considered in connection with George Eliot's concepts of imagination, vision, and knowledge.<sup>58</sup>

"Polite indifference to music constitutes part of the criticism of English philistinism for which Daniel Deronda is notable."<sup>59</sup> In the novel, "to fail in the highest type of music (what Klesmer calls a 'larger music') is the objectification of the failure to extend one's sympathy beyond the

self, to exist apart in a singular world which is not the real world because it does not take into account the rest of humanity."<sup>60</sup> And indeed, music does seem to be the central artistic expression in the novel. It is Deronda's singing which brings him to rescue Mirah; it is the singing career of Alcharisi which motivates her to give up her Jewish heritage and her son; it is music which brings Catherine Arrowpoint and Klesmer together. The musical abilities and appreciation of each character is an indication of moral maturity, emotional fullness, an indication of the way in which that person lives his life as a whole.

When Mirah sings for Deronda after she has been living with the Meyricks for awhile, she performs Beethoven "with a subdued but searching pathos which had that essential of perfect singing, the making one oblivious of art or manner, and only possessing one with the song" (DD, p. 422). Mirah feels that Klesmer is a great musician and a kind man. The two are inextricably tied together in Mirah's perception, since implicit in a heart-felt sensibility to the greatest of man's achievements, is a heart-felt sensitivity to man. And thus the greatest compliment is paid to Mirah when Klesmer, after listening to the quality of her voice, states, "Let us shake hands: you are a musician" (DD, p. 541).

Contrasted with this attitude is the Arrowpoints' total lack of appreciation for the higher value of music. They

view Klesmer merely as another amusement their wealth can afford to bring them. He is a reflection of their status, a privilege of their position. Their aesthetic sense has been drowned in a concern for impressing other members of their society. Lush also lacks any true appreciation of music, though he does play a musical instrument. He is (in Grandcourt's evaluation which is delivered in "an adagio of utter indifference") a cross between a "hog and a dilettante" (DD, p. 350). His primary concern is with maintaining a cushion of ease for himself, and he is willing to sacrifice anything towards that end. George Eliot's brief synopsis of his background is a marvelous capsule insight into a man who has sold his abilities and interests in broader concerns (and hence his morality and independence) in order to live in laziness. His playing the violoncello is not a passionate expression of feeling, but is rather the manifestation of his impenetrable lethargy.

Like Dorothea and Celia in Middlemarch, Gwendolen is skilled in the arts of "small tinkling and smearing."<sup>61</sup> One aspect of Daniel Deronda is its concern with the difference between a cultural approach to art and a dilettantish one. Gwendolen, through the encouragement of those around her, is a dilettante, and her self-assured yet mediocre performance of Bellini is a reflection of her egoism and moral stupidity.<sup>62</sup> Klesmer's criticism of her singing, aside from functioning

as an important step in Gwendolen's conversion process, serves as George Eliot's means of criticizing the English drawing-room appreciation of the mediocre--that settling for what comes the easiest rather than inspiring the risks involved in greatness. Gwendolen has been raised in social conditions conducive to laziness and self-indulgence (note the book title "The Spoiled Child" and George Eliot's repeated pleas for understanding Gwendolen as in part a product of such a society). These conditions inspire a dilettantism quite distant from Arnold's idea of the pursuit of perfection. Klesmer states:

But you produce your notes badly and that music which you sing is beneath you. It is a form of melody which expresses a puerile state of culture--a dangling, canting, see-saw kind of stuff--the passion and thought of people without any breadth of horizon. There is a sort of self-satisfied folly about every phrase of such melody: no cries of deep mysterious passion--no conflict--no sense of the universal. It makes men small as they listen to it.

(DD, p. 79)

Klesmer's encounter with Mr. Bult, expectant peer and suitor to Catherine Arrowpoint, is one of the heightened confrontations of the novel. Mr. Bult is of course involved with "the Party" and is able to express decisive opinions on problems in distant places while remaining "rather neutral in private life."<sup>63</sup> Bult tolerates Catherine's interest in music as if it were nothing more than a bored

lady's passing fancy in antique lace or in any other frivolous and pointless pursuit. His mind is geared to view all aspects of life in terms of the "market," and he is prejudiced about Klesmer's intelligence because of Klesmer's obviously foreign background. Bult is greatly surprised when Klesmer offers at great length an eloquent dissertation on the lack of ideals in English politics. Bult then claims that he knew that Klesmer had "too much talent to be a mere musician." Klesmer responds with great conviction, expressing what the role (and more importantly) the duty of a true artist is in society:

No man has too much talent to be a musician. Most men have too little. A creative artist is no more a mere musician than a great statesman is a mere politician. We are not ingenious puppets, Sir, who live in a box and look out on the world only when it is gaping for amusement. We help rule the nations and make the age as much as any other public men. We count ourselves on level benches with legislators. And a man who speaks effectively through music is compelled to something more difficult than parliamentary eloquence. (DD, p. 284)

Recognition of a duty to something higher than functioning as a toy for another's amusement is what separates the dilettante from the artist. Deronda refuses to be wound up and perform as if he were a toy, while Gwendolen enjoys the attention she gets from it. The drawing-room standards of art are despicable to Klesmer because they represent a

society's complacency within itself and encourage the confidence and conformity of Bult, who in his lack of interest and energy, "had no idea that his insensibility to counterpoint could ever be reckoned against him" (DD, p. 283). The list of "musts" which Klesmer issues to Gwendolen is vastly different from the polite and indifferent smiles and applause she is accustomed to receiving. The life of the true artist, then is one which involves risk, commitment, and sacrifice in the service of Art and entails a laboring for perfection rather than a seeking of fame and money. Klesmer comments:

You have exercised your talents--you recite--you sing--from the drawing-room standpunkt. My dear Fraulein, you must unlearn all that. You have not yet conceived what excellence: you must unlearn your mistaken admirations. You must know what you have to strive for, and then you must subdue your mind and body to unbroken discipline.

(DD, p. 299)

Once Gwendolen is aware of her own "middling" talent in singing, she implies that she cannot see the point in attempting to enjoy her insignificance in the face of not being able to imitate what is better. Deronda's stance is that appreciation of culture is a means of viewing the richness of life ("Excellence encourages one about life generally; it shows the spiritual wealth of the world," DD, p. 491). Continuing to pursue in private what one is not talented enough to do in public is not a form of dilettantism, but

is in effect a form of private worship and fulfillment. Deronda tells Gwendolen: "A little private imitation of what is good is a sort of private devotion to it, and most of us ought to practise art only in the light of private study--preparation to understand and enjoy what the few can do for us" (DD, p. 491). Considering this statement helps us see the importance of the scene in which Deronda examines Hans's sketches. Not only does Hans have a definite set of aesthetic ideals, but he is also aware of the limitations of his own talent. Yet he continues to pursue his painting in private with no intentions of publicly exhibiting his work.

"Drama . . . is nearly always in George Eliot's novels a metaphor for the self-deluding, dream spinning, narcissistic type of egoism of which Rosamund is an example."<sup>64</sup> Karl Kroeber remarks that there is a purposeful ambiguity in George Eliot's use of the verb "to act" in Daniel Deronda,<sup>65</sup> since it can be defined as either playing a part or performing a duty. Interest in drama as a way of life is indicative of a moral weakness (note the theater, mask, and costume imagery used in describing the English society), since it demonstrates an unwillingness to take responsibility or to give of self. An immoral aspect of a character is his interest in performing a role in the sense of pretending

(the narrower concerns of egoism), while a moral aspect is an interest in performing a duty or service to humanity (the broader concerns of commitment).

Gwendolen is fascinated by drama, particularly as she imagines herself the center of every scene. As she gazes into a mirror she is convinced her nose is suited only for happiness; it is not a tragic nose. Her initial delight in performing in the Offendene drawing-room is in her being able to appear to her advantage in Greek costume. Her anticipation of the Cardell Chase picnic is that it would provide an excellent opportunity to play a role: Maid Marian to Grandcourt's Robin Hood. On her wedding-day Gwendolen sees herself as the "heroine of an admired play without the pains of art," (DD, p. 404) and when she receives her first kiss as Mrs. Grandcourt, she takes it with "no more than the passive acceptance of a greeting in the midst of an absorbing show, in which her consciousness was a wandering spectator," (DD, p. 405).

Grandcourt also prefers the dramatic effect of a situation rather than simple honesty, since drama is Grandcourt's means of manipulation and deception. While courting Gwendolen, he never once loses that polish and refinement so appropriate to the role of English gentleman--he never once betrays any feeling. One day while riding on horseback with Gwendolen, Grandcourt manifests his poise in the role of the perfect



lover. George Eliot comments: "A cruder lover<sup>66</sup> would have lost the view of her pretty ways and attitudes, and spoiled it all by stupid attempts at caresses, utterly destructive of drama. Grandcourt preferred the drama" (DD, p. 361).

The odiousness of Grandcourt's flair for drama is presented when he forces Gwendolen to go sailing. The brutal undercurrents of the married life of the "model couple" who are perfectly polite and who communicate in well-bred silence are heightened by George Eliot's commentary on the image which they are both attempting to project:

And when they came down again at five o'clock, equipped for their boating, the scene was as good as a theatrical representation for all beholders. This handsome, fair-skinned couple manifesting the usual eccentricity of their nation, both of them proud, pale, and calm, without a smile on their faces, moving like creatures who were fulfilling a supernatural destiny--it was a thing to go out and see, a thing to paint. The husband's chest, back, and arms, showed very well in his close-fitting dress, and the wife was declared to be like a statue.

(DD, p. 745)

Grandcourt's deception is an example of the "cruelty of . . . falsehood" which is implicit in "nothing but a bit of acting," and Gwendolen suffers the effects of Grandcourt's duplicity as much as Mirah suffers the consequences of her father's more blatant lie.

This immoral and dangerous fascination with drama is

contrasted with a rejection of the theater as a way of life by the moral characters in the novel.<sup>67</sup> Mirah has a too strongly unified notion of herself to be an actress. She speaks to Mrs. Meyrick of her days in theater with painful recollections of the "two sorts of life which jarred so with each other." The deception of the women appearing so good and gentle on the stage and so coarse and ugly off the stage was something in which Mirah could not morally participate. Mirah, as opposed to someone like Grandcourt, cannot present herself in public as something which she is not in private--the harmony and unity between her public and private self will not permit her to engage in the duplicity of performing a role. Whereas Gwendolen experiences a thrill at the thought that her life has attained theatrical aspects, Mirah's concern is that life be more than a "farce or vaudeville," and that there be greater meaning to her life and life in general than merely superficial amusement.

Deronda is also firm in denying his involvement with the theater when he first meets Mirah. Sir Hugo attempts to convince Deronda to enter politics as a profession by saying that there is "no action possible without a little acting," meaning that a little lying goes a long way in oiling the machinery of progress. However, the way to progress according to Deronda is the striving towards an ideal, a goal not to be sacrificed for the mere expediency of duplicity. Just

as Mirah has personal reasons for deploring public deception, so has Deronda, since the true nature of his origins has always been a mystery to him.

Characters' reactions to the visual arts are also important in Daniel Deronda. Gwendolen's response to painting<sup>and</sup> sculpture is basically ego-centric. Offendene is tolerable to her because it would make a nice background for her, and she spends more time gazing into mirrors than looking at paintings. In describing the dining-room at Offendene, George Eliot is careful to note that there are two paintings on the wall, neither of which Gwendolen notices. One is of "snarling, worrying dogs" and the other is of Christ breaking bread. These paintings are meant to foreshadow the two men who are to influence her life radically: Grandcourt and Deronda. They also indicate the two forces within herself, that of goodness and that of evil, which due to her self-indulgence substituted for self-awareness, she neglects to notice in the same manner in which she neglects to notice the paintings. Her horrified reaction to the panel with the dead face painted on it is based on her fears and superstitions and is used as a means of establishing sympathy for her terrors rather than as a means of criticizing her. Gwendolen's anticipated lark of tempting "an artist to try once again the Roman trick of a statue in black, white, and tawny marble" (DD, p. 294) comes

true when she becomes Mrs. Grandcourt, in nightmarish manners she does not anticipate. One example is her being haunted by the numerous reflections of herself, "a woman petrified white," upon receiving the poisoned gems at Ryelands; another is the scene already mentioned in which Grandcourt persuades her to go sailing with him.

Deronda's reaction to the chiseled capitals at the cloistered court at the Abbey is an important one to note. He remarks that their delicacy is a result of the combination of "freedom with accuracy in the imitation of natural forms" (DD, p. 475). Unlike Gwendolen, Deronda's aesthetic experiences have broadened his appreciation of the finer aspects of life. He remarks: "I wonder whether one oftener learns to love real objects through their representations, or the representations through the real objects. . . . When I was a little fellow these capitals taught me to observe, and delight in, the structure of leaves" (DD, p. 476). This demonstrates proof of his dictum that excellence encourages one about life, the awareness of excellence being a cultural sensibility.<sup>68</sup>

Through paintings Mordecai seeks an image of the face of his successor. He visits the National Gallery, even though he is aware of the prejudices with which people will be observing him ("spectators would be likely to think of him as an odd-looking Jew, who probably got money out of pictures,"

DD, p. 529). As with Deronda, with Mordecai it is the blending of the influences of art and the memory of reality which come together to form a vision: ". . . a face became discernible; the words youth, beauty, refinement, Jewish birth, noble gravity, turned into hardly individual but typical form and colour: gathered from his memory of faces seen among the Jews of Holland and Bohemia, and from paintings which revived that memory" (DD, p. 531).

Because Gwendolen has never allowed her mind to puzzle over what was intellectually challenging and because she has never received encouragement to do so, she finds it difficult to perceive complexities in human relationships. "Gwendolen had about as accurate a conception of marriage--that is to say, of the mutual influences, demands, duties, of man and woman in the state of matrimony--as she had of magnetic currents and the laws of storms" (DD, p. 342). Gwendolen is unable to cope with the frightening individual that Grandcourt is because her mind is full of useless generalizations about husbands--information she has acquired from the light and unchallenging literature to which she has been exposed. When Gwendolen encounters Lydia Glasher at Cardell Chase, she is astounded and frightened by a situation which she is left unprepared to handle by her lack of broadening literary

experience:

Gwendolen's uncontrolled reading, though consisting chiefly in what are called pictures of life, had somehow not prepared her for this encounter with reality. Is that surprising? It is to be believed that the attendance at the opera bouffe in the present day would not leave men's minds entirely without shock, if the manners observed there with some applause were suddenly to start up in their own families. Perspective, as its inventor remarked, is a beautiful thing. What horrors of damp huts, where human beings languish, may not become picturesque through serial distance! What hymning of cancerous vices may we not languish over as sublimest art in the safe remoteness of strange language and artificial phrase! Yet we keep repugnance to rheumatism and other painful effects when presented in our personal experience!

(DD, p. 193)

Condemned by implication in this commentary is of course Lady Arrowpoint and a whole society which encourages the production of literature which romanticizes life beyond recognition and affords escape rather than enlightenment. In her initial meeting with Lady Arrowpoint, Gwendolen expresses a desire to write books in order to amuse herself. Lady Arrowpoint offers a suggestion that Gwendolen begin as she herself did: "Pen, ink, and paper are at everybody's command." Lady Arrowpoint's pretensions to serious writing are treated satirically by George Eliot, who demonstrates her essentially shallow equation of literary sentiment with social status. When Lady Arrowpoint refuses to accept Catherine's defense for marrying Klesmer (i.e. that he is

similar to Tasso), George Eliot comments: "It is hard for us to live up to our own eloquence and keep pace with winged words, while we are treading the solid earth and are liable to heavy dining. Besides, it has long been understood that the properties of literature are not those of practical life" (DD, p. 288).<sup>69</sup>

Grandcourt's interest in literature is virtually non-existent, since reading and thinking about what is read would require an expenditure of energy, something which Grandcourt is unwilling to sacrifice. A perfect example of this attitude is depicted in the scene of Grandcourt in his drawing-room the evening after he has agreed upon a wedding-date with Gwendolen. He is concerned with appearances, and so all the fashionable journals are in the drawing-room, untouched and neatly stacked. He appears to be in quiet contemplation, when in fact he is engaged in a lazy stagnation of evil thoughts:

He spent the evening in the solitude of the smaller drawing-room, where with various new publications on the table, of the kind a gentleman may like to have at hand without touching, he employed himself (as a philosopher might have done) in sitting meditatively on a sofa and abstaining from literature--political, comic, cynical, or romantic. In this way hours may pass surprisingly soon, without the arduous invisible chase of philosophy; not from love of thought, but from hatred of effort. . . .<sup>70</sup>

(DD, pp. 363-64)

In contrast to this attitude towards literature is the one established by Mirah and Mordecai. It is through the best of literature in Schiller and Shakespeare that Mirah learns of evil and good and examines the life surrounding her. Her imagination is a poetic one; her thought process is in images. Mordecai also thinks in images and is aware of the poetic aspects of life. His vision and hope for the future is a result of his poet's yearning for the broader life of belief rather than the narrower life of pure rationality. In teaching little Jacob Cohen the words of his own Hebrew poetry--the expression of "that conception of a blended past and future which was the mistress of his soul," he hopes to transmit a part of his spirit and provide the boy with a firm basis on which to build. This is the same approach used by Sir Hugo, who provided Deronda with his own writings in order to build a firm basis for Deronda's later learning. "The boy will get them engraved within him," thought Mordecai: "it is a way of printing." It is a way of continuing tradition with a change, a concept so important to Mordecai, and he draws the analogy between his poetry and the Hebrew nation. "My words may rule him some day. Their meaning may flash out on him. It is so with a nation--after many days" (DD, p. 533).

In a letter to Mme Eugene Bodichon, George Eliot speaks



of the importance of religion in living a life:

I have too profound a conviction of the efficacy that lies in all sincere faith, and the spiritual blight that comes with No-faith, to have any negative propagandism in me. In fact, I have very little sympathy with Free-thinkers as a class, and have lost all interest in mere antagonism to religious doctrines. I care only to know, if possible, the lasting meaning that lies in all religious doctrine from the beginning till now.<sup>71</sup>

It is indeed true, though in a limited sense, that Daniel Deronda is a novel about "belief and disbelief."<sup>72</sup> The importance of George Eliot's having chosen the Jewish culture as a contrast for the English society is that it is rooted in a deeply religious tradition. "To George Eliot, Judaism contains a proportionate combination of the ideal and the actual, the spiritual and the material, the traditional and the progressive,"<sup>73</sup> depicted in the novel through Charisi's system of separateness and communication for the Jews. Religion in the English society is dominated by the hypocritical Bishop Mompert, the worldly Gascoigne, and by Grandcourt to whom religion is "a confounded nuisance" and who hates "fellows wanting to howl litanies--acting the greatest bores that have ever existed" (DD, p. 470).

It is the separateness of the Jews which has prevented them from lapsing into the indolent cosmopolitanism of the English. The importance of accepting the spirit behind the Jewish tradition is clearly outlined in a late essay in

which George Eliot states:

Whether we accept the canonical Hebrew books as a revelation or simply as part of an ancient literature, makes no difference to the fact that we find there the strongly characterized portraiture of a people educated from an earlier or later period to a sense of separateness unique in its intensity, a people taught by many concurrent influences to identify faithfulness to its national traditions, with the highest social and religious blessings.<sup>74</sup>

In contrast with the English attitude towards religion is Mordecai's sense that faith (which Arnold defines as "the substance of things hoped for, the evidence of things not seen"<sup>75</sup>) is the most crucial relation in life. "What relation has proved itself more potent in the world than faith--even when mistaken--than expectation even when perpetually disappointed?" (DD, p. 552).

Gwendolen's conversion in the novel is one from irreligion to religion. Her lack of religion is used by George Eliot as means to gain sympathy for her heroine (rather than to arouse the condemnation bestowed on a hypocrite like Mompert), for Gwendolen has no solace at all when a crisis does strike her pampered existence. "Surely a young creature is pitiable who has the labyrinth of life before her and no clue . . ." (DD, p. 317).

After her engagement to Grandcourt is announced, Gwendolen is plagued by the finality of the decision and by viewing her act through the set of values she sees

personified in Deronda. The questioning process in which Gwendolen engages leads her to the frightening realization that what she had said in a moment of rash defensiveness-- "that it did not signify what she did; she had only to amuse herself as best she could"--has come to be her way of life. The lawlessness of such an approach to life (contrasted in the novel by the strict traditional Hebraic laws) portends calamity to Gwendolen, "and all the infiltrated influences of disregarded religious teaching, as well as the deeper impressions of something awful and inexorable enveloping her, seemed to concentrate themselves in the vague conception of avenging powers" (DD, p. 356). This "vague conception" fits into the category of superstition, which Mordecai condemns as part of the irreligious life lived by the Gentile multitudes:

They scorn our people's ignorant observance; but the most accursed ignorance is that which has no observance--sunk to the cunning greed of the fox, to which all law is no more than a trap or the cry of the worrying hound. There is a degradation deep down below the memory that has withered into superstition.

(DD, p. 592)

Mirah's religion is "of one fibre with her affections and had never presented itself to her as a set of propositions" (DD, p. 410). In her pursuit of the higher, religious life, Mirah attains a sense of faith and fellowship--the two

aspects of life which keep it from bearing the mark of egoistic inanity. When Gwendolen complains to Deronda of the dullness she finds in her life, Deronda responds, "I think what we call the dulness of things is a disease in ourselves" (DD, p. 464). This is a concept which Deronda himself is in the process of grasping through his broadening experiences with Mordecai and Mirah and his consequent growth from prejudice to knowledge. Boredom, egoism, and prejudice are all linked together, as are their corresponding opposites: interest, sympathy, and knowledge. The passionless life, devoid of sympathy, is the life of stupidity, exemplified in Grandcourt.

The higher religious life is one which is involved in a cultural life--that blending of moral, religious, and aesthetic sensibilities. The higher life is one which involves an enthusiasm for what is beyond egoistical desires, a life of imagination which George Eliot defines in an essay:

. . . powerful imagination is not a false outward vision, but intense inward representation, and a creative energy constantly fed by susceptibility to the veriest minutiae of experience, which it reproduces and constructs in fresh wholes; not the habitual confusion of proveable fact with the fictions of fancy and transient inclination, but a breadth of ideal association which informs every material object, every incidental fact with far-reaching memories and stored residues of passion, bringing into new light the

less obvious relations of human existence.<sup>76</sup>

As Deronda states to Gwendolen, "the higher life must be a region in which the affections are clad with knowledge."

Gwendolen becomes aware of a broader spiritual life when Deronda informs her of his heritage and his impending marriage and mission. Gwendolen realizes that Judaism is still throbbing in human lives and she indeed passes from supposition and prejudice to an awareness of the "less obvious relations of human existence." Gwendolen realizes that religion is more than merely an excuse for self-presentation, more than just a "fashionable" thing to do to pass time, more than a source of private consolation.

The life of religion entails vision, an approach exemplified in its quintessence by Mordecai, whose faculty is broadened to a vision of second-sight. According to Bernard J. Paris, George Eliot considers vision a necessary aspect of knowledge and hence of truth:

Observation, though the chief source and test of truth cannot possibly furnish the comprehensive picture of reality which is necessary for a true understanding of any given phenomenon. Observation of the apparent relations of things must be supplemented by a vision or imagination of the existing but unapparent relations. Truth, scientific, moral, ~~or~~<sup>or</sup> artistic, is impossible without vision.

Hence, vision, knowledge, and imagination are all tied to a

creative and vital viewpoint of the world, one involving sincere faith and sympathy as opposed to callous No-faith.<sup>78</sup>

Through her characters, George Eliot demonstrates the possibilities of the influence and impact of culture in a life--the necessity of it in fact for life which is to remain untainted by prejudice and "moral stupidity." In the characters' mirroring each other, just as through the coincidences in plot, George Eliot provides a forceful contrast. This contrast is an artistically effective manner of criticizing the Philistine way of life in which dilettantism is a less strenuous (and therefore preferable) substitute for the striving towards perfection found in a truly cultural life. "And thus culture begets a dissatisfaction which is of the highest possible value in stemming the common tide of men's thought in a wealthy and industrial community, which saves the future . . . from being vulgarised."

\* \* \*

A week before the publication of the first of the eight books of Daniel Deronda, George Eliot wrote in a letter:

My writing is simply a set of experiments

in life--an endeavor to see what our thought and emotion may be capable of--what store of motive . . . gives promise of a better after which we may strive--what gains from past revelations and discipline we must strive to keep hold of as something more sure than shifting theory. I become more and more timid--with less daring to adopt any formula which does not get itself clothed for me in some human figure and individual experience, and perhaps that is a sign if I help others to see at all it must be through the medium of art. 79

In Daniel Deronda George Eliot clothes her concept of culture in human figures and individual experiences. She uses plot, imagery, and character (i.e. the novel form) to express her ideas.

A consideration of George Eliot's concept of culture as the informing principle of the novel does not provide a complete refutation of the grievances offered by Henry James's PulchERIA, for example, who is a vehement critic of the Jewish characters' essential lack of life:

I don't see what you mean by saying you have been near those people; that is just what one is not. They produce no illusion. They are described and analysed to death, but we don't see them nor hear them nor touch them. Deronda clutches his coat-collar, Mirah crosses her feet, Mordecai talks like the Bible; but that doesn't make real figures of them. They have no existence outside of the author's study. 80

However, Barbara Hardy, for one, recognizes and understands the limitations of some characterizations in the novel due

to its ideological slant. She encourages concentration on the ideas which are "embodied in the feeling of life. It is not a novel in which we can skip the ideas and simply enjoy certain aspects of the story and the psychological analysis" (DD, Introduction, p. 21).

Admittedly, the occasional unassimilated intellectuality is a disappointment, particularly when we find it in a novel which glows with the iridescence of Gwendolen. However, what my approach has demonstrated is that the complaints of the novel's disunity are unfounded, and in fact, that for the most part, George Eliot's ideas have been successfully transmuted into satisfying art.

George Eliot presents that "promise of a better after which we may strive" through the cultural ideals offered by the Jewish tradition. She thus recommends culture as the great help out of the world's difficulties, since in her terms, by striving to know perfection, we raise our moral stature. In an organic society in which public and private lives are intertwined and in which an individual's actions inevitably influence other people, individual progress is inextricably linked to a society's progress. An examination of the importance of culture to George Eliot's perspective (and hence to her art) recollects and enlightens at least a portion of what she "dared and achieved"<sup>81</sup> in her last novel.



## FOOTNOTES

<sup>1</sup>The Common Reader (New York: Harcourt, Brace and World, Inc., 1953), p. 172.

<sup>2</sup>Gordon S. Haight, The George Eliot Letters (New Haven: Yale University Press, 1955), VI, 290. Hereafter referred to as GEL.

<sup>3</sup>The Great Tradition (London: Chatto and Windus, 1948), p. 80.

<sup>4</sup>Jerome Thale, "Daniel Deronda: The Darkened World," Modern Fiction Studies, 3 (1957), 119-26.

<sup>5</sup>Carole Robinson, "The Severe Angel: A Study of Daniel Deronda," ELH, 30 (1964), 278-300.

<sup>6</sup>Walter Naumann, "The Architecture of George Eliot's Novels," Modern Language Quarterly, 9 (1948), 37-50.

<sup>7</sup>Partial Portraits (New York: The Macmillan Company, 1905), pp. 65-96.

<sup>8</sup>The Novels of George Eliot (1959; rpt. New York: Oxford University Press, 1967), p. 2.

<sup>9</sup>David R. Carroll, "The Unity of Daniel Deronda," Essays in Criticism, 9 (1959), 369-380.

<sup>10</sup>Religious Humanism and the Victorian Novel (Princeton: Princeton University Press, 1965).

<sup>11</sup>The Unbelievers (London: Collins, 1964), p. 54.

<sup>12</sup>"The Natural History of German Life," Essays of George Eliot, ed. Thomas Pinney (New York: Columbia University Press, 1963), p. 271.

<sup>13</sup>GEL, VI, 304.

<sup>14</sup>Ibid., VII, 44.

15 GEL, IV, 395, and GEL, IV, 97.

16 Knoepflmacher, p. 66.

17 Matthew Arnold, Culture and Anarchy (1869; rpt. New York: The Macmillan Company, 1901), p. xi.

18 GEL, VI, 311-12.

19 Cf. also DD, pp. 644-45 for a description of Grandcourt's country gentry passivity. The wealthy young man of folly who presumes his wealth sanctions any activity is a familiar character type in George Eliot's fiction (Cf. Captain Wybrow, "Mr. Gilfil's Love Story;" Dunsey Cass, Silas Marner; and Donnithorne, Adam Bede.) It is a type cursed by what George Eliot feels is the worst misfortune of high birth--"that it usually shuts a man out from the larger sympathetic knowledge of human experience which comes from contact with various classes on their own level," "Looking Backward," Impressions of Theophrastus Such (1879; rpt. New York: Houghton Mifflin Company, 1909), p. 27.

20 Gordon S. Haight, George Eliot: A Biography (New York: Oxford University Press, 1968), p. 458.

21 George Eliot, Adam Bede (1859; rpt. New York: Holt, Rinehart and Winston, 1963), p. 525.

22 Haight, George Eliot, p. 458.

23 Contrast Mrs. Meyrick's eagerness for news of world events with Grandcourt's total lack of concern.

24 Erwin Hester, "George Eliot's Use of Historical Events in Daniel Deronda," English Language Notes, 4 (1966), 115-18.

25 GEL, VII, 109.

26 Gascoigne fully believes that Grandcourt is perfect for a life of "public affairs." Note the bitter irony with which Gwendolen receives her uncle's comments, DD, p. 611.

27 GEL, VI, 216.

<sup>28</sup> David R. Carroll, "Mansfield Park, Daniel Deronda, and Ordination," Modern Philology, 62 (1965), 217-26.

<sup>29</sup> Ibid.

<sup>30</sup> George Eliot, "Debasing the Moral Currency," Theophrastus Such, p. 136.

<sup>31</sup> Culture and Anarchy, p. 15.

<sup>32</sup> "Looking Backward," p. 37.

<sup>33</sup> Cf. George Eliot, "The Modern Hep! Hep! Hep!," Theophrastus Such, p. 263, in which she discusses the Jewish hope for the future: "The hinge of possibility is simply the existence of an adequate community of feeling as well as widespread need in the Jewish race, and the hope that among its finer specimens there may arise some men of instruction and ardent public spirit, some new Ezras, some modern Maccabees, who will know how to use all favouring outward conditions, how to triumph by heroic example over the indifference of their fellows and the scorn of their foes, and will steadfastly set their faces towards making their people once more one among the nations.

<sup>34</sup> Cf. Henry James's Pulcheria's comments on the Meyricks ("Daniel Deronda: A Conversation, Partial Portraits, p. 70) "The Meyricks, grant you, are the best thing in the book." Certainly the description of their home and life "open to the highest things in music, painting, and poetry" and their triple bond of "family love; admiration for the finest work, the best action; and habitual industry" (DD, p. 238) is a masterful depiction of the total richness of a truly cultural life.

<sup>35</sup> The Novels of George Eliot, p. 116.

<sup>36</sup> An extension of this outlook is the attitude towards Mirah exhibited by Lady Pentreath and others at a gathering at Lady Mallinger's. Deronda begins to feel "an indignant dislike to her Mirah's being remarked on in a free and easy way, as if she were an imported commodity disdainfully paid for by the fashionable public; and he winced the more because Mordecai, he knew, would feel that the name 'Jewess' was taken as a sort of stamp like the lettering of Chinese silk," (DD, p. 619).

<sup>37</sup>Cf. Gwendolen's remarks to Grandcourt concerning the limited outlets for the potentialities of women, DD, p. 171.

<sup>38</sup>The Novels of George Eliot, p. 185.

<sup>39</sup>David R. Carroll, "Mansfield Park, Daniel Deronda, and Ordination."

<sup>40</sup>GEL, V, 312

<sup>41</sup>Cf. George Eliot's comment on Sir Hugo, a man "who habitually undervalued birth, as men after dining well often agree that the good of life is distributed with wonderful equality," (DD, pp. 201-2).

<sup>42</sup>Note that the one characteristic despised by Charisi was indifference (DD, p. 790) and that Mordecai considers the onlooker's approach to life a blasphemy (DD, p. 598). The dangerous aspects of neutrality are also treated in Middlemarch in the character of Rosamond.

<sup>43</sup>The opening scene might just as easily have been chosen as an example of the scene as image, as it well is, however its principal richness is in its establishment of the key metaphor of the novel.

<sup>44</sup>This is much the same refinement as that of the tradition of the hunt, another amusement discussed in the novel. Cf. Matthew Arnold, Culture and Anarchy, p. 18 for his opinion on "fussing" with such activities as an expression of a "nature not finely tempered."

<sup>45</sup>Compare this anticipation and excitement over Grandcourt's arrival (the man who turns out to be Gwendolen's financial redeemer) and Mordecai's spiritual and patient waiting for the arrival of someone to continue his mission (the man who turns out to be Gwendolen's spiritual redeemer).

<sup>46</sup>This image is used again as a vivid means of contrast in George Eliot's depiction of the visionary, personified in Mordecai (DD, p. 527).

<sup>47</sup>David R. Carroll, "Mansfield Park, Daniel Deronda, and Ordination."

48 David R. Carroll, "Mansfield Park, Daniel Deronda, and Ordination," p. 224.

49 loc. cit.

50 Pinney, Essays, p. 29.

51 Cf. Deronda's comment to Joseph Kalonymos: "'I shall call myself a Jew,' said Deronda, deliberately becoming slightly paler under piercing eyes of his questioner. 'But I will not say that I shall profess to believe exactly as my fathers have believed. Our fathers themselves changed the horizon of their belief and learned of other races.'" (DD, p. 792).

52 Cf. Thomas Pinney, "The Authority of the Past in George Eliot's Novels," Nineteenth Century Fiction, 21 (1966), pp. 131-47. Pinney traces some of George Eliot's ideas concerning the past to Comte.

53 David R. Carroll, "Mansfield Park, Daniel Deronda, and Ordination," p. 223.

54 Theophrastus Such, p. 240.

55 loc. cit.

56 Culture and Anarchy, p. 16.

57 George Eliot, "False Testimonials," Theophrastus Such, p. 178.

58 The characters' sense of the past and relation to it has already been discussed in the section of this paper which deals with the converted chapel.

59 Gordon S. Haight, "George Eliot's Klesmer," Imagined Worlds, ed. Maynard Mack and Ian Gregor (London: Methuen and Company, Ltd., 1968), p. 207.

60 Albert Cirillo, "Salvation in Daniel Deronda," Literary Monographs I, ed. Eric Rothstein and Thomas K. Dunseath (Madison: The University of Wisconsin Press, 1967), pp. 218-19. Cirillo traces a connection between Feuerbach's and George Eliot's thoughts on music.

<sup>61</sup>George Eliot, Middlemarch (Boston: Houghton Mifflin Company, 1956), p. 48.

<sup>62</sup>Ibid., p. 156. "We are all of us born in moral stupidity . . ."

<sup>63</sup>Consider George Eliot's characterization of the Momperts (DD, pp. 312-13) for another example of discrepancy between an individual's public and private lives.

<sup>64</sup>W.J. Harvey, The Art of George Eliot (London: Chatto and Windus, 1961), p. 59.

<sup>65</sup>Styles in Fictional Structure (Princeton: Princeton University Press, 1971), p. 107.

<sup>66</sup>The "cruder lover" is of course a reference to Rex Gascoigne. After Grandcourt's death, George Eliot indirectly comments on Rex's higher sensibility (DD, pp. 777-78).

<sup>67</sup>Two interesting exceptions to such a sharp division are Hans, whose buffoonery is performed out of affection for Mirah, and Leonora Halm-Eberstein, Deronda's mother, whose "sincere acting" is treated sympathetically.

<sup>68</sup>Note that Gwendolen's growth throughout the novel is one away from viewing art as a mirror to one of considering art (and culture in general) as an expansion of vision. For Deronda, art is indeed a window to the world. Cf. Adam Bede, "The Two Chambers" for an earlier use of the same metaphor.

<sup>69</sup>Cf. two pertinent essays by George Eliot: "Silly Novels by Lady Novelists" (Pinney, Essays, pp. 300-24) in which she criticizes the flippant and vain attitudes of women authors who write fiction for the thrill of seeing their name in print; and "The Natural History of German Life" (Pinney, Essays, pp. 266-299) in which she discusses the basis of her ideas on realism in fiction.

<sup>70</sup>Cf. Matthew Arnold on the serenity of the aristocracy, a serenity of "futility and sterility," Culture and Anarchy, pp. 54-5.

<sup>71</sup>GEL, IV, 64-5. Cf. also GEL, V, 69.

72 Knoopfelmacher, p. 119.

73 Ibid., p. 144.

74 "The Modern Hep! Hep! Hep!," p. 243.

75 Culture and Anarchy, p. xlii.

76 "False Testimonials," p. 178.

77 Bernard J. Paris, Experiments in Life (Detroit: Wayne State University Press, 1965), p. 35. Cf. Mordecai's statement that "visions are the creators and feeders of the world" (DD, p. 555).

78 Cf. Bernard J. Paris, "George Eliot's Religion of Humanity," George Eliot: A Collection of Critical Essays, ed. George R. Creeger (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1970), pp. 11-36.

79 GEL, VI, 216-17.

80 "Daniel Deronda: A Conversation," p. 71.

81 Virginia Woolf, The Common Reader, p. 176.

LIST OF WORKS CONSULTED

Adam, Ian. "Character and Destiny in George Eliot's Fiction." Nineteenth Century Fiction, 20 (1965), 127-143.

Arnold, Matthew. Culture and Anarchy: An Essay in Political and Social Criticism. 1869; rpt. New York: The Macmillan Company, 1901.

Auster, Henry. Local Habitations: Regionalism in the Early Novels of George Eliot. Cambridge: Harvard University Press, 1970.

Bennett, Joan. George Eliot: Her Mind and Art. Cambridge: Cambridge University Press, 1966.

Carroll, David R. "An Image of Disenchantment in the Novels of George Eliot." The Review of English Studies, 11 (1960), 29-41.

---

\_\_\_\_\_ . "Mansfield Park, Daniel Deronda, and Ordination." Modern Philology, 62 (1965), 217-26.

---

\_\_\_\_\_ . "The Unity of Daniel Deronda." Essays in Criticism, 9 (1959), 369-80.

Cirillo, Albert R. "Salvation in Daniel Deronda: The Fortunate Overthrow of Gwendolen Harleth." Literary Monographs I. Ed. Eric Rothstein and Thomas K. Dunseath. Madison: The University of Wisconsin Press, 1967. 201-43.

Cockshut, A.O.J. "George Eliot: The Conservative-Reformer." The Free Spirit: A Study of Liberal Humanism in the Novels of George Eliot, Henry James, E.M. Forster, Virginia Woolf, Angus Wilson. London: Oxford University Press, 1963. 13-37.

Creeger, George R., ed. George Eliot: A Collection of Critical Essays. Englewood Cliffs, N.J.: Prentice-Hall, Inc. 1970.

Eliot, George. Adam Bede. 1859; rpt. New York: Holt, Rinehart and Winston, 1963.

---

\_\_\_\_\_ . Daniel Deronda. Ed. and with an introduction by Barbara Hardy. 1878; rpt. Middlesex: Penguin Books Ltd., 1970.



- Eliot, George. Impressions of Theophrastus Such. 1879;  
rpt. New York: Houghton Mifflin Company, 1909.
- \_\_\_\_\_. Middlemarch. 1872; rpt. Boston: Houghton  
Mifflin Company, 1956.
- Feltes, N.N. "George Eliot and the Unified Sensibility."  
PMLA, 79 (1964), 130-6.
- Haight, Gordon S. George Eliot: A Biography. New York:  
Oxford University Press, 1968.
- \_\_\_\_\_. The George Eliot Letters. 7 vols. New  
Haven: Yale University Press, 1955.
- \_\_\_\_\_. "George Eliot's Klesmer." Imagined Worlds:  
Essays on Some English Novels and Novelists in  
Honour of John Butt. Ed. Maynard Mack and Ian  
Gregor. London: Methuen and Company Ltd., 1968.  
205-14.
- Hardwick, Elizabeth. "George Eliot's Husband." A View of  
My Own: Essays in Literature and Society. New  
York: Farrar, Straus and Cudahy, 1962. 85-92.
- Hardy, Barbara. The Appropriate Form: An Essay on the  
Novel. London: The Athlone Press, 1964.
- \_\_\_\_\_. The Novels of George Eliot: A Study in  
Form. 1959; rpt. New York: Oxford University  
Press, 1967.
- Harvey, W.J. The Art of George Eliot. London: Chatto and  
Windus, 1961.
- Hester, Erwin. "George Eliot's Use of Historical Events in  
Daniel Deronda." English Language Notes, 4 (1966),  
115-18.
- Houghton, Walter E. The Victorian Frame of Mind 1830-1870.  
New Haven: Yale University Press, 1967.
- James, Henry. Partial Portraits. New York: The Macmillan  
Company, 1905.
- Jones, R.T. George Eliot. Cambridge: Cambridge University  
Press, 1970.
- Knoepflmacher, U.C. Religious Humanism and The Victorian

Novel: George Eliot, Walter Pater, and Samuel Butler. Princeton: Princeton University Press, 1965.

Kroeber, Karl. Styles in Fictional Structure: The Art of Jane Austen, Charlotte Bronte, George Eliot. Princeton: Princeton University Press, 1971.

Leavis, F.R. "George Eliot's Zionist Novel." Commentary, 30 (1960), 317-28.

\_\_\_\_\_. The Great Tradition: George Eliot, Henry James, Joseph Conrad. London: Chatto and Windus, 1948.

Lerner, Laurence and John Holmstrom, eds. George Eliot and Her Readers: A Selection of Contemporary Reviews. New York: Barnes and Noble, Inc., 1966.

Levenson, Shirley Frank. "The Use of Music in Daniel Deronda." Nineteenth Century Fiction, 24 (1969), 317-34.

Myers, William. "George Eliot: Politics and Personality." Literature and Politics in the Nineteenth Century. Ed. John Lucas. London: Methuen and Company Ltd., 1971. 105-29.

Naumann, Walter. "The Architecture of George Eliot's Novels." Modern Language Quarterly, 9 (1948), 37-50.

Paris, Bernard J. Experiments in Life: George Eliot's Quest for Values. Detroit: Wayne State University Press, 1965.

Pinney, Thomas. "The Authority of the Past in George Eliot's Novels." Nineteenth Century Fiction, 21 (1966), 131-47.

\_\_\_\_\_, ed. Essays of George Eliot. New York: Columbia University Press, 1963.

Preyer, Robert. "Beyond the Liberal Imagination: Vision and Unreality in Daniel Deronda." Victorian Studies, 4 (1960), 33-54.

Pritchett, V.S. "George Eliot." The Living Novel. New York: Reynal and Hitchcock, 1947. 89-102.

Robinson, Carole. "The Severe Angel: A Study of Daniel

- Deronda." ELH, 30 (1964), 278-300.
- Sudrann, Jean. Daniel Deronda and the Landscape of Exile." ELH, 37 (1970), 433-55.
- Swann, Brian. "Eyes in the Mirror: Imagery and Symbolism in Daniel Deronda." Nineteenth Century Fiction, 23 (1969), 434-45.
- Thale, Jerome. "Daniel Deronda: The Darkened World." Modern Fiction Studies, 3 (1957), 119-26.
- \_\_\_\_\_. "River Imagery in Daniel Deronda." Nineteenth Century Fiction, 8 (1954), 300-6.
- Willey, Basil. Nineteenth Century Studies: Coleridge to Matthew Arnold. London: Chatto and Windus, 1949.
- Williams, Raymond. Culture and Society 1780-1950. 1958; rpt. New York: Harper and Row, 1966.
- \_\_\_\_\_. "Dickens and Social Ideas." Dickens 1970. Ed. Michael Slater. London: Chapman and Hall, 1970. 77-98.
- Woodward, E.L. "Ireland, The Colonies, and India." The Oxford History of England. Ed. G.N.Clark. Oxford: The Clarendon Press, 1939. XIII, 350-85.
- Woolf, Virginia. "George Eliot." The Common Reader. New York: Harcourt, Brace and World, Inc., 1953. 166-76.