

A CRITICAL STUDY OF 'DANIEL DERONDA' :

Its Relation to George Eliot's fiction
and to its Time.

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A B S T R A C T.

This thesis is a critical examination of Daniel Deronda, together with an attempt to relate it to George Eliot's fiction, to its fictional time, and to some selected fiction of its time.

The Introduction defines the scope of this study, and Chapter I traces briefly, through correspondence, the writing of Daniel Deronda, passing on to consider certain selected criticisms of it since its publication in 1876. Chapter II is an investigation of the widespread nature of its unity, and demonstrates that it possesses a principle of manifold association. Chapters III and IV trace comparisons in usage, plot, situation, character and ethical direction, between George Eliot's fiction and Daniel Deronda, indicating development or mutation in the author's creative art where appropriate.

Chapter V displays the retrospective technique which has so large a part in Daniel Deronda, and considers in detail the two basic methods of presenting character in that novel. Chapter VI examines the direct and indirect modes of commentary in Daniel Deronda, indicating at the same time the extent of the author's moral preoccupation. Chapter VII further underlines this preoccupation by placing Daniel Deronda against its period (1864-6) and examining its Judaism and the nature of George Eliot's humanism for man and community. Chapter VIII takes the qualities of some selected fiction of the 1870's, which appears to have some bases for comparison with Daniel Deronda, and seeks to establish the latter's superiority to these novels.

In the Conclusion a revaluation of Daniel Deronda is attempted, and the qualities which make it a great novel are indicated.

T A B L E O F C O N T E N T S.

Introduction	5
Chapter I. (i) The Writing of <u>Daniel Deronda</u>	9
(ii) Selected Criticism of <u>Daniel Deronda</u> 1876-1960.	15
Chapter II. The Variety of Unity and the Principle of Manifold Association.	49
Chapter III. The Relation of <u>Daniel Deronda</u> to George Eliot's Fiction : i. From <u>Scenes of</u> <u>Clerical Life</u> to <u>Silas Marner</u>	117
Chapter IV. The Relation of <u>Daniel Deronda</u> to George Eliot's Fiction : ii. From <u>Romola</u> to <u>Middlemarch</u>	182
Chapter V. The Use of Retrospect and the Techniques of Characterisation.	222
Chapter VI. Commentary, direct and indirect ; the extent of its moral content.	288
Chapter VII. The Time and Tradition : National and Individual Morality.	329
Chapter VIII. <u>Daniel Deronda</u> and some Novels of the Eighteen-Seventies.	370
Conclusion : Revaluation.	428
Appendix : The Manuscript of <u>Daniel Deronda</u>	440
Bibliography.	445

List of Abbreviations used in Footnotes.

1. The Works of George Eliot.

The references are taken from the First Editions (if published in volumes) or Parts (in the case of Daniel Deronda). Where there is serial publication, as with Romola and Scenes of Clerical Life, the name of the magazine, followed either by date or volume number and page, is given. The following abbreviations are used :

Scenes of Clerical Life - Blackwood's, date, page.
Adam Bede - AB., followed by volume, chapter, page.
The Lifted Veil.
The Mill on the Floss. - MF., followed by book, chapter, page.
Silas Marner. - SM., chapter, page.
Romola. - Cornhill, volume, page.
Felix Holt. - FH., volume, chapter, page.
The Spanish Gypsy - SG., page.
Middlemarch - M., book, chapter, page.
Daniel Deronda - DD., book, chapter, page.
Impressions of Theophrastus Such - TS., page.

Large Roman numerals refer to Volume or Book, small to chapter ; all page references are in arabic numerals.

2. Magazines, periodicals, newspapers.

- i. Contemporary. These appear in footnotes with title followed by volume number (small Roman numerals) and page (arabic).
- ii. Modern. These appear with accepted abbreviations, i.e. Nineteenth Century Fiction - NCF. Victorian Studies - VS. Essays in Criticism - EC.
 These are followed by volume number or date, and page.

3. Books. These are given their full titles, and the edition used its date of publication.

4. Two books are frequently referred to throughout this thesis. These are :

The George Eliot Letters (edited by Gordon S. Haight). Volumes I - VII. Referred to as L., followed by volume number and page.
The Novels of George Eliot, by Barbara Hardy, referred to as BH., followed by page.

Introduction.

This thesis is a study of Daniel Deronda, George Eliot's last novel ; its object can be summarised in the one word, revaluation. Such revaluation depends not only on a study of the text and an analysis of it, but also on an investigation of the relationship which Daniel Deronda holds to the bulk of George Eliot's work. It is my contention that in this work there is a steady progression technically and artistically - and this means imaginatively - which culminates, as most critics would agree, in Middlemarch. I would add that Daniel Deronda represents not so much a falling-off from the high standards of Middlemarch, but rather a change of direction, a determined assertion of humanistic principles which had tended to become muted in the domestic endings of the novels from Romola onwards. In Daniel Deronda the idealist is moved towards a positive and certainly altruistic course of action ; in Middlemarch the ideals of Lydgate are snuffed out by Rosamond, and those of Dorothea are 'absorbed into the life of another'¹. Daniel Deronda is in essence an amalgam of

1. M., VIII, Finale, 366.

George Eliot's techniques, usages, predilections and, above all, the final statement of her altruistic idealism. It is consistent with her development as a novelist, displaying a notable advance in technical assurance and the use of multiple associations ; it is closely worked in texture with, if one may borrow a metaphor from Henry James, every stitch an implication, and the effect of such structural coherence is profound.

In a recent work of criticism the writer defines the critic's task, which is, we are told

to assist his readers to read for themselves, not to read for them. He must respect their sensibilities by not obtruding his own. He is not writing to display his own ingenuity, subtlety, learning, or sensitiveness ; but to display the work in a manner which will enable it to exert its own power. 1

This is an ideal, and human frailty is certain to undermine its practice. Yet if we are to set forth a novel or a poem or a play, or any work of art for that matter, in order to let it 'exert its own power', we must ensure that it is seen to the greatest possible advantage. In the case of Daniel Deronda this means some consideration of its fictional setting, and of the period 1864-6 not only in terms of events in the novel and the world at large, but also in the reactions and

1. Helen Gardner, The Business of Criticism (Oxford, 1959), p. 17.

opinions, insofar as we know them, of the author. We must further consider - unless we are to operate in a critical vacuum - some of the major novels of the eighteen-seventies and set them beside the novel which has been so frequently stigmatised as a great failure. Indeed, if Daniel Deronda is to be rightly displayed we should approach it with that close attention which, according to Frederic Harrison, many readers gave to Felix Holt :

I know whole families where the three volumes have been read chapter by chapter and line by line and reread and recited as are the stanzas of In Memoriam. 1

Recitation is perhaps unnecessary, but 'creative' reading and re-reading can take us close to the author's intention and enable us to see the quality of her imagination at work. It may be that we shall find ourselves disagreeing with Lord David Cecil's assertion that 'there was something second-rate in the essential quality of George Eliot's inspiration'² when we come to examine the modes of presenting character in Daniel Deronda ; possibly, also, we shall find that the Judaism is not so much the iteration of an acquired bias as a statement redolent of a comprehensive humanistic

1. L., IV, 285. (19 July 1866).

2. Lord David Cecil, Early Victorian Novelists, (Penguin Books, 1948), 246. (First published 1934).

assertion which is the very motivation of Daniel Deronda. We may discover that such much-praised novels as The Way We Live Now and The Return of the Native, while showing technical and moral affinities with Daniel Deronda, are inferior to the latter on a variety of counts - depth of characterisation, form or structure, limited techniques or the positive humanism of their content or conclusions.

Before proceeding to the detailed examination indicated by the statements made above, I want to give some account of the writing of Daniel Deronda; the only source for this information - which is necessarily brief - is to be found in the letters written by George Eliot, G. H. Lewes and the Blackwoods during the period before and after the publication of the novel, and also in the occasional entries which the author made in her journal. Furthermore, I intend to take some contemporary criticism - reception of each Part as well as of the completed work - and some modern criticism also in order to indicate the degrees of censure and praise which have been accorded to Daniel Deronda. The criticism has been carefully selected, and in some instances in the following chapter I have been moved to use the statements of others to demonstrate the nature of my own research and conclusions.

Chapter I.

i. The writing of 'Daniel Deronda'.

Such information as we have about the writing of Daniel Deronda shows how long certain aspects of her subject were in the author's mind, and how she laboured, depressed and uncertain, at the expression of a profound sympathy which she always feared would meet with disapproval. Fortunately, the reassurance which she needed during composition came from the indefatigable Lewes and the ever-encouraging John Blackwood, her publisher and friend, himself no mean critic.

In a letter of 4th October 1872 George Eliot describes how she saw a young woman ('Miss Leigh, Byron's grand niece')¹ gambling at Homburg. This has been generally accepted as the seed which was to germinate in Daniel Deronda, but in fact a much earlier letter foreshadows the deep responses which were to emerge in the novel as a transmutation of the author's own experience. Here she is describing a visit to a Portuguese synagogue in 1866 :

1. L., V, 314. (4th October 1872).

And in the evening we went to see the worship there ... The chanting and the swaying about of the bodies - almost a wriggling - are not beautiful to the sense, but I fairly cried at witnessing this faint symbolism of a religion of sublime far-off memories. 1

Her reaction of revulsion to gambling - which she uses as a symbol of the faithless and the indolent - and her exaltation of tradition, which provides a faith and a power for the future, are given due prominence in Daniel Deronda. They are the bases for conflicting ways of life, and their effects - seen primarily in the individual - are set forth with wisdom, compassion, and artistic maturity. George Eliot began to write Daniel Deronda in the summer of 1874, and notes in her Journal in May of that year that she and Lewes would be going into the country on 1st June, 'and I hope there to get deep shafts sunk in my prose book'.² In September Lewes wrote to Alexander Main, 'She is writing what I believe will be a glorious book'.³ By the end of December 1874 two-thirds of volume one was complete, and in a letter of the same month we have a glimpse of George Eliot's pre-occupation with intimate personal relationships. This is a domestic statement of the moral mutilation suffered by Gwendolen at the hands of Grandcourt and Mirah at the hands of Lapidoth:

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1. L., IV, 298. (To Sara Sophia Hennell, 10 August 1866).
 2. L., VI, 58. (Journal, 19 May 1874).
 3. L., VI, 79. (GHL to Alexander Main, 8th September 1874).

With regard to the pains and limitations of one's personal lot, I suppose that there is not a single man, or woman, who has not more or less need of that stoical resignation which is so often a hidden heroism, or who, in considering his or her past history, is not aware that it has been cruelly affected by the ignorant or selfish action of some fellow-being in a more or less close relation of life. And to my mind, there can be no stronger motive, than this perception, to an energetic effort that the lives nearest to us shall not suffer in a like manner from us. 1

Letters of December 1874 and January 1875 to Frederic Harrison, friend and legal consultant who had served her so well with Felix Holt, reflect her absorption with the minutiae of her plot.² By the 13th of January she is beginning 'the part about Deronda'.³ A letter from William Blackwood to John Blackwood tells us that the first three parts of the novel had been written by the 21st April 1875⁴, and John read the first volume in May.⁵ In June George Eliot and Lewes moved to Rickmansworth with the intention of obtaining the seclusion necessary for her writing, but by the 10th of October only four parts were 'ready for travelling', and 'Mr. Lewes thinks it will not be well to publish the first part till February'⁶.

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1. L., VI, 99. (10th December 1874).
 2. See L., VI, pp. 100, 105, 110, 111.
 3. L., VI, 116. (Journal, 13th January 1875).
 4. See L., VI, 136. (William Blackwood to John Blackwood, 21 April 1875).
 5. See L., VI, 143-5. (Letters from John Blackwood to GE, 20th and 25th May 1875).
 6. L., VI, 172. (10th October 1875).

Division of the parts into more equally balanced proportions is the concern of a November letter to John Blackwood,¹ and an entry in the Journal for 25th December 1875 reads :

I have finished the Vth Book, but am not so far on in the VIth as I hoped to have been, the oppression under which I have been labouring having positively suspended my power of writing anything that I could feel satisfaction in. 2

On the day of the publication of Part I Lewes despatched 'Part 6 for printers to begin on ; part 7 will follow in a few days'³, and on the 18th of March George Eliot is 'deep in the Fourth Vol. and cannot any longer care about what is past and done for - the passion of the moment is as much as I can live in'⁴. By the 10th of April 1876 Part VII had been sent off, but it was not until the 8th of June that Daniel Deronda was finally finished. It had been two years in the writing, a longer period than any of George Eliot's novels except Middlemarch.⁵

The author's constant worry over her work during composition is shown in an extract from a letter written by William Blackwood to John Blackwood ('She seemed

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1. L., VI, 181. (GE to John Blackwood, 10th November 1875).
 2. L., VI, 201. (GE Journal, 25th December 1875).
 3. L., VI, 219. (GHL to John Blackwood, 1st February 1876).
 4. L., VI, 233. (GE to John Blackwood, 18th March 1876).
 5. See Jerome Beaty, 'Middlemarch' from Notebook to Novel, (Urbana, Illinois, 1960), 131-2.

just to tremble at the idea of the M.S. being taken from her as if it were her baby')¹, while George Eliot herself wrote to J. W. Cross in the third-person manner which she occasionally used :

Her book seems to her so unlikely ever to be finished in a way that will make it worth giving to the world that it is a kind of glass in which she beholds her infirmities. 2

Lewes conducted the negotiations for the publication of the novel, and went out of his way to urge John Blackwood to praise the Parts as he received them. The composition of these Parts eventually satisfied Lewes ('At each close there is a strong expectation excited - the best of all closes')³, and Blackwood's reception of the controversial aspects of the novel delighted him. He wrote,

your taking so heartily to the Jewish scenes is particularly gratifying to me, for I have sometimes shared her doubts on whether people would sufficiently sympathize with that element in the story. 4

Blackwood's piecemeal reading of Daniel Deronda makes him the first critic of that novel, and one or two of his opinions are included in this section because they were given while

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1. L., VI, 136. (William Blackwood to John Blackwood, 21 April 1875).
 2. L., VI, 165. (GE to John Walter Cross, 14th August 1875).
 3. L., VI, 189. (GHL to John Blackwood, 18th November 1875).
 4. L., VI, 196. (GHL to John Blackwood, 1st December 1875).

George Eliot was still writing the later parts ; one can imagine that her fears were somewhat soothed by the sympathetic and certainly intensive scrutiny which he brought to his reading. He notes what a twentieth-century critic has referred to as a crude 'stream of consciousness' technique - when Gwendolen meets Grandcourt at the archery meeting - as follows :

Her running mental reflections after each few words she has said to Grandcourt are like what passes through the mind after each move at a game, and as far as I know a new device in reporting a conversation. 1

Even the analogy is good criticism, for Blackwood's reference to the 'game' - Gwendolen is said to be standing at the 'game of life' - shows that he has consciously or unconsciously absorbed the ethical spirit of the original into his own appraisal. Furthermore, he says of Gwendolen's indecision over Grandcourt's languid and subtly oblique proposal :

You kept me uncertain up to the last moment as to whether it was to be Yes or No ... This feeling in my mind proves I think the surpassing skill of your workmanship. 2

This unqualified praise, with its appreciation of the emotional and technical qualities of the scene, has been better but

1. *L.*, VI, 182. (John Blackwood to GE, 10th November 1875).
 2. *L.*, VI, 186. (John Blackwood to GE, 17th November 1875).

not more accurately put, and in general Blackwood's criticism is sound if occasionally lyrical.¹ An interesting definition of her own work is to be found in a letter which George Eliot wrote a few days before the publication of the first part of Daniel Deronda :

But my writing is simply a set of experiments in life - an endeavour to see what our thought and emotion may be capable of - what stores of motive, actual or hinted as possible, give 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. 2

This is closely connected with the conception of Daniel and Mordecai, and indicates a wide area for imaginative exploration. On February 1st 1876 Part I was published ; some reviewers followed the story monthly or periodically, while others waited for the completion of the novel in September before delivering judgement.

ii. Selected criticism of 'Daniel Deronda',
1876 - 1960.

Although George Eliot had 'the strongest objection to cutting up my work into little bits'³, she was

~~See~~
1. L., VI, 227. (John Blackwood to GHL, 2nd March 1876).
2. L., VI, 216. (GE to Dr Joseph Frank Payne, 25th January, 1876).
3. L., VI, 179. (GE to Mrs Peter Alfred Taylor, 20th October, 1875).

apparently quite agreeable to a method of publication which makes its impact by force of current interest and the promise of what is to come. An early reviewer writing on 'George Eliot's New Story' after the publication of Part I uttered a valid objection to the method :

Few writings could possibly suffer more than George Eliot's novels from the drawbacks of issue in separate portions. They claim to be judged as wholes, and this the more that they are dominated by special teachings, which only make themselves fully manifest in the careers and destinies of the leading characters. 1

The twofold perception of this in part accounts for some contemporary reactions to Daniel Deronda ; the detail of the workmanship - and particularly the indications of unity in the design - would conceivably be lost on many readers over the period of publication. It is possible that the person who had read Part I in February 1876 would recall the opening of the panel disclosing the dead face and the fleeing figure when he came to read Part VII in August, for Gwendolen's memory of Grandcourt's dead face has obvious connections with her earlier neurotic reaction. But the same person would be unlikely to retain from month to month the images common to the various parts of the novel or, for that matter, the

1. The Nonconformist, xxxvii (1876), 110.

epigraphs which are integral to the imaginative structure, and which carry such wide associations in the book as a whole. In reviewing Book II the critic already quoted observes that 'it reveals also what has been a defect in several of her stories - ill-considered construction'¹, an assertion which could hardly have been made at the end of Book VIII, by which time the elaborate pattern of contrast and parallel would be seen by a glance back at the book titles, situations, character groupings, and the handling of retrospect and character within the time sequence. By 'ill-considered construction' the writer may mean the early concentration on Gwendolen which, before the end of Book II, has given way to a similar concentration on Daniel. Despite this comment, the same critic displayed astute prevision of a quality not unlike that found in the novel itself :

If we are not to behold hereafter in Gwendolen a woman punished and humbled by obtaining that for which her past had made her long, and which she struggled hard to obtain, we shall own ourselves very much mistaken. 2

The focus on Gwendolen, as I have said, shifts, and the reader is moved to regret ; if he is to be made aware, however, of the wide moral concerns in the novel as well as the personal

1. The Nonconformist, xxxvii (1876), 312.
 2. The Nonconformist, xxxvii (1876), 111.

ones, this re-direction of his interest is both necessary and meaningful.

Guessing at the future developments of the plot was apparently a part of contemporary critical practice. Thus A. I. Shand, writing in The Times about Book I, says of Gwendolen, 'Can the author possibly mean that we have a Lucrezia Borgia in embryo ?'¹, while a notice of Books II - V in the same paper in June contains an accurate forecast of Daniel's heritage :

Or will it turn out that, by his unknown mother, he is of the kindred of the sweet young Jewess whom he has been the instrument of snatching from despair and suicide ?²

Without the whole book before him, this critic falls into the error of putting something into the plot which is to be revealed in the next book, for we are told that Gwendolen 'is silenced by the knowledge that he is in the secret of the hesitation that ended in her marrying from mercenary motives'.³ In fact Gwendolen does not become aware of the fact that Grandcourt knew of her meeting with Mrs Glasher until Lush is employed to tell her of Grandcourt's will :

When Gwendolen resolved that she would betray no

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1. The Times, Monday, 31st January 1876, 6e.
 2. The Times, Monday, 5th June 1876, 5a.
 3. Ibid., 5a.
-

feeling in the presence of this man, she had not prepared herself to hear that her husband knew the silent consciousness, she silently accepted terms on which she had married him. 1

Apart from anticipating events and situations in Daniel Deronda, contemporary critics took much interest in the construction of the novel. Those who waited until September 1876 before passing final judgement were in marked disagreement about the merits of its structure. The writer in the Westminster Review, after observing that 'Plot has hitherto not been George Eliot's strong point', adds :

Turn, on the other hand, to Daniel Deronda, and we may see how carefully each chapter is finished and dove-tailed into what has gone before, and with what art each sentence is rounded and polished. 2

Admittedly we are here also concerned with the style, another focal point of disagreement among the critics, but the tone indicates a broad appreciation of the author's artistic and imaginative conception. A notice of Daniel Deronda in the British Quarterly Review contained the assertion :

She never pays much attention to her plots, but here the subordination of plot to character-drawing

1. DD., VI, xlvi, 367.

2. Westminster Review, L, (New Series, 1876), 280.

is taken to an extreme.¹

Yet in fact the associative impact of the imagery - certainly a part of construction, and hence a pattern in plot and interaction - causes the same critic to write (of Gwendolen on her return from Leubronn) , 'The snakes have gathered round the wheel of the triumphal chariot'² ; this image is later repeated ('The snakes that had twined about the wheels rear their heads, and close in upon her whole vision'³), and is in fact a composite figure of his own drawn from insistent metaphorical patterns within the novel. Another writer considered that the overall concern with the plot constituted Daniel Deronda's chief claim to distinction as a work of art :

But what makes it, after all, uncertain whether, in spite of the much greater inequality of execution and style, Daniel Deronda may not rank in the estimate of the critics of the future as a greater work altogether than any which George Eliot has previously written, is the powerful construction of the plot. ⁴

The complexity of the plot, which is worked at an imaginative depth throughout, involves a conception of unity - a comprehensive sense of relevance - which shows a high seriousness

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1. The British Quarterly Review, lxiv (1876), 479.
 2. The British Quarterly Review, lxiv (1876), 482.
 3. The British Quarterly Review, lxiv (1876), 483.
 4. The Spectator, (1876), 1132.
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for the art of fiction, a seriousness shared by Henry James and exemplified in his work.

By far the most intelligent and penetrative commentary by a contemporary on Daniel Deronda was in fact written by that 'very Derondist of Derondists'. Henry James' 'Daniel Deronda : A Conversation' was first published in the Atlantic Monthly in 1876, and reprinted as an appendix to F. R. Leavis's The Great Tradition (1948). The three characters in conversation are Pulcheria (anti-Deronda), Theodora (pro-Deronda), and Constantius (mediator and critical authority). It is Constantius who pronounces judgement on the novel and its motivation, and whose praise of Gwendolen's conception reflects fine, thorough understanding ; Pulcheria points to the unconsciously humorous passages, ridiculing the character of Daniel and what Constantius refers to as 'the current of the story' :

I never read a story with less current. It is not a river ; it is a series of lakes. I once read of a group of little uneven ponds resembling, from a bird's-eye view, a looking-glass which had fallen upon the floor and broken, and was lying in fragments. That is what Daniel Deronda would look like, on a bird's-eye view. 1

Theodora wishes that Daniel Deronda would 'keep coming out

1. Atlantic Monthly, xxxviii, (1876), 684.

always ; to be one of the regular things of life', praising

[the] complete world George Eliot builds up ; it is so vast, so much-embracing! It has such a firm earth and such an ethereal sky. You can turn into it and lose yourself in it. 1

She also adds what Edward Dowden was to echo and expand →

'I have enjoyed Daniel Deronda because I had enjoyed Middlemarch?'²

These are stimulating assertions - if a little fulsome - and Constantius redresses the balance in a fine exposition which I give in full :

In the manner of "Daniel Deronda", throughout, there is something that one may call a want of tact. The epigraphs in verse are a want of tact ; they are sometimes, I think, a trifle more pretentious than really pregnant ; the importunity of the moral reflections is a want of tact ; the very diffuseness of the book is a want of tact. But it comes back to what I said just now about one's sense of the author writing under a sort of external pressure. I began to notice it in Felix Holt ; I don't think I had before. She strikes me as a person who certainly has naturally a taste for general considerations, but who has fallen upon an age and a circle which have compelled her to give them an exaggerated attention. She does not strike me as naturally a critic, less still as naturally a skeptic ; her spontaneous part is to observe life and to feel it, to feel it with admirable depth. Contemplation, sympathy, and faith, - something like that, I should say, would have been her natural scale. If she had fallen upon an age of enthusiastic assent to old articles of faith, it seems to me possible that she would have had a more perfect, a more consistent and graceful development, than she has actually had.

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1. Atlantic Monthly, xxxviii, (1876), 685.
 2. Atlantic Monthly, xxxviii, (1876), 686.
-

If she had cast herself into such a current, - her genius being equal, - it might have carried her to splendid distances. But she has chosen to go into criticism, and to the critics she addresses her work ; I mean the critics of the universe. Instead of feeling life itself, it is "views" upon life that she tries to feel. 1

One may remark that this constructive censure of George Eliot's later manner is delivered in terms which are in some ways appropriate enough to define the later manner of Henry James. The 'want of tact' is an indication of feeling - an emotional and intellectual sense - for total relevance, and the epigraphs themselves are essential parts of the complex structure, being implicitly comments on character, situation, or, practically, strong links in the chain of unity. It is surprising that the 'sort of external pressure' should be first noticed in Felix Holt , which comes after Romola in time but not in spirit ; possibly James is following out an association, for the chapter epigraphs are first used in Felix Holt. Romola, with its parallel and contrasting situations, iterative use of symbol, and associations and correspondences of a like quality to those found in Daniel Deronda, is closely related to the latter.

Yet much of what Constantius ^{says} is
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 admirable and true ; 'Contemplation, sympathy and faith -

1. Atlantic Monthly, xxxviii, (1876), 690.

something like that, I should say, would have been her natural scale'. We may only object to the 'would have been', for George Eliot's natural scale - transcendently demonstrated in Daniel Deronda - is contemplation of life through her characters, a broad humanitarian sympathy, and faith in human nature and the practical application of ideals. For Constantius' final sentence there can be little sympathy; 'feeling life' is the pre-eminent quality of all George Eliot's novels, and in Daniel Deronda the expression of that feeling embraces a new technical and emotional range.

Contemporary censure of Daniel Deronda tended to concentrate itself either on the style or the Jewish parts of the novel. Although Shand (admittedly after reading only Book I) considered the writing 'epigrammatic and polished as ever, and the constructive art seems to approach perfection'¹, the critic in the Pall Mall Gazette, having found that 'there was too much cause for the anxiety which found such premature expression'², observed :

The language is no longer perfectly transparent to the thought. There is a distinct tendency to overload and to unduly prolong the sentence; where substantives abound adjectives do much more abound - in a word, we get the good only where we

1. The Times, Monday 31st January 1876, 6e.

2. Pall Mall Gazette, xxiv, 4th October 1876, 10. (1162).

have been wont to get the best.¹

Sidney Colvin, writing less self-consciously and technically, and obviously bearing in mind John Morley's injunction to spare George Eliot's feelings in his notice,² could still not help remarking that the 'partiality to difficult words enters into and sometimes spoils even the talk of her characters'.³ These views were to be repeated many times, but the greater part of the adverse comment on Daniel Deronda sprang from antipathy - or merely apathy - to the author's Judaism.

Although one reviewer could say that,

In this book, more perhaps than in any other, the very essence of the author's creed of humanity is pushed to its utmost.⁴

most appraisal of the Jewish sections of the novel was critical both of the ethic and the characterisation used to convey it. Colvin, although noticing what many writers on Daniel Deronda ignored or failed to see - the 'sense of universal interests and outside forces'⁵ - considered that Mirah and Mordecai were examples of 'insubstantiality' ; the reviewer in The

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1. Pall Mall Gazette, xxiv, 4th October 1876, 10. (1162).
 2. See L., VI, 312, n.3.
 3. Fortnightly Review, xx (New Series), (1876), 612.
 4. British Quarterly Review, lxiv, (1876), 474.
 5. Fortnightly Review, xx, (New Series), (1876), 602.
-

Tablet wrote of the Princess that 'the woman is improbable, and reveals and describes herself improbably',¹ and the same writer detected an artistic blemish in Daniel's acknowledgement of his 'roots', asserting,

in our opinion the author commits a literary error when she makes Deronda abandon on learning the fact of his Jewish birth all that a modern English education weaves of Christianity and the results of Christianity into an English gentleman's life. 2

This is followed by the blunt opinion that 'Deronda's acceptance of Judaism as a religion is revolting'.³ Yet this is perhaps preferable to the ignorant, qualified praise which is in some ways equivalent to Gwendolen's inherent bias - 'You are just the same as if you were not a Jew'⁴ and which we find in this estimate :

The mixture of Jewish shrewdness with enthusiasm and high ideal forms something original in fiction, though there have been such Jews. 5

Mordecai and Daniel, we read elsewhere, 'are begotten of too much reflection coupled with too little imagination'⁶; the Jewish Chronicle, however, was uncompromising in its praise, finding that 'Daniel Deronda's meeting with his mother is

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1. The Tablet, New Series Vol. xvi, 26th August 1876, 266.
 2. The Tablet, 4th November 1876, 587.
 3. The Tablet, 4th November 1876, 587.
 4. DD., VIII, lxix, 350.
 5. The Nonconformist, xxxviii, 31st May 1876, 555.
 6. Pall Mall Gazette, xxiv, 4th October 1876, 10. (1162).
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perhaps the finest passage in the book'.¹

The most complete Jewish response to the setting forth of the Judaistic ideal is to be found in David Kaufmann's George Eliot and Judaism, which was translated² and published in England in 1877. It has the merit of giving lucid attention to structure, and seeks to establish the fundamental unity of the conception :

For a writer of fiction to couple narratives which have no essential connection does not lower his work - it sentences it to death outright ; and it is solely because contemporary criticism has shut its eyes to the relation of the two stories which run through Daniel Deronda that its value as a work of art and its real significance as a book have not yet received full and true expression. 3

Later Kaufmann says that ' the two narratives ... are to be regarded as pendants mutually illustrating and explaining one another'⁴. This is promising enough, but his definition of unity is virtually limited to interaction by contrast. His main conclusion is a dogmatic one, for he holds that

Daniel Deronda is a Jewish book ... in the sense that it is pre-eminently fitted for being understood and appreciated by Jews ; indeed, they only are qualified to embrace and enjoy its full significance.⁵

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1. Jewish Chronicle, September 22nd 1876, 394.
 2. By J.W.Ferrier. All references are taken from the Second Edition of 1878 (Blackwood).
 3. David Kaufmann, George Eliot and Judaism, 48.
 4. George Eliot and Judaism, 49.
 5. George Eliot and Judaism, 90.
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It was certainly not George Eliot's intention to appeal only to a limited public of ready sympathisers. Kaufmann's emphasis is mistaken, and Daniel's own words are relevant here :

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. But I think that I can maintain my grandfather's notion of separateness with communication. I hold that my first duty is to my own people, and if there is anything to be done towards restoring or perfecting their common life, I shall make that my vocation. 1

'Separateness with communication' is a major theme in the novel, for the Jews are to be separate in their own 'organic centre', but in vital communication with the rest of the world, while Gwendolen is separated from Daniel by distance, but is not cut off from his moral and spiritual influence. As always, George Eliot's concern is with people, not propaganda. She tacitly urges that a width of awareness and sympathy in personal and communal relations is essential if we are to serve our fellow-beings ; for Daniel this comes to mean the translation of theory into practice as he finds his 'roots' and the outlet for a primary need. Daniel Deronda is a novel about human experience and suffering, and the education of the mind and the emotions towards the ultimate in self-discovery.

1. DD., VIII, lx, 204.

Criticism of Daniel Deronda after George Eliot's death is to be found in the biographical studies, beginning with Mathilde Blind's full-length appraisal in 1883, and occasionally in magazine articles or accounts of the novel in the nineteenth century. It was beneath the notice of many writers to refer overmuch to a novel which was considered generally a failure, though Oscar Browning, in his study of George Eliot (1890), asserted that it was her most ambitious and certainly her greatest work.¹ By 1902 Sir Leslie Stephen could give many of the earlier statements the seeming authority of a final judgement :

The imaginative sense is declining, and the characters are becoming emblems or symbols of principle, and composed of more moonshine than solid flesh and blood. The Gwendolen story taken by itself is a masterly piece of social satire ; but in spite of the approval of learned Jews, it is impossible to feel any enthusiastic regard for Deronda and his surroundings. 2

The 'imaginative sense' which created Gwendolen, Grandcourt and Klesmer is, as I hope to demonstrate, more intensely aware of the psychology of a variety of flesh-and-blood individuals and their interactions than ever before. The term 'social satire' in no way indicates the scope or the intention of the author. What satire there is is controlled,

1. Oscar Browning, George Eliot, (1890), 144.

2. Sir Leslie Stephen, George Eliot, (1903), 191. (First published May, 1902).

the quiet humour of the tolerant intellectual watching the aristocratic English and their poor relations at social play as, for example, at the archery meeting. George Eliot here indicates that her sympathies and respect are with the incongruous Klesmer, whose omniscient genius and individuality are later played off against the complacently unenlightened and ineffaceable Mr. Bult. But the satirical tone - about which I shall have more to say later ¹ is not sustained even in the English sections of the novel, and if we smile at Gwendolen it is only a superficial reflex which covers our concern at the progressive drama of her existence. Nor can one detect more than an undertone of satire in the treatment of Grandcourt, who is a leading character in the Gwendolen story, and whose life and indolent actions are a study in the 'slowly-churning' degradations of an inflexible egoism.

The common view that 'it is impossible to feel any enthusiastic regard for Deronda and his surroundings' can be contested. Daniel is as thoroughly integrated in character as Gwendolen, though his author's possessive commentary sometimes tends to establish him as a descendant - in rather more fortunate circumstances -

1. See Chapter II, pp. 68-73.

of Felix Holt and Will Ladislaw. His human qualities have been frequently discounted and rarely credited. With no knowledge of his parents, he broods long and sensitively over his origins ; he is irritable with his best friend, Hans Meyrick, when he discovers that the latter is in love with Mirah ; he is compassionate and apprehensive in his care of Gwendolen, and overwhelmed when he meets his mother. His development over the course of the novel is profound. When he is not with Sir Hugo, 'his surroundings' are as various as Chelsea, Holborn, Genoa, Frankfort and Leubronn. Possibly Sir Leslie Stephen meant to particularise the Meyricks and the Cohens. The former (with the exception of Hans) give the effect initially of being a family of 'Little Women' set down in passing penury in Chelsea, with Marmee translated into an intellectual bilinguist and the girls rather too brightly communicative over their books and music and enthusiasms rather than their charades and mending. They are so perfect and diminutive - themselves and their setting so deftly painted - that even Hafiz seems to have deserted his feline ethos for a permanent place in the corner of the picture. Gradually they are humanised by their own actions ; Mrs Meyrick's concern for Mirah, the girls' flutter when Klesmer appears to hear Mirah sing, the family indulgence

of Hans - all these ring true. The Cohens from the first are different in quality, and the children are certainly typical of their race while being independent in personality. Jacob provides a fine example of George Eliot's thorough understanding of a child's mind, and of her ability to indicate inherited traits and their direction in childhood. Jacob has his father's eye for profit without the adult and obsequious deference which accompanies it.

The period of the decline in George Eliot's reputation, which extends from the early nineteenth-hundreds to the pungent reevaluation of Dr. Leavis, contains very little criticism of note on Daniel Deronda. Biographies appeared at intervals, and one gets the impression that any criticism they might contain is incidental to the author's main concern, which is to investigate - generally sympathetically - the important figure in a mid-Victorian extra-marital relationship.¹ But in 1912 a curious book by a 'Derondist', Charles Gardner, was published, and this requires some attention because it reveals the dangers of undisciplined, essentially subjective reading of the novel. Gardner traces similarities in the stories of Moses and Daniel, presenting them as evidence of the author's spiritual-allegorical

1. Perhaps the worst example of the sentimental, sensational treatment is Simon Dewes' Marian (1939). The latest to appear is Margaret Crompton's George Eliot the Woman (1960).

motive. He is ever alert for the parallel which defines George Eliot's intention better than she has defined it in her work. Daniel is described as follows :

He is a magnificent failure - indeed a tragic failure, because so much depended on George Eliot's being able to give a picture of a modern Christ, and beside the Christ of Christendom, he shrinks into insignificance. 1

Daniel becomes a composite figure - Christ and Moses - and Mordecai is derived from Mazzini.² This mixture of facile reading and self-corroborated guesswork cannot be dignified by the name of criticism ; the game of hunt-the-original - always supposing that there is one - is a poor substitute for genuine response, and in any case Daniel and Mordecai are presented in the process of suffering and feeling with insight and sympathy. Mordecai is shown as having a fixed obsession which resolves itself into a mystical affinity for Daniel. He is not drawn as the archetypal Old Testament prophet, except in profile, and there is no reason to identify his views with the author's, except *in so far as* they represent humanitarian concepts in which George Eliot - judging on the evidence of her work as a whole - believed. A close examination of his character reveals his family likeness to Mirah, for he has the same feeling for race and the same determination to pursue a fixed course of action. Critics have failed to

1. Charles Gardner, The Inner Life of George Eliot, (1912), pp 254-5.

2. See The Inner Life of George Eliot, 65

note how subtly Mordecai's imperfections are made to affect our overall response to him. His warmth to Jacob (and this is a questionable exhalation of his own egoism) is balanced by his obdurate, self-contained attitude towards opposing arguments at the Hand and Banner; his severity towards Lapidoth, which substitutes degrading acceptance for true forgiveness, reveals a set will and a closed mind. Mordecai's ideals are noble and in part enlightened, but he is subject to feelings and responses which are far from noble and which reveal limitations at once pathetic and natural.

Criticism of our own generation, though sometimes unhistorical, has generally the merit of being concerned with close analysis of the work studied. To The Great Tradition (1948) belongs much of the credit for the resurgence of interest in George Eliot, and Dr. Leavis is particularly stimulating in his examination of Daniel Deronda. At the same time he is uncompromising and provocative; he hastens to cut away the branch without having noticed the blossom:

A distinguished mind and a noble nature are unquestionably present in the bad part of Daniel Deronda, but it is bad; and the nobility, generosity, and moral idealism are at the same time modes of self-indulgence. 1

1. F. R. Leavis, The Great Tradition (1955), 82. (First published 1948).

He defines the phrase 'modes of self-indulgence' uncritically :

We feel, in fact, that *Deronda* was conceived in terms of general specifications, George Eliot's relation to him being pretty much that shown here as Mordecai's, whose own show of dramatic existence is merely a licence for the author to abound copiously in such exaltations and fervours as the Dorothea in her craves. 1

This is unquestionably distortion, the insupportable self-indulgence of a bias. Not only does Dr Leavis find two novels in Daniel Deronda , but also two George Eliots. Yet there are passages which show his acute judgement and his sympathy with the author's intentions in her presentation :

George Eliot sees too much and has too strong a sense of the real (as well as too much self-knowledge and too adequate and constant a sense of her own humanity) to be a satirist. 2

This is admirable, as is his analysis of the 'pressures' which condition Gwendolen's actions and reactions and his examination of some of the superb minor characters in the novel, particularly Klesmer. But occasionally there is a facile, inventive tendency which mars the generally perceptive quality of his reading, as in 'She is a young Mrs. Transome, in whom disaster forces a development of conscience'³. This

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1. F.R. Leavis, The Great Tradition(1955), 83.
 2. The Great Tradition, 91.
 3. The Great Tradition, 97.
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is Gwendolen seen cleverly but not accurately. It is true that, like Mrs Transome, she is a sinner, and that she lives in the fear of guilt or revelation ; but the 'development of conscience' is accompanied by a self-awareness and, at the last, an awareness of others. Mrs Transome's moral progress is negative(she feels - and it is pathetic to see - for Esther), for she is concerned with retaining, not giving ; Gwendolen's, on the other hand, is positive, for she sinks her pride in visiting Mirah, she gives money to her 'superfluous' sisters, and she is prepared to yield up most of what Grandcourt has left her.

Mrs Bennett's study of George Eliot was published in the same year as The Great Tradition. Her criticism is forthright, and she re-states adamantly the duality of effect in Daniel Deronda, saying that

the author has arranged that the two main themes shall be intertwined. But this is a deliberate contrivance of her craftsmanship rather than a necessary consequence of her response to her subject. 1

She goes on to echo the charge that the novel exhibits a failure of creative power, at the same time noting the improbability of the plot through a 'concatenation of circumstances'. She accuses George Eliot of a propagandist

1. Joan Bennett, George Eliot ; her Mind and her Art. (1948). p. 183.

motive, asserting that 'when she became the advocate of a cause she deserted her own vocation and spoilt her novel'.¹ The arraignment limited to Mirah, Mordecai and Daniel, who are 'the product of her conscious conception of ideal personality'², follows the strictures of Dr. Leavis closely. But Mrs Bennett discovers that the manner of presenting character in Daniel Deronda is in some ways different from anything that George Eliot or anyone else had undertaken before. The evolution of Gwendolen is much praised, being 'due to an advance in technique, and that advance is itself the result of a more complex vision'.³ This is unquestionably true, and when she goes on to instance the 'stream of Gwendolen's consciousness' in parentheses at the archery meeting, we realise that Mrs Bennett is exploring that rich area of inward activity which John Blackwood had discovered when he read the manuscript of the novel. She says that the pauses which contain Gwendolen's silent speculations and fantasy are clumsy, but that they imply 'a more complex conception of character-drawing than was usual in Victorian fiction'.⁴ The pauses are not clumsy; they are a consciously ironic sequence, a commentary upon Gwendolen's commentary,

1. Joan Bennett, George Eliot: Her Mind and her Art, 188.

2. George Eliot: Her Mind and her Art, 189.

3. George Eliot: Her Mind and her Art, 190.

4. George Eliot: Her Mind and her Art, 191.

as I shall demonstrate later. They are in themselves, moreover, a psychological revelation not only of Gwendolen but also of Grandcourt, a proleptic definition of the long 'do-nothing' voids which are the words rather than the punctuation of Gwendolen's married life. They are, so to speak, a stream of what appears to be Grandcourt's negative consciousness, but what is in fact a weighted projection of the infinite power of silence, so rarely definable as a positive attribute of personality in literature. Ironically, Gwendolen considers this supposed negation desirable, little suspecting that what Grandcourt leaves unsaid is to be the major part of her fear when they are married. While she is sporting with her future in the inward asides of illusory exultation - a nervous reflex of her gambler's tendency - George Eliot is really filling in the details of interaction by contrast. The effect is heightened by this, for to all appearances Gwendolen and Grandcourt in conversation represent polite, conventional people observing the decencies of social intercourse. Later their inward divorce is to be screened in like manner ; no reaction in society mars the interesting beauty of Gwendolen Grandcourt or the elegant indifference of her husband. This insistence on the dissociation of the apparent and the real is one of the focal points of Daniel Deronda ; here the advance is more than technical, for it

is the ultimate development of that insight so finely foreshadowed in the characters of Tito and Bulstrode.

In 1959, which saw the publication of three full-length studies of George Eliot's novels,¹ there appeared an article on Daniel Deronda which is an interesting attempt to break the back of Dr. Leavis' theory of dichotomy with the straw of symbolism. Writing of Gwendolen and Mordecai Mr Carroll observes :

The novel becomes an organic whole by the way in which George Eliot traces the effect of these two people, who represent the two halves of the novel, upon Deronda. 2

He deals with the visions of Mordecai and Gwendolen and the 'ambivalent value' of certain symbols, while his interpretations of the novel hint at the microcosmic emphasis which was, I feel sure, implicit in George Eliot's conception :

The discussions of the Jewish state and its religion are a definition on a national level of the meaning of the personal relations in the other half of the novel. 3

But it is significant that Mr Carroll still thinks in terms of halves of the novel, and that his definition of unity is

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1. These were : Barbara Hardy's The Novels of George Eliot; A Study in Form ; Jerome Thale's The Novels of George Eliot (Columbia University Press) ; Reva Stump's Movement and Vision in George Eliot's Novels(Washington University Press).
 2. D.R.Carroll, 'The Unity of Daniel Deronda', EC,ix(1959),372.
 3. 'The Unity of Daniel Deronda', 380.

a confined one. The unities of Daniel Deronda are organic, technical, and imaginative. The retrospective technique is the common denominator ; the time sequence connects the personal relations with events in the world at large. The unities of parallel, contrast, image - associative echoes - are present in character, situation and reaction, and also in omniscient direction. For example, Catherine Arrowpoint is as true to herself as Mordecai is ~~to~~ **to the self he** awaits, while Mrs Arrowpoint is as unfaithful to her child as the Princess is to hers.

The sub-title of the most perceptive and closely-argued book on George Eliot yet to appear is 'A Study in Form', and Mrs Hardy's conception of form allows her a finely integrated exploration of the situations, characters, themes, imagery and structure of George Eliot's novels. Her study is in fact extensive, and she shows that 'the apparently rambling and circumstantial expression of her (George Eliot's) spirit has its own formal principles'.¹ In the chapter 'Character and Form' there is a searching exposition of the contrasting pairs, and this chapter also contains a statement which reveals, I think, Mrs Hardy's critical and emotional comprehension of George Eliot's presentation :

1. BH., 2.

They (the characters) are also presented in the medium of strong sympathy : they are realized dramatically and act and speak for themselves, but running together with the dramatic medium is the personal voice of George Eliot's compassion. When a character stands outside that compassion, as Grandcourt does in Daniel Deronda, the bleakness of the withdrawal has its own quality of terror. 1

This direction of feeling needs such overt stress ; and we may note that the conception of Grandcourt is unique in George Eliot's fiction, in that he indicates a deepening understanding of character and the presentation of it. Even egoists like Arthur Donnithorne and Tito have their author's immediacy at the moment of temptation, and Dunstan Cass, lost or dead, calls forth some pity. But for Grandcourt there is nothing but loathing, and this is achieved by economy in description, the dramatic implications of silence and, best of all, a studied compassing of the pace of his existence.

When Mrs Hardy deals with Daniel Deronda she acknowledges, like most readers, the superior interest of the Gwendolen story, though she states that after the retrospect 'the two actions then begin their movement in counterpoint'.² Her observations on the novel are characterised by the casual authority of her 'repeated attentiveness to detail' :

1. BH., 79.
2. BH., 149.

It is her factual realism which holds her fantasy solidly in place. 1

The novel expands through its open ending,... 2

This delight in wide spaces is made suggestive of the breadth of vision, the altruist's out-turned look. 3

We cannot agree, however, with all that is said about Daniel Deronda :

Its symmetrical structure is weak in a way in which the form of Middlemarch was not, and the evidence for the weakness is to be found in a very common preference for one part, for the story of Gwendolen Harleth. 4

If this is so, one can only observe that the evidence is inadmissible. Preference for a part only reflects the bias common to all of us when we enter upon the experience of a book, but in this case it is partly conditioned by the fact that Gwendolen dominates the first fourteen chapters of our reading time. Once established, she is hard to displace ; possibly George Eliot intended this, thereby making the reader's education as hard as Gwendolen's. A shift of the centre of interest from self-indulgence in the individual to a projected practical altruism where the gain is to the

1. BH., 128.
 2. BH., 154.
 3. BH., 231.
 4. BH., 108.

spirit is not easily undertaken by the reader, but it is the very essence of George Eliot's intention.

With certain reservations - rational and supported - Mrs Hardy takes the conventional view of Daniel, saying that 'there is little doubt that he is a static and symbolic construction rather than a dramatic character'.¹ The 'rather than' hardly softens the adjectives. Daniel, as I have said earlier, develops convincingly in his interviews with Gwendolen and his mother, just as Adam Bede, in his moments of suffering before and during Hetty's trial, assumes a marked individuality because of his ordeal. It would be true to say that Daniel has more the voice of George Eliot's approbation than compassion, and that this tends to militate against intimacy. Yet he is so firmly subordinated in his scenes with the Princess - and often with Gwendolen and Mordecai - that we see his normally controlled utterance checked by his own humility and emotional responses to his experience.

Finally, we must consider what is perhaps Mrs Hardy's most original conclusion :

There is something very like the actual appearance of alternative destiny within the 'irrevocable' and

1. BH., 109.

finished book. There is a strong and deliberate suggestion of the possible lives her characters might have lived. 1

As she observes, the 'alternative destiny' is very prominent in Daniel Deronda, and the situation in which Gwendolen accepts Grandcourt - a masterly sequence of tense hesitancy - is weighted with the possibilities open to her if she refuses him. But Mrs Hardy's statement is important for another reason, for it implies the kind of awareness which we must bring to our reading of George Eliot. Criticism involves an intellectual and emotional participation in the experience of the book after the pages have been closed, and the mature associations are often as full of suggestion as the immediate. Daniel Deronda is just such a book, steeped in the movement and fluctuations of life, recording the various interactions of human beings upon one another. This cannot necessarily be reduced to a formal terminology for, as David Kaufmann noted, a work of genius 'is certain to contain all and more than all that the author was clearly conscious of while composing it'.²

The most recent article to appear on Daniel Deronda is Robert Preyer's 'Beyond the Liberal

1. BH., 136.

2. David Kaufmann, George Eliot and Judaism (1878), 49.

Imagination : Vision and Unreality in Daniel Deronda' .

This contains in the first paragraph the assumption that 'No one can fail to see that this work (which followed Middlemarch) is not satisfactory as a whole',¹ and this leads to a curious account of the direction taken by George in Daniel Deronda :

We want to know why an urgent ethical concern with personal and social salvation, with finding and doing one's duty, should lead a great master of reality into myth and fantasy and, ultimately, into the occult. 2

One can only remark that this is certainly a new reading of the novel which Mrs Hardy called 'an experiment in realism'. If by the occult Mr Preyer means Mordecai's conception of the 'second soul', it must be observed that there is nothing in Daniel Deronda to show that George Eliot subscribed to the doctrine as set forth in the Cabbala, or that Daniel lends to this particular aspect of Mordecai's mysticism anything more than a sympathetic ear. When he learns of his birth Daniel's first thought is that he must get back to London to tell Mordecai the news ; he also wishes - and it is very significant - 'to admit agreement and maintain dissent'.³ Myth and fantasy, though they have their part in

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1. Robert Preyer, 'Beyond the Liberal Imagination : Vision and Unreality in "Daniel Deronda" '. VS, IV, i, (1960), 34.
 2. 'Beyond the Liberal Imagination', 35.
 3. DD., VIII, lxxiii, 242.
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the imagery sequences of Daniel Deronda , are an ironic or moral commentary on the actions of real people, and there is little doubt that all the characterisation - from Mr Gascoigne to the Princess - is intended to be representative of flesh and blood.

Yet Mr Preyer sees quite clearly the underlying motivation of Daniel Deronda :

George Eliot was determined to show that somehow it was possible, as well as necessary, to find an outlet for one's high ideals in a self-forgetful dedication to a broadly social or communal work. The other possibility - that society was corrupt and no such possibilities offered - she could not accept. 1

This goes part of the way ; we may add that high ideals are possessed by a few and that it is needful that they be given a practical direction. George Eliot's real concern in Daniel Deronda is the education of the individual towards feeling for others and action on their behalf. Having told us that 'Visions anticipate the future in the present, helping us to act intelligently for the ends we want',² Mr Preyer goes on to summarise a part of the plot of Daniel Deronda with commendable simplicity and inexcusable inaccuracy. He writes of Gwendolen :

1. 'Beyond the Liberal Imagination', 42.

2. 'Beyond the Liberal Imagination', 47.

Her problems are nudged into consciousness by a series of accidental meetings with a mysterious Daniel Deronda. She feels, for the first time, that she is being judged, not judging, and that this insufferable young man lives by a standard of excellence which she does not comprehend. A second shock occurs when her natural musical superiority is not admitted by competent judges. Once again, there is the painful recognition that a higher standard of excellence exists, and is meaningful to certain people. 1

This reflects casual reading, a lack of familiarity with the time sequence which is a major part of the artistic structure of the novel. Gwendolen is judged, before she meets Daniel, by Klesmer, and the latter's assessment of her carries an innuendo which goes beyond criticism of her singing, as she well knows. She experiences a 'sinking of heart at the sudden width of horizon opened round her small musical performance',² and soon afterwards her 'inward sob of mortification' testifies to her feelings. Klesmer is her first critic (he is the only judge of her music), Daniel is not mysterious, and his meetings with Gwendolen, apart from the first one, are natural rather than accidental. When she is engaged to Grandcourt she is told that she is going to meet Daniel at Diplo; seven weeks after her marriage she knows that she will see him at the Abbey, and indeed Grandcourt's relationship to Sir Hugo virtually ensures some kind

1. 'Beyond the Liberal Imagination', 49.

2. DD., I, v, 82.

of regular contact between Daniel and Gwendolen. Klesmer's judgement of her limitations is an anticipation of those rather more important limitations of which she becomes aware when she learns of Daniel's other commitments and loyalties.

George Eliot once wrote of Daniel Deronda, 'I meant everything in the book to be related to everything else there'.¹ It is a large claim, and some of the foregoing selection of criticism would tend to invalidate it, or to allow a merely technical homogeneity. It is my belief that the structure of Daniel Deronda is vitally important to our full appreciation of the novel, and I hope, by a detailed examination of its multiplicity, to demonstrate a far wider unity than has been hitherto acknowledged; for the inter-relationship of all the parts - insofar as they can be separated from the imaginative mass - involves the use of a principle at once mature and comprehensive in its power of suggestion.

1. L., VI, 290. (GE to Barbara Bodichon, 2nd October 1876).

Chapter II.

The Variety of Unity and the Principle of Manifold Association.

Of all George Eliot's novels, with the possible exceptions of Romola and Middlemarch, Daniel Deronda is the most intricately and certainly the most carefully constructed. This chapter will be concerned with demonstrating the variety of its unity and in establishing that there is a principle of manifold association inherent in the complexity of its design. George Eliot's claim that she meant everything in the novel to be inter-related indicates her artistic and imaginative preoccupation with this principle, a preoccupation found markedly in her novels from Romola onwards. The result is a comprehensive relevance, and some study of the book titles - and through them the plot - epigraphs, characters, situations, symbols and imagery (I use the latter term in a wide sense) will show how the various usages are relative to and definitive of unity. Daniel Deronda is a novel of eight books, having a total of seventy chapters ; these are its arithmetical proportions. Each book has a title, and each chapter an epigraph, the latter consisting of either a relevant quotation from her own or another's work, or written by the author herself specifically for the novel to expand, comment or focus on

character or situation. Although there are divisions and sections in Daniel Deronda, I believe that their tissues are firmly connected, and that there is a technical and imaginative unity which is integral. The words of Mordecai aptly define George Eliot's final manner :

Now, in complete unity a part possesses the whole as the whole possesses every part : 1

I shall deal first of all with the titles of the separate books before examining the central epigraph to the novel as a whole ; after this I shall give some attention to one or two epigraphs written by George Eliot for certain chapters, following up with a quotation-epigraph as evidence that even when she draws from another author the context or associations may carry imaginative overtones calculated to penetrate the reader's consciousness and to extend his experience within the novel. The middle section of this chapter will investigate unity through parallel and contrast in character and reaction or situation, indicating the common treatment, compounded of satire and humanity, of Gascōignes and Cohens. In the final section - and it will be the longest, for its range is the novel itself - I shall consider symbol and image as constituents of unity in Daniel Deronda.

1. DD., VIII, lxi, 221.

Book I is called The Spoiled Child and deals entirely with Gwendolen, mostly in retrospect, concluding with her introduction to the 'prefigured stranger'. The critical misreadings which have stigmatised Gwendolen as hard, cruel, coquettish and malign obviously did not allow enough for the author's conception of her heroine. That Gwendolen is spoiled by her family, feared (and admired) by her 'superfluous' sisters, is self-evident ; but the word 'spoiled' - like so much of the novel - carries an ironic weight, an indefinably pathetic quality evocative of sympathy. Gwendolen is intimately understood and explained by that word, and the word 'child' is a stressing of her inexperienced, unworldly, confined outlook. She is unprepared for the moral and spiritual education which is a corollary to her suffering. The limits of George Eliot's immediate focus - the concentration on the individual and her appearance in society - correlate with the heroine's limited vision and self-knowledge. By the use of this device, which is practised with similar implications in Book I of Middlemarch, George Eliot prepares the reader for a widening of experience to correspond with the widening of the experience of her main characters.

Meeting Streams (Book II) indicates a gradual merging rather than a confluence, but its chronological linking is a stress-mark of unity. Gwendolen meets Grandcourt on the 25th of July, and until the 14th of August sees him

constantly ; she also meets Mrs Glasher, so that the two main aspects of her coming degradation and guilt are firmly fixed in her consciousness. At about the same time ('On a fine evening near the end of July '¹) Daniel meets Mirah and rescues her. On the 14th of August Gwendolen leaves for Leubronn where, of course, she is seen by Daniel, while Mirah is safely settled with the Meyricks. In a tributary of the plot Klesmer and Catherine Arrowpoint are caught in a current of unspoken love for one another, a situation wonderfully (though irresponsibly) forecast by Gwendolen in a playful indulgence of fantasy with her mother.

Book II is a chart of relationships. Book III (Maidens Choosing) is functionally unifying in its irony and multiple references. Gwendolen has choice thrust upon her, though her inherent character weakness (she has no ethical basis for decision) leaves her in doubt until the last possible moment whether or not to accept or reject Grandcourt ; in contrast - and this is a technical unity - Mirah (with a firm faith as a mainspring of action) tells Mrs Meyrick how she resisted being sold to the Count, who appears to be a shadowy and seamy equivalent to Grandcourt. Her lifelong motives - an implicit moral judgement of the author's - enhance the contrast with Gwendolen :

I dreaded doing wrong, for I thought I might get

1. DD., II, xvii, 336.

wicked and hateful to myself, in the same way that many others seemed hateful to me. 1

These words are a concise definition of Gwendolen's mental state after her marriage,² and afford an instance of subtle duplication - and there are many in Daniel Deronda - to underline an ironic emphasis or point a moral direction. Moreover it must be remembered that Gwendolen wishes to have another choice, and consults Klesmer about her chances of becoming a singer or actress. His reply, which has to be taken with the Rector's constant references to the desirability of Gwendolen's going to Mrs Mompert's as a governess, leaves her without a choice; Mirah, who never wanted to work in the theatre but was brought up to, rejects the life which Gwendolen thinks she wants. Once again there is an ethical implication here; it is that judgement must be based on the reality of experience, not the transparent substance of illusion. It is in Book III that the real complexity of the novel becomes apparent.

Gwendolen Gets Her Choice (Book IV) is a title laced with the rich irony of compassion and fact, for the living-out of Gwendolen's choice involves degradation

1. DD., III, xx, 19.

2. Gwendolen fears her own compulsion to murder Grandcourt, and we are told that after she has been tempted 'she would lie with wide-open eyes in which the rising tears seemed a blessing, and the thought, "I will not mind if I can keep from getting wicked," seemed an answer to the indefinite prayer.' § VII, liv, 110).

and the beginning of self-knowledge, the certainty of her own wickedness which was merely a sense of hysterical confusion when she rejected Rex. It is the final movement from illusion to a reality from which there is no escape. But after the arrival of the diamonds on her marriage evening the author leaves Gwendolen, just as in Book V (Mordecai), the latter takes a direct part in the action in only two of the six chapters. This technique - of temporarily ignoring a character whose presence is looked for by the reader - is in this case a concentration by a kind of subliminal repetition on Daniel himself, and foreshadows his indispensability to both Gwendolen and Mordecai. There is also the now familiar interaction by contrast ; while Gwendolen reaps the poisoned benefits of her choice and moves into fashionable society, Daniel sets off on the experiences which are to shape his choice - his conversations with Mirah, his reactions in the Juden-gasse, his meetings with the Cohens and Mordecai. There is a forward-looking irony in fixing on Mordecai as a title, for he represents the widening of Daniel's horizons and ultimately, therefore, Gwendolen's, although he is instrumental in drawing Daniel from her ; and just as, throughout Book IV, Gwendolen has a place in Daniel's consciousness, so in Book V, as a recent writer has noted, Mordecai may be present in symbolic form

in the Abbey.¹ Revelations(Book VI) underlines the comprehensively ironic tendency. Unknowingly Mordecai reveals to Daniel that he is Mirah's brother ; later brother and sister are reunited. But the real revelations are even more poignant, and develop one of the major themes of the novel, the education of the individual. Daniel begins to feel his love for Mirah and a deepening affinity for Mordecai, and these are as much revelations to him as the full domestic horror of life is to Gwendolen. The latter's misery and humiliation are accentuated by the return of Lush, whose function is to acquaint Gwendolen with the contents of Grandcourt's will. The quality of Grandcourt's insidious mastery is shown in this calculated action by proxy :

But he wished Gwendolen to know that before he made her an offer it was no secret to him that she was aware of his relations with Lydia, her previous knowledge being the apology for bringing the subject before her now. 2

The hint of the final revelation comes at the end of this book, when Sir Hugo puts into Daniel's hands the letter from his mother.

The Mother and the Son and Fruit and Seed, the last two books of the novel, have the unifying

1. See D. R. Carroll, 'The Unity of Daniel Deronda', EC(1959), ix, 374 : Reminding Deronda of Mordecai, the ivory head at the Abbey is another 'foreshadowing of some painful collision' between the claims of the Jews and the growing dependence upon him of Gwendolen. 2. DD., VI, xlviii, 357.

principle inherent in them. In the first of these Daniel and the Princess are in the foreground, encompassed by the now familiar irony - the mother who has never been a mother to the son who has always wanted to be a son - but there is also the echo sounded by events. The death of Grandcourt brings back to the mind that vividly conjured group in Cardell Chase, the emaciated but still beautiful Lydia and her son ('a cherub') who is to be Grandcourt's heir; and behind the badinage of Hans' flighty letter to Daniel we see the quiet figure of Mrs Meyrick ('mothers are made to like pain and trouble for the sake of their children')¹ watching her son's love for Mirah. Fruit and Seed spans the novel, looking to the plant and growth imagery of Gwendolen and Mordecai and providing a unity at the last - the fruit of Daniel's mission and the seed of regeneration in Gwendolen. The book titles establish the principle of manifold association; the epigraphs - at once formal and intimate in the structure - extend this even further.

The first epigraph belongs to the novel as a whole; it was printed at the beginning of Books I, III, V and VII of the original Parts, and consequently had a re-iterative effect, not without intention, on the reader:

Let thy chief terror be of thine own soul:

1. DD., VII, lii, 64.

There, 'mid the throng of hurrying desires
 That trample o'er the dead to seize their spoil,
 Lurks vengeance, footless, irresistible
 As exhalations laden with slow death,
 And o'er the fairest troop of captured joys
 Breathes pallid pestilence.

At first reading this would appear to be an invocation to Gwendolen and a definition of her crime ; in fact it is a moral directive which stresses the unity of the novel if we examine its implications and listen for its echoes in the text. Gwendolen's fear is of her vengeance on Grandcourt (she is convinced that she will kill him) and of some undefined vengeance on herself because of her betrayal of Mrs Glasher ; the Princess, despite having her title and the legend of her fame, fears the vengeance of her father from beyond the grave, the father who brought her up as a Jewess and left a chest for his grandson whom she has given away to another life. The image of disease for moral corruption is seen in the mental sickness of Gwendolen during her marriage and also in the illness - partly mental- which moves the Princess to send for Daniel. This unity does not exist merely in central duplication, for the epigraph is the key to moral interaction by contrast in the novel. Lapideth, who never resists his desires, betrays his dead wife, while in the English section of the story Rex has his temptation. He decides not to woo Gwendolen again after Grandcourt's

death, and the image he chooses recalls the epigraph :

It is a meanness to be thinking about it now - no better than lurking about the battlefield to strip the dead ; 1

It is re-echoed by Joseph Kalonymos in his account of Daniel Charisi to his grandson, Daniel Deronda :

So we bound ourselves. And though we were much apart in our later life, the bond has never been broken. When he was dead, they sought to rob him ; but they could not rob him of me. I rescued that remainder of him which he had prized and preserved for his offspring. 2

Rex and Kalonymos represent the reverse characteristics of the Princess, Gwendolen and Lapidoth ; Mordecai gives the epigraph a wider interpretation when he says, after his verses have made little impression on Jacob :

A curse is on your generation, child. They will open the mountain and drag forth the golden wings and coin them into money, and the solemn faces they will break up into ear-rings for wanton women! And they shall get themselves a new name, but the angel of ignominy, with the fiery brand, shall know them, and their heart shall be the tomb of dead desires that turn their life to rotteness. 3

This macrocosmic turn is given an ironic reinforcement later when Mordecai asserts that Greece and Rome ' were an inher-

1. DD., VIII, lviii, 179.

2. DD., VIII, lx, 198. As additional evidence for this particular aspect of unity note the Princess's 'He said I was going down to the grave clad in falsehood and robbery - falsehood to my father and robbery of my own child.' (VII, li, 43) and Gwendolen's 'I am saved from robbing others - there are others - they will have everything ' (VII, lvii, 157).

3. DD., V, xxxviii, 144.

itance dug from the tomb',¹ and by an extract from the epigraph to Chapter xxi, which anticipates his indictment :

Whereas Ignorance is a blind giant who, let him but wax unbound, would make it a sport to seize the pillars that hold up the long-wrought fabric of human good, and turn all the places of joy dark as a buried Babylon. 2

Moreover there is an echo on a personal note in another part of the novel ; I refer to Mrs Glasher's note to Gwendolen which contains the words 'I am the grave in which your chance of happiness is buried as well as mine.'³ These simple variants of the image derived from the epigraph carry a simple moral ; greed, the indulgence of self-will, the thrusting of self before others, is moral death. This is the unifying ethic of Daniel Deronda.

But this snowballing of associations, this accumulation suggestive of unity, does not end here. The image 'Breathes pallid pestilence' has its equivalents in various parts of the novel, and again carries a degree of moral stress. Daniel searching for Mirah's relatives fears to find himself 'under the breath of a young Jew talkative and familiar',⁴ a mild form of disease but strong enough to threaten his peace of mind ; when Gwendolen arrives back at

1. DD., VI, xlii, 250.
 2. DD., III, xxi, 45.
 3. DD., IV, xxxi, 284.
 4. DD., III, xix, 7.

Offendene we are told that the family misfortune 'had not yet turned its face and breath upon her'.¹ When it does she is contaminated, and has her resistance to the renewed courtship of Grandcourt lowered. As the deepening personal effects are felt so the image intensifies in its moral purport. Mordecai says of Lapidoth :

" A duty which seemed to have gone far into the distance, has come back and turned its face upon us, " 2

Most significant of all, the epigraph to Chapter xxvi, in which Gwendolen accepts Grandcourt, contains an image which immediately connects Grandcourt with the central epigraph and at once labels him as morally malign :

Nor let him breathe the taint of his surmise.
On my secure resolve. 3

Many of the epigraphs are as rich in association as the one already quoted ; they infuse into the novel the presence of a permanent commentary which reflects in image or verbal affiliation the actions or situation of character. Occasionally they are written intimately out of a character's consciousness. The epigraph to Chapter xiv is in Gwendolen's inner voice :

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1. DD., III, xxi, 51-2.
 2. DD., VIII, lxiii, 255.
 3. DD., III, xxvi, 156. For a further echo of this image see VI, xlii, 234, where Mordecai says of Jews who become assimilated into other populations 'they all the while feel breathing on them the breath of contempt because they are Jews, and they will breathe it back poisonously'.
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I will not clothe myself in wreck - wear gems
 Sawed from cramped finger-bones of women drowned ;
 Feel chilly vaporous hands of ireful ghosts
 Clutching my necklace ; trick my maiden breast
 With orphans' heritage. Let your dead love
 Marry its dead. 1

But the irony is the author's, and the implicit contrast with Mirah's situation is a mode of unity. The imagery is particularly appropriate to Gwendolen ('a Nereid in sea-green robes'), mentioning as it does the 'wreck' (of the family fortunes, of her life by her marriage, of the boat which leads to the drowning of Grandcourt), gems (again proleptic of the diamonds and the necklace which Daniel redeems for her), and 'ireful ghosts' ; when she meets Mrs Glasher in Cardell Chase in this chapter she thinks (her imagination is always febrile) that she sees a ghost, for

it was as if some ghastly vision had come to her in a dream and said, "I am a woman's life." 2

It must be remembered, furthermore, that these five-and-a-half lines of verse are prefixed to a chapter which, in the time sequence of the novel, covers 13th-14th August 1865. This is before Gwendolen is observed by Daniel at Leubronn, before she knows of Mrs Glasher's diamonds or comes to think of the necklace as a symbol of her regard for Daniel, before the loss of the family fortunes and, above all, before her

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1. DD., II,xiv, 261. There is an echo of the last lines in Lydia Glasher's letter to Gwendolen with the diamonds : 'His best young love was mine; you could not take that from me when you took the rest. It is dead;' (IV, xxxi, 284).
 2. DD., II, xiv, 275.
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acceptance of Grandcourt. In other words this is a superbly condensed anticipation of Gwendolen's moral crises throughout the novel, and the tone of the lines captures the tone of assertiveness which Gwendolen frequently uses. The nature of the temptation - the acceptance of what is rightfully another's - is stressed ; and Gwendolen is exposed, with overt irony, because she does not follow out her determination. The epigraph applies equally to Mirah. She rejects the overtures of the Count, who offers her a life of wealth and dishonour, coming in fact to 'orphans' heritage' by fleeing from her father and being taken by Daniel to the Meyricks. Both Mirah and Gwendolen have been urged to accept what they know is wrong, the one by her father, the other by Mr Gascoigne. Another fine example of an epigraph written out of Gwendolen's consciousness is the one prefixed to Chapter xxvi, beginning 'He brings white asses laden with the freight'. Once again the tone of the epigraph is Gwendolen's, and the decision implicit in it is the reverse of the one she finally makes. These epigraphs are an invaluable comment on Gwendolen ; they indicate that she does not know herself.

The epigraph to Chapter xvi is equally unifying in its emphasis. The retrospect on Daniel himself is just beginning :

Men, like planets, have both a visible and an

invisible history. The astronomer threads the darkness with strict deduction, accounting so for every visible arc in the wanderer's orbit; and the narrator of human actions, if he did his work with the same completeness, would have to thread the hidden pathways of feeling and thought which lead up to every moment of action, and to those moments of intense suffering which take the quality of action - like the cry of Prometheus, whose chained anguish seems a greater energy than the sea and the sky he invokes and the deity he defies. 1

The associations here - apart from casting a unifying glow over the whole novel - are almost too thick to record. If we study this epigraph we notice that it is in the form of a definition of the retrospective technique which is a common factor of the various parts of Daniel Deronda; 'the hidden pathways of feeling and thought which lead up to every moment of action' are traced in Gwendolen and Daniel (certainly more fully in Gwendolen), Mirah, Mordecai, and, of course, the Princess, most of whose conversation is an account of her rebellion against her race and her loyalty to her vocation. More than that, the term 'pathways' is constantly used by Mordecai to describe the direction of the affinity between himself and Daniel and his own mystical conceptions :

"Daniel, from the first, I have said to you, we know not all the pathways ... For all things are bound together in that Omnipresence which is the place and habitation of the world, and events are as a glass where-through our eyes see some of the pathways." 2

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1. DD., II, xvi, 297.
 2. DD., VIII, lxiii, 249.
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Later he says 'For see, now, it was your loving will that made a chief pathway, and resisted the effect of evil ;'¹ and before he knows of Daniel's Jewish birth he tells him :

Man finds his pathways : at first they were foot-tracks, as those of the beast in the wilderness ; now they are swift and invisible : his thought dives through the ocean, and his wishes thread the air : has he found all the pathways yet ? 2

This gives limitless scope for speculation and the advancement of ideals, just as the imagery of the epigraph - planets, astronomer, arc, orbit - is a physical expression of width of vision. Even so there is a stressing of the personal, a subtle notation of the insistent unity, for 'the moments of intense suffering which take the quality of action - like the cry of Prometheus, whose chained anguish ...' is evocative of the two people whose lives Daniel is, in a manner of speaking, to complete. Gwendolen (and how strongly she is linked to Mordecai through imaginative association) is chained ; the word used to describe her domestic life is 'fettered' and, like Prometheus, she is unable to escape until rescued by Daniel from the punishment of her own thoughts ; Mordecai is chained by his health and position until his soul is liberated by knowing that it will be fulfilled through Daniel. It may be noted that the 'sea and the sky' are the major part of Gwendolen's torment when she goes out

1. *DD.*, VIII, lxxiii, 250.
2. *Ibid.*, V, xl, 189.

in the boat with Grandcourt, a re-iteration of her known terror in vast spaces ; Mordecai exults in communion with the river and the sky, the river in fact being one of his 'pathways'. The implications of the Promethean legend to the situations of Daniel Deronda are many ; if we remember that Prometheus means 'forethought' and that he was a teacher of the art of prophecy we touch another of those intertwining threads which bind the powerful second-sight of Mordecai and the neurotic previsions of Gwendolen.¹

This brings me to a feature of George Eliot's epigraphs which should be stressed ; they must be read as an extension of the text of the novel. Not all of them promote the principle of unity, but all of them make a pertinent or imaginative contribution to the work as a whole, and I intend to take a quotation from Coleridge to illustrate this. The epigraph to Chapter lvi is from The Ancient Mariner :

The pang, the curse with which they died,
Had never passed away :
I could not draw my eyes from theirs,
Nor lift them up to pray. 2

The anguish is the Mariner's, who 'penance more will do'³, an exact approximation to Gwendolen's, whose repentance is

1. An ironic parallel is to be found in this description of Gwendolen : Her griefs were feminine; but to her as a woman they were not the less hard to bear, and she felt an equal right to the Promethean tone. (III, xxiv, 137).
2. DD., VII, lvi, 134. My edition of Coleridge (see 3 below) gives 'turn' for 'lift' in the last line.
3. The Poems of Coleridge (John Lane, The Bodley Head, ND), 187.

characterised by a similar emphasis, as we have noted, in her retrospective account of the overwhelming power of the scene which oppressed her at the time of Grandcourt's death.¹ This epigraph instances, as I said earlier, not only George Eliot's intuitive choosing of the words for the situation, but also her invisible control of the responses of the reader's imagination. If we remember the story of the Mariner we see the implied points of contrast and correspondence between himself and Gwendolen. Firstly there is the compulsion to confession, in the Mariner's case perpetual, in Gwendolen's secret and centred in Daniel :

Forthwith this frame of mine was wrenched,
With a woeful agony,
Which forced me to begin my tale ;
And then it left me free. 2

Gwendolen's release through her confession leaves her free to become a beneficent influence, and to look out from the small focus of self as the Mariner did unknowingly when he saw the water-snakes :

A spring of love gushed from my heart,
And I blessed them unaware : 3

The message of the Mariner is love and reverence for all

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1. For the sky and the sea, and the sea and the sky
Lay like a load on my weary eye,
And the dead were at my feet. (The Poems of Coleridge, 181).
 2. Ibid., 194.
 3. Ibid., 182.
-

creatures, a sublime equivalent to Daniel's practical living for others, and the 'higher, the religious life' which he urges on Gwendolen. More over we must not forget that in the novel the impulse to confess is widespread ; the Princess, Mirah and the 'inconvenient' Isabel all relieve themselves by explaining their actions or their motives to somebody else.

In writing of George Eliot's chapter epigraphs I have had to be selective, and I do not pretend to have followed out every association of those I have quoted. My point is that they constitute an integral part of the novel's structure (they are not 'pretentious'), that they frequently sound echoes of unity throughout the various plots (thus cohering in the principle of manifold association), and that they must be read with an enquiring and associative awareness as parts of the whole and not merely as part of a part.

Book titles are significant, as are epigraphs, only in relation to the themes and personalities of the novel, and it is with character - its development, its interaction, its potential - that George Eliot is, as always, primarily concerned. In Daniel Deronda this pre-occupation leads to a formal patterning which is easily recognisable by its group divisions. The unifying subtlety

is derived from juxtaposition, parallel, prolepsis, symbol and image. In Daniel Deronda the use of parallel and contrast in character is a generally tolerant exposition of the similar and dissimilar in quality of reaction ; different characters are faced with like situations, and are explicitly judged by the decisions which they make. The result is controlled variety and directed unity, for the characters in each part of the novel are related by a common time.

It is not my intention here to discuss the qualities or the techniques of the characterisation, for these will be dealt with in Chapter V, but I will indicate the main groups, with their comparisons, differences and interactions, and I will define what I consider to be the character unities of the novel. The English section of the story has Gwendolen, Grandcourt, and the family groups of Davilows, Gascoignes, Mallingers and Arrowpoints (including Klesmer), while in the Jewish part are Mirah, Mordecai, the Cohens, the Princess, Kalonymos and Lapideth. The Meyricks, who are not Jewish, come largely into the Jewish section through their care of Mirah, though by the end of the novel Hans has joined Rex Gascoigne at the Rectory, and the Meyrick girls have discussed Gwendolen with Anna. Daniel is the lynch-pin of the novel - the image does not denote static qualities - for he holds together the progressive actions.

The area of interpenetrating personal relationships is thick in reference and duplication, and before entering it I want to consider the place occupied in the structure by groups from each section.

It will be remembered that Sir Leslie Stephen referred to George Eliot as a social satirist. In fact the treatment of Mr Gascoigne - and English society - corresponds to the treatment of Mr Cohen and, by implication, the society which he represents - and this treatment is a compound of satire and humanity. Admittedly this must allow for a toning down of the definition of satire, and the humanitarian qualities must be stressed. The humorously satirical tone is certainly present in the description of the Rector who ' had once been Captain Gaskin, having taken orders and a diphthong but shortly before his engagement to Miss Armyn '¹, and who usually spoke ' in his easy, pleasantly confident tone , which made the world in general seem a very manageable place of residence'.² It is extended from him to the society which he is proud to enter, with a deliberate accession of innuendo which enfolds Gwendolen as well at the archery meeting where Klesmer ('wide-glancing', unlike the company he is in) is frowned upon.³The pagan comparisons -

1. *DD.*, I, iii, 47.

2. *Ibid.*, I, iii, 53.

3. *Ibid.*, I, x, 182. (Some were inclined to laugh, others felt a little disgust at the want of judgement shown by the Arrowpoints in this use of an introductory card.)

myth is immutable, convention transitory - are an ironic glance at the seriousness with which English society takes its formalised leisure :

The Archery Hall with an arcade in front showed like a white temple the form these rural souls would most have striven for as a tabernacle Gwendolen seemed a Calypso among her nymphs Short of Apollo himself, what great musical maestro could make a good figure at an archery meeting ? "As old Nestor says - the gods don't give us everything at one time." 1

But once again the tone is overlaid with tolerance :

The sounds too were very pleasant to hear, even when the military band from Wancester ceased to play : musical laughs in all the registers and a harmony of happy friendly speeches, now rising towards mild excitement, now sinking to an agreeable murmur. 2

The satire plays lambently on the very minor characters of the English section, the archdeacon ('neglecting a discussion of military manoeuvres on which, as a clergyman, he was naturally appealed to ') 3, the 'elegant Grecian', young Clintock ('By George, who is that girl with awfully well-set head and jolly figure ?') 4, and, best of all, the ubiquitous

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1. DD., I,x, pp 176-185. Ironic contrasting references to a temple occur when Mirah tells her story to Mrs Meyrick with the pictures on the wall as a crowd of witnesses : 'The small front parlour was as good as a temple that morning'. (III, xx,12), and even more poignantly when Mordecai says 'but let my soul be as a temple of remembrance where the treasures of knowledge enter and the inner sanctuary is hope.' (V, xl, 179-180). Earlier Mordecai's profile and look are said to be like a 'forsaken temple'.
2. DD., I,x,176. 3. Ibid., I,v,71. 4. Ibid., I,v,72.
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Vandernoodt, an ingratiating and experienced social climber. The humanity of all this is in the omniscient manner ; the satire is in the perfect expression of social interplay and verbal mannerism.

In the Jewish section of the story a similar tone and an acute observation go together to exhibit an emphatically tolerant appraisal. The Cohens are treated in much the same way in their small domestic world as English society is in its somewhat larger one. When Daniel calls to tell the family of the discovery of Mordecai's sister (poignant because of the permanent absence of Cohen's sister) the reaction to the news indicates a racial characteristic which is generally ridiculed and often condemned. Here the laughter is quiet :

"Relations with money, sir?" burst in Cohen, feeling a power of divination which it was a pity to nullify by waiting for the fact.

"No ; not exactly", said Deronda, smiling. "But a very precious relation wishes to be re-united to him - a very good and lovely young sister, who will care for his comfort in every way."

"Married, sir ?"

"No, not married."

"But with a maintenance?"

"With talents which will secure her a maintenance. A home is already provided for Mordecai." 1

The kindness of the overtone is apparent ; it is derived from what Mrs Hardy has so rightly called 'the voice of George

1. DD., VI, xlvi, 319-320.

Eliot's compassion'. Once again there is a satirical commentary :

If an amiable self-satisfaction is the mark of earthly bliss, Solomon in all his glory was a pitiable mortal compared with Mr Cohen - clearly one of those persons who, being in excellent spirits about themselves, are willing to cheer strangers by letting them know it. 1

There is also the fine rendering of mannerism, the note of social pretentiousness on a different level, the same truth to human nature in the conversation of these Jews who have been assimilated by the country of their adoption :

"Our baby is named Eugenie Esther," said young Mrs Cohen, vivaciously.

"It's wonderful how the Emperor's like a cousin of mine in the face," said the grandmother ; "it struck me like lightning when I caught sight of him. I couldn't have thought it."

"Mother and me went to see the Emperor and Empress at the Crystal Palace," said Mr Cohen.

"I had a fine piece of work to take care of mother ; she might have been squeezed flat - though she was pretty near as lusty then as she is now. I said, if I had a hundred mothers I'd never take one of 'em to see the Emperor and Empress at the Crystal Palace again ;" 2

This restrained exposure of the purposeless, the small compass shared by the Cohens and their prosperous equivalents in English society, gives balance to the structure of Daniel Deronda. Both groups live in limited worlds and are complacent

1. DD., IV, xxxiii, 345-6.
2. Ibid., IV, xxxiv, 358.

in them. Yet our overall impression is that while their frailties are revealed, their common humanity (seen in the Rector's economic adjustments and the Cohens' devotion to each other within their family group) is never forgotten.

But it is around the display of the outward and inward in human personality that most novels are constructed, and in Daniel Deronda the main structural device - pervasively illustrated in the imagery - is the parallel and contrast which links the disparate and distant in character and action. Gwendolen and Mirah represent opposing types of womanhood, as can be seen from their reactions to temptation alone. Their differences are well in evidence when they are brought together (Book VI, Chapter xlviii), for Gwendolen's pride which is, after all, based on illusions about rank and position, breaks on hearing Daniel's voice in the next room; Mirah, angry and forthright (and in love) speaks clearly and unselfconsciously, although she is as emotionally disturbed as Gwendolen. Yet in some ways their courses are comparable. Gwendolen, having met Lydia Glasher, flees with the Langens to Leubronn to escape from Grandcourt; Mirah, practically sold to the Count by Lapidoth, flees to England. As I have indicated earlier, the time sequence emphasises the temptations of each, for Mirah is on the point of suicide at about the same time as Gwendolen meets Grandcourt, the beginning, so to speak, of her death-in-life.

Their retrospect - the author's on Gwendolen and Mirah's on herself - underlines their similarities. Mirah, talking to Mrs Meyrick of her childhood, says

"ever since I was carried away from my mother I had felt myself a lost child taken up and used by strangersIt seemed all a weary wandering and heart-loneliness - as if I had been forced to go to merrymakings without the expectation of joy I had a terror of the world."1

Gwendolen's recollections have the insistent bitterness of her frustrated egoism :

She had disliked their former way of life, roving from one foreign watering-place or Parisian apartment to another, always feeling new antipathies to new suites of hired furniture, and meeting new people under conditions which made her appear of little importance ; 2

It is quite apparent that this psychological integration of personality is an aspect of unity, the more particularly as it is sustained throughout the novel. The correspondence and dissociation between Mirah and Gwendolen are developed.

Mirah has the memory of her mother and brother and the deep faith of her race, while Gwendolen, prior to her suffering, has no faith ; Mirah's life is dedicated to thoughts of her people and religion ; Gwendolen, until she thinks of the Offendene she has not previously valued, has no moral or spiritual direction apart from her snatched meetings with

1. DD., III, xx, 35.
2. Ibid., I, iii, 34.

Daniel. At the point of temptation, however, both Mirah and Gwendolen are spiritually unconscious, and Mirah's departed faith approximates to Gwendolen's 'terror of the world'.

Here is Mirah recalling her anguish :

" - though I had no strong faith that He cared for me. The strength seemed departing from my soul : deep below all my cries was the feeling that I was alone and forsaken. The more I thought, the wearier I got, till it seemed I was not thinking at all, but only the sky and the river and the Eternal God were in my soul ... I could only feel what was present in me - it was all one longing to cease from my weary life, which seemed only a pain outside the great peace that I might enter into." 1

This has significant points of contact with Gwendolen's experience :

Solitude in any wide scene impressed her with an undefined feeling of immeasurable existence aloof from her, in the midst of which she was helplessly incapable of asserting herself. 2

The passage above reveals how extensive is the manifold association principle, for it is a proleptic documentation of a later temptation which, like Mirah's, is narrated retrospectively. Gwendolen tells Daniel that

" everything was still ... and the very light about me seemed to hold me a prisoner and force me to sit as I did. It came over me that when I was a

1. *DD.*, III, xx, 37.
2. *Ibid.*, I, vi, 109-110.

child I used to fancy sailing away into a world where people were not forced to live with anyone they did not like - I did not like my father-in-law to come home. And now, I thought, just the opposite had come to me. I had stepped into a boat, and my life was a sailing and sailing away - gliding on and no help - always into solitude with him, away from deliverance."¹

Here the contrast with Mirah is enhanced ; at her supreme crisis Mirah wishes to die ; at hers, Gwendolen, trapped in that terrifying 'dual solitude', wishes, and yet does not wish, to kill. Both recur to their childhood in order to explain their motives, both are absorbed in that centre of self which constitutes the negation of all else. The passages set other chords of association pulsating. Gwendolen's narrative reminds us of her earlier hysteria when she gets into the boat with Grandcourt :

" I think we shall go on always, like the Flying Dutchman."²

The whole death-by-water sequence in fact rounds off the epigraph hint placed at the head of Chapter xxvii, the chapter in which Gwendolen accepts Grandcourt :

Desire has trimmed the sails, and Circumstance
Brings but the breeze to fill them. 3

Mirah's conception of death has a family consistency with

1. *DD.*, VII, lvi, 149-150.

2. *Ibid.*, VII, liv, 125.

3. *Ibid.*, III, xxvii, 170. In this chapter we find a like image for Gwendolen's indecision : 'She seemed to herself to be, after all, only drifted towards the tremendous decision: - but drifting depends on something besides the currents, when the sails have been set beforehand.' (III, xxvii, 183).

Mordecai's, for the 'great peace that I might enter into' is re-iterated as Mordecai dies,

eyes full of some restful meaning, as if to assure them that while this remnant of breathing-time was difficult, he felt an ocean of peace beneath him. 1

These associations are important, but perhaps not as important as the thematic parallel with Daniel, whose experience of isolation and horizon is somewhat different and, like Mordecai's conception of the 'spiritual messengers', somewhat mystical :

He was forgetting everything else in a half-speculative, half-involuntary identification of himself with the objects he was looking at, thinking how far it might be possible habitually to shift his centre till his own personality would be no less outside him than the landscape, - when the sense of something moving on the bank opposite him where it was bordered by a line of willow-bushes, made him turn his glance thitherward. 2

This is a proleptic statement of Daniel's finding his vocation, an unvoiced wish to lose his identity in the sufferings of others ; here he has the chance for rescue, the personal opportunity to do good on a small level which he is later to duplicate in his 'rescue' of Gwendolen. Curiously Daniel's concept half-anticipates a guilt-phrase of Gwendolen's - 'I saw my wish outside me'.

1. *DD.*, VIII, lxx, 366.
2. *Ibid.*, II, xvii, 344.

It will be apparent from the foregoing that the formal groupings of character in Daniel Deronda carry associations which establish patterns of interaction ; these are in themselves a study in multiplicity. The interpretations - the extensions of resemblance - are infinite. We can say that Gwendolen and Mirah are an intended contrast, as are Daniel and Grandcourt ; that Gwendolen, Catherine Arrowpoint and the Princess have obvious connections, that the Princess and Mirah are different types of Jewess, that Mordecai could be contrasted with one of the worldly gentlemen in the English section, and that Mrs Glasher banished to Gdsmere, the Princess to the steppes, and Gwendolen shut up as a widow at Offendene, share something like a common situation.¹ All this is true, and deliberate. But the careful plotting is diagrammatic compared with the life beneath the outline ; and the life beneath the outline has a compulsively arresting coherence which contributes to the overall unity of the novel.

The contrasting of Gwendolen and Mirah is a definition in subtle terms of a part of the thematic structure of Daniel Deronda. Mirah rejects the life of the theatre (in which she was brought up), while Gwendolen, in her

1. The epigraph to Chapter xxx could apply to all three :
 No penitence and no confessional :
 No priest ordains it, yet they're forced to sit
 Amid deep ashes of their vanished years. (IV, 246)
 The manifold association of this is obvious; 'confessional' and 'priest' are terms used to describe Daniel's receptive nature, and 'vanished years' has a poignant ring for many of the main characters.

unworldliness, wishes to have such a life. Perhaps the most meaningful contrast is the one which they present to the world. Mirah is demure and quiet ; Gwendolen is elegant and poised. Yet these manifestations in no way reflect Mirah's fervour or Gwendolen's anguish. Mirah's consciousness of Gwendolen is perceptive and imaginative. They meet after Mirah has been singing :

'You are very good to say so,' answered Mirah, her mind chiefly occupied in contemplating Gwendolen. It was like a new kind of stage-experience to her to be close to genuine grand ladies with genuine brilliants and complexions, and they impressed her vaguely as coming out of some unknown drama, in which their parts perhaps get more tragic as they went on. 1

The terms she uses are from her own experience and are poignantly appropriate to Gwendolen (what would Mirah have thought of the Princess, to whom the words apply just as fully ?) whose tragedy is unknown to everyone except Daniel. Conversely, Gwendolen has no conception of Mirah's world (how suddenly she learns of Daniel's love!), and the complete lie to her appearance is given when she visits Mirah, ostensibly to ask her to sing, but really to have her faith in Daniel sustained :

She was provided with Mirah's address. Soon she was on the way with all the fine equipage necessary to carry about her poor uneasy heart, depending in its palpitations on some answer or other to questioning which she did not know how

1. DD., VI, xlv, 294.

she should put. 1

With Gwendolen and Mirah there is occasionally a verbal echo. Mirah tells Daniel that 'None before have thought me worthy of the best'², and the same simple superlative is used by Gwendolen in her last letter to Daniel ; here it must be remembered that she is repeating his original words to her.³ During Gwendolen's visit to Mirah the latter tells her indignantly - she is speaking of Daniel - 'And he treated me as if I had been a king's daughter. He took me to the best of women'⁴. The image and the deliberate choice of words are part of an encompassing irony, for the reader cannot fail to feel the position of the 'princess in exile'.

This kind of situation is part of a running insistence in Daniel Deronda that things are not what they seem, and this insistence is another element of unity. Daniel himself argues against Mordecai ; the appearance of a consumptive watch-repairer does not quite fit with convincing mystical idealism. This superficial appraisal is often misleading ; Daniel appears to be the illegitimate son of Sir Hugo, and Grandcourt appears to be a well-bred English

1. DD., VI, xlvi, 348. There is a fine definition of the futility of Gwendolen's existence in the chapter epigraph to xlv :
Behold my lady's carriage stop the way,
With powdered lacquey and with champing bay:
She sweeps the matting, treads the crimson stair,
Her arduous function solely "to be there."

2. Ibid., II, xviii, 367. Ibid., VIII, lxv, 288-9: You can, be you will be among the best of women, such as make others glad that they were born."

4. Ibid., VI, xlvi, 351.

gentleman. In fact Daniel and Grandcourt share a situation - that of being alone with Gwendolen - which an imaginary third person is invited to view. When Grandcourt comes to propose to Gwendolen we are told that 'anyone seeing them as a picture would have concluded that they were in some stage of love-making suspense'.¹ Subsequent events would seem to confirm this opinion. But the irony is that neither Grandcourt nor Gwendolen is in love, and that 'love-making' is Gwendolen's fear and Grandcourt's later prerogative. A comparable situation occurs later in the novel when Daniel is listening to Gwendolen's 'confession' :

Their attitude, his averted face with its expression of a suffering which he was solemnly resolved to undergo, might have told half the truth of the situation to a beholder who had suddenly entered. ²

This subtle variation is calculated to tell on the reader who remembers the beholder who had suddenly entered - Grandcourt - when Gwendolen and Daniel were earlier in just such a position. As a result of what he saw Grandcourt decided to go yachting in the Mediterranean, a decision which indirectly led to his death. Two other references underline the author's tendency to ironic juxtaposition. Grandcourt's torpid thoughts are compared to 'the circlets one sees in a dark pool continually dying out and continually started

1. *DD.*, III, xxvii, 177.
 2. *Ibid.*, VII, lvi, 141.

again by some impulse from below the surface. The deeper central impulse came from the image of Gwendolen ;¹ Daniel contemplating his changed life - where there is movement, not stillness - finds that ' his less constrained tenderness flowed with the fuller stream towards an indwelling image in all things unlike Gwendolen.'² The pool and the stream are a figurative index to character.

Daniel and Grandcourt provide a deeper contrast which is another aspect of thematic structure, and once again this is enhanced by points of similarity. This may seem ridiculous, for superficially there appear to be no resemblances between the handsome lizard who develops into a boa-constrictor (the imagery, apart from anything else, evokes the cold-bloodedness which is his salient characteristic) and Prince Camaralzaman with the Titian-tinted profile. Grandcourt's silence and his 'do-nothing' absolutism are a way of life ; all men are 'brutes'. Daniel has a diffusive sympathy as outward-looking as Grandcourt's negations are inward. Here is the Gwendolen's future husband ' sitting meditatively on a sofa abstaining from literature ' :

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 - from a state of the inward world, something like premature

1. *DD.*, IV, xxviii, 211.

2. *Ibid.*, VIII, lxiii, 240.

age, where the need for action lapses into a mere image of what has been, is, and may or might be ; where impulse is born and dies in a phantasmal world, pausing in rejection even of a shadowy fulfilment. 1

This is the negative life centred in self (Grandcourt and Gwendolen are alike in their basic egoistic tendency), and the use of the word 'world' has the same ironic flavour for Gwendolen - it means confinement rather than expansion. Daniel's inner processes are in contradistinction to Grandcourt's :

His imagination had so wrought itself to the habit of seeing things as they probably appeared to others, that a strong partisanship, unless it were against an immediate oppression, had become an insincerity for him. His plenteous, flexible sympathy had ended by falling into one current with that reflective analysis which tends to neutralise sympathy. Few men were able to keep themselves clearer of vices than he ; yet he hated vices mildly, being used to think of them less in the abstract than as a part of mixed human natures having an individual history, which it was the bent of his mind to trace with understanding and pity. 2

Yet we notice that the hint of similarity - the reduction to negation through inaction - is implicit. Within the framework of the novel we watch the development of Daniel from the generalised ideal to the practical, and of Grandcourt from generalised autocracy to vicious domesticity.

I have said that the characters of

1. *DD.*, IV, xxviii, 210.
2. *Ibid.*, IV, xxxii, 293-4.

Daniel Deronda can be equated with moral symbols ; I do not wish this to be taken as an invalidation of their reality. It is because of their development, their actions and interactions, that we are able to interpret them as such, though such interpretation may have to be revised and extended in the course of our contact with them. Klesmer, for example, who stimulates Gwendolen's self-education, is not merely the great musician dedicated to his art ; in the structure of the plot he displays human warmth rather more generously than does the society which is loath to accept him, and he is intended, I think, to stand out in relief against that society and to expose the hide-bound ignorance of its conduct under stress - witness the language used to him by Mr and Mrs Arrowpoint. Catherine Arrowpoint, in the wonderfully economic strokes of her creator, is the soul of integrity, contrasting at every turn with Gwendolen, who is the essence of uncertainty and yet who eclipses Catherine socially. The Princess is ambition and conscience, contrasting with Mirah (without that kind of ambition) and Gwendolen (even more conscience). Mordecai is visionary and abnormal, having points of contact with Gwendolen, who is neurotically visionary and temporarily abnormal, and perhaps Sir Hugo, who is a public man somewhat lacking in ideals and whose conversation, like the Rector's, has 'petrified into maxims and quotations' -

the direct antithesis of Mordecai's mannered and mystical delivery.

Association through character, situation and seemingly casual echo is so widespread in Daniel Deronda that I have selected a miscellany of examples to demonstrate how integral is the unity of the novel. Daniel, like Gwendolen, faces temptation. His occurs in youth, when he resists opening the cabinet containing the parchment which has the family tree of the Mallingers ; Gwendolen thwarts her evil self by throwing away the key to the drawer containing the knife which she had thought to use on Grandcourt. The mirror to which Gwendolen so often recurs is Daniel's chief reminder, not of himself, but of one whom he must assuredly resemble - his mother. Similarly we find that the fantasy of Gwendolen (about the possible course her married life will take with Grandcourt) and Hans (about almost anything) have some points of contact with Mordecai's provisions which, like Gwendolen's, come true ; there is even some connection with the unknowing perception of Vandernoedt, who tells Daniel :

"You are one of the historical men - more interested in a lady when she's got a rag face and skeleton toes peeping out." 1

This is almost a definition of Mirah's state when Daniel

1. DD., V, xxxvi, 62.

rescues her, and is re-affirmed in her own conception of herself as a 'beggar'. Other points of similarity in the intertwining plots are many. The Arrowpoints are as blind to Klesmer's courtship of Catherine as the Rector is blind to Rex's courtship of Gwendolen. The Rector is, however, like the Princess's father, forewarned (by mild Mrs Gascoigne), but he acts as Daniel Charisi acted, believing that he did not need to 'guard against consequences, because he felt sure he could hinder them if he liked'.¹ The 'second-soul' which exists as a reality for Mordecai is given a much more credible, spiritual context for Gwendolen, and we are told that 'the struggle of mind attending a conscious error had wakened something like a new soul, which had better, but also worse, possibilities than her former poise of crude self-confidence'.² On a commonplace level we notice that Grandcourt wins at Baden 'a couple of hundred' pounds, nothing to him but everything to Gwendolen, who wins and then loses that precise amount at Leubronn. A like standard of personal action is shared by Daniel ('Turn your fear into a safeguard')³ and Mrs Meyrick ('Anxiety is good for nothing if we can't turn it into a defence')⁴. Mordecai, Gwendolen and the Princess are bound by a febrile imagination. The following extract is descriptive of Mordecai, and we are told that

1. *DD.*, VII, li, 33.
 2. *Ibid.*, IV, xxix, 235.
 3. *Ibid.*, V, xxxvi, 98.
 4. *Ibid.*, VII, lli, 65.

there are persons whose yearnings ... continually take the form of images which have a foreshadowing power : the deed they would do starts up before them in complete shape, making a coercive type ; the event they hunger for or dread rises into vision with a seed-like growth, feeding itself fast on unnumbered impressions. 1

One image ('in the dark seed-growths of consciousness')² is used earlier of Gwendolen, whose conscience the above passage defines ; there is also a degree of correspondence between this and the rhetorical question which the Princess puts to Daniel ('events come upon us like evil enchantments ; and thoughts, feelings, apparitions in the darkness are events-are they not ?')³. These are some of the many associative threads which reflect the imaginative complexity of Daniel Deronda. Any study of the latter will constantly recur to character, and it remains to re-iterate that the handling of character and situation in Daniel Deronda contributes to the manifold association principle and thus to unity. But characters in novels are sometimes as voluble through their attendant images as they are through dialogue or omniscient directive, and it is with imagery - a pervasively unifying influence in Daniel Deronda - that I intend to deal next.

Structurally Daniel Deronda breathes through its imagery, through the vibrations set up in the

1. DD., V, xxxviii, 131.
 2. Ibid., III, xxvi, 164.
 3. Ibid., VII, li, 29.

action by a succession of notes in a proleptic, symbolic or straightforward figurative key. The proleptic symbol is used as an index to character in its limited sense, and as a conjunctive image it becomes a form of unity. The most obvious usage occurs in Chapter iii, when Gwendolen and her family arrive at Offendene and she inspects the house. The image at first sight appears to be a dusty relic from a Gothic novel :

The opened panel had disclosed the picture of an upturned dead face, from which an obscure figure seemed to be fleeing with outstretched arms. 1

Later the elegant Hermione tableau is disturbed by the panel opening and Gwendolen collapsing. It seems merely an anticipation of Gwendolen's later situation, for certainly in her hysteria she refers constantly to Grandcourt's dead face, and she flees from it in conscience and confession. On the 'plank-island' her temptation is seen in a dream-like extension :

(She dreaded) to find death under her hands, but instead of darkness, daylight ; instead of satisfied hatred, the dismay of guilt ; instead of freedom, the palsy of a new terror - a white dead face from which she was for ever trying to flee and for ever held back. 2

But the use of the symbol, which stands obviously for guilt,

1. DD., I,iii,41.

2. Ibid., VII, liv, 109.

must not be confined to Gwendolen. The Princess flees from the dead face of her father to confess to Daniel and restore his birthright to him. At the end of their first anguished interview she tells him :

"But perhaps now I have satisfied my father's will,
your face will come instead of his - your young,
loving face." 1

There is another glancing implication, not verbally substantiated but cohering nonetheless ; Mirah and Mordecai speak frequently of their mother , and here the fleeing figure is Lapidoth renouncing his responsibilities.

This is by no means the only instance of the use of pre-figurative symbol in Daniel Deronda, and it is tempting to explain the most commonplace details as having a symbolic connotation in the plot. Just before she sees the panel Gwendolen describes a picture - 'That one with the ribs - nothing but ribs and darkness - I should think that is Spanish, mamma.'² This foreshadows events and reaction ; the ribs may represent the emaciation of Mordecai, the 'Spanish' the forbears of Daniel, exiled from Spain in the 15th century. The darkness is Gwendolen's perpetual fear of the unknown, terribly echoed in her final outburst in the 'suppressed voice

1. DD., VII, li, 47.

2. DD., I, iii, 41.

of one who confesses in secret':¹

"What can I do but cry for help ? I am sinking.
Die - die - you are forsaken - go down, go down
into darkness."²

The moment of revelation for Gwendolen - her meeting with Mrs Glasher in Cardell Chase - is accompanied by the hint of a revelation to come. As she makes her way through the Chase she finds herself back at the Whispering Stones,³ 'two tall conical blocks that leaned towards each other like gigantic grey-mantled ^{figures} ... They turned their blank grey sides to her : what was there on the other side ?'.⁴ This may be an anticipation of the meeting between Daniel and Mordecai (which takes place about a month after this), the nature of the description hinting at the twin-souled affinity which is at the crux of Mordecai's conception of Daniel.

There are unifying qualities in the unstressed situations and remarks which prefigure the major events. Daniel as a boy broods long and feelingly on the identity of his mother :

Daniel felt the presence of a new guest who seemed

1. *DD.*, VII, lvi, 147.

2. *Ibid.*, VII, lvi, 146-7.

3. *Ibid.*, II, xiv. The names of the landmarks in the Cardell Chase area all carry an overlay of implication - Green Arbour, Whispering Stones, Double Oak, High Cross. Mrs Glasher stays at The Golden Keys (xiii, 259).

4. *Ibid.*, II, xiv, 272-3.

to come with an enigmatic, veiled face, and to carry dimly-conjectured, dreaded revelations. 1

The pessimistic inference is typical of Daniel's early uncertainty, but in fact the guests who appear later (the Princess notably, but also Mordecai) reveal to Daniel the birthright for which he has always longed. The 'dreaded revelations' are reserved for Gwendolen (the 'apparition' of Mrs Glasher), Mirah (the return of Lapidoth) and the Princess (the 'events' in her conscience). Figurative prolepsis is clearly present in Daniel's memory of childhood :

Only there came back certain facts which had an obstinate reality, - almost like the fragments of a bridge, telling you unmistakably how the arches lay. 2

The bridge proper is to play an important part in Daniel's life. It is near Kew bridge that he first sees Mirah, and it is from Blackfriars bridge that Mordecai first sees Daniel coming up the river. He later observes :

"The generations are crowding on my narrow life as a bridge ; what has been and what is to be are meeting there ; and the bridge is breaking." 3

On the evening after this meeting Daniel feels that he might

receive from Mordecai's mind the complete ideal shape of that personal duty and citizenship which

1. *DD.*, II, xvi, 303.
 2. *Ibid.*, II, xvi, 304.
 3. *Ibid.*, V, xl, 184.

lay in his own thought like sculptured fragments certifying some beauty yearned after but not traceable by divination. 1

The 'second-soul', strong in life, will reconstruct the bridge ; metaphor and reality are connected imaginatively and practically. This optimistic kind of fulfilment runs parallel to the 'dead face' obsession of Gwendolen.

The widely unifying symbol is not the only one used. The exploration of character through symbolic association is common, and occasionally has the effect, so to speak, of binding the strands of a sub-plot together, of establishing a unity within unity. Our first glimpse of Grandcourt at domestic ease is proleptic of his treatment of the two women whose lives he mars. He is caressing one of his dogs :

I fear that Fetch was jealous, and wounded that her master gave her no word or look ; at last it seemed that she could bear this neglect no longer, and she gently put her large silky paw on her master's leg. Grandcourt looked at her with unchanged face for half a minute, and then took the trouble to lay down his cigar while he lifted the unimpassioned Fluff close to his chin and gave it caressing pats, all the while gravely watching Fetch, who, poor thing, whimpered interruptedly, as if trying to repress that sign of discontent, and at last rested her head beside the appealing paw, looking up with piteous beseeching. 2

Grandcourt, we know, is determined to marry Gwendolen, and

1. *DD.*, VI, xli, 206.
2. *Ibid.*, II, xii, 223-4.

this represents the favour which she is to enjoy temporarily and, at the same time, the importunity of Mrs Glasher which Grandcourt has to suffer when he goes to tell her of his wedding and to collect the diamonds. It shows in small the domestic cruelty of Grandcourt, the danger for Gwendolen being that she may find herself in the position of Mrs Glasher or Fetch - denied by will or whim what she has previously enjoyed. This prefigures the courtship of Gwendolen and her changed circumstances in marriage. The later spectacle of Fetch retrieving the water-lily may represent Mrs Glasher yielding up the diamonds.

Gambling, the theatre, music, jewellery - all these are used as symbols in Daniel Deronda, while letters are pivots in the structure in that they are always concerned with a revelation, the uncovering of a secret. The two notes from Mrs Glasher to Gwendolen particularise the latter's inward terror and expose her inherent neurosis, just as Daniel's note with her necklace exposes her pride. The Princess's note to Daniel leads to the revelation of his birth, and opens the way for his marriage to Mirah and his mission; Hans' letter to him which reaches him in Genoa brings home to him (Daniel) that he is in love with Mirah despite the tensions that beset him in the form of Gwendolen and his mother. In the English section Lush's letter to Sir Hugo tells the latter

of Grandcourt's impending marriage, and Mrs Davilow's to Gwendolen in Leubronn announces financial ruin and changes the face of Gwendolen's existence. It is the first hopeless pressure which leads to her acceptance of Grandcourt. Other letters of importance are mentioned but not reproduced ; there is the one from the Langens which invites Gwendolen to Leubronn, and the one from Rex quoted lovingly by his family which shows that his 'resurrection into a new life' has led to a sense of purpose and responsibility. Most significant of all, however, is the letter received by Daniel on his wedding-day ; it is the most moving testimony to the sublimity of human ideals in the novel. We are told - and the choice of comparison is most revealing - that it is something 'more precious than gold and gems'. Gwendolen's words are the only possible postscript to the theme of altruism :

I have remembered your words - that I may live to be one of the best of women, who make others glad that they were born. 1

Jewellery has a varying symbolic implication, for it is at once the reflex of guilt, temptation and regeneration. The diamonds are Gwendolen's guilt, the outward price she has paid for an inward life of degradation ; her subconscious fear of doing wrong has now become a fact, and her imagination invests the gems with a terrible meaning :

1. DD., VIII, lxx, 365.

Gwendolen had said to herself that she would never wear those diamonds : they had horrible words clinging and crawling about them, as from some bad dream, whose images lingered on the perturbed sense. 1

The necklace redeemed by Daniel comes to mean for Gwendolen her own wish for regeneration through him. Consequently when she and Grandcourt meet Daniel at the Abbey she tries - in her still unworldly, naïve way - to attract his attention by wearing it,

and when she put up her hand to take the glass and lifted it to her mouth, the necklace-bracelet, which in its triple winding adapted itself clumsily to her wrist, was necessarily conspicuous. Grandcourt saw it ... 2

The result is a deepening - if this is possible - of Gwendolen's humiliation. Grandcourt does not hesitate to accuse her of vulgarity, a shrewd blow at the outward conformity which she values so much. Just as the letter or note is a form of unity, so jewellery is common to each section of the novel with a similar emphasis. Daniel has a diamond ring, the symbol of the birthright he knows nothing about until the Princess reveals to him that he is a Jew :

"Let me look at your hand again : the hand with the ring on. It was your father's ring." 3

1. *DD.*, V, xxxv, 48.
 2. *Ibid.*, V, xxxvi, 82.
 3. *Ibid.*, VII, li, 24.

Gwendolen pawns her necklace and Daniel pawns his ring, but there is a marked difference in motive ; Daniel's action is a means to an end, for he is trying to discover - though he is tempted not to - the whereabouts of Mirah's relatives. The temptation of ornaments - symbols of material riches and position - is seen in Gwendolen, the Princess and, of course, Lapidoth ; yet the stealing of the ring by the latter leads to 'something more precious than gold and gems' for Daniel and Mirah, namely their declaration of love for one another.

Music is another measure of moral judgement and consequently has a symbolic overtone in Daniel Deronda. The focal point is the contrast between Mirah and Gwendolen, with Klesmer as the eccentric but quite credible genius who evaluates their abilities and tastes ; as a background action to this there is a finely stressed difference in the reactions of mother and son - a psychological documentation of their firm wills in opposition. When Daniel is quite young Sir Hugo asks him if he would like to be a singer. He replies, 'No ; I should hate it!'¹ The Princess, the great Alcharisi, later tells Daniel :

" I was a great singer, and I acted as well as I sang. All the rest were poor beside me. Men followed me from one country to another. I was living a myriad

1. DD., II, xvi, 306.

lives in one. I did not want a child."¹

Ambition and selfishness can be equated here with the superficial and the worthless. The Princess does not know what abnegation is ; Daniel does not want to know a life which is a repetitive exercise in self-glorification. With Mirah and Gwendolen the implication is somewhat different. What they sing and their manner of singing is, I feel sure, to be taken as an intuitive sign of their moral and spiritual affiliations and limitations. Mirah has her first professional engagement at the Mallingers' town house in Park Lane ; she sings 'O patria mia', and the purity and sincerity of her rendering is a comment - as is her choice - on her devotion to her faith and her people. At Quetcham Hall when she first visits the Arrowpoints Gwendolen sings 'a favourite aria of Bellini's, in which she felt quite sure of herself'.² Klesmer's comment is an acute appraisal of Gwendolen and the nature and taste of the society in which she lives :

' It is a form of melody which expresses a puerile state of culture ... the passion and thought of people without any breadth of horizon ... 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.'³

But the promise of regeneration - and the widening of her

1. *DD.*, VII, li, 20.

2. *Ibid.*, I, v, 80.

3. *Ibid.*, I, v, 82.

horizons - is apparent in Gwendolen even at this stage ; she can respond to music, almost to the point of forgetting herself :

Gwendolen, in spite of her wounded egoism, had fulness of nature enough to feel the power of this playing, and it gradually turned her inward sob of mortification into an excitement which lifted her for the moment into a desperate indifference about her own doings...¹

Figurative language referring to drama and the theatre is a commonplace of Daniel Deronda, and here the distinction appears to be that the world of the theatre is a world of illusion, while outside lies reality. The manuscript of the novel contains one deletion of such an image :

In the crises of real life there are not always exits or a curtain to release the actors from each other until the action is renewed. ²

This was originally inserted in the interview between Grandcourt and Mrs Glasher before the wedding ; the erasure probably indicates George Eliot's awareness that the tension of the rest of the day spent by Lydia and Grandcourt together after their scene could best be conveyed without the use of one of her favourite images. The theatre comparison, like most

1. DD., I, v, 83.

2. British Museum Additional MSS. 34040 (Volume II), 182.

of the comparisons in Daniel Deronda, is repeated so frequently that it helps to give the novel unity. It is often a comment on Gwendolen who, as we know, lives in a world of illusion ; in fact the Hermione tableau, with its sudden exposure of her subconscious fears, suggests a mode of omniscient irony. The nature of Gwendolen's illusions is underlined by the image :

But her thoughts never dwelt on marriage as the fulfilment of her ambition ; the dramas in which she imagined herself a heroine were not wrought up to that close. 1

There is also the tendency of her general behaviour to be considered. In society she is an actress (' she went through her little scenes' ... 'over-acted her naïveté' ... 'attitudinised and speechified'), and in her pre-marital manoeuvres with Grandcourt she indulges her bent. In this case it is a protection against intimacy :

A cruder lover would have lost the view of her pretty ways and attitudes, and spoiled all by stupid attempts at caresses, utterly destructive of drama. Grandcourt preferred the drama ; and Gwendolen, left at ease, found her spirits rising continually as she played at reigning. Perhaps if Klesmer had seen more of her in this unconscious kind of acting, instead of when she was trying to be theatrical, he might have rated her chance higher. 2

1. DD., I, iv, 63.
2. Ibid., IV, xxviii, 205.

Once again we remark the irony, and the imagery convinces us that Gwendolen is an amateur in life as well as in acting and singing, for she sees only the artificial and superficial, not the permanent and the real. Moreover, it is subtly suggested in Daniel Deronda that much life is a theatre in which the illusion does not admit of the entrance of idealism, or of that domestic existence which establishes the 'roots' of family life. The Princess has made her professional career take precedence over her natural life as a woman ; Mirah, on the other hand, is bitterly critical of the direction her life has taken through a too-close association with the depressed existence which Lapidoth urges upon her :

" Is this world and all the life upon it only like a farce or a vaudeville, where you find no great meanings ? 1

Her reasons for condemning it reveal her close moral affinity with Daniel, and are the antitheses of the Princess's :

" ... but the clapping and all the sounds of the theatre were hateful to me ; and I never liked the praise I had, because it seemed all very hard and unloving : I missed the love and the trust I had been born into ... and it was like a sharp knife always grazing me that we had two sorts of life which jarred so with each other - women looking good and gentle on the stage, and saying good things as if they felt them, and directly after I saw them with coarse, ugly manners." 2

1. DD., III, xx, 25. Gwendolen uses the same image bitterly
 2. Ibid., III, xx, 18. in III, xxvii, 175, where she speaks of men's lives as being 'full of

It must be observed that George Eliot uses the symbol of the drama in a conventional and vivid sense as an indication of inward feeling, as in Gwendolen's 'agitating figures that kept up an inward drama'. There is also that hint of satirical appraisal which is so much a part of her mature manner :

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 English couple manifesting the usual eccentricity of their nation, both of them proud, pale, and calm, without a smile on their faces ... 1

Their are many variations in the usage, and twice the image is given an overtone of pathos. When Grandcourt, before his marriage, goes to Gadsmere to get the diamonds, the scene which ensues is charged with Lydia's emotional tension. She pleads with Grandcourt to let her deliver the diamonds to his bride on the wedding-day :

"If you will indulge me in this one folly, I will be very meek - I will never trouble you."
 She burst into hysterical crying, and said again almost with a scream - "I will be very meek after that."
 There was a strange mixture of acting and reality in this passion. 2

We may compare this with the Princess's passionate self-defence when she is speaking to Daniel :

1. DD., VII, liv, 123.
 2. DD., IV, xxx, 270.

'I will not pretend to love where I have no love. But shadows are rising round me. Sickness makes them. If I have wronged the dead - I have but little time to do what I left undone.'

The varied transitions of tone with which this speech was delivered were as perfect as the most accomplished actress could have made them. The speech was in fact a piece of what may be called sincere acting: this woman's nature was one in which all feeling - and all the more when it was tragic as well as real - immediately became matter of conscious representation: experience immediately passed into drama, and she acted her own emotions. 1

In both the image reflects the emotional deprivation of the individual. Mrs Glasher lacks the full expression and satisfaction of her feelings because of her status and the status of her children, and we see in her self-dramatisation the pathetic assertion of her remaining small power; for the Princess her acting is her life - her life her acting - and the emergence of real feelings from the past finds her unprepared and virtually defenceless. Here the pathos lies in what she is, a woman who has given up life for 'theatrical representation' and who has consequently missed the normality and the extremes of pure experience. These deliberate, overt comparisons are a re-iteration in symbolic terms of the principles at the heart of Daniel Deronda - that people must rid themselves of make-believe illusions and live in a world

1. DDI, VII, li, 25. Two minor instances of the use of an acting image stress the moral attitude of Daniel. When he pawns his ring in order to get to know the Cohens he regards it as 'more like acting than anything he had been aware of in his own conduct before.' (IV, xxxiii, 344). Earlier Sir Hugo cynically observes 'There is no action possible without a little acting.' (IV, xxxiii, 332). Daniel disagrees with this.

prepared for suffering with a faith and an aim, 'the godlike end of manifesting unselfish love'.

The central symbol of Daniel Deronda, seen in miniature in the ~~out-of~~-sequence opening, is the symbol of gambling. In the structure of the novel this is another insistent mode of unity. Gwendolen epitomises the meaning of it ; it is used to cover that large area of human activity where there is no faith, and is implicit in the multi-racial gathering at Leubronn :

Those who were taking their pleasure at a higher strength, and were absorbed in play, 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. 1

This chapter is a synopsis of the novel in its ethical tone, and it is full of the imagery which is to characterise later relationships and interactions. One of the gamblers is described as 'secure in an infallible system which placed his foot on the neck of chance', and this sounds the image by which Grandcourt's power over Gwendolen is emphasised ('the yoke she had brought on her own neck'). The general disease of the gamblers is said to register

a certain uniform negativeness of expression which

1. DD., I, i, 5.

had the effect of a mask - as if they had all eaten of some root that for the time compelled the brains of each to the same narrow monotony of action. 1

This is later transmuted to Grandcourt in ' a sort of lotus-eater's stupor had begun in him and was taking possession of her'.² The conception of gambling as a disease is stressed in the case of Lapidoth, and is also used to measure Gwendolen's inability to rationalise her position or act on ethical principles.³ Lapidoth, having Mirah's purse, is set on gambling, and we are told :

The gambling appetite is more absolutely dominant than bodily hunger, which can be neutralised by an emotional or intellectual excitation ; but the passion for watching chances - the habitual suspensive poise of the mind in actual or imaginary play - nullifies the susceptibility to other excitation. In its final, imperious stage, it seems the unjoyous dissipation of demons, seeking diversion on the burning marl of perdition. 4

Mordecai's words to Lapidoth indicate that there is no hope for him - ' you have become a gambler, and where shame and conscience were, there sits an insatiable desire;'⁵. Although Gwendolen has no 'insatiable desire' to gamble, her later self-knowledge causes her to relate her experience in sig-

1. DD., I, 1, 7.

2. Ibid., II, xiii, 243.

3. Ibid., IV, xxix, 243, where Daniel tells Gwendolen : "There are enough inevitable turns of fortune which force us to see that our gain is another's loss". This hints at the perspective which Gwendolen lacks ; and the growing sense of her material gain is offset by her keener sense of Mrs Glasher's loss.

4. Ibid., VIII, lxvi, 296. 5. Ibid., VIII, lxvi, 302.

nificant terms :

"I wanted to make my gain out of another's loss - you remember?- 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 knew I was guilty." ¹

Most of the characters uncommitted to a positive ethical way of life speak occasionally in the casual language of gambling, and even the financial authors of ruin - Grapnell and Co. - 'also thought of reigning in the realm of luck'. ² Grandcourt speaks of loss and gain during his courtship of Gwendolen, and Lush writes confidentially to Sir Hugo, 'Ten to one he will not close for some time to come ... I would bet on your ultimate success'. ³ But the real parallel to Gwendolen in the Jewish section of the story is traced back to Lapidoth, although the attitude of the Princess to life has been largely a gamble. After Lapidoth has been accepted but not forgiven by Mordecai, he spends part of a wakeful night estimating the money he needs for his gambling :

These were the stronger visions of the night with Lapidoth, and not the worn frame of his ireful son uttering a terrible judgment. Ezra did pass across the gaming-table, and his words were audible ; but he passed like an insubstantial ghost, and his words had the heart eaten out of them by numbers and

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1. DD., VII, lvi, 144.
 2. Ibid., II, xv, 282.
 3. Ibid., IV, xxviii, 214.
-

movements that seemed to make the very tissue of Lapidoth's consciousness. 1

This is the obverse side of the moral coin, for Daniel passed rather more substantially across Gwendolen's gaming-table, and the redemptive process was begun - unknown to her - from within.

Gwendolen Harleth is referred to with omniscient irony as a 'princess in exile' in the early part of the novel ; later we meet a real princess in exile ("I remember Leroux saying, 'A man might as well take down a fine peal of church bells and carry them off to the steppes,'"² said Sir Hugo). The epigraph to Chapter xxix (from Walt Whitman) is as follows :

Surely whoever speaks to me in the right voice,
him or her I shall follow,
As the water follows the moon, silently,
with fluid steps anywhere around the globe.³

In that Chapter Gwendolen again sees Daniel, who is the 'right voice' for her, though at the time Grandcourt is behaving in the right way towards her, with understatement instead of passion before marriage. We are reminded of the epigraph much later, when Daniel has unknowingly followed

1. *DD.*, VIII, lxvi, 306. When Rex writes a manly letter home Mrs Gascoigne calls it 'a loss to balance our gain', a minor but genuinely pathetic use of the image of gambling.
2. *Ibid.*, V, xxxvi, 71.
3. *Ibid.*, IV, xxix, 223.

Gwendolen to Genoa ; he has told the Princess of Mirah, and she replies :

" You love her as your father loved me, and she draws you after her as I drew him." 1

The associations of the epigraph, which George Eliot thought of withdrawing because she did not wish to be taken for a Whitman sympathiser, are many. Ironically there is Lapideth's hypocritical explanation of his search for Mirah ('but a father's heart is superstitious - feels a loadstone drawing it somewhere or other')² ; movingly there is Mordecai's filial sacrifice, 'On the instant I turned - her spirit, and the spirit of her fathers, who had worthy Jewish hearts, moved within me, and drew me'.³

The subjective status of women powerless in a world of men is noted. The Princess speaks bitterly of having

" a pattern cut out 'this is the Jewish woman : this is what you must be ; this is what you are wanted for ; a woman's heart must be of such and such a size and no larger, else it must be pressed small, like Chinese feet ; her happiness is to be made as cakes are, by a fixed receipt.'"⁴

In case we should interpret this as racial prejudice, we have

1. *DD.*, VII, liii, 87.
 2. *Ibid.*, VIII, lxii, 230.
 3. *Ibid.*, VI, xliii, 260.
 4. *Ibid.*, VII, li, 30.

an equivalent expression of confinement from Gwendolen :

"We must stay where we grow, or where the gardeners like to transplant us. We are brought up like the flowers, to look as pretty as we can, and be dull without complaining." 1

Moreover there is a social correspondence to the words of the Princess when Mirah first appears in public. Daniel has told Gwendolen that Mirah is 'capable of submitting to anything in the form of duty'. He feels susceptible on Mirah's account, thinking (with Mordecai) 'that the name "Jewess" was taken as a sort of stamp like the lettering of Chinese silk'. 2

The quotations in the last page or more are designed to show that image and action are integrated, vital, unifying aspects of the the principle of manifold association. It is not my intention to analyse the imagery of Daniel Deronda in this section, though I hope to show in Chapters III and IV how George Eliot tended to use certain images throughout her career, and in Chapter VI to examine imagery sequences of a non-unifying nature in the final novel. My concern here is with the relation of groups of images to the structure ; those referred to constitute an important aspect of unity, since in the various sections of the novel

1. DD., II, xiii, 242.
2. Ibid., VI, xlv, 290.

similar or identical images are used with identical or contrasting effects.

A light and dark image - one inward, the other outward, and thus evocative of their difference in vision - links Gwendolen and Mordecai. Gwendolen feels the onset of temptation and guilt after she watches Grandcourt ignore Mrs Glasher in the park :

Fantasies moved within her like ghosts, making no break in her more acknowledged consciousness and finding no obstruction in it : dark rays doing their work invisibly in the broad light. 1

Mordecai's mind is constantly occupied in mystical fantasy :

Thus, for a long while, he habitually thought of the Being answering to his need as one distantly approaching or turning his back towards him, darkly painted against a golden sky. 2

The contrast here between the malign and the ideal is apparent, for Gwendolen's is the language of half-vision (and consequently temptation), while Mordecai anticipates what is to be fact with clarity. The real-life figure of Daniel Deronda is to fulfil his vision ; the moment of Grandcourt's death - when she feels that she might have saved him - is to make fantasy terrible fact for Gwendolen.

1. DD., VI, xlviii, 379. Compare this with the Princess's 'and even when I am at ease, it is beginning to make ghosts upon the daylight'. (VII, li, 39-40).

2. Ibid., V, xxxviii, 136.

Gwendolen's 'empire of fear' (the antithesis of her earlier domestic empire) is accompanied by a kind of physical imagery which is re-iterated in the Jewish sections of the novel. When Grandcourt insists on taking the boat out, Gwendolen feels that his words 'had the power of thumbscrews and the cold touch of the rack',¹ an image used to particularise his sadistic tendency in his interview with Mrs Glasher before his marriage :

It was as if the thumb-screw and the iron-boot were being placed by creeping hands within sight of the expectant victimreally, now the thumb-screw was on, not wishing to make the pain worse. 2

Mental torture in physical terms occurs more than once in the narrative of the Princess to Daniel :

But when my strength goes, some other right forces itself upon me like iron in an inexorable hand ; 3

Describing her childhood, she tells how her father's teaching 'pressed on me like a frame that got tighter and tighter as I grew'⁴ and 'I was to be put in a frame and tortured'⁵; this kind of image - wounds, bruises, pressures, brands and, in the case of Gwendolen, 'throttling fingers', is an emphatic aspect of unity in the final stages of the novel. Grandcourt

1. *DD.*, VII, liv, 122.

2. *DD.*, IV, xxx, 259.

3. *Ibid.*, VII, li, 39.

4. *Ibid.*, VII, li, 28.

5. *Ibid.*, VII, liii, 88.

tells Gwendolen of Daniel's relationship to Mirah with elaborate innuendo, 'conscious of using pincers on that white creature',¹ an image appropriate to one who has 'a will like that of a crab or a boa-constrictor which goes on pinching or crushing without alarm at thunder'.² The same image is used to define Mirah's jealousy :

But her feeling was no longer vague : the cause of her pain - the image of Mrs Grandcourt by Deronda's side drawing him farther and farther into the distance, was as definite as pincers on her flesh. 3

Later there is an omniscient comment in the same image before Mordecai begins to assail Lapidoth :

This haggard son, speaking as from a sepulchre, had the incongruity which selfish levity learns to see in suffering and death, until the unrelenting pincers of disease clutch its own flesh. 4

This kind of imagery, which is to be found mostly in Books VII and VIII, is always to be equated with mental or emotional suffering. One further example from each section will indicate, I think, George Eliot's progressive tendency in the use of basically similar images. In the first Gwendolen has just

1. DD., VI, xlvi, 345.

2. DD., XV, xxxv, 43.

3. DD., VIII, lxi, 220. Gwendolen and Mirah share another image. Gwendolen feels a 'terrible knife edge' (xxiii) and a 'sharp knife edge' (xlvi) while Mirah, as we have seen, experienced 'a sharp knife always grazing me'. (xx).

4. DD., VIII, lxvi, 301.

been given the advice which she does not want to believe :

The belief that to present herself in public on the stage must produce an effect such as she had been used to feel ~~certain~~ of in private life, was like a bit of her flesh - it was not to be peeled off readily, but must come with blood and pain. 1

The contrast is between Gwendolen's pride and Mirah's family loyalty :

She looked at her brother falteringly ... unable to go without making a plea for this father who was like something that had grown in her flesh with pain, but that she could never have cut away without worse pain. 2

The diseased extension of this image gives it a terrible, poignant reality, and this predilection for the physical is, I think, an attempt to make feelings vivid and immediate. 3

The unifying imagery is not by any means morbid in its general tendency. There are many technical comparisons between Gwendolen and Mirah. Gwendolen's eyes are 'bright as a wave-washed onyx'⁴, and Mirah, seen by Daniel, is 'clear to him as an onyx cameo'⁵; Gwendolen is 'a lost, weary, storm-beaten white doe, unable to rise and pursue its unguided way'⁶, while Mirah's look when Daniel first sees her is 'something like that of a

1. DD., III, xxiii, 98.

2. DD., VIII, lxvi, 300.

3. Other examples are the Princess's 'This man's words were like lion's teeth upon me' (li) and Mirah's 'She had burst into indignant speech as creatures in intense pain bite and make their teeth meet even through their own flesh, by way of making their agony bearable'. (lxi).

4. DD., I, iv, 67. 5. DD., II, xvii, 342. 6. DD., VII, lvi, 153.

fawn or other gentle animal'.¹ Gwendolen on the day of Cardell Chase 'looked lovely and vigorous as a tall, newly-opened lily',² and Mirah, alone and thinking of Daniel, 'looked out like a freshly-opened flower from among the dewy tresses of the woodland'.³ The effect of such comparisons is to give a natural emphasis to fundamentals of situation ; the accumulation of the imagery establishes the interaction of the plot.

Roots and growth images are widespread , with some concentration in the Mordecai section and an omniscient echo in Chapter iii :

A human life, I think, should be well rooted in some spot of a native land, where it may get the love of tender kinship for the face of earth, for the labours men go forth to ...⁴

The Princess makes no secret of her contempt for the settled conception of family life, telling Daniel,

and you would have hampered my life with your young growth from the old root.⁵

He reveres tradition and family ties, seeing in them 'the expression of something stronger, with deeper, farther-spreading roots, knit into the foundations of sacredness for all men'.⁶

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1. *DD.*, II, xvii, 341.
 2. *Ibid.*, II, xiv, 261.
 3. *Ibid.*, VIII, lxi, 216.
 4. *Ibid.*, ~~III~~ I, iii, 31.
 5. *Ibid.*, VII, liii, 95.
 6. *Ibid.*, VII, liii, 90.
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In fact the root imagery on a personal level is extended to a national level by Daniel's sense of his mission and Mordecai's conception of race. Not only is there this relatively direct usage ¹ the responsibilities of Hans are defined as follows :

Hans Meyrick ... felt himself the pillar, or rather the knotted and twisted trunk, round which these feeble climbing plants must cling. 1

Grandcourt is spoken of as 'the main trunk of an exorbitant egoism', and the image is evocative of his inflexibility. Need, temptation and illusion are conveyed by images of thirst, and are a further link between Mordecai and Gwendolen. Mordecai uses figurative language to convey his feelings when he meets Daniel :

Well, my expectation was there, and you are come. Men have died of thirst. But I was thirsty, and the water is on my lips. 2

In the case of Gwendolen there is a varying emphasis. When Mirah tells her of Daniel's fine behaviour towards her, Gwendolen 'was like one parched with thirst, drinking the fresh water that spreads through the frame as a sufficient bliss'.³ This emotional and spiritual relief may be contrasted

1. *DD.*, II, xvi, 329.
 2. *Ibid.*, V, xl, 190.
 3. *Ibid.*, VI, xlvi, 351.

with her earlier reaction as Grandcourt is about to propose :

- She was overcome like the thirsty one who is drawn towards the seeming water in the desert.¹

Sadly for her, this mirage is to be replaced later by recurring images of more positive temptation.

There are other unities of image.

Gwendolen leaves 'the heights of her young self-exultation', the measure of her inexperience, for regions 'of mountainous travel for her mind before it could reach Deronda's '. She is always associated with heights (for the most part of illusion), and so is Daniel, who is told by Mordecai,

you are by my side on the mount of vision, and behold the paths of fulfilment which others deny. 2

Gwendolen on the yacht with Grandcourt 'is at the very height of her entanglement in those fatal meshes which are woven within more closely than without,³ ; after Grandcourt's death Daniel, who has comforted Gwendolen, finds himself 'undisturbed except by the morning dreams which came as a tangled web of yesterday's events'⁴ ; Lapidoth, untroubled by conscience, feels the 'imperious gambling desire within

1. DD., III, xxvii, 181.
 2. Ibid., VI, xliii, 257.
 3. Ibid., VII, liv, 99.
 4. Ibid., VII, lvi, 135.

him, which ... made a continuous web of imagination that held all else in its meshes'¹. This selection - and it is only a selection - shows, I think, how far the concept of a unifying imagery permeates the novel.

The structure of Daniel Deronda consists of the multiple use of unity ; the first unity is in the common time sequence of the novel, and the others are obvious from formal groupings, interaction, parallel and contrast in situation and character and the use of related symbol and image. Groups of society, from the gamblers at Leubronn to the worshippers in the synagogue at Frankfort , form a background for the inevitable confession or revelation, sublime or degrading, interaction of the duologue. But Daniel Deronda is in some ways the end-product of a lifetime spent in the practice of fiction and the assertion of an ethical code for man to live by ; and in Chapters III and IV I hope to demonstrate its derivations from and relationship to the bulk of George Eliot's creative work.

1. DD., VIII, lxviii, 322.

Chapter III.

The Relation of 'Daniel Deronda' to George Eliot's
Fiction : i. From 'Scenes of Clerical Life' to 'Silas
Marner.'

In a letter to Elizabeth Stuart Phelps
written after the publication of Daniel Deronda in 1876,
George Eliot wrote that

there has been no change in the point of view
from which I regard our life since I wrote my
first fiction - the 'Scenes of Clerical Life.'
Any apparent change of spirit must be due to
something of which I am unconscious. The principles
which are at the root of my effort to paint
Dinah Morris are equally at the root of my effort
to paint Mordecai. 1

A study of her fiction, The Spanish Gypsy and the Impressions
of Theophrastus Such vindicates her claim of artistic, technical
and idealistic consistency, and Barbara Hardy's expansive
examination of the form of the novels establishes common
factors in the progression towards multiplicity. The re-
working of plots, situations, character contrasts and parallels
and the duplication of imagery is accompanied by the use of
well-tried ethical emphases which provide the pivots of action

1. Letters., VI, 318. (GE to Elizabeth Stuart Phelps, 16 Dec. 1876)

and decision. Daniel Deronda is no sudden polemical departure from a chosen way any more than Romola is the indulgence of an appetite for historical research ; both are placed firmly in the development of the novelist and the humanist. The major themes of the Scenes of Clerical Life are the major themes of Middlemarch and Daniel Deronda made richer by increasing wisdom and tolerance, the compassion and humanistic idealism of a nature directing and serving through the imagination. Thematically the compass always points to the magnetic north of moral judgement, but the movement of the needle covers a wide area of human experience.

The Scenes of Clerical Life are the first exposition of themes, and the repentance, suffering and regeneration embodied in them are virtually a spiritual synopsis of George Eliot's fiction. Amos Barton, whose mild egoism renders him incapable of seeing his wife Milly's real anguish, discovers the true state of affairs too late ; she dies, and he is banished (with the author's compassion) to a distant curacy. Maynard Gilfil, in love with Caterina Sarti, has to watch her misdirected passion for the indolent Captain Wybrow ; he comforts her after Wybrow's sudden death, and marries her. She dies, and her room is the perpetual reminder of his love and his suffering,

a sort of visible symbol of the secret chamber in his heart, where he had long turned the key on early hopes and early sorrows, shutting up for ever all the passion and the poetry of his life. 1

Janet Dempster, married to Lawyer Dempster, a bully who beats her when he is the worse for drink, finds temporary relief and an attendant degradation by drinking heavily herself ; she is saved by the Evangelical preacher Edgar Tryan, who is the object of a popular persecution largely organised by Dempster, and the measure of her regeneration is seen in her devoted nursing of Tryan until his death, and in the forgiveness she shows to Dempster before his.

These brief plot summaries share certain resemblances of outline with Daniel Deronda ; closer examination reveals interesting anticipations ^{ranging} from the superficial to the profound. The technical differences are immense - in structure, in treatment, in implications - between George Eliot's first published works of fiction and her last. In emotional comprehension of human nature, in imaginative patterns of complexity, the advance in Daniel Deronda is evident ; but the basic conception - the formal beginnings, the ambient compassion, the moral directive -

1. Blackwood's, (March 1857), 325.

is writ small but firm and clear in the Scenes of Clerical Life. 'The Sad Fortunes of the Reverend Amos Barton' has only its humanism and searching pathos (inherent in its theme of suffering) to link it with Daniel Deronda, though it is interesting to note the first appearance of the foreigner or stranger in a settled society, a situation present in most of George Eliot's novels, and generally involving formal or social adoption.¹ But the Countess Czerlaski is merely a parenthetical note on egoism, not a dissertation, and Milly Barton only once enjoys the possessive 'Madonna' which is later so liberally bestowed on Romola. Admittedly Amos is 'superlatively middling, the quintessential extract of mediocrity', and Daniel, in somewhat different society, claims a similar quality for himself.² The description of Jet the spaniel is innocent of the symbolic associations which are attached to the dogs in Middlemarch and Daniel Deronda, though we note the first use of an image ('Mr Bridmain had put his neck under the yoke of his handsome sister') which particularly describes the domestic anguish of Dorothea, Lydgate and Gwendolen. Moreover, Mr Barton's suffering is self-education, and the account of the 'sad fortunes' contains that firm faith

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1. Caterina, Eppie, Esther and Daniel are adopted. Silas and Tito come to be accepted by the new society which they enter; Mirah is temporarily adopted by the Meyricks, Mordecai by the Cohens. Will Ladislav is a stranger in Middlemarch.
 2. 'I make it a virtue to be content with my middlingness,' (DD., V, xxxv, 19).

in human nature which was to gain so much in depth and authority.

'Mr Gilfil's Love-story' sounds the theme which is to be more fully orchestrated in the later novels. In plot construction alone there is some similarity with Daniel Deronda. Caterina Sarti, daughter of a broken-down Italian singer, is adopted after his death by Sir Christopher and Lady Cheverel ; she has nothing of the status, however, enjoyed by Daniel under his adoptive father, Sir Hugo Mallinger. Caterina loves Captain Wybrow, a flaccid egoist who is to marry Beatrice Assher. Wybrow has characteristics which anticipate some of Grandcourt's, Caterina has the defencelessness and spirit of Mirah and the guilt-feelings of Gwendolen, and Gilfil has the mentor role of Daniel. In situation, and even in language, there is a clear correspondence between the story published in 1857 and the novel published in 1876, that period almost spanning the author's creative life. Among the more obvious connections are the omniscient interventions in each, the tendency to arrest the narrative and consider the individual life examined almost in terms of cosmic perspective :

While this poor little heart was being bruised
with a weight too heavy for it, Nature was holding
on her calm inexorable way, in unmoved and terrible

beauty. The stars were rushing in their eternal courses ; the tides swelled to the level of the last expectant weed ; the sun was making brilliant day to busy nations on the other side of the swift earth. The stream of human thought and deed was hurrying and broadening onward. The astronomer was at his telescope ; the great ships were labouring over the waves ; the toiling eagerness of commerce, the fierce spirit of revolution, were only ebbing in brief rest ; and sleepless statesmen were dreading the possible crisis of the morrow. What were our little Tina and her trouble in this mighty torrent, rushing from one awful unknown to another ? Lighter than the smallest centre of quivering life in the water-drop, hidden and uncared for as the pulse of anguish in the breast of the tiniest bird that has fluttered down to its nest with the long-sought food, and has found the nest torn and empty. 1

This is fine writing, with its universal sweep and its warm transference back to Caterina through the pathetic image which Mrs Hardy notes as a constant in George Eliot's work.² Our emotional absorption - and the author's - has been with Caterina, and the switch into perspective is a mode of correcting or adjusting the reader's critical balance ; a like and yet wonderfully dissimilar passage on Gwendolen asks the same kind of question and answers it with positive insight and transcendent humanism :

Could there be a slenderer, more insignificant thread in human history than this consciousness of a girl, busy with her small inferences of the way in which

1. Blackwood's, (April, 1857), 432.

2. See BH., x, 'The Pathetic Image', particularly 201-4.

she could make her life pleasant ? - in a time, too, when ideas were with fresh vigour making armies of themselves, and the universal kinship was declaring itself fiercely : when women on the other side of the world would not mourn for the husbands and sons who died bravely in a common cause, and men stinted of bread on our side of the world heard of that willing loss and were patient : a time when the soul of man was waking to pulses which had for centuries been beating in him unheard, until their full sum made a new life of terror or of joy.

What in the midst of that mighty drama are girls and their blind visions? They are the Yea or Nay of that good for which men are enduring and fighting. In these delicate vessels is borne onward through the ages the treasure of human affections. 1

This is charged with experience and love, revealing, as it does, that George Eliot grew closer to common humanity, with each successive phase in her writing a movement onwards in the accession and extension of feeling ; her illimitable faith in human nature is here set against a background of suffering and courage and idealism, with the events of her time in Europe and America given their living context of hope. The difference between the two passages is seen not only in the quality of the writing, but also distinctly in the firm conclusion of the second. The first sees the individual in relation to the movements of man and nature ; the second is articulate with comprehension of the individual's importance for all time. Whereas the first is a somewhat

1. DD., II, xi, 220-1.

arbitrary move away from direct narration, the second is integral to the novel as a whole, embodying the assertion that in the individual is mirrored the universal. The first is compassionate and sentimental, the second compassionate and unequivocal ; the gain is in a profound optimism, from 'one awful unknown to another' to 'the treasure of human affections'.

On the purely historical level there is a similar exact placing, for we meet the Cheverels and Caterina in 1788 :

In that summer, we know, the great nation of France was agitated by conflicting thoughts and passions, which were but the beginning of sorrows. 1

This is followed immediately by an image (Caterina struggling as a 'poor bird' against the 'iron bars') which suggests that the tumult in an individual has affinities - at least in the author's imagination - with the unrest in a nation. But this technique, while it leads to a similar microcosmic emphasis in Daniel Deronda, also leads to an ironic and subtle commentary on a society and its limitations. The last chapter of Book I of Daniel Deronda opens as follows :

Eight months after the arrival of the family at

1. Blackwoods, (April, 1857), 416.

Offendene, that is to say in the end of the following June, a rumour was spread in the neighbourhood which to many persons was matter of exciting interest. It had no reference to the results of the American war, but it was one which touched all classes within a certain circuit round Wancester. 1

This refers to Grandcourt's forthcoming tenancy of Diplo Hall, and the pleasant irony plays upon the increased prospects for local tradesmen and families with marriageable daughters, but the subterranean and powerful meaning is that the society described is shut off by self-interest from the important events in the world at large. Here the use of the technique carries a moral overtone which cannot be ignored, and the response of the reader is totally different from what might be called the stock reaction to Caterina's misery. George Eliot never departed from this early predilection for setting her characters against historical reality, and her varying emphases indicates the flexible and imaginative control she brought to bear on her situations. Individual mood and outward event often coalesce :

Day after day passed, and the very air of Italy seemed to carry the consciousness that war had been declared against Austria, and every day was a hurrying march of crowded Time towards the world-changing battle of Sadowa. 2

1. *DD.*, I, ix, 158.
2. *Ibid.*, VII, 1, 12.

The international temperature is reflected in the temperature of the individual, and keeps pace in time, for the external situation in this instance coincides with the internal revelation. In the next chapter Daniel meets his mother and learns that he is a Jew. He is free to develop as he wants, just as Venice is to be freed to develop outside the Austrian Empire.

Treatment of time in the technical sense within the novel is another factor common to 'Mr Gilfil's Love-story' and Daniel Deronda, for in both the use of the retrospective technique is involved. The stories of Gwendolen and Daniel, Gwendolen's in more detail, consist of a sequence, much of it rendered in the graphic present, which investigates their past lives selectively ; in 'Mr Gilfil's Love-story' the transition to the past is made somewhat clumsily through the use of the author's own voice :

But I, dear reader, am quite as communicative as Mrs Patten, and much better informed ; so that if you care to know more about the Vicar's courtship and marriage, you need only carry your imagination back to the end of the last century, and your attention forward into the next chapter. 1

Thereafter the narrative proceeds in a straightforward manner until the final reversion to Mr Gilfil at the end. In Daniel

1. Blackwood's, (March, 1857), 326.

Deronda the usage is much more complex and is, as I have shown, an aspect of unity ; but the story and the novel both contain excursions into the past within the past. The tale of Sarti is the necessary prelude to our acceptance of Caterina, while Mirah's recollections told to Mrs Meyrick in July - the novel opens in Leubronn in September - underline her contrast with Gwendolen and indicate the nature of her character, just as the nature of Gwendolen's has already been indicated.

A duplication of situation is shown most clearly in the almost-committed crime and the attendant guilt-feelings which, in Caterina and Gwendolen, consist of an identification of motive with action. Beforehand both are frightened of their thoughts, and their temptations provoke different reactions. Caterina ('it seems as if I must do something dreadful') goes to a cabinet where she knows there is a dagger ; Gwendolen ('yet all the while I felt that I was getting more wicked') drops the key to the drawer containing something 'small and sharp, like a long willow-leaf' into the water, but she is still visited by terrible fantasies in which she sees herself killing Grandcourt. In fact the impulses to murder of both Caterina and Gwendolen are forestalled

by a supervening fate ; Wybrow dies of a heart attack before Caterina reaches him in the shrubbery, while Grandcourt falls overboard and drowns. Gwendolen's guilt is for the most part occasioned by the feeling that she ought to have jumped in to save Grandcourt more quickly than she did, and the expansive nature of this particular re-working is shown in the broken texture of her confession, the most poignant and revealing narration she ever undertakes. Caterina confesses to Gilfil, Gwendolen to Daniel, and the pulse-rate of the imagination is shown by an accompanying verbal temperature. Caterina says 'But when I meant to do it ... it was as bad as if I had done it'¹ and 'I seemed to see him coming towards me, just as he would really have looked, and I meant - I meant to do it'.² Gwendolen's recollection is equally vivid :

" I knew no way of killing him there, but I did, I did kill him in my thoughts."³

Just after this she says 'and my heart said, "Die!" - and he sank ; and I felt "It is done - I am wicked, I am lost!"'⁴ Both Caterina and Gwendolen are movingly aware that their wish to kill is moral transgression, and though their suffering is great we are made to feel just as intensely the

1. Blackwood's, (June, 1857), 697.

2. Blackwood's, (June, 1857), 697.

3. DD., VII, lvi, 150.

4. DD., VII, lvi, 152.

anguish of their mentors.

We have already seen that music is used as a yardstick of moral judgement in Daniel Deronda. In 'Mr Gilfil's Love-story' Caterina sings much as Mirah does, and the contrast with Beatrice Assher is a straightforward anticipation of the later and rather more complex interaction between Mirah and Gwendolen :

But her emotion, instead of being a hindrance to her singing, gave her additional power. Her singing was what she could do best ; it was her one point of superiority, in which it was probable she would excel the highborn beauty whom Antony was to woo ; and her love, her jealousy, her pride, her rebellion against her destiny, made one stream of passion which welled forth in the deep rich tones of her voice. 1

Additionally, Caterina holds to Beatrice the same relation that Mirah does to Gwendolen in the sense that both are performers before society ladies, and there is an omniscient tone which stresses that their capacity for music is greater than that of their rivals and superiors. Yet Gwendolen has her moment when her 'fulness of nature' responds to Klesmer's playing, while for Caterina the real spiritual mentor is not Maynard Gilfil, but music. One day, as she is recovering

1. Blackwood's, (March, 1857), 332.

from her illness, Sir Christopher's nephew touches the harpsichord, and we are told :

The vibration rushed through Caterina like an electric shock ; it seemed as if at that instant a new soul were entering into her, and filling her with a deeper, more significant life. ¹

Her emotions are released, just as the grasp of Daniel's hand releases Gwendolen's, and the spirit of regeneration in both cases is described in similar terms. ²

In common imagery and verbal predilection there is much in 'Mr Gilfil's Love-story' which anticipates a related usage in Daniel Deronda. Caterina has 'large dark eyes, which, in their inexpressive unconscious beauty, resemble the eyes of a fawn'³, and later we learn that her 'fawn-like unconsciousness was gone'. When Caterina demonstrates her affection for Sir Christopher, Lady Cheverel tells her to 'leave off those stage-players' antics', while early in the story there is a reference to that 'drama of hope and love which has long ago reached its catastrophe ... and left the poor soul, like a dim and rusty stage...⁴ Caterina is also 'queen of the room' and a 'delicate-tendrilled plant'. Captain Wybrow's languid and soporific reactions

1. Blackwood's, (June, 1857), 700.

2. See DD., VII, lvi, 141.

3. Blackwood's, (March, 1857), 326.

4. Blackwood's, (March, 1857), 324.

approximate closely to Grandcourt's indolence and impregnable egoism. He would rather ' go off to some lotus-eating place or other where there are no women, or only women who are too sleepy to be jealous'¹; curiously his views on marriage, though for less positive reasons, are somewhat similar to Gwendolen's - ' a man must be married some time in his life, and I could hardly do better than marry Beatrice'². Here the expression of a type - Wybrow - leads to a fuller exploration of the individual and his influence - Grandcourt. Similarly a direct statement on Lady Cheverel is later to be developed in Daniel Deronda as a situation with poignant effect :

A proud woman who has learned to submit, carries all her pride to the re-inforcement of her submission... 3

This is precisely Gwendolen's determination after her marriage to Grandcourt, and is one of the reasons why

Mrs Grandcourt was handsomer than Gwendolen Harleth : her grace and expression were informed by a greater variety of inward experience, giving new play to the facial muscles, new attitudes in movement and repose ;⁴

'Mr Gilfil's Love-story' is a simple exposition of imaginative, structural and thematic material ; the material was to be used later with increased insight, depth and complexity.

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1. Blackwood's, (May, 1857), 527.
 2. Blackwood's, (May, 1857), 527.
 3. Blackwood's, (May, 1857), 528.
 4. DD., VII, liv, 116.
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In 'Janet's Repentance' we move into another world, a different level of society. Here is domestic degradation, different in quality but similar in its effects, to the subtle exposure of the Gwendolen-Grandcourt marriage; here is repentance through suffering, and the promise of a changed and better life. Sinner and mentor meet, and are separated only by death; Janet and Edgar Tryan in their provincial milieu are the forerunners of Daniel and Gwendolen in their society milieu. There is an overall plot resemblance between the story and the novel, and close examination shows that this extends inwards to character traits. Apparently the mentor's reactions towards children are an index to his capacity for self-denial and altruistic action. Tryan visits the Jeromes, Daniel the Cohens, and in both instances a child is used to display the hero's common sympathies :

He stroked the satin head, and said in his gentlest voice, "How do you do, Lizzie? Will you give me a kiss?" She put up her little bud of a mouth, and then retreating a little and glancing down at her frock, said, "Dit id my noo feck. I put it on 'tod you wad toming. Tally taid you wouldn't 'ook at it." 1

Daniel's meeting with Adelaide Rebekah certainly has verbal derivations from this :

"Shlav'm Shabbes fyock on," said Adelaide Rebekah.

1. Blackwood's, (August, 1857), 201.

"Her Sabbath frock, she means," said the father, in explanation.

"And will you let me see you in it, Adelaide?" said Deronda, with that gentle intonation which came very easily to him ... "And will you give me a kiss this evening?" 1

Here there is not so much advance as a sameness of tone, a consistency of intention. Tryan is similar to Daniel also in possessing an uncertainty in personal relations. He is doubtful of his ability to comfort Janet, and is frightened of the strongest emotional pressure he has known since he entered the ministry. Daniel's fears have been expanded from Tryan's. The latter's situation calls for practical christianity - Dr Kenn faces much the same test over Maggie - but Daniel, who has just learned of his own origin, has to overcome an inherent tendency ; he has to prove to himself whether or not his diffused sympathies can be adjusted to intimate and demanding care :

She was bent on confession, and he dreaded hearing her confession. Against his better will, he shrank from the task that was laid on him : he wished, and yet rebuked the wish as cowardly, that she could bury her secrets in her own bosom. He was not a priest. He dreaded the weight of this woman's soul flung upon his own with imploring dependence. 2

Tryan's reactions are somewhat subdued by his own suffering,

1. DD., IV, xxxiii, 348.
2. DD., VII, lvi, 138-9.

but Daniel, concealing his love for Mirah, the secret of his birth, and his destiny, sometimes 'widens his spiritual distance' from Gwendolen by his repressed answers. There is a resultant gain in individuality, a movement towards the credible and natural ; Daniel is much more human than perfect in moments of stress.

Janet and Tryan, Gwendolen and Daniel are related as pairs by 'rescue' imagery of a particularly insistent kind. As Tryan finishes telling Janet of Lucy (a flashback sequence as artificial - and melodramatic - as those which bring Annette Ledru and Laure into the plots of Felix Holt and Middlemarch respectively) we are told :

His face was towards the fire, and he was absorbed in the images his memory was recalling. But now he turned his eyes on her, and they met hers, fixed on him with the look of rapt expectation with which one clinging to a slippery summit of rock, while the waves are rising higher and higher, watches the boat that has put from *shore* to his rescue. 1

Tryan himself uses a similar image to define the omnipotence of God :

The best of us are but poor wretches just saved

1. Blackwood's, (October, 1857), 466.

from shipwreck : can we feel anything but awe and pity when we see a fellow-passenger swallowed by the waves ? 1

In Daniel Deronda such an image is given a subtle implication by the use of prolepsis. Daniel senses the dependence upon him of Gwendolen and Mordecai, and sees the impending pressure of their demands :

It was as if he had a vision of himself besought **with** outstretched arms and cries, while he was caught by the waves and compelled to mount the vessel bound for a far-off coast 2

This is given a pointed irony by its application to Gwendolen, for in fact Daniel does depart for a 'far-off coast'.³

Equally pervasive in 'Janet's Repentance' and Daniel Deronda are the seed, plant, flower and thirst images, and one feels that George Eliot's emotional associations with the themes of temptation and regeneration were realised in terms of these imaginative and figurative patterns. In 'Janet's Repentance' there is an authoritative interruption of the narrative :

But always there is seed being sown silently and

1. Blackwood's, (November, 1857), 521.

2. DD., VI, xlv, 301.

3. 'The preparations for the departure of all three to the East began at once ;' (DD, VIII, lxx, 365). Mordecai dies before they set out.

unseen, and everywhere there come sweet flowers without our foresight or labour. We reap what we sow, but Nature has love over and above that justice, and gives us shadow and blossom and fruit that spring from no planting of ours. 1

The assertion of all-powerful goodness - here with pantheistic emphasis - is frequently recurred to in Daniel Deronda .

Book VIII is called 'Fruit and Seed', and the final chapter of the novel begins with an epigraph of encompassing sublimity :

In the chequered area of human experience the seasons are all mingled as in the golden age : fruit and blossom hang together ; in the same moment the sickle is reaping and the seed is sprinkled ; one tends the green cluster and another treads the wine-press. Nay, in each of our lives harvest and spring-time are continually one, until Death himself gathers us and sows us anew in his invisible fields. 2

A comparison of the two passages given above yields the impression that George Eliot moved from a comparatively simple acceptance to a wide and visionary understanding of life. In this last epigraph there is the wisdom of a maturity which sees that all existence is in reality 'Fruit and Seed' , - happiness and sadness, life and death - and which records the immutability of man's cycle through the analogy of nature's.

Much of Mordecai's idiom, as I have said earlier, is expressed in terms of seed and growth.

1. Blackwood's, (August, 1857), 192.
2. DD., VIII, lxx, 361.

There is a simple descriptive use of such figures in 'Janet's Repentance' ; Janet is 'like a tall white arum that has just unfolded its grand pure curves to the sun'¹, and this makes her a metaphorical antecedent of Dinah, Romola, Gwendolen and Mirah.² The 'roots' imagery which grows to thematic proportions in Daniel Deronda helps to place Dempster just within the author's range of compassion, for his attentions to his mother ' showed how hard it is to kill the deep-down fibrous roots of human love and goodness'³. The delineation of regeneration or salvation in terms of thirst images is also first used by George Eliot in 'Janet's Repentance'. When Janet thinks of Tryan she finds that 'there was one spot in her memory which seemed to promise her an untried spring, where the waters might be sweet;⁴. Tryan wishes to see Janet's complete reclamation and to experience that human intimacy from which he has been severed by a 'chasm of remorse':

For now, that affection was within his reach ; he saw it there, like a palm-shadowed well in the desert ; he could not desire to die in sight of it. 5

In Daniel Deronda this imagery acquires an overtone of irony

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1. Blackwood's, (July, 1857), 76.
 2. See Chapter II of this thesis, pp113.
 3. Blackwood's, (August, 1857), 197.
 4. Blackwood's, (October, 1857), 461. A description of Janet anticipates one of Dorothea Brooke. Here is Janet : 'her full heart, like an overflowing river, wanted those ready-made channels to pour itself into.' (October, 1857), 472. Dorothea's 'full nature, like that river of which Alexander broke the strength, spent itself in channels which had no great name on earth.' (M., VIII, Finale, 371.)
 5. Blackwood's, (November, 1857), 538.

by a subtle duplication in differing circumstances. In Gwendolen what is called the 'subsidence of self-assertion' subdues her pride, and she goes to Mirah to have her faith in Daniel confirmed or denied. As we have seen, when it is confirmed her relief is described in the metaphorical language which earlier had been used to define her temptation.¹

These figurative echoes of Daniel Deronda have their proleptic equivalents. What Barbara Hardy calls the 'prophetic voice' lays its clues in casual conversation. Mr Pratt observes :

So Dempster has left off driving himself, I see ;
he won't end with a broken neck after all. You'll
have a case of meningitis and delirium tremens instead.²

This commonplace forecast, seemingly off-hand, is soon fulfilled, though its implications are far from the poetic effusions of Mordecai or the nervous tendencies of Gwendolen. On examining Dempster Mr Pillgrim says :

It's one of those complicated cases in which the
delirium is likely to be of the worst kind - meningitis
and delirium tremens together - and we may have a
good deal of trouble with him. ³

Mordecai's visions are conceived on a spiritual, mystical plane, Gwendolen's previsions on a neurotic one, and Anna

1. See Chapter II of this thesis, p. 114.
2. Blackwood's, (September, 1857), 341.
3. Blackwood's, (November, 1857).

Gascoigne's on the ordinary one of sisterly love. What started as a factual usage in 'Janet's Repentance' becomes a subtly varied one - an important aspect of structure - in Daniel Deronda.

In 'Janet's Repentance' we find an early example of the author's feeling for total relevance ; even in a story of this length there is room for the associations, extensions and anticipations which we find in depth in Daniel Deronda. Mrs Raynor, Janet's mother, has a picture 'over her mantelpiece, drawn in chalk by Janet long years ago ... It is a head bowed beneath a cross and wearing a crown of thorns'¹. This not only reflects Janet's martyrdom at the hands of Dempster, but Tryan's at the hands of the ignorant and malicious, and Mrs Raynor's suffering in her loneliness. This hints at manifold association, but we also note that by the time George Eliot came to write Daniel Deronda her pauses to indicate symbolic implications are less arbitrary ; the finding of the picture with the fleeing figure and the dead face and the description of Grandcourt's treatment of his dogs fit naturally into the narration.

Janet and Gwendolen share a tendency towards an over-active imagination, while Tryan and Daniel both

1. Blackwood's, (July, 1857), 76.

give the impression of distance and superiority. Janet and Gwendolen are tempted, suffer, and are redeemed ; the techniques which expose the consciousness of each show how extensive were George Eliot's stylistic developments over the course of her career as a novelist. For Janet in her hopelessness 'the scenes of her childhood, her youth, and her painful womanhood, rushed back upon her consciousness, and made one picture with her present desolation'.¹ This may be set beside Gwendolen's reactions to the impact of suffering :

Quick, quick, like pictures in a book beaten open with a sense of hurry, came back vividly, yet in fragments, all that she had gone through in relation to Grandcourt - the allurements, the vacillations, the resolve to accede, the final repulsion ; the incisive face of that dark-eyed lady with the lovely boy ; her own pledge (was it a pledge not to marry him?) - 2

Here the style is the mood, the broken rhythm, the unanswered question, the texture of the prose, all reveal Gwendolen's febrile excitement, the inherent hysteria characteristically shown in her outbursts to Mrs Davilow and her confession to Daniel. The novel is rich in technical extensions or variants of early situations, and there is even an ironic duplication of the near-sighted or sentimentalised view of the mentor.

1. Blackwood's, (October, 1857), 457.
 2. DD., III, xxvi, 164.

Thus a minor character in 'Janet's Repentance' says of Tryan, 'O mother!' ... pray don't think of pocket-handkerchiefs and linen, when we are talking of such a man'¹, and later she observes 'Mr Tryan's heart is not for any woman to win; it is all given to his work'². This idealised distance is used by the Meyrick girls to describe Prince Camaralzaman (as they call Daniel), and by the author to expose the misleading nature of appearances. What Edgar Tryan really wants is love and affection, and what Daniel needs are strong personal sympathies which will give his idealism a practical direction. The Meyrick girls' idolatry of Daniel sounds the same note as that of Rebecca Linnet quoted above :

"Our brothers must do for people's husbands," said Kate, curtly, "because they will not get Mr Deronda. No woman will do for him to marry."
 "No woman ought to want to marry him," said Mab, with indignation. "I never should. Fancy finding out that he had a tailor's bill, and used boat-hooks, like Hans. Who ever thought of his marrying?"³

Edgar Tryan has the devotion of Janet and the knowledge of her salvation before he dies, while Daniel has the revelation of his birth, the regeneration of Gwendolen, and his love for Mirah. Both are made warmly human by their suffering, and both are drawn from the distance where they have been

1. Blackwood's, (July, 1857), 69.

2. Blackwood's, (September, 1857), 336.

3. DD., VII, lii, 77.

placed by their admirers to the intimacy which their qualities demand. The replication of such minutæ indicates care and consistency, a meaningful scrutiny of the dissonance between the apparent and the real in life.

There are many other anticipations. Janet marries Dempster when, according to Mrs Pettifer, she 'had nothing to look to but being a governess'¹, while Mrs Pratt observes that Janet was 'a little too much lifted up, perhaps, by her superior education, and too much given to satire'². Much is made of Gwendolen's revulsion at the thought of going to Mrs Mompert's as a governess (George Eliot castigates her lack of moral responsibility in no uncertain terms), while her superbly wicked satire encompasses her society in general and Mrs Arrowpoint in particular. The theatre imagery which appears in Daniel Deronda as a moral sign-posting is used in 'Janet's Repentance' merely as graphic illustration :

The drowning man, urged by the supreme agony, lives in an instant through all his happy and unhappy past : when the dark flood has fallen like a curtain, memory, in a single moment, sees the drama acted over again. 3

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1. Blackwood's, (July, 1857), 70.
 2. Blackwood's, (July, 1857), 70.
 3. Blackwood's, (October, 1857), 457.
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Janet and Gwendolen look back at moments before crisis. Of Janet we are told that 'inwardly she gazed at her own past, almost losing the sense that it was her own, or that she was anything more than a spectator at a strange and dreadful play'¹; when Gwendolen arrives at Ryelands on her wedding-day she inwardly asks herself,

Was not all her hurrying life of the last three months a show, in which her consciousness was a wondering spectator ? 2

This partial loss of identity in memory is extended in the cases of Janet and Gwendolen towards mental illness ; guilt and suffering urge dissociation from the self that listens to temptation. Janet's thoughts ' instead of springing from the action of her own mind, were external existences, that thrust themselves imperiously upon her like haunting visions'³. Gwendolen's inner strife is much the same, and superimposed on the memory of it is the wish-desire for innocence, so that 'I only know that I saw my wish outside me'⁴ finally becomes 'I don't know what I thought - I was leaping away from myself - I would have saved him then. I was leaping from my crime.'⁵ Furthermore we are told that Janet's

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1. Blackwood's, (October, 1857), 458.
 2. DD., IV, xxxi, 281.
 3. Blackwood's, (October, 1857), 459.
 4. DD., VII, lvi, 151.
 5. DD., VII, lvi, 152.
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'wretchedness had been a perpetually tightening instrument of torture',¹ and this seems to be the first use of the physical imagery so characteristic of Daniel Deronda.

Janet, like Gwendolen, is most conscious of wickedness :

It seemed as if there was a demon in me always making me rush to do what I longed not to do. 2

Demons appear in Gwendolen's consciousness and in the author's commentary, which generally runs parallel to her state ; and when Janet is finally reclaimed, she gains that sense of freedom which contrasts so strikingly with Gwendolen's spiritual fear in a like situation :

Janet walked on quickly till she turned into the fields ; then she slackened her pace a little, enjoying the sense of solitude which a few hours before had been intolerable to her. The Divine Presence did not now seem so far off, where she had not wings to reach it. 3

Gwendolen, on the other hand, is always conscious of her distance from what George Eliot calls in 'Janet's Repentance' the 'divine sympathy'.

Finally there are the minor duplications. Janet is deluded by 'betraying promises ... which

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1. Blackwood's, (October, 1857), 457.
 2. Blackwood's, (October, 1857), 464.
 3. Blackwood's, (November, 1857), 533.
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had nursed her like a pet fawn into tenderness',¹ Mirah and Mrs Glasher are betrayed, and the image of the fawn is, as we have seen, common to Mirah and Gwendolen. Janet is said to be in a 'cold, dark prison of self-despair', and Gwendolen feels herself imprisoned by her marriage, though earlier she had feared the 'episcopal penitentiary' of the Momperts. Edgar Tryan's guilt tyrannises his conscience through a similar experience to Gwendolen's - the memory of a death :

I couldn't look into the future. Lucy's dead painted face would follow me there, as it did when I looked back into the past - as it did when I sat down to table with my friends, when I lay down in my bed, and when I rose up. 2

He sees that although he could not rescue Lucy, his life must be devoted to rescuing others, a feeling in large measure shared by Daniel Deronda. Lastly, there is evidence in 'Janet's Repentance' of a fine technical ability to convey the reactions of the demented. Dempster's ramblings - with a suggestive imagery later to be extended - have a realism which powerfully anticipates Gwendolen's broken hysteria. Dempster's words, like Gwendolen's, are forced out by a subconscious fear of retribution for unconfessed guilt :

1. Blackwood's, (October, 1857), 457.
 2. Blackwood's, (October, 1857), 466.

"she's coming ... she's cold ... she's dead ... she'll strangle me with her black hair. Ah!" he shrieked aloud ... her hair is all serpents ... they're black serpents ... they hiss ... they hiss ... let me go ... let me go ... she wants to drag me with her cold arms ... her arms are serpents ... they are great white serpents ... they'll twine round me ..."¹

Gwendolen's confession is a graphic representation of feeling in experience and incident. Dempster's and Gwendolen's words are evolved from an intimate identification - a leap of the imagination - with the mentally sick. We share the agony of the inward eye which looks on memory with the hopeless gaze of guilt. In his last moments, incoherent and terrible, Dempster takes on more humanity because more frailty, just as Gwendolen, exposed and anguished, takes on a deeper and more moving pathos from her confession. 'Janet's Repentance' and Daniel Deronda share a context of suffering and positive hope which is derived from the imaginative exploration of mood and experience.

I have investigated two of the Scenes of Clerical Life in some detail because I feel that from their themes and situations George Eliot drew - perhaps unconsciously - much of the basic material which was to be re-worked in Daniel Deronda. In the group of early novels

1. Blackwood's, (November, 1857), 523.

which follow the Scenes of Clerical Life one can trace the beginnings of multiplicity, though there is a temporary stepping aside from complexity in Silas Marner ; yet even here there are strong ethical connections with Daniel Deronda. Some examination of Adam Bede, The Mill on the Floss and Silas Marner - I have deliberately grouped them together - yields situations, characters, images or techniques which may be compared with those used in Daniel Deronda. Generally there is mutation, frequently there is an imaginative or technical advance in the usage in the final novel.

It is possible to maintain that all George Eliot's novels have thematic constants ; these are the education of the individual towards self-revelation, the punishment of offences against a moral code or against other individuals, and the demonstration of altruistic action from the individual who has subordinated self in order to help others. The education of the individual is generally through suffering, and the result is a deepening of emotions and responses. In Adam Bede we are shown Adam's awareness of his feeling for Dinah and of the change in himself :

Tender and deep as his love for Hetty had been -
so deep that the roots of it would never be torn

away - his love for Dinah was better and more precious to him ; for ~~it~~ was the outgrowth of that fuller life which had come to him from his acquaintance with deep sorrow. 1

In the case of Philip Wakem this is given wider extension and application, for his sensitivity creates an idealistic hope for himself which is not unlike Daniel's : his letter to Maggie, written when the small world of St. Ogg's has found her guilty, displays his noble trust in her and, positively, a new faith in himself and his influence. This contrasts markedly with his previous attitude towards Maggie which, although genuine and generous, carried a full and pathetic self-pity :

I think nothing but such complete and intense love could have initiated me into that enlarged life which grows and grows by appropriating the life of others ; for before, I was always dragged back from it by ever-present painful self-consciousness. I even think sometimes that this gift of transferred life which has come to me in loving you, may be a new power to me. 2

Suffering is the prelude to moral expansion in the novels of George Eliot, and in the quotation above we notice that 'transmutation of self' in which Daniel believes and to which Gwendolen aspires.

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1. AB., III, liv, 314.
 2. MF., III, Book Seventh, iii, 276.
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The offence against society - or individuals - is punished, though that offence be deliberately concealed. Godfrey Cass's secret marriage to Molly is the cause of a lifetime's deceit and the inevitable retribution. He wishes Molly dead, and she dies ; he marries Nancy Lammeter, but their marriage is childless. After the discovery of Dunstan's body he confesses to Nancy that Eppie is his child. His punishment lies in Eppie's rejection of him, but more particularly in Nancy's words 'But I wasn't worth doing wrong for - nothing is in this world'.¹ We are also told that he 'had not measured this wife with whom he had lived so long'², and this implies that an obsession with self - or guilt - leads to ignorance of others. This completes Godfrey's humiliation. Gwendolen's punishment for indulging her 'own little core of egoistic sensibility' is in part to hear the voice of her conscience repeating the poisoned words of Mrs Glasher :

He would have married me at last, if you had not broken your word. You will have your punishment. 3

Contrasting with this in the early novels is the power of injustice, a power which banishes Silas and condemns Maggie.

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1. SM., xviii, 326.
 2. SM., xviii, 326.
 3. DD., IV, xxxi, 284.
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In Daniel Deronda the tone of the irony has suffered mutation, though the stress is still on the fact that appearances - physical or circumstantial - are not always what they seem. Raveloe is as unaware of the true nature of Silas as St. Ogg's is of the true motives and fine integrity of Maggie, or as Wancester society is of the true character of Grandcourt.

Dinah Morris is the chief example of the mentor in these early novels and she, like Daniel, comes to have a life of her own. But many of the commonplace characters can be relied upon to act for the sake of others ; thus Bartle Massey devotes himself to Adam's welfare during Hetty's trial, while Bob Jakin takes in Maggie when Tom has rejected her. Dolly Winthrop's constant concern for Silas and her deeds of neighbourly kindness help to re-awaken his naturally affectionate disposition. All these indicate the author's unwavering absorption with altruism, and although the common character has no place in Daniel Deronda, the ascent of the social gradient did not in any way alter George Eliot's conception of what man owed to man ; rather did it strengthen these deeply cherished beliefs, for the isolation of the individual in high society suggested near tragic possibilities before the ultimate regeneration through unselfish feeling and action.

The treatment of character in Adam Bede has a certain affinity with the conception in Daniel Deronda. The quality of Arthur Donnithorne's egoism and repentance is like Gwendolen's, as we see from the selected childhood incident which anticipates an adult tendency :

When he was a lad of seven, he one day kicked down an old gardener's pitcher of broth, from no motive but a kicking impulse, not reflecting that it was the old man's dinner ; but on learning that sad fact, he took his favourite pencil-case and a silver-hafted knife out of his pocket and offered them as compensation. 1

This action is typical of his behaviour in later life ; he wishes to shake hands with Adam after the trial, he gets a reprieve for Hetty, he becomes a regular soldier ; the shallow nature finds new depths, and a lifetime is devoted to making amends. Gwendolen as a child, having strangled her sister's canary-bird, buys her a white mouse, and her adult penance is every whit as considered as Arthur's. But in the treatment of her situation there is a marked accretion of moral enlightenment ; whereas Arthur's punishment is characterised by the hopelessness of ever redressing his own sin, Gwendolen's is alleviated not only by the promise of her own regeneration but also by the thought of positively

1. AB., II, xxix, 265-6.

working for others, as her last letter, quoted earlier, testifies. This is not merely a re-shaping, with contrasting effects, of character ; it is a development of the author's own humanitarian concepts and the fullest expression of her beliefs.

The use of prolepsis - leading to manifold association - is seen in Adam Bede in the chapter 'The Two Bed-Chambers', which contains the first of the many mirror sequences in the novels which carry their own overt moral judgement. While Hetty looks into her mirror, Dinah looks into her imagination, which ' had created a thorny thicket of sin and sorrow, in which she saw the poor thing struggling torn and bleeding, looking with tears for rescue and finding none'.¹ The mirror represents the absorption with self, just as it does with Gwendolen, whose confidence is generally sustained by what she sees.² In Adam Bede the mirror image is subtly extended :

But you must have perceived long ago that I have no such lofty vocation, and that I aspire to give no more than a faithful account of men and things as they have mirrored themselves in my mind. The mirror is doubtless defective ; the outlines will some-

1. AB., I, xv, 294.

2. See DD., I, ii, 25 : Her beautiful lips curled into a more and more decided smile, till at last she took off her hat, leaned forward and kissed the cold glass which had looked so warm. How could she believe in sorrow ?

times be disturbed ; the reflection faint or confused ; but I feel as much bound to tell you, as precisely as I can, what that reflection is, as if I were in the witness-box narrating my experience on oath. 1

This omniscient intervention has almost the same effects and associations as a chapter epigraph carries in the later novels. Not only does it look backward to the defective mirror of Hetty (which gives her a false picture of herself and what is to be valued in life), but also it looks forward to the graphically sustained picture of the courtroom at Hetty's trial. ^{The} 'narrating my experience on oath' is what each witness does, and Hetty is condemned. In fact her only false witness is her mirror, which represents illusion ; the author's apology for her own bias is a mode of irony, since the whole direction of her testimony in the narration has been against Hetty on the score of her vanity. The egoist before the mirror is the commonplace of a George Eliot novel; Hetty is deluded, Mrs Transome is appalled by the sharp outline of truth, and Gwendolen finds that life is not a reflection but an experience.

This is an example of manifold association; in Adam Bede there is a subtle form of reiteration not unlike

1. AB., II, xvii, 2.

the verbal repetitions in Daniel Deronda, or even the cross-reference nature of much of the imagery. Dinah's conversation with Mr Irwine affords an instance of George Eliot's predilection for a usage which, in the larger, more richly-variegated plots, was to become a constituent of multiple unity. Dinah tells Mr Irwine that 'it seems as if I could sit silent all day long with the thought of God overflowing my soul - as the pebbles lie bathed in the Willow Brook.' ¹ Although Dinah is a visitor from Snowfield, and it is a little odd that she should choose a Hayslope example, the effect on the reader is immediate ; we think of the discovery of Thias Bede 'bathed in the Willow Brook' unknown to Dinah, though Mr Irwine tells her the news later in this conversation. The passive nature of Dinah's meditation corresponds to that semi-mystical rêverie of Daniel's as he rows on the Thames near Richmond ; in both cases the dream-like state comes before the urgency of necessary, unselfish action. When Dinah learns of Thias' death she goes immediately to Lisbeth and comforts her, and when Daniel sees Mirah for the second time he saves her and takes her to the Meyricks.

In Adam Bede there are to be found many of the images used in Daniel Deronda. It is said of

1. AB., I, viii, 164.

Arthur that ' Every tenant was quite sure things would be different when the reins got into his hands'¹; the web imagery used widely in Middlemarch and economically in Daniel Deronda is also to be found, for we are told that Hetty was 'a woman spinning in her young ignorance a light web of folly and vain hopes which may one day close round her and press upon her'², while Adam weaves for himself an 'ingenious web' of delusions. In each instance we see how the later use is expansive ; the image used of Arthur is far more telling in a particularised domestic situation, where the cumulative effect of its repetition is to establish how closely attendant humiliation is upon illusion. In Daniel Deronda the web image is used not only to indicate illusion or moral bonds, but also as a carefully weighted omniscient comment on human nature :

We please our fancy with ideal webs
Of innovation, but our life meanwhile
Is in the loom, where busy passion plies
The shuttle to and fro, and gives our deeds
The accustomed pattern. 3

Plant imagery, used in Daniel Deronda descriptively and to

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1. AB., I, vii, 156.
 2. AB., II, xxii, 146.
 3. DD., III, xxii, 63.
-

indicate spiritual and moral growth, is seen in Adam Bede when Dinah is talking to Mr Irwine. She tells him, 'I'm not free to leave Snowfield, where I was first planted'¹, a definition both of a mystical tie and a sense of vocation. This contrasts with the bitter aside of Gwendolen to Grandcourt - 'We must stay where we grow, or where the gardeners like to transplant us'² - which is a comment on the subordinate status of women in a world of men. In Adam Bede plant imagery is also to be equated with a settled existence, loyalty to one's home and family, and reverence for the past.³

Another small point which shows George Eliot's imaginative and artistic consistency is her use of the physical reflex to accentuate an inner emotional state. When Adam delivers Arthur's letter to Hetty we notice that her excitement is plainly shown, for she 'was plucking the leaves from the filbert-trees, and tearing them up in her hand'⁴; this movement is equivalent to Gwendolen's tension when she is fearful that Grandcourt will propose to her and is uncertain of her answer :

1. AB., I, viii, 162.

2. DC., II, xiii, 242.

3. AB., I, xv, 287, where there is this description of Hetty :
There are some plants that have hardly any roots : you may tear them from their native nook of rock or wall, and just lay them over your ornamental flower-pot, and they blossom none the worse. Hetty could have cast all her past life behind her and never cared to be reminded of it again.

4. AB., II, xxx, 285.

Gwendolen had run on rather nervously, lightly whipping the rhododendron bush in front of her. 1

These reflexes are an implicit comment on character, showing the indifference of Hetty and Gwendolen to anything outside their own small world ; here the unconsidered action is symbolic of the egoist's power to injure others. The use of the reflex action in Middlemarch and Daniel Deronda sometimes involves a mode of expression not unlike metaphysical wit.² Klesmer, in love with Catherine Arrowpoint, asks her why he should make the sacrifice of staying so long at Quetcham :

"That is the mystery," said Catherine, not wanting to affect anything, but from mere agitation. From the same cause she was tearing a piece of paper into minute morsels, as if at a task of utmost multiplication imposed by a cruel fairy. 3

This is an imaginative extension of the original practice.

In Adam Bede there is an ordinary use of the dramatic imagery of Daniel Deronda without the ironic implications. But the two novels do share the use of the deliberately delusive description. When Arthur and Hetty

1. DD., II, xiii, 242.

2. See M., I, v, 78.

3. DD., III, xxii, 76.

meet in the wood we are told that it was ' an afternoon in which destiny disguises her cold awful face behind a hazy radiant veil, encloses us in warm downy wings, and poisons us with violet-scented breath'¹. This is a straightforward directive which deliberately forecasts (by innuendo) the impending seduction and ultimate tragedy. In Daniel Deronda the device is given a re-iterative placing which is most effective. Rex's infatuation for Gwendolen is recorded in related images at the end of Chapter vi and the beginning of Chapter vii :

Rex felt the summer on his young wings and soared happily. 2

The first sign of the unimagined snowstorm was like the transparent white cloud that seems to set off the blue. 3

In both instances the tone ensures that the reader is in the secret of the illusion, an intimate direction of response ; the effect of the running image is to establish a continuity of mood, and further gives the impression of the author 'living' with her characters.

The pagan images in Adam Bede are different in application and intention from those in

1. AB., I, xii, 240.

2. DD., I, vi, 111.

3. DD., I, vii, 112.

Daniel Deronda. There are verbal parallels and contrasts¹, and a sequence of inter-related fantasies form the atmosphere of temptation - ('the delicious labyrinthine wood ... most haunted by the nymphs : you see their white sunlit limbs ... the tall queen of the white-footed nymphs'...²). This is followed by a finely suggestive passage which stresses innocence and delight in love, thus indicating the physical nature of the temptation and the dream-like state which accompanies it :

He may be a shepherd in Arcadia for aught he knows,
he may be the first youth kissing the first maiden,
he may be Eros himself, sipping the lips of Psyche -
it is all one. 3

The effect is timeless and illusory and, as in Daniel Deronda, a stressmark of the unchangeable in human nature ; but here the illusion has tragic possibilities, whereas in Daniel Deronda the possibilities are ironic. Gwendolen on the day of Cardell Chase is a 'wood-nymph', Grandcourt is 'not an impassioned lyrical Daphnis'⁴, and Mr Gascoigne interprets Gwendolen's sudden departure for Leubronn as 'Amaryllis fleeing desired that her hiding-place should be known'⁵.

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1. For example : ..it is really astonishing that the Centaurs, with their immense advantages in this way, have left so bad a reputation in history. (AB., I, xii, 237). In DD (I, vii, 123) we find hunting described as 'something like a combination of dog and horse, with the superadded thrill of social vanities and consciousness of centaur-power which belong to human kind.'
 2. AB., I, xii, 239-40.
 3. AB., I, xii, 254.
 4. DD., II, xiv, 261. 5. DD., II, xv, 285.

This is not so much an advance as a difference, a re-working to achieve another emphasis ; the commentary is sometimes the author's glance at the ephemeral, and at others her own sarcasm at the expense of her socially superior characters.

The references to historical events in Adam Bede are often linked to a meaningful or humorous event in contemporary local history ;

The news that "Bony" was come back from Egypt was comparatively insipid, and the repulse of the French in Italy was nothing to Mrs Poyser's repulse of the old Squire. 1

And within the small, self-sufficient world in which the characters of Adam Bede live, there are several anticipations in content and description of certain aspects of Daniel Deronda. The birthday feast is, on a mixed social level, equivalent to the archery meeting in that it provides a background for the investigation of individual reactions ; even in architectural detail there is a degree of duplication :

The house would have been nothing but a plain square mansion of Queen Anne's time, but for the remnant of an old abbey ... 2

1. AB., II, xxxiii, 342.
2. AB., II, xxii, 154.

Arthur observes that it is ' a capital thing ... that they saved this piece of the old abbey'¹. Daniel's childhood is spent at Topping Abbey. Sir Hugo's home is described as 'one of the finest in England, at once historical, romantic, and home-like : a picturesque architectural outgrowth from an abbey, which had still remnants of the old monastic trunk'². This part repetition may seem of small moment, but in fact it shows George Eliot's love for the traditional, her reverence for the past and the old families with their settled standards. Yet in some ways the very permanence of the buildings contrasts with the changes in the lives of characters associated with them. Arthur exiles himself from the home he has inherited because of his sin ; Daniel can only have a 'separateness with communication' with an upbringing which, he assures the Princess, 'can never die out of me', and which is forever bound up with his memories of the Abbey.³

One other technique used in Adam Bede must be noted in relation to Daniel Deronda. Dinah's provisions of Hetty in trouble are, as we have seen, a muted equivalent of Mordecai's sublime conception of the

1. AB., II, xxii, 156.

2. DD., II, xvi, 299.

3. See DD., V, xxxv, 41, where Daniel observes to Juliet Fenn : "Oh, I carry it with me ... To most men their early home is no more than a memory of their early years, and I'm not sure but they have the best of it." He is always cautious of displaying emotion.

'second soul' - they are silently prophetic. 'The Lifted Veil', published in the same year as Adam Bede, indicates George Eliot's interest in the power of forecasting, an interest which she was never to lose. Latimer, in 'The Lifted Veil' has visions which are a dream-like extension, and in Adam Bede we find the use of the dream as wish-fulfilment, almost an offshoot from the previsionary growth. Nowhere is Adam's delusion over Hetty more admirably shown than when, having fallen asleep exhausted on the day of his father's death, he wakes up to find his mother standing before him :

The chief difference between the reality and the vision was, that in his dream Hetty was continually coming before him in bodily presence - strangely mingling herself as an actor in scenes with which she had nothing to do. She was even by the Willow Brook ; she made his mother angry by coming into the house; and he met her with her smart clothes quite wet through as he walked in the rain to Treddleston, to tell the coroner. But wherever Hetty came, his mother was sure to follow soon ; and when he opened his eyes, it was not at all startling to see her standing near him. 1

This is a fine exposure of the subconscious, showing Adam's obsession ~~with~~ Hetty, his fear of the emotional demands made on him by his mother and, best of all, his half-expressed appraisal of Hetty as she really is, vain, for 'with her smart clothes quite wet through' is the expression of Adam's

1. AB., I, x, 197.

most deeply-felt wish, namely that in coming to comfort him she would risk ruining what she valued. Gwendolen dreams, and what she dreams helps to integrate her personality for us. Childhood traits and fears are threaded into adult reactions :

She was waked the next morning by the casting of the anchor in the port of Genoa - waked from a strangely-mixed dream in which she felt herself escaping over the Mont Cenis, and wondering to find it warmer even in the moonlight on the snow, till suddenly she met Deronda, who told her to go back.

In an hour or so from that dream she actually met Deronda. But it was on the palatial staircase of the Italia, where she was feeling warm in her light woollen dress and straw-hat ; and her husband was by her side. 1

This is at the height of Gwendolen's crisis, actually occurring on the day that Grandcourt drowns. Like the quotation from Adam Bede within the context of that novel, this is an aspect of manifold association. The escape is not only from Grandcourt but also from the temptation to kill him ; the reference to Mont Cenis is intimately connected with the conversation about the Matterhorn in Chapter 1² ; Deronda is not only the voice of conscience but also the future guide who tells Gwendolen to accept the terms of the will and to devote her

1. DD., VII, liv, 114.

2. See DD., I, i, 17, where Gwendolen says to Madame von Langens: "I must make something happen ; unless you will go into Switzerland and take me up the Matterhorn." Madame von Langens replies : "Perhaps this Mr. Deronda's acquaintance will do instead of the Matterhorn."

life to the service of others. The cold-warmth contrast - the cold is her isolation and fear, the warmth the presence of Daniel - is a childhood tendency which becomes a permanent part of her character. We remember how she could not bear to step out into the cold to relieve her mother's pain ; we also remember how she gets into her mother's bed when they have returned to Offendene, her need for warmth and security more strongly present than ever. The warmth of the snow appears to be the transmutation of her fear, the promise that reality would be bearable with Daniel ; the telling contrast is the reality on the steps of the Italia, where the cold presence of Grandcourt numbs the hope of the dream.

All the other links between Daniel Deronda and Adam Bede are slight ones. The names of places, as always in George Eliot's novels, are used evocatively ; Scantlands, for example, is an oblique indication of Hetty's state on her journey, the name of the area fitting the mood of the character - meagre of hope and money.¹ We have seen how pervasive is the influence of the 'Ancient Mariner' in Daniel Deronda, and in Adam Bede we find that Arthur Donnithorne mentions the poem casually² - almost evidence of his lack of

1. For similar usage in DD see p. 90 of this thesis.

2. See AB., I, v, 116 : " I can hardly make head or tail of it as a story, but it's a strange, striking thing."

moral fibre - while there is a verbal echo when we are told that 'Every word sank like lead on Hetty's spirits'.¹ Hetty leaves her child under the woodpile and later returns to try and save it ; Gwendolen first delays and then jumps in to try and save Grandcourt. Other points of similarity between the two novels are the deaths by drowning (Thias Bede and Grandcourt) and also temptation by water (Hetty by the pool and Mirah by the Thames). Technically the broken confession of Hetty to Dinah and of Gwendolen to Daniel spring from that imaginative identification with a character's reactions which we noted in the delirium of Dempster.²

At first sight the Mill on the Floss appears to have only these technical and imaginative resemblances to Daniel Deronda. Casual prolepsis occurs in Mrs Tulliver's obsession with Maggie's future death by drowning,³ Philip Wakem has a mentor role, and there is the crime that is not a crime (i.e., Maggie's 'drifting' with Stephen). The imagery certainly anticipates much of the metaphorical language of Daniel Deronda. Maggie has to wear 'the yoke of a younger sister' ; Chapter xiii of Book First is called 'Mr Tulliver

1. AB., III, xxxvi, 7.

2. See p. 146 of this chapter.

3. See MF., Book First, ii, 13 : "Ah, I thought so - wanderin' up an' down by the water, like a wild thing : she'll tumble in some day."

Further Entangles the Skein of Life', and the domestic tragedy of the Tullivers is spoken of in the following terms :

Apparently the mingled thread in the web of their life was so curiously twisted together, that there could be no joy without a sorrow coming close upon it. 1

Mental suffering is compared to 'the first touch of the torturing iron before which resolution shrank'², and an often-used image indicates Maggie's ignorance of real renunciation :

she had thought it was quiet ecstasy ; she saw it face to face now - that sad patient living strength which holds the clue of life - and saw that the thorns were for ever pressing on its brow. 3

Maggie has perhaps more 'fulness of nature' in her response towards music⁴ ; there is verbal duplication (Lucy wants Maggie to have 'do-nothing' days), and duplication in the fantasy of Maggie and Gwendolen in small detail. Maggie says of someone :

He might look at me through an eyeglass stuck in his eye, making a hideous face, as young Torry does.⁵

This suggests the same kind of bias contained in Gwendolen's

1. MF., Book Fifth, vii, 314.

2. MF., Book Sixth, xiii, 207.

3. MF., Book Sixth, xiv, 214-5.

4. See MF., Book Sixth, vii, pp. 108-9. Maggie is first 'touched' by Philip's singing and then, despite herself, by Stephen's.

5. MF., Book Fifth, iv, 268.

flippant account of what she imagines Grandcourt will be like :

He will stare at me all the while, and the glass in his eye will cause him to make horrible faces, especially when he smiles in a flattering way ... I shall dream that night that I am looking at the extraordinary face of a magnified insect - 1

Philip Wakem experiences an 'inward drama', while to Maggie Dr Kenn's face seems to be that of someone ' who had reached a firm, safe strand, but was looking with helpful pity towards the strugglers still tossed by the waves'², a definite foreshadowing of the imagery used to indicate Daniel's reaction to Gwendolen's suffering quoted earlier.³ All these are valid connectives with Daniel Deronda, but thematically - and technically - there are firmer bases of adherence between the early novel of provincial life and the final novel of ideological import.

Casual prophecy, as Mrs Hardy has noted, forms a part of the pattern of the early novels, and I am going to suggest that the forward-looking truth or half-truth is often hidden beneath the flippant or the fantastic in conversation. It is thus a mode of irony, and examples of the usage from The Mill on the Floss and Daniel Deronda

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1. DD., I, ix, 168-9.
 2. MF., Book Sixth, ix, 143.
 3. See p. 135 of this chapter.
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will indicate how it was developed until it became a comment on, and an exposition of, character. Just before Maggie meets Stephen - and how wonderfully she has been transformed, quietly but convincingly, from an ugly duckling to a beautiful though dark young woman - Philip draws a picture of possibilities from his own half-acknowledged apprehensions :

" Well, perhaps you will avenge the dark women in your own person, and carry away all the love from your cousin Lucy. She is sure to have some handsome young man of St. Ogg's at her feet now ; and you have only to shine upon him - your fair little cousin will be quite quenched in your beams." 1

This is precisely what happens ; Maggie draws Stephen away from Lucy, and the result for her is humiliation and repentance, although she is as much sinned against as sinning. In the case of Gwendolen, authorial irony puts the fantasy into the heroine's own mouth. Gwendolen needs no assurance of her forthcoming impact upon Grandcourt :

" My arrow will pierce him before he has time for thought. He will declare himself my slave - I shall send him round the world to bring me back the wedding-ring of a happy woman - in the mean time all the men who are between him and the title will die of different diseases - he will come back Lord Grandcourt - but without the ring - and fall at my feet. I shall laugh at him - he will rise in resentment - I shall laugh more - he will call for his steed and ride to Quetcham, where he will find Miss Arrowpoint just married to a needy musician, Mrs Arrowpoint tearing

1. MF., Book Fifth, iv, 267.

her cap off, and Mr Arrowpoint standing by." 1

This fine sequence is proleptic of truth and contradiction, for everything that Gwendolen says about herself and Grandcourt is later set into reverse ; it is therefore comment on her unworldliness and her inability to judge her own reactions. Yet everything she says about the Arrowpoints - a movement of sure insight - is confirmed by events, though Klesmer could hardly be described as 'needy' except in relation to the great wealth of the Quetcham family. This is an extension of the technique used in The Mill on the Floss, for the illusion and the reality with which George Eliot is always concerned in the individual are here set in the 'iridescence' of character. Gwendolen's fantasy reveals the power she wants and is not to have ; the romance of a lover moving at her bidding contrasts with the future cruelty of Grandcourt and her own helplessness. There is an accompanying notation in the language ; 'my arrow will pierce him' is a natural image to use when Gwendolen hopes to meet Grandcourt at an archery meeting, but the 'wedding-ring' - of a 'happy woman' - is connected by implication with the unhappy state of Mrs Glasher, whom Grandcourt might have married had he not met Gwendolen. Also, Gwendolen's decisiveness in imagination is to be set
against

1. DD., I, ix, 167.

her lack of it in practice. The 'counterbalancing dip of desire' in her when Grandcourt proposes, and his threat to ride away 'no matter where' if rejected (this produces a 'sudden alarm' in Gwendolen) show her true nature ; the bubble of her fantasy is pricked by this later reality.

The linking of events by an emphasis on their common time is an aspect of unity in Daniel Deronda ; in the Mill on the Floss a similar chronological stress connects the separate ways of Tom and Maggie in adulthood :

At the time of Maggie's first meeting with Philip, Tom had nearly a hundred and fifty pounds of his own capital, and while they were walking by the evening light in the Red Deeps, he, by the same evening light, was riding into Laceyham, proud of being on his first journey for Guest and Co., ...¹

This is a deliberate recalling of Tom, who has often been forgotten in our absorption with Maggie ; reference to what he has been doing helps to re-adjust our sense of perspective - always important in George Eliot's conception of character - and also our sympathy. It contributes to our understanding of Tom's actions, and he never again passes out of the orbit of our compassion. We have seen that in Daniel Deronda there is the ordinary connective ('While she [Gwendolen] was going

1. MF., Book Fifth, ii, 251.

back to England, Grandcourt was coming to find her;)¹, but there is also a simple use of retrospect which has the function, so to speak, of bringing us up to date. Thus while Gwendolen awaits Klesmer - her mind full of the hope that he will acclaim her as a fine actress - George Eliot narrates the suddenly revealed love of Catherine and Klesmer for one another. Their loyalty and individual integrity are therefore fresh in the reader's mind as he contemplates the vacillations and poor worldly ambitions of Gwendolen.

But the major theme of The Mill on the Floss - the education of the individual towards altruism - is the major theme of Daniel Deronda. Although Maggie's yearnings are spiritually not unlike Dorothea Brooke's, they are more intimately connected with Daniel's, for she wants 'something that would link together the wonderful impressions of this mysterious life, and give her soul a sense of home in it'². She takes her first step towards self-knowledge and a sense of the meaning of life when she reads Thomas à Kempis:

'Know that the love of thyself doth hurt thee more than anything in the world.'³

1. DD., II, xv, 282.

2. MF., Book Third, v, 81.

3. MF., Book Fourth, iii, 183.

The subordination of self and the hold on perspective - two of the leading traits in the character of Daniel - suddenly become possible to Maggie, and the language of her discovery is similar to that used of Daniel just before his rescue of Mirah :

It flashed through her like the suddenly apprehended solution of a problem, that all the miseries of her young life had come from fixing her heart on her own pleasure, as if that were the central necessity of the universe ; and for the first time she saw the possibility of shifting the position from which she looked at the gratification of her own desires, of taking her stand out of herself, and looking at her own life as an insignificant part of a divinely-guided whole. 1

This is Daniel's speculation and Gwendolen's salvation, and Daniel's words to Gwendolen are a positive injunction which approximates to the ideal of Thomas à Kempis :

You have had a vision of injurious, selfish action - a vision of possible degradation ; think that a severe angel, seeing you along the road of error, grasped you by the wrist, and showed you the horror of the life you must avoid. And it has come to you in your spring-time. Think of it as a preparation. You can, you will, be among the best of women, such as make others glad that they were born. 2

But Maggie's subordination of self carries a terrible irony. She is harshly judged by her brother Tom and by St. Ogg's,

1. MF., Book Fourth, iii, 185-6.
2. DD., VIII, lxxv, 288-9.

and despite the loyalty of Aunt Glegg and Bob Jakin, the forgiveness of Lucy, and the practical Christianity of Dr Kenn, her noble altruism is grossly misinterpreted. Maggie gives up Stephen for Lucy's sake ; she adheres to her principles and loses her reputation. Altruism is the root of Daniel Deronda, but the character of Maggie Tulliver is an early blooming of the later-flowering ideal.

The principle of manifold association is used in The Mill on the Floss. Philip, watching Maggie as she serves behind the counter at the bazaar, falls into a doze ' in which he fancied Maggie was slipping down a glistening, green, slimy channel of a waterfall, and he was looking on helpless, till he was awakened by what seemed a sudden, awful crash'¹. Here the dream symbolises Maggie's temptation and the forthcoming inundation, and directly anticipates her reaction at the beginning of the trip with Stephen :

"Take my arm" said Stephen, entreatingly ; and she took it, feeling all the while as if she were sliding downwards in a nightmare. 2

In the previous chapter Maggie is described as being as 'open

1. MF., Book Sixth, viii, 127.
2. MF., Book Sixth, xi, 168.

and transparent as a rock-pool!¹, and these images finally culminate in another dream where the associations stimulate an imaginative response to their implications. Once again, wish-fulfilment is apparent :

She awoke from that vivid dreaming which makes the margin of our deeper rest. She was in a boat on the wide water with Stephen, and in the gathering darkness something like a star appeared, that grew and grew till they saw that it was the Virgin seated in St. Ogg's boat, and it came nearer and nearer, till they saw the Virgin was Lucy and the boatman was Philip - no, not Philip, but her brother, who rowed past without looking at her ; and she rose to stretch out her arms and call to him, and their own boat turned over with the movement, and they began to sink, till with one spasm of dread she seemed to awake, and find she was a child again in the parlour at evening twilight, and Tom was not really angry. 2

This is a synoptic forecasting of the end of the novel, and the irony typical of Daniel Deronda is present in it. Maggie is the true Virgin of St. Ogg's, despite the fact she appears not to be ; her childhood traits - like Gwendolen's - never change, and her wish for reconciliation with Tom is fulfilled in the climax of the flood ; the guilt-feelings are shown by the sudden presence of Lucy and Philip, and the impact of her drifting with Stephen is seen by the fact that the reality of her situation - she is actually on a boat with

1. MF., Book Sixth, x, 161.
2. MF., Book Sixth, xiv, 212-3.

Stephen at the time - promotes the illusory waking which contrasts significantly with the waking to come. The dream is fulfilled, and what began with slipping and sliding ends with death. This is the physical end, but before that Maggie has arrested - by putting others before herself - that moral descent which is suggested by the title of Book Sixth, 'The Great Temptation'. Manifold association in Daniel Deronda - as I have indicated elsewhere¹ - frequently springs from an extensive relevance sometimes found in the epigraphs. The following is as thick in imaginative cross-references as is Maggie's dream, for it is a commentary on Gwendolen and the Princess (and by implication a condemnation of Grandcourt and Lapidoth) and on ^{George Eliot's} own times and, indeed, all time:

Were uneasiness of conscience measured by extent of crime, human history had been different, and one should look to see the contrivers of greedy wars and the mighty marauders of the money-market in one troop of self-lacerating penitents with the meaner robber and cut-purse and the murderer that doth his butchery in small with his own hand. No doubt wickedness hath its rewards to distribute; but whose wins in this devil's game must needs be baser, more cruel, more brutal than the order of this planet will allow for the multitude born of woman, the most of these carrying a form of conscience - a fear which is the shadow of justice, a pity which is the shadow of love - that hindereth from the prize of serene wickedness, itself difficult of maintenance in our composite flesh. 2

1. See Chapter II, and particularly pp. 49-67.

2. DD., V, XXXV, 3.

The gambling image which is equated with moral corruption or lack of spiritual direction reminds us of Gwendolen, and the final statement has something of the optimistic faith which permeates the novel. The Mill on the Floss shows a development of certain techniques and situations, judgements and views, which were to take on more emphasis in the later novels.

Silas Marner, slight beside the bulk of Daniel Deronda, has interesting rather than important connections with George Eliot's last novel. There is the crime which is not a crime, for Silas is guiltless; there is the movement from isolation to fellowship, for when Silas begins to live for Eppie he becomes a changed man; there is a minor but subtle study of married life, the quiet note of difference between Godfrey and Nancy being sounded somewhat more loudly in the incompatibility of Romola and Tito, Dorothea and Casaubon, and Gwendolen and Grandcourt; lastly, there is the hidden birth situation which is to occur in all the following novels, almost as if it were a plot device which the author found too convenient to relinquish.¹ The redemption of Silas is undertaken through Eppie, Dolly Win-

1. Tito in Romola, Harold Transome and Esther Lyon in Felix Holt, Will Ladislaw in Middlemarch and, of course, Daniel Deronda.

throp, and his own inherent unselfishness which, in his first kind act in Raveloe, reveals his potential goodness. He tries to cure Sally Oates, just as Daniel tries to help Gwendolen, and he feels 'a sense of unity between his past and present life, which might have been the beginning of his rescue from the insect-like existence into which his nature had shrunk'¹. Silas giving everything to the accumulation of gold is as morally culpable as Gwendolen, who cannot look beyond the small world of self ; but Silas loses his gold and gains human love, while Gwendolen comes to realise that there is something more precious than 'gold and gems'. What that something is is beautifully defined in Silas Marner, and its importance is somehow enhanced by its being put into the mouth of a scarcely articulate common woman, Dolly Winthrop :

For if us as knows so little can see a bit o' good and rights, we may be sure as there's a good and a rights bigger nor what we can know - I feel it i' my own inside as it must be so. 2

This may be called simple faith ; in Daniel Deronda it is translated into an assertion of the sublime power of human goodness in the action of regenerating and serving our

1. SM., ii, 29.

2. SM., xvi, 289.

fellow beings.

In image and symbol Silas Marner has anticipations of the usage in Daniel Deronda. We are told of Silas that 'The gold had kept his thoughts in an ever-repeated circle'¹, an image cleverly expanded to describe the convoluted egocentricity of Grandcourt as he thinks of Gwendolen.² Running throughout Silas Marner is the gambling symbol of the degraded life which bulks so largely in Daniel Deronda.³ In minor key it is sounded in the drawing of lots, when a man's integrity is impugned by the vagary of chance. But it is in Dunstan Cass that we see the working of the rooted evil, and in Godfrey the awful significance of it. It is said that Godfrey trusted to 'the throw of fortune's dice', and George Eliot reinforces this by observing of his kind of person that

his religion will infallibly be the worship of blessed Chance, which he will believe in as the mighty creator of success. The evil principle deprecated in that religion, is the orderly sequence by which the seed brings forth a crop after its kind.⁴

Just as Daniel saves Gwendolen from the effects of her gambling

1. SM., xiv, 252.

2. See DD., IV, xxviii, 211 : Grandcourt's thoughts this evening were like the circlets one sees in a dark pool....

3. See Chapter II of this thesis, pp. 103-6.

4. SM., ix, 146.

with life, so Godfrey finally sees, in the suffering of his wronged wife and the loyalty of his child to her adopted father, the need for his own humility in the light of self-revelation.

The description which helps to foster illusion - the fine day, for example, on which Dunstan's body is found - is sparingly used in Silas Marner, and Godfrey's dog Snuff is rather more cursorily treated by him than Fetch is by Grandcourt, an indication of the egoist's domestic habits. The discussion in the Rainbow is the first of a sequence of all-male discussions which culminate in the exchanges in the Hand and Banner in Daniel Deronda.¹ One particular image is used as an index to human frailty. We are told of Godfrey :

Instead of keeping fast hold of the strong silken rope by which Nancy would have drawn him safe to the green banks, where it was easy to step firmly, he had let himself be dragged back into mud and slime, in which it was useless to struggle. 2

This has something of the 'rescue' imagery associated with Daniel, but much more of Gwendolen's insecurity and lack of moral fibre. When she returns from Leubronn she tries to put

1. DD., VI, xlii.
2. SM., iii, 58.

down her apprehensions by asserting her domestic authority over her family (it is the only power she has). She fails, and her misery returns :

But later in the day there was an ebb ; the old slippery rocks, the old weedy places, reappeared.¹

And as with Maggie Tulliver, the image indicates that rescue will come with a more thorough knowledge of self. Silas Marner is a rustic garment, Daniel Deronda an intricately woven and variegated one, but they have the same ethical cut and humanitarian texture.

It will be apparent from the foregoing that certain usages and imaginative predilections are common to George Eliot's early work and Daniel Deronda. When she had written sixty-two pages of Silas Marner she wrote in her journal that it had 'thrust itself between me and the other book I was meditating.'² That other book was Romola, and it is my contention that this marks a departure from her early work not merely in setting but in imaginative conception and technical extensions. The craft of multiplicity is developed from the early awareness of the possibilities of association and interaction within the framework of the novel, and it has always seemed to me that there has been a

1. DD., III, xxi, 51.

2. L., III, 360. (GE Journal, London, 28th November 1860).

corresponding development in the author's exposition of human nature and ideals. The feeling for detail is comprehensive, and the compassion and wisdom are profound. In the next chapter I shall examine aspects of the later novels which seem to me to invite comparison with aspects of Daniel Deronda.

Chapter IV.

The Relation of 'Daniel Deronda' to George Eliot's
fiction : ii. From 'Romola' to 'Middlemarch'.

With Romola George Eliot began to write a different kind of novel from those she had previously undertaken. There is a profound absorption with people seen against the tide of history which, far from submerging individual motive and response, exalts personal morality as the type of public. Romola, Felix Holt and Middlemarch all deal with integrity and the lack of it but, viewed from the standpoint of idealism and broad ethical advancement, each is muted or inconclusive in its implications. Savonarola is burnt after he has failed himself, Romola devotes herself to Tessa's children, Felix, and later Dorothea, are caught in domestic currents, Will Ladislaw enters Parliament, and Lydgate dies of *diphtheria*. On the credit side, Tito, Jermyn and Bulstrode get what they deserve. Yet one cannot help feeling that the reduction of the idealist either to a pattern of conformity or to a merely local beneficent influence is in part the theme of these novels ; set beside it, Daniel's practical humanism and Gwendolen's regeneration are profoundly optimistic. The fulfilment of the author's personal humanitarian concepts within the finished book, however,

occupies but a small place in our critical estimate of Daniel Deronda. What is apparent and important is that her deepening humanistic impulses are correlated with a widening artistic range and practice. On the one hand there is the investigation of the individual who is concerned with moral or spiritual values in the society in which he lives¹; artistically there is an emphasis, on the other, on total relevance through the principle of manifold association. In situations and methods, in feeling and form, there is a movement in the novels from Romola onwards towards the spaciousness of Daniel Deronda.

Romola has been little praised, and even Mrs Hardy, who makes a fine selection to illustrate its formal subtlety, says that 'Romola is undoubtedly a book which it is more interesting to analyse than simply to read'.² But just as the Judaism of Daniel Deronda has been given an undue stress, so the Florentine setting of Romola has militated disproportionately against a true evaluation of the novel. Romola is steeped in research, but nowhere is the evidence of that research more detailed and conclusive than in the treatment of human behaviour and character.

1. i.e. Savonarola, Felix Holt, Dorothea, Daniel.

2. BH., viii, 175.

Moreover, the Proem contains a passage in which are condensed that broad wisdom and understanding in contemplating life which George Eliot so often expressed :

The great river courses which have shaped the lives of men have hardly changed ; and those other streams, the life-currents that ebb and flow in human hearts, pulsate to the same great needs, the same great loves and terrors. As our thought follows close in the slow wake of the dawn, we are impressed with the broad sameness of the human lot, which never alters in the main headings of its history - hunger and labour, seed-time and harvest, love and death. 1

Here the language not only refers back to image and situation in the early novels, but also it foreshadows some of the book titles of Middlemarch and Daniel Deronda. It is a constituent of that mature seriousness which sees events and local upbringing as the conditioning influences in a man's life, and the experience of or contact with suffering as a necessary prelude to enlightenment. Daniel's future course is in part determined by the apathy and limitations of the English society in which he is brought up, and in part by the discovery of his true heritage and the enthusiasm of Mordecai. In Romola the shaping of character and motive is given a historical context of realism, and we are told that 'the fortunes of Tito and Romola were dependent on certain grand political and social conditions which made an epoch in the history of Italy'.² There follows the entry of the French

1. Cornhill, vi, 1.

2. Cornhill, vi, 577.

king. Tito's death is brought into similar perspective :

Florence was busy with greater affairs, and the preparation of a deeper tragedy. Not long after those two bodies were lying in the grass, Savonarola was being tortured, and crying out in his agony, "I will confess!"¹

In Daniel Deronda, as we have seen, the history of the time forms a significant background to the actions and experiences of the characters.

The ideal and practice of an altruistic existence is common to both novels. Romola finds Lillo and returns him to Tessa ; she tries to relieve the suffering of the poor in Florence, and these actions make her feel that ' her lot was vitally united with the general lot ... She was marching with a great army ; she was feeling the stress of a common life'.² She saves the survivors of the plague-stricken village, and devotes her life after the executions of Bernardo del Nero and Savonarola to helping the wronged Tessa - perhaps not so wronged, despite her counterfeit marriage, as Romola herself - bring up her children. The sublime omniscience of the close (though Romola is the speaker) evinces the same ethical spirit as that which pervades Daniel Deronda :

1. Cornhill, viii, 34.
2. Cornhill, vii, 574.

"We can only have the highest happiness, such as goes along with being a great man, by having wide thoughts, and much feeling for the rest of the world as well as ourselves ; and this sort of happiness often brings so much pain with it that we can only tell it from pain by its being what we would choose before vrything else, because our souls see it is good." 1

Daniel in fact urges Gwendolen towards this conception, and Mordecai's mysticism is based on the profound humanism which is at the centre of Judaistic ideals. In Daniel Deronda is thus extended from the influence of individual upon individual to the potential influence of nation upon nation. Mordecai's declamation in The Hand and Banner directly proposes this :

"Let us contradict the blasphemy, and help to will our own better future and the better future of the world - not renounce our higher gift and say, 'Let us be as if we were not among the populations ;' but choose our full heritage, claim the brotherhood of our nation, and carry into it a new brotherhood with the nations of the Gentiles." 2

In Daniel Deronda national feeling - the finding of tradition, spirit, will to act - by a people, is equated with similar self-discovery in the individual. The gathering of a dispersed people into a national home is equivalent to the gathering together of diffuse or conflicting thoughts and emotions in an individual. The result is the living 'separateness

1. Cornhill, viii, 152.

2. DD., VI, xliii, 254.

with communication' which is the legacy of Daniel Charisi. The individual is separate in the integrity of his moral being, yet in communication with others because living for them. Romola is an altruist seen against a background of corruption in church and city ; Gwendolen is the microcosm of the potential goodness in a community.

As her plots became more complex, so George Eliot's interest in multiple unity is apparent, and there is an unobtrusive but in fact subtle patterning of image and symbol, prolepsis and contrasting duplication. When we first meet Romola she is reading to Bardo about the striking blind of Tiresias.¹ We have hardly passed the passage when we find her telling her father, who is blind, that he is happier than Petrarca, " for he used to look at his copy of Homer and think sadly that the Greek was a dead letter to him : so far he had the inward blindness that you feel is worse than your outward blindness".² The effect of this statement is extended when we are made aware that much of Baldassarre's suffering is due to an inward blindness in every way comparable to Bardo's outward. Baldassarre the scholar loses the power to read Greek ; in moments of intense excitement he feels that he will recover it. This feeling is

1. Cornhill, vi, 36-7.

2. Cornhill, vi, 38.

associated very cleverly with the idea of revenge. In Chapter xviii of Book II ('The Black Marks Become Magical') he re-reads - mostly from memory - of the stoning of the traitor Aristocrates, a wish-fulfilment sequence symbolic of the traitor Tite. The various references to blindness in Romola are a form of unity and, as in Daniel Deronda, the casually ironic statement adds to the effects, as when Tite tells Romola to keep out of the corrupt politics of Florence, warning her not "to rush, like a blind man with a torch in his hand, among intricate affairs of which you know nothing".¹ The blind men are both forsaken by their sons, and this simple parallel invites us to take a closer look at the inward blindness of the individuals who make the action. For a long time Romola is blind to Tite's faults, Savonarola to his own weakness, Tite to integrity, Tessa to reality, and Florence to the nature of its own forces. The principle of manifold association, pervasive in Daniel Deronda, is a part of the technical and imaginative texture of Romola.

The use of jewels as a link in the chain of unity is common to Romola and Daniel Deronda. Tite's ring is Baldassarre's ransom, and the many early descriptions of it are so many clues planted to establish the young Greek as a guilty man. By contrast, Romola's

1. Cornhill, vii, 421.

redemption of the necklace becomes a symbol of her dedication to Tessa and the children. The breve is also used in this way ; Tito gives Tessa a coral horn to wear with hers, Fra Luca (Dino) takes from his the message from Baldassarre to Tito saying that he is a slave, and beneath the parchment of Baldassarre's is an amulet (an engraved sapphire) which he uses to get money for his main need - a dagger with which to kill Tito. In Daniel Deronda , as we have seen,¹ ring, necklace and diamonds have a pivotal, ethical implication. Daniel's ring, pawned, leads him to Mordecai ; it becomes the symbol of his heritage when it is recognised by the Princess ; stolen by Lapidoth, it fortuitously brings about his declaration of love for Mirah. Grandcourt's diamond ring, much admired by 'rouged' foreigners in Leubronn, is sent to Gwendolen in token of their engagement ; her acceptance of it is the acceptance of subjection.

The gambling symbol also plays a large part in Romola, and is used to define Tito's lack of moral standards. An early description has something in common with the tone adopted when the author writes of the gamblers in Leubronn,² and the image, simply expressed, tells of Tito's plans to betray his friends for the self-gain which will

1. See Chapter II, pp. 94-6.

2. Cornhill, vi, 11 : As the day wore on, the hideous drama of the gaming-house might be seen here by any chance open-air spectator - the quivering eagerness, the blank despair, the sobs ...

enable him to leave Florence :

He was now playing his final game in Florence, and the skill he was conscious of applying gave him a pleasure in it even apart from the expected winnings. 1

There is a difference here between the implications which the image has for Tito and those which it has for Gwendolen ; with Tito 'skill', translated cunning, is of the essence, whereas Gwendolen's gambling, whether at Leubronn or with marriage, is due not so much to calculation as the 'counterbalancing dip of desire'. The result is that our sympathy, which largely forsakes Tito, never deserts Gwendolen. The theatre imagery, however, is used with the same stress as in Daniel Deronda, and Tito's duplicity is described as follows :

It was that change which comes from the final departure of moral youthfulness, - from the distinct self-conscious adoption of a part in life. 2

The pressures of suffering in Romola are sometimes expressed in heterogeneous imagery which, in Daniel Deronda, is broken up into units which form a sequence having similar or contrasting ethical effects. This example in Romola recalls at once a part of Dino's vision :

1. Cornhill, viii, 13.
2. Cornhill, vi, 585.

The springs were all dried up around her ; she wondered what other waters there were at which men drank and found strength in the desert ... This was the tangled web that Romola had in her mind as she sat weary in the darkness. No radiant angel came across the gloom with a clear message for her. In those times, as now, there were human beings who never saw angels or heard perfectly clear messages. 1

The imagery in Romola anticipates much of the usage in Daniel Deronda (Romola, like Gwendolen and Mirah, is frequently compared to a lily), while Tito, Baldassarre and Tessa share contrasting animal metaphors in much the same way as a group of characters share similar or opposing figures in Daniel Deronda. Tito is 'fleet, soft-coated, dark-eyed'², and it is perhaps fitting that this domesticated animal should die under the claws of the 'mysterious old tiger'³, and that he should in fact find a mate 'something like a kitten trying to be formidable'⁴.

Romola and Daniel Deronda both show the author's compulsive interest in second-sight and prophecy, and there are the same contrasting ethical emphases. Savonarola's is spiritual and mystical, Dino's is personal and particular, and Camilla Rucellai's is faked. When we

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1. Cornhill, vii, 27.
 2. Cornhill, vi, 146.
 3. Cornhill, vi, 733.
 4. Cornhill, vii, 4.
-

come to Daniel Deronda we find that Mordecai's visions are mystical, Gwendolen's neurotic, and that minor characters like Anna Gascoigne or the Princess have theirs on the common level of partiality or conscience. Dino's vision in Romola is manifold association, like the main epigraph to Daniel Deronda, for everything he relates comes to pass ; the figure at the leggio becomes Tito, just as the figure silhouetted against the sunset becomes Daniel in Mordecai's fulfilment. Mordecai is confident of Daniel's being a Jew, and the revelation of this is rather more subtly done than is the working-out of Dino's waking-dream, which is formalised to the last detail as Romola goes through the living death of her marriage. Nevertheless this shows that concern for total relevance which is ~~seen~~ clearly in the last novels by the use of chapter epigraphs as signposting, ironic comment, or inward monologue.

We have examined the illusory appearance, the apparent which hides the real, in Daniel Deronda ; this device is used to such good account in Romola that Tito virtually becomes a Satanic parody of himself. Some of the descriptions, such as 'Bright, in the midst of brightness'¹, are particularly suitable for the 'Great Tempter' of Dino's vision. As a contrast, there is a subtle symbolic

1. Cornhill, vi, 165.

usage when Tito goes to see Baldassarre, who is in hiding :

In half a minute he stood before the closed door of the outhouse, where the moon was shining white on the old paintless wood. 1

Every word here is telling for the close reader, for we cannot help but associate Tito with the moon and Baldassarre with the wood, and the association suggests their respective powers and status in society. The light image may well be Tito's illusion and the world's illusion about him ; we imagine the wood as being rotted and knotted, physically and mentally the state of Baldassarre, while the words 'white' and 'paintless', carrying as they do an imaginative connexion with his blank mind and the blank pages without meaning to him, are poignantly appropriate. In Daniel Deronda such symbolic usage is framed as an overt comment on character and situation. At the beginning of Chapter xxvii Grandcourt comes to propose to Gwendolen :

While Grandcourt on his beautiful black Yarico, the groom behind him on Criterion, was taking the pleasant ride from Diplo to Offendene, Gwendolen was seated before the mirror... 2

It is fitting that Grandcourt should ride a black horse, since black is the colour of evil ; the groom is in the

1. Cornhill, vii, 13.
2. DD., III, xxvii, 170.

position that Gwendolen is to occupy, so to speak, in life, for Grandcourt's attitude to women is nothing if not mediaeval. The horses are the symbols of Gwendolen's illusion, just as the mirror (at every crisis she returns to it) is the symbol of her narrow egoistic world, with its pleasing reflection, a reflection which is no substitute for spiritual or humanistic feeling. There is not a little irony in the choice of Criterion as the name for Gwendolen's favourite horse. The word means a principle or standard by which something is judged ; Gwendolen, as we know, has no principle or standard by which to judge Grandcourt, and the result is that her domestic empire is transformed into an empire of fear.

A technique found in Romola

which is further developed in Daniel Deronda is the merging of exposition and consciousness. Here is Baldassarre :

He looked at the pale black-browed image in the water till he identified it with that self from which his revenge seemed to be a thing apart ; and he felt as if the image too heard the silent language of his thought.

"I was a loving fool, - I worshipped a woman once, and believed she could care for me ; and then I took a helpless child and fostered him ; and I watched him as he grew, to see if he would care for me only a little, - care for me over and above the good he got from me ... I have strained to crush out of this hard life one drop of unselfish love." 1

1. Cornhill, vi, 742-3.

The extension of this technique is shown in the commentary which accompanies Gwendolen's reflections at the archery meeting when she meets Grandcourt, or when she is talking to Mrs Arrowpoint, or when the conversation breaks out after Gwendolen's collapse as Hermione; these are the variants, the inward monologue or outward conversation accompanying the description. The technique is used to convey irony as Mr Vandernoodt circulates at Leubronn or at the Abbey, and also to bring Daniel from distance to intimacy. His thoughts are first described and then given from the interior consciousness :

If I had not found Mirah, it is probable that I should not have begun to be specially interested in the Jews, and certainly I should not have gone on that loitering search after an Ezra Cohen which made me pause at Ram's book-shop and ask the price of Maimon. 1

As I shall show in the next chapter, the character of Daniel is developed in process over the span of the novel by recourse to his consciousness and the gradual merging of the exposition with it. It is the only way to display his nature in the light of his experiences.

A repeated image in Daniel Deronda is that of drifting ; in Romola the usage carries similar

1. DD., VI, xli, 210.

associations of a moral or spiritual import. Tite established in Florence is 'thus sailing under the fairest breeze', though his course is through corruption to destruction. Romola's feelings (in the Chapter 'Drifting Away') correspond in crisis to Mirah's and Gwendolen's :

Romola felt orphaned in those wide spaces of sea and sky. She read no message of love for her in that far-off symbolic writing of the heavens, and with a great sob she wished that she might be gliding into death. 1

Mirah is rescued, Gwendolen is tempted, but Romola drifts towards that practical activity which is the breath of life, in the moral and spiritual sense of that term. The state of individual isolation in George Eliot's novels seems to be the prelude either to self-revelation or at least to a new phase of experience. Baldassarre alone has something of the mental illness which is a part of Gwendolen's suffering :

And when I was in the ship on the waters I began to know what I longed for ; it was for the Boy to come back, - it was to find all my thoughts again, for I was locked away outside them all. And I am outside now. I feel nothing but a wall and darkness. 2

Here frustration and wish-fulfilment are merged in the agony, just as in Gwendolen wish-fulfilment and guilt lead to a

1. Cornhill, vii, 705.
2. Cornhill, vii, 560.

division of the self at the moment of crisis. In Romola we live much in the consciousness of the characters, and this insistent integration looks forward to the comprehensive evaluation of personality which is evident in Daniel Deronda.

Felix Holt is not as close technically or imaginatively as Romola is to Daniel Deronda. Yet its connections with the latter are various ; the chapter epigraph makes its appearance, manifold association is evident, and the guilt-complex, together with the hidden-birth situation, is part of a plot which is dependent on complex legal explanations. The first epigraph, mediaeval in tone,¹ is from Mrs Transome's consciousness ; the tone is a finely ironic comment on the lady of the house keeping up the feudal tradition despite her own concealed transgression. As we have seen, the use of Gwendolen's consciousness in an epigraph as revelation is most effective. Many of the epigraphs have the deliberate ambiguity which we have noted in Daniel Deronda. Here is Mrs Transome's mood before Jermyn tells Harold that he (Harold) is his son, and before the secret of Esther's birth is known :

The fields are hoary with December's frost.
 I too am hoary with the chills of age.
 But through the fields and through the untrodden
 woods
 Is rest and stillness - only in my heart
 The pall of winter shrouds a throbbing life. 2

1. FH., I, i, 17.
 2. FH., III, xxxiv, 1.

Mrs Transome is always cold in a crisis - as is Gwendolen - and her isolation is made the more poignant when we think of the senility of old Mr Transome. The reference to the 'untrodden woods' - which emphasises the isolation - reminds one also of Jermy's systematic denuding of the estate. The tranquillity of nature is often used in the novel as a contrast with the febrile inner state of Mrs Transome. This epigraph looks back to

a woman's keen sensibility and dread, which lay screened behind all her petty habits and narrow notions, as some quivering thing with eyes and throbbing heart may lie crouching behind withered rubbish. 1

It looks forward to Mrs Transome's own 'These fine clothes you put on me, Denner, are only a smart shroud'.² The latter indicates a wish for death, and is a close approximation to Gwendolen's subconscious wish for widowhood which is shown in the manner of her dressing for an interview with Daniel, when she wears,

a large piece of black lace which she snatched and tied over her crown of hair so as to completely to conceal her neck, and leave only her face looking out from the black frame. 3

The echoes of Mrs Transome's epigraph accumulate and define

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1. FH., I, 1, 53.
 2. FH., III, xxix, 86.
 3. DD., VI, xlviii, 383.

the nature of her tragedy. At the opening of the third volume we are told that 'She was thinking of what might be brought, not by death, but by life'¹, and this accounts for her hysteria after Harold's discovery that Jermyn is his father :

I am not going to die! I shall live - I shall live!²

Gwendolen's agony is much the same, and when she feels that she has been forsaken by Daniel she cries :

But don't be afraid. I am going to live ... I shall live. I mean to live ... I shall live. I shall be better. 3

In the case of Mrs Transome we are spared the detail of repentance, but Gwendolen's purging of her own soul is the prelude to a new life. Both of them share guilty feelings and emotional reactions expressed in terms of physical imagery. Gwendolen's surgical operation, pincers and brand are equivalent to the 'Every sentence was as pleasant to her as if it had been cut in her bared arm'⁴ which expresses Mrs Transome's response to the bland insensitivity of Jermyn.

The strict repression which Mrs Transome and Gwendolen endure leads to the fine use of a

1. FH., III, xxxiv, 8.
 2. FH., III, 1, 263.
 3. DD., VIII, lix, 359-60.
 4. FH., I, ix, 212.

technique which reveals the rate of emotion (to steal a phrase from the Grandcourt-Lydia Glasher interview) hidden beneath the conformity demanded by convention. We have noticed that the reflex action - Hetty's tearing the leaves, for example - indicates emotional self-absorption or reaction, and in Felix Holt this usage is extended. Society always regards conduct as the basis for judgement, and in moments of crisis the English stock response is the refined negation of poise and movement. Mrs Transome is humiliated and angered by Jermy's assumptions, but her outward eye always recognises the proprieties. She despises the man who was her lover, but the indictment in her consciousness is never heard :

With strange sequence to all that rapid tumult,
after a few moments' silence she said, in a gentle
and almost tremulous voice,
"Let me take your arm!"
He gave it immediately, putting on his hat and
wondering. For more than twenty years Mrs Transome
had never chosen to take his arm. 1

In the simple statement of that last sentence we have a summary of Mrs Transome's frailty, her guilt, her dependence despite her rigid exterior, her pathetic assertion of her waning power and, perhaps above everything, her determination to survive it all in the eyes of the world. Gwendolen's conformity is likewise assured and impenetrable, the pulse-

1. FH., I, ix, 214.

beat of manner ~~never~~ for a moment indicating the presence of a fever within. Even on the yacht the Grandcourts arouse no suspicions :

For their behaviour to each other scandalised no observer - not even the foreign maid warranted against sea-sickness ; nor Grandcourt's own experienced valet ; still less the picturesque crew, who regarded them as a model couple in high life. Their companionship consisted chiefly in a well-bred silence. 1

It is the compulsive power of this silence which subdues Gwendolen, for it is filled with the omniscient coercion of Grandcourt and the terrible workings of temptation in her own consciousness. Again, the situation in Daniel Deronda shows some advance ; the isolating of Gwendolen and Grandcourt on the yacht has the effect of making us aware that her subjection is physical as well as mental. Her fear that she might become a mother and thus add to her sin in her own mind shows us the true extent of her suffering.

Many of the images and symbols used in Felix Holt also appear in Daniel Deronda, and often they carry the same moral purport. Mrs Transome's endurance and guilt are early revealed ('Her part in life had been that of the clever sinner')² ; Jermyn is a lineal descendant

1. DD., VII, liv, 104-5.

2. FH., I, i, 27.

of Godfrey Cass ('he was not given to believe that any game would ultimately go against him')¹, while Harold, seen newly by Mrs Transome, has reptilian proclivities ('the lizard's egg, that white rounded passive prettiness, had become a brown, darting, determined lizard')² which suggest the figurative ethos of Grandcourt. Christian's seal-ring, originally Bycliffe's, makes jewellery symbolic of guilt, and web imagery, as we might expect, encloses Mrs Transome:

The finest threads, such as no eye sees, if bound cunningly about the sensitive flesh, so that the movement to break them would bring torture, may make a worse bondage than any fetters. Mrs Transome felt the fatal threads about her ... 3

Interesting, too, is the use of an image by Mrs Transome which is later used in a telling sequence to define the subjugation of Gwendolen :

I wish he were in love with her, so that she could master him ... This girl has a fine spirit - plenty of fire and pride and wit. Men like such captives, as they like horses that champ the bit and paw the ground : they feel more triumph in their mastery. 4

A similar comparison occurs in the description of Rufus Lyon before his public debate with the self-effacing Mr Sherlock :

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1. FH., II, xvii, 49.
 2. FH., I, i, 39.
 3. FH., I, viii, 206.
 4. FH., III, xxxix, 89.
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But the little man suffered from imprisoned ideas,
and was as restless as a racer held in. 1

Here the image lacks the later intensity of association, and is apparently an innocent ironical glance. The 'rescue' figure which is a commonplace in George Eliot's novels occurs where we would most expect to find it. Annette Ledru comes to feel that her life with Rufus is 'an existence on a remote island where she had been saved from wreck'.²

Contrast in Felix Holt is primarily in character and situation. The term 'Radical', which forms the sub-title to the novel, has an ideal and an ironic meaning when applied to Felix and Harold Transome respectively ; Mrs Transome and Mrs Holt, the mothers of the radicals, are obviously an intended contrast despite their different social backgrounds, as are 'Honest Jack' Lingon and Rufus Lyon. The various scoundrels, with Jermyn the most sophisticated of them, have much in common. In Felix Holt, as in Middlemarch and Daniel Deronda, the idealist is placed in his society ; here he is reduced by the pressures of that society to ordinary, decent, domestic existence. But Felix Holt is also a novel which deals with the lack of correspondence between individuals ; this is shown in the exposition of the relationships between Harold and his mother, Esther and her father and

1. FH., II, xxiv, 139.

2. FH., I, vi, 163.

for part of the novel, Felix and Esther. The differences, misunderstandings and intolerance existing between individuals in close contact with one another become increasingly an important part of George Eliot's thematic material in her later novels.

Felix Holt shares with Daniel Deronda one main tendency of style, and this is the obvious striving for economy of emotional expression. Mrs Transome's suffering is made the more poignant because of her simple expression of it - 'The best happiness I shall ever know, will be to escape the worst misery'.¹ This is antithetical, but Mirah's expression of gratitude to Daniel after he has taken her to the Meyricks is just as straightforwardly moving :

"I did not believe there was any man so good. None before have thought me worthy of the best. You found me poor and miserable, yet you have given me the best."²

Another aspect of style in Felix Holt is the use of the similar expression with contrasting effect. We remember that Mrs Transome takes Jermy's arm in a moment of stress, and we are reminded of this when Esther tells Felix that she is capable of sacrifice on her own account. Felix says 'Take my arm', and the words have the promise of the ultimate understanding and love which is to exist between Felix and

1. FH., I, 1, 53.

2. DD., II, xviii, 366-7.

Esther. Mrs Transome's words to Jermy, on the other hand, have all the bitterness of self-condemnation. Furthermore, the reactions to a scene are used as a point of contrast. Esther, staying at Transome Court, looks out into the night and sees 'the lines of the for-ever running river, and the bending movement of the black trees. She wanted the largeness of the world to help her thought'.¹ This is the kind of perspective with which we identify Daniel, and the kind of situation which Gwendolen fears. Mrs Transome also looks out on that same night, 'but the black boundary of trees and the long line of the river seemed only part of the loneliness and monotony of her life'.² This conception is symbolic not only of her suffering, but also of her limitations. Unlike Esther, she never escapes from the small world of self; and Gwendolen is only freed from it by the moral directives and strong personal influence of Daniel.

There are echoes of Felix Holt in Daniel Deronda; some are verbal, some involve the duplication of incident. Much of Rufus Lyon's idiom requires very little alteration in order to be accepted as Mordecai's, and the language of Mrs Transome's consciousness resembles Gwendolen's. Uncle Lingon's water-spaniel retrieves a stick

1. FH., III, xlix, 258.

2. FH., III, 1, 266.

from the water, just as Fetch retrieves a water-lily. There is repetition - even to the name - of servants' gossip about a secret or a situation. Thus in Felix Holt we find :

Banks the bailiff and the head-servant had nodded and winked a good deal over the certainty that Mr Harold was "none so fond" of Jermyn ... 1

Daniel, always brooding about the secret of his birth and wondering who his parents are, recalls an incident in his childhood :

And now there came back the recollection of a day some years before when he was drinking Mrs Banks's whey, and Banks said to his wife with a wink and a cunning laugh, "He features the mother, eh?" 2

These are very small details, but they embody a moral comment; secrets are always liable to be exposed, and deliberate concealment is offensive to individual integrity. But the main connective between the two novels is the education of the individual towards altruism. Felix and Esther both discover humility ; Felix's utterance may be self-conscious, but his principles are firm :

"Whatever the hopes for the world may be - whether great or small - I am a man of this generation ; I will try to make life less bitter for a few within

1. FH., III, xxxix, 87.

2. DD., II, xvi, 309.

my reach."¹

This is in part the 'transmutation of self' which Daniel urges upon Gwendolen, and which he undertakes himself in his vocation.

Middlemarch and Daniel Deronda have the same structural mould, similar thematic material though contrasting endings, and considerable resemblance to one another in the use of plot and sub-plot. In Middlemarch we move from 'Miss Brooke' into provincial society and a wide area of personal relationships ; in Daniel Deronda there is an identical movement, from the 'Spoiled Child' to English country-house and later Jewish society. In both novels the early treatment of the heroine is ironic, and in both the investigation of the heroine's unhappy marriage leads to an accession of sympathetic tone on the part of the author. Edward Dowden, in his fine essay on Middlemarch, takes the 'central motive' of Daniel Deronda and compares it with that of the earlier novel. He asserts that 'In Middlemarch the prosaic or realistic element occupies a much larger place', whereas in Daniel Deronda 'the poetical or ideal element as decidedly predominates'.² He argues that

1. FH., II, xxvii, 181.

2. Contemporary Review, xxix, (1877), 351.

in Middlemarch we see how 'two natures framed for large disinterested services to humanity can be narrowed' , whereas in Daniel Deronda we are shown ' how two natures can be ennobled and enlarged'.¹ These are valid if limited judgements, and a close scrutiny of the two novels reveals technical affinities between them as well as a broad general contrast.

In Middlemarch, as in Daniel Deronda, the book titles and epigraphs are parts of the principle of manifold association. If we take Book III ('Waiting for Death') as an example, we find that the title refers not only to the impending death of Peter Featherstone and the possible death of Casaubon, but that it also anticipates Bulstrode's attendance upon Raffles and, perhaps, his own retirement with his wife for, completely discredited, he has nothing to live for. 'The Dead Hand' is certainly allusive ; Peter Featherstone's lies heavily on Fred and the Vincys because of Mary's action, while Casaubon's conditions and his message about the 'Key' are burdensome to Dorothea. This book title is echoed in a bitter remark which Will makes to Rosamond (he is speaking of Dorothea) :

"I would rather touch her hand if it were dead,
than I would touch any other woman's living." 2

1. Contemporary Review, xxix, 354-5.

2. M., VIII, lxxviii, 264.

This itself has associations with an epigraph from Will's consciousness :

Would it were yesterday and I i' the grave,
With her sweet faith above for monument. 1

And this in turn is connected in the reader's imagination with Will's constant references to Dorothea's entombment with Casaubon. We may note in passing that the titles of the last books of Middlemarch and Daniel Deronda ('Sunset and Sunrise' and 'Fruit and Seed') support Dowden's contention that the open ending of the final novel is more profoundly optimistic than the close of Middlemarch. The sun sets on the practical idealism of Lydgate and Dorothea - and on the career of Bulstrode - and rises on their new domestic lives.

The frame of Middlemarch encloses a picture of similar imaginative proportions to that of Daniel Deronda. The epigraphs, for example, are often consummate pieces of detail :

Oh, sir, the loftiest hopes on earth
Draw lots with meaner hopes : heroic breasts,
Breathing bad air, run risk of pestilence ;
Or, lacking lime-juice when they cross the Line,
May languish with the scurvy. 2

1. M., VIII, lxxviii, 261.
2. M., II, xviii, 318.

This heads the chapter which deals with the chaplaincy, but its implications extend far into the novel. 'loftiest hopes' refers to Dorothea and Lydgate and, ironically, to Fred, Casaubon, Bulstrode and perhaps even Rosamond, who wishes to rise above the unsatisfactory status of being a manufacturer's daughter; 'meaner hopes' is connected directly with Lydgate's involvement in the affair of Tyke, but is also directed at Casaubon's petty jealousies - his hopes of impressing Carp and Brasenose - and Fred's chances of a generous bequest from Peter Featherstone. Naturally it covers all the relatives - and Mr Trumbull - who hope for something from that will. The image of pestilence (and we have already noted its wide ethical significance in the main epigraph to Daniel Deronda) is specifically connected with Lydgate; disease, after all, is his particular province, but we cannot help feeling that Dorothea is about to be contaminated by her 'marital voyage' with Casaubon, that Fred and Bulstrode have different degrees of moral 'pestilence' (gambling, irresponsibility, hypocrisy) and that Will (an heroic breast) spends rather too much time languishing either under the vacuous patronage of Mr Brooke or, more simply, with Rosamond. There may even be here a tolerant, ironical glance at Mr Farebrother, who occasionally crosses the line into the Green Dragon. The main import, however, centres on Lydgate; he suffers most

from the pestilence of his 'basil-plant', and he is frequently spoken of as a traveller or explorer, 'a sort of circumnavigator', as Farebrother observes. As we have seen from a study of this epigraph and of selected ones from Daniel Deronda, the proleptic note which is so much a part of the overall imaginative unity is very definite. Here the epigraph looks forward to that terrible situation at Stone Court which ends with the death of Raffles. Lydgate has breathed the bad air, and is almost struck down by the pestilence which destroys Bulstrode, scars the Vincys, and leaves Harriet Bulstrode merely a poor 'lopped life'. This mode of implication is, as I have pointed out in Chapter II, one of the main structural devices of Daniel Deronda.¹

The use of imagery as a form of unity permeates Middlemarch. Light images, natural and artificial, extend to almost every character, and are comments on character, idealism, illusion or corruption. Casaubon walks 'taper in hand', or he is a 'little moon'; he stands 'rayless' while Will's face breaks into 'sunshiny laughter'. Here the interaction is by contrast, as it is when Bulstrode's two lives are exposed. When Harriet Bulstrode learns the news of her husband's moral and spiritual defection, she feels that 'a new searching light had fallen on her husband's character'², an image which looks

1. See Chapter II, pp. 49-67.

2. M., VIII, lxxiv, 211.

back in irony to the description of Bulstrode's investigations of his neighbours - 'this kind of moral lantern turned on them'.¹ Light imagery - moon, sun, mirror, lamp, windows - is so widespread that it becomes the main connective, and it is present in a much-quoted omniscient interruption :

Your pier-glass or extensive surface of polished steel made to be rubbed by a housemaid, will be minutely and multitudinously scratched in all directions ; but place now against it a lighted candle as a centre of illumination, and lo! the scratches will seem to arrange themselves in a fine series of concentric circles round that little sun. It is demonstrable that the scratches are going everywhere impartially, and it is only your candle which produces the flattering illusion of a concentric arrangement, its light falling with an exclusive optical selection. These things are a parable. The scratches are events, and the candle is the egoism of any person now absent - of Miss Vincy, for example. 2

This again is manifold association, and the relationship of the images in the novel may be seen as ' a fine series of concentric circles' drawn from the 'little sun' of the author's directing purpose. Here there is no illusion ; the whole passage is a definition of the author's artistic method.

The travel and water images have a similar unifying quality, indicating illusion, ambition, romance and, occasionally, the irony of author or character.

1. *M.*, II, xiii, 216.

2. *M.*, III, xxvii, 70-71.

Lydgate, speaking to Farebrother of the structure of the body, a subject which interests him greatly, observes, 'I have the sea to swim in there'. Later Farebrother tells him to beware of the sirens, and this image is connected with a figure used to show the nature of Lydgate's illusions about Rosamond. He thinks back to the time when she had appeared to be a woman 'who would reverence her husband's mind after the fashion of an accomplished mermaid, using her comb and looking-glass, and singing her song for the relaxation of his adored wisdom alone'.¹ In view of this, there is some irony in referring to Lydgate as a 'circumnavigator', though this is undoubtedly intended to contrast with the fact that Casaubon is a 'scrupulous explorer'. An omniscient definition of the state of marriage further links Casaubon and Lydgate :

Having once embarked on your marital voyage, it is impossible not to be aware that you make no way and that the sea is not within sight - that, in fact, you are exploring an enclosed basin. 2

These water images are extended to Dorothea, whose 'ideas and resolves seemed like melting ice floating and lost in the warm flood of which they had been but another form'.³ This particular sequence closes ironically yet with a vivid

1.M., VI, lviii, 283.

2.M., II, xx, 354.

3.M., II, xx, 359.

awareness of Dorothea's frustration, of the unconsummated relationship which she endures with Casaubon on her honeymoon in Rome, when she often feels that 'Mr Casaubon's mind had gone too deep during the day to be able to get to the surface again'.¹

Leading on from this is the 'rescue' imagery, here used with emphatic, contrasting effect. When Dorothea goes to Rosamond and, with noble and self-effacing humility, gets from her the one generous admission of a selfish life, we are told that 'for a minute the two women clasped each other as if they had been in a shipwreck'.² This, in one of the most moving scenes in English fiction, is what we might call George Eliot's conventional usage; we are reminded, however, of the telling use of the figure to indicate the complete lack of sympathetic correspondence between Rosamond and Lydgate - 'it was as if they were both adrift on one piece of wreck and looked away from each other'.³

Pagan references in Middlemarch are as thick as they are in Daniel Deronda. Dorothea is twice compared to Antigone, and Will on the subject of Casaubon uses the image and tone which Klesmer uses about Bult. Apparently

1. M., II, xx, 361.
 2. M., VIII, lxxxi, 298.
 3. M., VIII, lxxv, 224.

it is synonymous with jealousy and love :

" You talk as if you had never known any youth. It is monstrous - as if you had had a vision of Hades in your childhood, like the boy in the legend. You have been brought up in some of those horrible notions that choose the sweetest women to devour - like Minotaurs." 1

But although Will is Daphnis (so is Grandcourt), Raffles is a 'thick-set Adonis of bar-rooms and back-parlours', and Mrs Vincy is Niobe, these references lack the force of the omniscient irony which characterises their usage in Daniel Deronda. Another pivot of unity is the sequence of physical imagery, and here there is a direct comparison with Daniel Deronda. When Lydgate has accepted financial assistance from Bulstrode he feels that 'the torture-screw is off' ; Rosamond, at the height of her crisis with Lydgate, feels 'some invisible power with an iron grasp' ; Will is conscious of a 'foreboding pressing upon him as with slow pincers', and when he says goodbye to Dorothea it is as if 'some torture-screw were threatening him'. As in Daniel Deronda , these images are to be equated with mental and emotional suffering. The web images also contribute to unity, and these have been finely examined by Reva Stump;² another interesting sequence applies contrasting musical images to Rosamond and Dorothea. Although

1. M., II, xxii, 400.

2. See Reva Stump, Movement and Vision in George Eliot's Novels, (Washington, 1959), pp. 149-155.

the former has 'the true melodic charm', Dorothea's accomplishments are inward, and we are told that she had a 'symphony of hopeful dreams, admiring trust, and passionate self-devotion'.¹ The images reveal at once the difference in emotional depth between the two women.

This is merely a selection of images to illustrate George Eliot's conception of unity, and it will be apparent that the same principles and relationships which we noted in Daniel Deronda² were earlier applied to the selection and placing of the images in Middlemarch. Like or contrasting imagery is an essential part of the related coherence of the whole, and in Middlemarch, as in Daniel Deronda, there runs with the images the use of symbol or of deliberately deceptive atmosphere. The storm background to the parting of Will and Dorothea is simple usage, because storms are transitory, like the parting of these lovers. Somewhat more subtle is the proleptic symbol which we noted as of frequent occurrence in Daniel Deronda :

Dorothea ... looked out of the window at the great cedar silvered with the damp. 3

The image represents the coming blight which marriage casts

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1. M., ~~XXXXX~~ I, viii, 121.
 2. See Chapter II, pp. 87-116.
 3. M., I, v, 76.
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over her idealism, and in fact looks forward to the superficial which covers the real in life - 'silvered' is synonymous with outward appearance, seen in the spiritual absorption of Bulstrode and the expensive tastes of the Lydgates. Both hide the reality of poverty, spiritual or material, by a hypocritical conformity to a religious or social pattern. The symbol, this time without general application, is used when Dorothea is examining her mother's jewellery with Celia, and we are told 'just then the sun passing beyond a cloud sent a bright gleam over the table'.¹ One is tempted to see the cloud as Casaubon and the sun as Will, more particularly because each is associated with the images here used in simple description. The deceptive description, much used in the early novels, is also part of the mature manner. Bulstrode stands before Stone Court, the master of increased worldly possessions, but no longer of his inward soul :

like

The fine old place never looked more ^{like} a delightful home than at ~~that~~ moment ... the very noises all around had a heart of peace within them. 2

Gambling in Middlemarch is temptation towards moral defection - though it does not bulk as largely as in Daniel Deronda - and Lydgate temporarily, Fred, Farebrother, Featherstone,

1. M., I, i, 13.

2. M., V, liii, 181.

and Bulstrode, gamble with money or with reality. It could almost be said that the one 'spot of commonness' in Farebrother is his playing whist for money, while Bulstrode's gamble consists of increasing his chances of maintaining the secrecy which Raffles threatens to disturb.

The outward reflex of an inward emotion which we have noted as a commonplace of George Eliot's novels is seen in Celia's reaction to Dorothea's telling her that she is going to marry Casaubon - 'The paper man she was making would have had his leg injured but for her habitual care of whatever she held in her hands';¹ a deeper reaction is that of character and author to the temptation which carries with it a strong sense of perspective. Thus Lydgate, ^{just before Bulstrode is} moved to end Raffles' life, thinks of the common life and love he has sinned himself away from, for

he was beginning now to imagine how two creatures who loved each other, and had a stock of thoughts in common, might laugh over their shabby furniture, and their calculations how far they could afford butter and eggs. 2

An omniscient comment in the same image is made when Grandcourt and Gwendolen are on the 'plank-island' :

While Gwendolen ... was hoping that Grandcourt in

1. *M.*, I, v, 78.
2. *M.*, VII, lxxix, 119.

his march up and down was not going to pause near her, not going to look at her or speak to her, some woman under a smoky sky, obliged to consider the price of eggs in arranging her dinner, was listening for the music of a footstep that would remove all risk from her foretaste of joy. 1

There is an unmistakable moral judgement in both these examples, and it is that the material things of life are of small account beside the precious possession, given and received, of a pure love. Another connection which Middlemarch has with Daniel Deronda is the use of a language of illusion. Celia imagines Sir James 'like a prince issuing from his enchantment in a rose-bush, with a handkerchief swiftly metamorphosed from the most delicately-odorous petals'.² This may be compared with the Meyrick girls' view of Daniel as Prince Camaralzaman. Rosamond is given a like enchantment before her marriage, and here the irony is much more serious, for Rosamond's defencelessness - or rather the appearance of it - is the major part of Lydgate's delusion.

An examination of the plots of Middlemarch would be a lengthy undertaking. The interactions, parallels and contrasts are very similar to those in Daniel Deronda, and the theme of altruism, though not loudly sounded, is a distinct note in the action. Dorothea, discussing what

1. DD., VII, liv, 102.

2. M., I, ix, 124.

she characteristically calls the 'calumny' about Lydgate, says :

"What do we live for, if it is not to make life less difficult to each other ?"¹

And in the Epilogue we are told :

But the effect of her being on those around her was incalculably diffusive : for the growing good of the world is partly dependent on unhistoric acts.²

Casual prolepsis is common in Middlemarch. Mrs Cadwallader anticipates the political ridiculing of Mr Brooke and the unhappiness of Dorothea's marriage ('in a year from this time that girl will hate him'). The principle of manifold association ensures that for the attentive reader the apparently casual or unimportant statement has its due weight. Thus when Mr Brooke observes :

"The fact is, I never loved any one well enough to put myself into a noose for them. It is a noose, you know. Temper, now. There is temper. And a husband likes to be master."³

This ~~for~~ shadows Dorothea's state, and, strangely, underlines the author's early comments on her heroine. Mr Brooke has just told Dorothea that Bunch, a sheep-stealer, is to be hanged ; Dorothea, despite her interest in planning cottages for workmen,

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1. M., VIII, lxxii, 180-1.
 2. M., VIII, Finale, 371.
 3. M., I, iv, 63.
-

only registers the conventional response - 'Dorothea's brow took an expression of reprobation',^{and pity,¹} a reaction comparable to Gwendolen's when she learns of Rex's injury. The object in both cases is to indicate the heroine's limitations, to emphasise that her education will only come with moving, personal experience. As this takes shape the irony of the author gives way to that intimate compassion which she always expresses at the contemplation of suffering.

Middlemarch is as firmly placed in historical time as is Daniel Deronda, and in some ways the struggle for medical reform, seen through Lydgate, is the foreground equivalent to the background of political action. Daniel Deronda is not as uniformly great as Middlemarch though, as Dowden wrote, it 'comes to us as a counterpoise or a correlative of the work which immediately preceded it'.² So close is Daniel Deronda to Middlemarch that I have not troubled, in selecting my examples to illustrate their relationship in this final section, to indicate every parallel which exists in the final novel. A brief look back at Chapter II of this thesis will show the striking similarities in texture. Daniel Deronda leaves Middlemarch in the uses it makes of retrospect, in aspects of character and the techniques of characterisation ; basically, however, it is of the same artistic order.

1. M., I, iv, 59.

2. Contemporary Review, xxix, 354.

Chapter V.

The Use of Retrospect and the Techniques of Characterisation.

In The Structure of the Novel Edwin Muir observes that 'In no form that the imagination takes can human life be absolutely presented'.¹ This is undeniably true, but I quote it because it is nevertheless certain that the appearance of reality is essential if the serious novelist is to appeal seriously to our minds and emotions. By the creation of a time sequence, by peopling that sequence with characters who have recognisable histories, actions, reactions, conversations or thoughts - and by recognisable I mean that which we accept as credibly human - the author creates the illusion of reality. In Daniel Deronda the treatment of time and the methods of presenting character are intimately related.

Mudge and Sears, in their George Eliot Dictionary, state that the action of Daniel Deronda takes place in 1865-6.² This is only true if we ignore the major part of the retrospective narrative, and since retrospection occupies so much space in the novel we cannot do this. The opening chapters of Daniel Deronda are set in Leubronn in September, and although the year is never referred to, we can

1. Edwin Muir, The Structure of the Novel, (1928), 106.
 2. Mudge & Sears, A George Eliot Dictionary, (1924), xx.

confidently take it to be 1865 from internal evidence with which I shall deal in Chapter VII. In Chapter iii of the novel, however, we are taken back in time to the arrival of Mrs Davilow and her family at Offendene on a 'late October' afternoon of the previous year. This is a most important chapter ; it opens with an omniscient directive - which reminds one of Wordsworth both in its sublimity and its verbal derivations - and proceeds from the general praise of 'roots' and a settled existence to examination of the individual whose existence has been anything but settled. It contains the selected childhood incident (Gwendolen strangling the canary-bird), and the use of proleptic symbol (the panel disclosing the dead face and the fleeing figure). There is the promise of a hunter for Gwendolen, and since hunting precipitates Rex's avowal and is one of the indulgences which she cannot abandon, we have an italicised foreshadowing of Gwendolen's later temptation with Grandcourt. Chapters iv and v clearly belong to 1864, for the visit to Quetcham Hall takes place before the arrival of Rex Gascoigne for the Christmas vacation. Chapter vi culminates in the Hermione tableau (Gwendolen's collapse reveals her tendency towards hysteria), while Chapter vii is set in January 1865, with Gwendolen's rejection of Rex as the first terrible revelation of herself to herself. Thereafter the retrospect in the

'English' section of the novel continues until 14th August 1865, the day after Gwendolen meets Lydia Glasher in Cardell Chase.

The same technique is used in that part of the novel which links the two main sections, though the exploration does not merit the same lengthy treatment. Chapter xvi is a thirty-eight page pre-history of Daniel, and the manner here approximates to the sequence in a modern motion picture ; there is the selective emphasis, the close-up is of the consciousness rather than the profile (though this is not neglected), and above all there is the intimate immediacy of incident. This is followed by Daniel's rescue of Mirah near the end of July 1865 (Chapter xvii), and his finding a home for her with the Meyricks (Chapter xviii). All but three chapters of the first two books - practically a quarter of the novel - have their events before September 1865, the actual time when the novel opens.

This is not the end of the retrospect, and if we examine the running unity of the usage we are reminded of Edwin Muir's statement about Proust, that

he takes any and every way, moves backwards and forwards as he likes, led not by the story, but by a psychological movement behind it, with which

the various scenes fit as into a changing mosaic.¹

One feels that George Eliot is very much concerned with 'psychological movement' ; in Chapter xx Mirah details her past life to Mrs Meyrick, and in Chapter xxx the author relates synoptically the past life of Lydia Glasher. Mordecai returns fervidly to his earlier life in his revelations to Daniel (particularly in xxxviii, xl, and xliii), and the Princess looks back in histrionic languor in li and liii. The reminiscences of Joseph Kalonymos about Daniel Charisi inspire in the latter's grandson a sense of mission ; the graphically terrible recollections of Gwendolen, the memory of Grandcourt's drowning hysterically particularised, move Daniel to a related anguish of experience. Daniel Deronda is the only one of George Eliot's novels in which the use of the retrospective technique is anything more than episodic ; it is integral, and wholly different in intention and effect than the rather mechanical flashbacks which show Rufus Lyon finding Annette Ledru or Lydgate infatuated with Laure. Admittedly they underline a character-trait which the author particularly wishes the reader to notice, but the flow of narration is arrested ; the result is artificial and melodramatic. In Daniel Deronda the explanation of character and motive by the use of this technique comprehensively within the structure

1. The Structure of the Novel, pp. 124-5.

leads to a fuller presentation of individuality than George Eliot had previously undertaken. The fictitious personality is given the backing and consistency of an investigated and selectively exposed past. The recurrence to Gwendolen's childhood shows clearly her small capacity for guilt and repentance which in adult life is to become her large capacity for salvation and ethical action ; the recurrence to Daniel's shows his obsession with his unknown mother and his birth, his early tears and pride leading to the determinedly self-repressed exterior which is so evident in his interviews with his mother and Gwendolen, though the emotional nature of the man breaks through his own self-created barriers when he falls in love and is moved to express it.

Integration of character is the main force of this detailed retrospection; the corollary is historical perspective, the communication to the reader that the characters are living in a known period, their careers perhaps influenced or modified by great events. This kind of verisimilitude is, in fact, the author's tacit concern, as she admits in an aside at the end of Chapter viii :

I like to mark the time, and connect the course of individual lives with the historic stream, for all classes of thinkers. 1

She always had done, but in Daniel Deronda the width of the background is stressed ; it extends from the period just before the Second Reform Bill in England, noting the riots in Jamaica, the end of the American Civil War, the emergence of Prussia as the greatest military power in Europe, and the triumph of nationalism in Italy. The period is one of strife and, as we have seen, much of the imagery in the novel is evocative of torture and suffering ; in a similar way much of the characterisation carries a microcosmic implication, as if the struggle for self-expression or self-knowledge in the individual is somehow to be equated with the struggle of a nation or community. The result is a gain in the ethical presentation of character or, where there is indifference or negation in the individual's outlook towards his fellows, moral censure of an ironical or firmly positive nature.

It is the primary function of any novelist to reveal character and to display the interactions of characters, and in Daniel Deronda two basic methods of presentation are employed. The first involves the delineation of character in process, to use a phrase of Mrs Hardy's, that is, to trace the development of the individual personality over the course of the novel ; the second is to present

character, through an intuitive grasp of traits and through imaginative observation, without preparation or pre-history. In Middlemarch perhaps the finest example of the success of the latter technique is seen in the creation of Harriet Bulstrode ; in Daniel Deronda, Grandcourt and the Princess in particular bear witness to a genuine advance in the range and intensity of George Eliot's appraisal and usage.

The presentation of character in process owes much in Daniel Deronda , as I have noted, to the retrospective technique ; perhaps it owes more to the examination of the consciousness and omniscient exposition of the consciousness. Frequently in Daniel Deronda exposition - whether it be straightforward description of a character, or in commentary through dialogue, for example - is so intimately connected with the character's own reactions that it may be accurately said that it is an extension of the consciousness. Failure to understand this has led to a devaluation, because of a lack of emotional comprehension, of much of the characterisation in Daniel Deronda. The following passage - many critics have noticed the obvious 'stream of consciousness' technique - is generally detached for special praise as being written on a level not common to the rest of the novel :

"I used to think archery was a great bore,"

Grandcourt began. He spoke with a fine accent, but with a certain broken drawl, as of a distinguished personage with a distinguished cold on his chest.

"Are you converted today?" said Gwendolen.

(Pause, during which she imagined various degrees and modes of opinion about herself that might be entertained by Grandcourt.)

"Yes, since I saw you shooting. In things of this sort one generally sees people missing and simpering."

"I suppose you are a first-rate shot with a rifle."

(Pause, during which Gwendolen, having taken a rapid observation of Grandcourt, made a brief graphic description of him to an indefinite hearer.)

"I have left off shooting."

"Oh, then, you are a formidable person. People who have done things once and left them off make one feel very contemptible, as if one were using cast-off fashions. I hope you have not left off all follies, because I practise a great many."

(Pause, during which Gwendolen made several interpretations of her own speech.) 1

And so the pauses, filled with Gwendolen's reactions, continue until George Eliot ominously observes that Grandcourt's manner of filling them 'will be more evident hereafter'. This is part of Gwendolen's being shown to us in process, while Grandcourt is largely silent - silence is his chief power; yet the presence of Grandcourt is as solidly conveyed by this apparently deliberate underwriting as is the presence of Gwendolen. The 'stream of consciousness' is far from the sophisticated twentieth-century extensions of that technique, but it is completely in character, for Gwendolen's inward fantasia attends her throughout the novel almost like a 'second-soul'. Here exposition and consciousness merge, for

conversation is not only the reflex of convention, but also the index to character. So mature is the author's conception of the situation that even the punctuation has its correlative in the experience of character, for the parentheses, in their unbroken monotony, represent Gwendolen's forthcoming domestic imprisonment and the narrow world of her imagination which admits no thoughts or feelings for others. This mental activity is always her refuge from reality, and in Grandcourt she is confronted with a reality which, as she is later to learn, firmly subordinates her own presence. The exposure of her consciousness is, too, a subtle revelation of the difference between the outward expression and the inward reaction, between appearance and, in the case of Gwendolen, the fantasy revolving around self. The words which Gwendolen and Grandcourt speak are in some measure an indication of their social lives, polite nothings which they are required to say and which are accepted as conventional manoeuvres in the game of getting to know one another in society. The whole situation is overlaid with a terrible irony; the parentheses which enclose Gwendolen's reactions cannot be penetrated by Grandcourt and, more important still, no chink in the wall of Grandcourt's silence allows Gwendolen a glimpse of his mind. This dissociation, finely conveyed here in the brief anticipation of their coming domestic relationship, is the

pivot of interaction between Gwendolen and Grandcourt ; the marriage of consciousness and exposition is thus intimate, and often far-reaching, in its implications.

Much of the conversation in the novel admits of the use of this technique, but George Eliot commonly has recourse to a mode of omniscient commentary which is in fact from the consciousness of a character. When we read of Daniel that 'His early-wakened sensibility and reflectiveness had developed into a many-sided sympathy, which threatened to hinder any course of action'¹ we feel that we are reading the author's explanation of an aspect of her hero's character. Of course we are, but we are also reading what Daniel feels about himself, and if we understand that, we are no longer placed at a distance from him. It is notable that as long as Daniel's sympathies are diffused we are given the distance of exposition, and that this varies from description of his profile to the kind of dialogue for which he has been justly condemned. Once they are engaged, however, as they are with the Princess and with Gwendolen, we enter his consciousness, hear his unvoiced words, share his suffering. In George Eliot's final manner style is character, and in case this is thought to be either elliptical or epigrammatic, let me add that the

1. DD., IV, xxxii, 293.

the author is so much with her characters that the language they use is frequently a comment on their nature or reaction. Gwendolen indulges herself in thought and action, and the full treatment of her speech and consciousness is a stylistic accompaniment ; Daniel, on the other hand, is self-repressed, and the somewhat more economical investigation of him is a fitting commentary on his disciplined character. Our early lack of warmth for Daniel is in part the result of the author's making his education and the reader's take a parallel course, a technique which she also employs with Gwendolen. We come to identify ourselves with Daniel as his personal sympathy and frailty are revealed, and in his interviews with the Princess his tremulous and wholly natural reactions are deeply moving :

Still it was impossible to be dispassionate : he trembled lest the next thing she had to say would be more repugnant to him than what had gone before : he was afraid of the strange coercion she seemed to be under to lay her mind bare : he almost wished he could say, "Tell me only what is necessary", and then again he felt the fascination that made him watch her and listen to her eagerly. 1

This is from his first meeting with his mother, and we note his fear of emotional demands, of what Gwendolen calls 'letting go' ; experience does not change the nature of his response, although one feels that his suffering in personal involvement

1. DD., VII, li, 32-3.

is the necessary prelude to his undertaking to help his people :

He was completely unmanned. Instead of finding, as he had imagined, that his late experience had dulled his susceptibility to fresh emotion, it seemed that the lot of this young creature, whose swift travel from her bright rash girlhood into this agony of remorse he had had to behold in helplessness, pierced him the deeper because it came close upon another sad revelation of spiritual conflict : he was in one of those moments when the very anguish of passionate pity makes us ready to choose that we will know pleasure no more, and live only for the stricken and afflicted. 1

Daniel comes from his meetings with the Princess to the crisis of Gwendolen's confession ; here the commentary is straight from his consciousness, and we notice that his own suffering does not in any way change his compassionate, unselfish attitude towards Gwendolen. As his own experience deepens through the revelations of his mother and the emotional demands of Gwendolen, he even learns to speak simply and directly of his own feelings. Lapidoth's theft of his (Daniel's) ring precipitates an avowal of love for Mirah which is moving and credible :

" Say you will not reject me - say you will take me to share all things with you. Say you will promise to be my wife - say it now. I have been in doubt so long - I have had to hide my love so long. Say that now and always I may prove to you

1. DD., VII, lvi, 147.

that I love you with complete love.¹

Again the stylistic index to the emotional content is evident ; admittedly the words are not distinguished by being either remarkable or arresting in themselves, but they are particularly appropriate to Daniel. In the manner of presenting his character George Eliot stresses the idealistic view taken of him by most people with whom he comes into contact, and contrasts this with his inner uncertainty, an uncertainty which causes him to step back from intimate personal relationships. Here the words are the man ; the quick utterance shows his tremulous doubt, the simplicity of it his warmth and his need for love.

But Daniel is frequently regarded as a failure in dramatic representation, and it seems to me that there are two reasons which make either for negative appraisal or for antipathy. The first is that George Eliot's voice is used possessively on his account before it merges with his consciousness, and the second is that Daniel, like Mirah and Mordecai, is apparently without a sense of humour. These are certainly faults, but what has been frequently overlooked is that Daniel possesses certain qualities and human failings which make him credible and his self-education

1. DD., VIII, lxviii, 331.

essential. He is ceaselessly active, placing Mirah with the Meyricks and treating her with tact and consideration, qualities he also displays to Mordecai in the initial stages of their relationship, when he feels some repugnance for him. He revises his opinion of the Cohens, relents to 'poor Gwendolen in her splendour', tries hard to conquer his jealousy of Hans, and always acts conscientiously for Sir Hugo. The Cohens are most important to our conception of Daniel, for he demonstrates by his changed opinion of them and their values an extensive and unconfined tolerance which in some ways prepares us for his acceptance - indeed, his eagerness - to embrace his altered lot in life through the revelation of his birth. His motives in life are the antithesis of Gwendolen's ; her insecurity makes her want to assert herself, whereas Daniel's makes him want to sink his identity in contemplating and helping others.

Daniel quickly becomes jealous of Hans Meyrick when the latter, as anticipated, falls in love with Mirah. He gives petty vent to his feelings by asking Hans to give up his Berenice series (Mirah is the model), telling him moreover that Mirah would not marry a Christian. There is some bitterness for himself in this, for at the time

of saying it, he has no reason to suppose that he is anything but a Christian ; although he has not confessed to himself at this stage that he is in love with Mirah, his reaction to Hans indicates the depth of his feelings. He is further irritated by the fact that Hans - and others - consider him beyond temptation, for there is always present in him a sense of his own inadequacy. This sense makes his own acceptance of moral responsibility a challenge ; although his life is disturbed by the ebb and flow of revelation and suggestion, his personal integrity demands action on behalf of others when it is needed, and as he thinks of Gwendolen we are told that

his memory went back, with some penitence for his momentary hardness, over all the signs and confessions that she too needed a rescue, and one much more difficult than that of the wanderer by the river - a rescue for which he felt himself helpless. The silent question - "But is it not cowardly to make that a reason for turning away?" was the form in which he framed his resolve to go near her on the first opportunity.... 1

There is a characteristic courage and humility about this. The 'silent question' shows that he recognises his failure to dominate emotional exchanges because of his mannered self-repression. For the most part when he is talking to the Princess he is effaced by her personality and, despite the

1. DD., VI, xlv, 293.

valuable advice he gives Gwendolen, Daniel is subordinated by the intensity of her obsessive utterance. His inherent flexibility, however, ensures his influence. He moves his mother by the power of his own feelings ; he moves Gwendolen by his insight into her and by the positive ethical and spiritual course he urges upon her. His impressions and reactions constitute his area of experience, and he lives imaginatively the feelings of others. He suffers with those he comforts, and is strongly individualised and humanised through his suffering. The study of Daniel's character in process is the study of an increasing emotional capacity. He is angry with the Princess when she tells him how she freed him from the bondage of his birth, and for almost the first time in the novel the anger is personal :

He was fired with an intolerance that seemed foreign to him. But he was now trying hard to master himself and keep silence. A horror had swept in upon his anger lest he should say something too hard in this moment which made an epoch never to be recalled. 1

But even such a crisis as this cannot divert him from the pattern of consistency. He gives with all his strength to the mother who has wronged him, and we are told that as

he saw nearer to him the face that held a likeness

1. DD., VII, 11, 23.

of his own, aged not by time but by intensity, the strong bent of his nature towards a reverential tenderness asserted itself above every other impression, and in his most fervent tone he said - "Mother! take us all into your heart - the living and the dead. Forgive everything that hurts you in the past. Take my affection." 1

He breaks down as he leaves the room and, almost immediately after this great sorrow which carries with it, paradoxically, the promise of idealistic fulfilment, he is plunged into the emotional morass of Gwendolen's guilt-complex and temporarily unbalanced reactions. He thinks clearly and does what is right for Gwendolen despite his 'strangely various emotion'. He gathers up the fragments of her dependence and fashions from them the prospect of hope; he devotes himself to the healing of her mind. By this personal giving he prepares himself for a lifetime of giving on a broader scale; he is the microcosm of that section of mankind which is capable of being enlightened, that potentially good section which comes to the realisation that 'transmutation of self' must be adopted by communities as well as individuals.

One of the themes of the novel is 'separateness with communication', and this is peculiarly adapted to the needs of Daniel, who has always practised it in his reserved demeanour - his separateness - and in his

1. DD., VII, 11, 35.

wish to enter into wide sympathies or action where he does the sacrificing - his communication. It comes to mean not only the influence of Israel upon the community of nations, but also the distant influence of Daniel upon the widowed Gwendolen or, perhaps, of the dead Mordecai upon Daniel through his soul. But Daniel needs no mysticism or thematic backing to make his character for the most part credible. It would indicate an uncritical partiality not to admit that there are serious flaws in the presentation, but these are offset by the convincing development, emotional and profound, of Daniel over the course of the novel. The style of comment, conversation, and examination of consciousness are all made to fit the nature of the character; an initial failure to read for this appears to be the main reason for the denigration of Daniel by a majority of critics.

It may seem that little more can be said about Gwendolen Harleth, the only character in Daniel Deronda to be almost universally praised by contemporary or modern criticism. Admittedly some verdicts on her have been based on unintelligent reading ('elle est froide, dure, coquette, superficielle et sans coeur')¹, while others have summarised the living quality and artistry of the conception

1. E. J. Pond, Les Idées morales et religieuses de George Eliot, (Paris, 1929).

('And see how the girl is known, inside out, how thoroughly she is felt and understood')¹. What has not been examined, I feel, is the consummate attention to the biographical of development of Gwendolen which makes her live. I have said that retrospect is integration ; in the case of Gwendolen it is life. The childhood incidents and the little tests and trials of domestic existence and society promenade forecast the sequel, and the fineness of the delineation exposes the conscious and the subconscious. Consciously Gwendolen wishes for power and position ; subconsciously she has not only fears of spiritual or poverty-stricken isolation, but also a sound sense - which she turns her back on - of what constitutes personal moral obloquy. She also has the distinction of being, Maggie Tulliver perhaps excepted, the only George Eliot heroine whose sexual reactions are given a considered stress. She has commonly been found frigid, but her very 'fierceness of maidenhood' is a refutation of that theory. Gwendolen's mental suffering at the hands of Grandcourt has as a correlative her physical degradation - the wife following the mistress - which leads to her night temptations of murder and the anguished wish that she may never add to her guilt and humiliation by having a child.

Romola, Esther, Dorothea - little,

1. Henry James, 'Daniel Deronda' : A Conversation, Atlantic Monthly, xxxviii (1876), 692.

if anything, is narrated of their childhood, and it is quite obvious that when George Eliot came to write Daniel Deronda she realised that valuable integration might be effected by the use of selected incidents from the characters' pasts. The past is thus made to explain the present more fully, and in Daniel Deronda the main characters - and some of the lesser ones - give a detailed account of their past lives or, as we have seen by a glance at the time sequence, have their previous existence synoptically filled in by the author. We are intended to adduce Mirah's moral quality from her long narrative to Mrs Meyrick on the morning after her rescue, just as we are made aware of Daniel's tendencies from his pre-history and of Gwendolen's failings and limitations from the story of her upbringing. Although she is subjected to George Eliot's irony - and this itself forestalls misconceptions - we are shown quite fully the loneliness and humiliations of the child who has had no real security. In adulthood her gambling is an escape from the poor reality of a past life degrading to her pride and offensive to her conception of her place in society ; her unspoken fears of marriage are for the most part attributable to her experience as a step-daughter -(Captain Davilow did, after all, sell her mother's jewels). She has no 'roots', and by far the most difficult

part of her education in life is to discover that there is something or someone, apart from herself, that she can love. The 'sweet habit of the blood' does not stir in her until she experiences intense personal anguish ; and whereas Rex Gascoigne has a 'resurrection into a new life', she has a resurrection into her old one at least in her imagination, wishing to be always in the Offendene and its surroundings on which she had previously placed such little value. As Daniel discovers the deep-down heritage of birth and vocation, so Gwendolen re-discovers the 'sweet face of earth' in which to begin her attempts to become a beneficent influence according to the inspiriting injunction of Daniel. Thus the very permanence essential for the fixing of moral standards is hers at last. It has been often observed that the study of Gwendolen owes its success to the mass of psychological detail ; we should perhaps remember that the consistency of the portrayal is due to a sequential scrutiny of traits and moods, to the biographical stress of certain tendencies, and to the author's sharp focus on a neurotic strain which leads to temporary abnormality.

The Oxford English Dictionary defines the word 'neurotic' as meaning 'having disordered nerves', and for my purposes here I shall keep to that

definition, believing as I do that criticism has no business with any terminology of limited specialist application. That Gwendolen is in some ways neurotic cannot, I think, be disputed. She has night fears in childhood and later life, she lives much in fantasy as a refuge from reality, she is apprehensive of emotions ('I gread giving way. Help me to be quiet'), and she indulges an obsession for Daniel (it might be called love). She has recurring impulses to confession, she is prone to hysteria, and she develops a guilt-complex ; she is spiritually morbid, dreading the unknown in life and the known in herself. Daniel Deronda, more than any of George Eliot's novels, is an investigation of individuals whose tendencies or development are away from the norm (if there is such a thing) in human behaviour, and in addition to Gwendolen there are Mordecai and Grandcourt to be considered as opposing types. As with Daniel, George Eliot links commentary and consciousness in her integration of Gwendolen ; a childhood incident indicates Gwendolen's moral reflex, for we are told that she had

a disagreeable silent remembrance of her having strangled her sister's canary-bird in a final fit of exasperation at its shrill singing which had again and again jarringly interrupted her own. 1

'Disagreeable' is Gwendolen's word, but not ours. It is a

a conscious attempt to minimise the magnitude of what she has done ; it lies deep for many years, for the only way of expunging such guilt is by confession - and until she meets Daniel her pride won't allow this - or by trying to atone in superficial actions. This incident contrasts, therefore, with her determined exaggeration of her part in the drowning of Grandcourt ; it indicates how real to her was her temptation on the 'plank-island' to take the 'willow-leaf' and kill, and it also demonstrates her dependence on Daniel, for her assumption of blame is in part due to the fact that she regards herself as wicked when she is not in his presence. Her neurotic tendencies are stressed in her reaction to the picture with the dead face and the fleeing figure ; she shudders, and locks it away, and when she sees it again at the climax of the Hermione tableau, she collapses. It is almost as if she is already aware of her other self, the self from which she is 'leaping away' when Grandcourt falls overboard. Naturally Gwendolen does not wish to be known for what she is - a person liable to irrational action - but for what she appears to be and for what she does. When Klesmer says to her, 'It is always acceptable to see you sing', she recognises the acute insight which exposes her motives in courting another kind of compliment. Generally she succeeds -

through wit, fun, intelligence and epigram ('Imagination is often truer than fact') - in screening her weakness from society ; occasionally she reveals, more particularly to Grandcourt, how inexperienced and unworldly she is. It is when she meets Grandcourt that she becomes aware - because of his self-importance - of her own danger. She wishes that she were like Catherine Arrowpoint, because 'She seems contented'. Alone with Grandcourt, Gwendolen 'dared not be satirical'. The deep pathos of this, the revelation of her defenceless situation, indicates the range of the author's emotional comprehension, a range which succeeds in making Gwendolen a complete character. We are never allowed to forget that the spoilt child is ill-equipped by nature to get what she wants and remain at peace with herself.

Perhaps the most important aspect of Gwendolen's characterisation is what she represents ; in fact her developing awareness of her own limitations and her acknowledgment of the wrong she has done another indicate George Eliot's faith in human nature, in what she calls the 'truth of change'. Gwendolen's potential right reason is seen in her attitude towards Daniel and Klesmer. She trembles under their respective scrutinies, seeing in Klesmer's dedication and Daniel's unvoiced censure an integrity which

she does not possess. Her fear of hurting others, seen even before she meets Lydia Glasher, is pronounced, so that when Grandcourt, at the height of his courtship of Gwendolen, says, 'Do you mean more torment for me?', she is moved, uncertain, almost fearful. Further evidence of her moral awareness is shown in her response to Klesmer's playing, her reaction after Rex has left following his proposal, and her 'It is come in time' expression of relief (although she doesn't know why) when she gets Lydia Glasher's note in Cardell Chase. This is a subliminal commentary on her main actions ; she buys a white mouse to replace the murdered canary-bird, she caresses her mother when she has previously failed to relieve her pain, she constantly seeks out Daniel either to tell him how wicked she is or to invite the guidance of his ethical direction. After her marriage she makes much more of her mother (and her 'superfluous' sisters), and constantly reminds herself of Daniel's words ('Turn your fear into a safeguard'). Gwendolen has been regarded as a triumph of characterisation despite the fact that she is unlike her creator ; yet George Eliot's contemporaries and biographers all concur in asserting that she needed someone who should be all in all to her. Certainly Gwendolen's dependence, heavily disguised under her independence and domestic rule, is a moving and pathetic aspect of her character.

Until she meets Daniel, Gwendolen relies greatly on her mother, though it is cleverly suggested that her mother relies more on her. Mrs Davilow's function in the novel before Gwendolen marries is largely to absorb, like a sponge, the nervous releases of tension which are Gwendolen's audible response to the conspiracy of circumstances. This particular form of insecurity acts as a spur on Gwendolen's determination to be thought somebody in society; it also manifests itself in outward physical activity, like riding and hunting ('I only feel myself strong and happy' - a poignant contrast with the loneliness and dependence in the bedroom), and in the inward indulgence of fantasy. The author's voice telling us that Gwendolen is a 'princess in exile' is echoed in Gwendolen's self-assessment which, although unspoken, is voluble with the thought of coming society empire. We have previously noticed that her capacity for imaginative speculation takes the form of fantasy about the 'pre-figured stranger', and a catalogue of Catherine Arrowpoint's advantages only pricks the sides of Gwendolen's autocratic intent. On her wedding-day the same strain is evident:

Then, clasping her mother's shoulders and raining kisses first on one cheek and then on the other between her words, she said, gaily, "And you shall sorrow over my having everything at my beck - and enjoying everything gloriously - splendid houses-

and horses - and diamonds, I shall have diamonds - and going to court - and being Lady Certainly - and Lady Perhaps - and grand here - and tantivy there - and always loving you better than anybody else in the world." 1

This seemingly casual projection, reflecting, as it does, the naïve egoism of her wish for power and position, is a fine indication of Gwendolen's unworldliness ; her flippancy hides her fears, and the emphasis on material things - 'the diamonds' - has a terrible forecasting irony, for her diamonds are to be the badge of guilt and degradation. Gwendolen is to have houses and horses and jewels, all the outward pleasures of rank and the society acceptance for which she longs without the quietude of a mind at peace with itself. What Gwendolen says is in part to be fulfilled ; Mrs Davilow has her worries about her daughter's new life, and Gwendolen does love her more than anyone else, for she is not conscious of what she feels for Daniel. Her fantasy, however, is only half-truth, for her account of what she will have in the future does not reveal, even to herself, her true nature, but only the nature of the person she wants to be.

It is after her marriage that Gwendolen's guilt feelings manifest themselves strongly, and that her fears of her own action become an obsession. Seven weeks

1. DD., IV, xxxi, 278.

after the wedding she says vaguely what she is to say definitely later :

"What I used not to like, I long for now. I think I am almost getting fond of the old things now they are gone." 1

And this anticipation is preceded by one of even greater significance on the previous evening, when Gwendolen looks at Daniel as he approaches her :

For what was an appreciable space of time to both, though the observation of others could not have measured it, they looked at each other - she seeming to take the deep rest of confession, he with an answering depth of sympathy that neutralised other feelings. 2

Her guilt tendencies are now disseminated. She fears that she will hurt Daniel by references to the Abbey (which might have been his), she sees her mother whenever she can, and gives her once-despised sisters money ('They are better children to you than I have been, you know') ; her domestic anguish breeds in her a new humility, and she goes to Mirah to have her faith in Daniel confirmed. To have it broken would mean mental breakdown for her, for Daniel has filled her spiritual void, as the images of her consciousness in what appears to be commentary show when she interrupts him in

1. DD., V, xxxvi, 98.

2. DD., V, xxxv, 19.

the library :

An enormous log-fire, with the scent of russia from the books, made the great room as warmly odorous as a private chapel in which the censers have been swinging. It seemed too daring to go in - too rude to speak and interrupt him ; 1

Gwendolen feels that she has rejected all moral standards and yielded up her integrity. Her marriage places her in a more complete and confined adversity than she has ever known ; increasing pressure makes her increasingly susceptible, and so accentuates inherent tendencies that her sanity is threatened. The re-orientation of her moral nature is a psychological and artistic triumph; Gwendolen leaves the inferno of diseased wishes and finds that the clear air holds the promise of worthwhile living on behalf of others. Daniel is the unlettered psychiatrist who helps to rid her of a complex and advises an extended course of ethical therapy in the interests of a permanent cure.

Suffering, as I have said, is the necessary prelude to a broadening of sympathies, and Gwendolen's marriage certainly reveals a generosity only rarely remembered in Gwendolen Harleth. In conversation she remembers Klesmer :

" His genius is quite above my judgement, and I

1. DD., V, xxxvi, 92.

know him to be exceedingly generous." 1

This is a social reflex of the education - and maltreatment - of her feelings. Her mirror in a way reflects the changes of which she is conscious, and she looks at herself 'not in admiration, but in a sad kind of companionship', for although Daniel is trying to direct her towards 'an enthusiasm for something more than our own appetites and vanities', Grandcourt often finds occasion to turn the screw of humiliation. It is little wonder that the pressures are unbearable, and that the murderous feelings which fill her imagination give place in the light of day to impulsive actions in which she seeks to assert her goodness. Her characteristic tendency to minimise the effect of anything emotional, however, is seen in her reaction after she has given her mother thirty pounds for her sisters :

She hardly understood her own feeling in this action towards her sisters, but at any rate she did not wish it to be taken as anything serious. 2

But, of course, it is serious, for it represents a deeper penance and certainly a different motivation from anything Gwendolen has hitherto known. There is the usual hysterical undertone (she does not want any attention, for fear of 'giving

1. DD., V, xxxv, 13.
2. DD., VI, xliv, 283.

way'), but the action is a genuine attempt to practise what Daniel preaches and do good to others ; at the same time it is a pointer to much of her crisis, for although she can make amends to her sisters for her past thoughtlessness, she cannot make up to Mrs Glasher the denied inheritance of her son. There is a steady heightening of her tension. She is humiliated when she knows that Grandcourt has gone to Gadsmere, jealous when Daniel praises Mirah. When she does see the latter her estimate of her strikes just the wrong note of unconscious patronage ('not in the least common ... such a complete little person'), and this leads to a plaintive exchange with Daniel. Lush is brought back into unpleasant proximity if not complete favour, and Grandcourt's innuendo about Mirah and Daniel shows how much Gwendolen's mental state has worsened, for in half-believing her husband's words she reveals her dangerous susceptibility to suggestion both from without and, more violently, from within, a susceptibility which, taken at the full, is synonymous with mental derangement.

Gwendolen's physical subordination to her husband is seen in a significant action of Grandcourt's when he has forced her to agree to the admission of Lush, who is to tell her the terms of the will :

It followed that he turned her chin and kissed

her, while she still kept her eyelids down, and she did not move them until he was on the other side of the door. 1

One feels in both the action and the passive acceptance the kind of atmosphere generated later by their enforced contiguity on the yacht. Before that, however, she is moved to inward rage by seeing Mrs Glasher ignored by Grandcourt as they pass her in the park. She foresees herself in Mrs Glasher's position should she ever leave Grandcourt ; deliverance, for her, can only come with his death.

Once this idea takes hold we are given a subtle indication of the power of its grip by an apparently casual description of Gwendolen as she waits for Daniel to visit her. Her reflex shows her deepest wish ; she seizes some black lace and covers her exposed neck :

In this manifest contempt of appearance, she thought it possible to be freer from nervousness, but the black lace did not take away the uneasiness from her eyes and lips. 2

Of course, Gwendolen wants to appear modest and capable of good before Daniel, assuming a nun-like simplicity to offset the acquired luxury which is a symbol of her guilt ; her use of black, however, suggests that the self within herself is

1. DD., VI, xlviiii, 362.
2. DD., VI, xlviiii, 383.

expressing a desire for widowhood. This kind of response makes her plea to Daniel ('I should like to be what you wish') all the more poignant ; she feels her failure to combat the powers of evil within her. Once on the yacht - once in that 'dual solitude' - Gwendolen's dreams and the dream-like state of existence carry the awful reality within her of 'a terrible fury of moral repulsion and cowed resistance' . This accentuates the delusions ; she believes that her wish to kill Grandcourt, and thus redress the wrong done to Mrs Glasher and her boy, will one day become fact, not dream, and that she will wake up

to find the effects real though the images had been false : to find death under her hands, but instead of darkness, daylight ; instead of satisfied hatred, the dismay of guilt ; instead of freedom, the palsy of a new terror - a white dead face from which she was for ever trying to flee and forever held back. 1

From now on there develops in her that wish to dissociate herself from her own possible actions, for 'the strife within her seemed like her own effort to escape from herself', or to get outside herself and see her projected murder as the work of another woman. She has always had this tendency.² It is the conscious desire to disown what the subconscious wills.

1. DD., VII, liv, 109.

2. She even displays it when Grandcourt kisses her on their arrival at Ryelands : 'it was no more than the passive acceptance of a greeting in the midst of an absorbing show...' (DD., IV, xxxi, 281.) But she cannot dissociate herself from the reality of the diamonds.

Gwendolen's condition after the drowning of Grandcourt is hysterical. She greets Daniel by saying 'It is come! It is come! He is dead.', and one feels that this is hardly to be explained merely in terms of her being distraught; it appears to mean that a supervening fate has done away with Grandcourt. In fact her narrative is fragmentary and deranged:

"... and I wished him to be dead. And yet it terrified me. I was like two creatures. I could not speak. I wanted to kill - it was as strong as thirst - and then directly - I felt beforehand that I had done something dreadful, unalterable - that would make me like an evil spirit. And it came - it came." 1

We note Gwendolen's inability to distinguish between the real and the imaginary, and that twisted sense of proportion which accepts the inevitability of the accident. Her confession to Daniel underlines her mental malady, for she insists that she will tell him everything 'as God knows it', thus displaying the tendency of the irreligious neurotic towards religious mysticism in moments of acute adversity. Throughout she 'kept the suppressed voice of one who confesses in secret'. We notice also how careful is the author's psychological ^{contemplation} of her heroine, for Gwendolen recurs at the moment of crisis to her childhood fear of light in vast space, a demonstration that she is what she is because of what she has always been. The

1. DD., VII, lvi, 142.

pattern of her conduct remains the same. Her remorse always comes too late ; her jumping into the sea to save Grandcourt is courageous, but it is only in keeping with the atonement principle evident in the gift of the white mouse to her sister so far back in childhood. It is this consistency of action that makes Gwendolen so credible and so sympathetic a character. Daniel eventually forces himself into the position where he has to tell her that he is going to marry Mirah, and although she has bouts of hysteria and shrieking for months afterwards, we notice that even in her initial reaction there is that moral sensibility of which, however inchoate, she has always been aware :

All the troubles of her wifhood and widowhood had still left her with the implicit impression which had accompanied her from childhood, that whatever surrounded her was somehow specially for her, and it was because of this that no personal jealousy had been roused in her in relation to Deronda : she could not spontaneously think of him rightfully belonging to others more than to her. But here had come a shock which went deeper than personal jealousy - something spiritual and vaguely tremendous that thrust her away and yet quelled all anger with self-humiliation. 1

This realisation is the beginning of a positive sense of perspective.

On his wedding-day Gwendolen

1. DD., VIII, lxix, 354-5.

sends Daniel a letter from Diplo. We do not forget her own wedding-day, and the letter which she received with her contaminated diamonds. Her few lines to Daniel show that she has transcended the petty demands of her nature, for to her the loss of his presence goes quite as deep as her guilt. Because of him she learns to think of others, particularly, on a day precious to them, of Daniel and his bride. The presentation of Gwendolen's moral struggle has the same microcosmic emphasis as we saw in the delineation of Daniel. Initially Gwendolen reflects the ethically and spiritually unenlightened, those for whom there is no real purpose in life ; later she mirrors the strife of nations, the movement towards a faith, the gradual elimination of selfish actions on a national level. By exposing the mind which yields to over-indulgence, temptation, near-madness, George Eliot points at the national maladies of the same kind which motivate nations to act at the expense of others, disturbing the peace as the peace of the individual is disturbed by actions directed against the moral nature. And just as Gwendolen is led to her real self by the ordeal of suffering, so the impetus of a people towards its national self after the suffering of centuries is envisaged.

Mirah and Mordecai are shown in process ; both are given retrospective integration, both

are seen in moments of crisis or emotional fervour. The great pains which George Eliot took to make her characters credible by stressing family likeness or traits are clearly in evidence in the Mirah-Mordecai-Lapidoth triangle. Lapidoth is a miniature in irresponsibility, a simulation of emotion with histrionic fulness being his stock-in-trade. While his children manifest reactions against his immorality, they also exhibit close emotional derivations from him. His frequent recourse to tears is comparable to Mordecai's scarcely-controlled tension ; his convenient accretions of self-pity are reflected in Mirah's distorted denial of human goodness which leads to her attempted suicide. The treatment of Mirah and Mordecai, too, is microcosmic ; they represent the love of race, the national spirit which constitutes the 'roots' of nations and provides a traditional basis for ethical action.

Much criticism has found Mordecai unreal ; he is only unreal in the sense that he is abnormal. That George Eliot's sympathies are with him is unquestionable, and that she drew in fiction a man exhibiting certainly a pronounced mania is equally definite. Although Freud found her Jewish characters credible, Edgar Rosenberg refers disparagingly to Mordecai's 'long-winded lucubrations'.¹

1. Edgar Rosenberg, Jewish Stereotypes in English Fiction : From Shylock to Svengali. (Peter Owen, 1961), 69.

In part Mordecai is a failure in dramatic presentation, and the reason for this is to be found in the fact that commentary and consciousness do not merge as they do in Gwendolen and Daniel ; they are separated by the author's tone. It must be observed, however, that Mordecai's delusions - if they are delusions - in no way militate against his credibility. Admittedly he uses an idiom which does not appear to belong to the nineteenth century, and at times he is hysterically insistent, his mania sharply focused on Daniel :

"You must be not only a hand to me, but a soul - believing my belief - being moved by my reasons - hoping my hope - seeing the vision I point to - beholding a glory where I behold it." 1

If we remember that the man who says this is slowly dying, and that he is being kept alive mainly by the hope that his dreams - his belief in the 'second soul' - will be fulfilled, this is not only credible but deeply moving. What is not acceptable is the author's far from impartial voice directing our approval of Mordecai, although in fact George Eliot has gone much of the way towards giving him common human frailty in the moral sense. A close reading indicates that he has many faults. Although we are to infer that the principle of nationalism which has taken such a hold of him is a right one,

1. DD., V, xl, 184.

we cannot help noticing that his efforts to instil his propaganda are a failure where Jacob is concerned. Admittedly the incident emphasises Mordecai's isolation from his fellows and has a genuinely pathetic quality, but we are left in no doubt that his intentions are misguided. Moreover, in the much-maligned but in reality revealing discussion at the Hand and Banner Mordecai is not, like Daniel, interested in the views of the other speakers. He is interested only in self-utterance (and the utterance of his second self in Daniel), and since his listeners already know what he feels we must conclude that his lengthy assertions of his Judaism are for the benefit of Daniel alone.

Mordecai's self-absorption is sometimes probed, and he is found to be tremulous and uncertain. The news of Mirah's being alive finds him exposed and unable, because of his absorption and outward repression, to be genuinely emotional. He is almost pathetically afraid to meet her, and seems incapable of sustaining an intimate relationship with anyone except Daniel, and this is based on his own mystical premise. Although he accepts Lapidoth, he does not forgive him, and there is something degrading and narrowly self-complacent in the language he uses :

" We will share our food with you - you shall have

a bed, and clothing. We will do this duty to you, because you are our father. But you will never be trusted. You are an evil man : you made the misery of our mother. That such a man is our father is a brand on our flesh which will not cease smarting. But the Eternal has laid it upon us ; and though human justice were to flog you for crimes, and your body fell helpless before the public scorn - we would still say, 'This is our father ; make way, that we may carry him out of your sight.' " 1

I give this in full because it reveals the main traits of Mordecai's character - his pride, his belief in family loyalty and a passionate extension of this in loyalty to his race, and a certain hardness which has come from years of obscurity and illness. A contrast with this particular incident is provided by Daniel's treatment of the Princess ; his anger is submerged by his own affections, and he asks to be taken back where he was long ago rejected. Mordecai's chief failing is a lack of warmth. Though his obsessions embody ideals of ethical value, he himself exerts no power, although we are invited to watch his moments of domestic loving-kindness with Jacob. It is true that he helps to give a practical direction to the dormant idealism of Daniel, and that he does equate his nationalism positively with the wider cause of humanity, seeing Israel as

" a voice among the peoples of the East and the West - which will plant the wisdom and skill of our race so that it may be, as of old, a medium of transmission and understanding." 2

1. DD., VIII, lxvi, 302.

2. DD., VI, xlii, 243.

In fact Mordecai's faults tend to humanise him, and there is little doubt that George Eliot meant this. Like Daniel, he is described physically in terms of a portrait, and the loving care of the description makes it difficult to give him an animated individual identity. He is, of course, humourless. His delineation reflects the dangers of a too-close look at the profile and a too-conscious attempt to show a mystical idealist rather out of historical context. The result, while it is not as incredible as some critics would have us believe, is not consistently acceptable as a flesh-and-blood character.

Mirah suffers from the same deficiencies as Mordecai ; she is kin to him in blood and idiom, and the author's sentimental tone, pathetic images, and the re-iterative use of diminutives, does not help to give her an independent existence, particularly as a vital living contrast with Gwendolen. Despite her narrative to Mrs Meyrick, we feel that Mirah was never a little girl, but always a little woman. The simplest epithets ensure her simplicity ; she moves demurely, negatively, with her author's eyes always upon her, through her vicissitudes and into love. Hers is a saccharine virtue, and her reminiscences are sweetened with self-righteousness. Mirah always knows what is right, always tries to do what is right, has the racial mania uncoated with mysticism which her

brother possesses, is blameless, humourless, and dull. Here she is telling Mrs Meyrick of her childhood :

quite

"I worked so hard, though I was so little ; and I was not nine when I first went on the stage. I could easily learn things, and I was not afraid... and I gathered thoughts very fast, because I read many things - plays and poetry, Shakespeare and Schiller, and learned evil and good. 1

Apart from the self-conscious utterance - a family trait - the reference to 'plays and poetry ... evil and good' lacks the particularity which makes personal experience convincing. But after these lengthy recitations Mirah improves, although it is noticeable that she has none of the altruistic purpose which motivates Daniel, Mordecai to an extent, and which is the best promise in Gwendolen's future. Her attitude towards Daniel is always reverential, and there is a quiet complacency about her when Klesmer comes to hear her sing. On the other hand she is jealous of Gwendolen, and this jealousy is finely conveyed :

The conversation from the beginning had revived unpleasant impressions, and Mrs Meyrick's suggestion of Gwendolen's figure by the side of Deronda's had the stinging effect of a voice outside her, confirming her secret conviction that this tall and fair woman had some hold on his lot. For a long while afterwards she felt as if she had had a

1. DD., III, xx, 17-8.

jarring shock through her frame. 1

As with most of George Eliot's characters who are conceived to be virtuous, she gains in living qualities as her suffering increases. Her inherent sensitivity and consideration causes her to wear her poorest clothes when she goes to see her brother for the first time ; she has heard that he is a workman, and feels that he might be embarrassed or humiliated if she were to dress well. When Daniel confesses his early belief that Cohen might have been her brother, she sees only good in the pawnbroker, and certainly would not have been asamed to acknowledge such a relationship. Her reception of Lapidoth is a mixture of apprehension and kindness, but here she has her brother's tremulous responses, and we feel for her and with her. No greater depth in Mirah is ever sounded than her jealousy and her trembling modesty just before Daniel tells her that he loves her. Once again possessive exposition stresses the flattering angles at the expense of sympathy. When Mirah is reunited with Mordecai we are told :

Mirah until now had quite forgotten that anyone was by, but here she turned with the prettiest attitude, keeping one hand on her brother's arm while she looked at Mrs Meyrick and Deronda. 2

1. DD., VII, lii, 78-9.
2. DD., VI, xlvii, 33⁴.

Somewhat earlier Kate tells Mrs Meyrick that Mirah 'will look so beautiful' when Daniel tells her that he has found Mordecai. Yet Mirah is not, as one writer would have us believe, 'the beautiful Jewess all over again, invested with a missionary purpose'.¹ The fact is that she is admirably fashioned for domestic subservience (she would 'submit to anything in the form of duty' , as Daniel tells Gwendolen) and for the reiterative adulation of fixed objects. She is the type of Jewess that the Princess was required to be ; but the Princess rebelled, and made herself another life.

It is because Mirah and Mordecai ~~have~~ the strong impress of race in their characters and some related personal characteristics that they are recognisable as individuals and not merely as types. There is a running surfeit of sympathetic directive in their presentation, but they are mainly to be criticised, I feel, on the grounds that by comparison with the characters who have inward conflicts - and this applies to most of the main characters except Grandcourt - they lack interest. Lionel Trilling once wrote that much of nineteenth century literature was 'passionately devoted to a research into the self'.² This is true of Daniel Deronda, and the research into an erring self, such as

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1. Edgar Rosenberg, Jewish Stereotypes in English Fiction : From Shylock to Svengali. (1961), 69.
 2. Lionel Trilling, The Liberal Imagination (Mercury Books, 1961), 35. (First published 1950).

Gwendolen, has more to offer reader and author than research into the self whose moral and spiritual way, despite unfavourable or downright unpleasant circumstances, has always been clear. It has often been asserted that the delineation of Mirah and Mordecai is uncritical, that George Eliot never saw their imperfections ; it seems to me far more likely that she believed in their goodness, their frailty and their limitations, and that she saw that the extension of Daniel's activity and tolerance was more important than Mordecai's mysticism, and that Gwendolen's reclamation was more significant than Mirah's simple way. There are shortcomings of character as well as of characterisation in Mirah and Mordecai ; they are part of the deliberate conception, an intended comment on the imperfection and, at the same time, the inherent goodness of human nature.

These are the main examples of character in process in Daniel Deronda, although it could be argued that Mrs Davilow, Sir Hugo Mallinger and Mr Gascoigne are presented in the same or a similar way in minor key ; but the major advance in characterisation in Daniel Deronda is in the presentation of the individual whose past is unimportant to our understanding of him, but whose actions or reactions are completely convincing because of the author's intuitive grasp of the being or personality concerned. Few readers of Middlemarch would ever forget that terrible yet superb sequence

in which Harriet Bulstrode learns of her husband's hypocrisy, and shows him the true forgiveness which she has found within herself :

He burst out crying, and they cried together, she sitting at his side. They could not yet speak to each other of the shame which she was bearing with him, or of the acts which had brought it down on them. His confession was silent, and her promise of faithfulness was silent. Open-minded as she was, she nevertheless shrank from the words which would have expressed their mutual consciousness, as she would have shrunk from flakes of fire. She could not say, "How much is only slander and false suspicion ?" and he did not say, "I am innocent." 1

To take an image used of Bulstrode, this is a sudden search-light turned on her consciousness, and we find her reactions compulsively moving. There is no prelude on Harriet Bulstrode ; she appears only in crisis, and disappears again into the background. But we do not doubt for an instant her truth to life - she is as real as the character whose mental and emotional processes are exposed to us over the course of the novel. In Daniel Deronda there is variety in this type of characterisation, always with an actively moral overtone and always, too, with the microcosmic emphasis which runs throughout the novel. The finest examples are Grandcourt, revoltingly complete from the author's mint with the impress of authenticity,

1. M., VIII, lxxiv, 213-4.

and the Princess, still exhibiting the power of personality which made her a celebrity. Grandcourt represents the negative side of tradition - birth, position, indolence, domestic despotism - seen on a national level in the inherited right to rule and colonise and overcome at will ; he is also the pervasively silent man whose strength consists of saying little but whose presence threatens much, something like the mobilised nation on the frontier of the small state. The Princess represents rejection of race and of family ties in order to pursue personal ambition, and consequently on a national level she stands for those rejections as well. She is a Jew assimilated by the society in which she is successful ; she despises 'roots' .It is a tribute to George Eliot's encompassing sympathy that we are made to feel for the Princess rather than against her.

No retrospect is needed to illumine the passage of time in Grandcourt's life, if we except the fleeting return to the past which describes his liason with Mrs Glasher. In his early meetings with Gwendolen he is treated, as she is, to the irony which embraces their society :

It was not possible for a human aspect to be freer from grimace or solicitous wriggings ; also it

was perhaps not possible for a breathing man wide awake to look less animated. 1

But whereas with Gwendolen we leave the irony for the conflicts of the consciousness, with Grandcourt we merely contemplate an immutable and contained egoism. Grandcourt does not develop ; his state is static, and his 'refined negations', which are so much of Gwendolen's illusion, hide a fixed determination for power and personal ease. As Mrs Hardy noted, he stands outside the author's compassion, and his small actions - with the dogs, for example - are indicative of an inherent, considered sadism. He is another instance of the thematic emphasis on appearance and what it hides ; for here the supposed advantage of breeding covers a rigid inhumanity.

Grandcourt is closely connected with the symbol of gambling ; outwardly he is his class and type to perfection, almost, to parody, but inwardly he is occupied with calculating chances. His courtship of Gwendolen shows him with the loaded dice of wealth and position, but he does not finally throw until he is convinced by circumstances that he will win. What is brilliantly conveyed is his presence ; the lack of feeling in his proposal to Gwendolen is a considered estimate of how best to woo her :

1. DD., II, xi, 196.

"You will tell me now, I hope, that Mrs Davilow's loss of fortune will not trouble you further. You will trust me to prevent it from weighing upon her. You will give me the claim to provide against that."¹

We know Grandcourt, and despite the impeccable utterance and courteous deference, this is the outward reflex of an intransigent consciousness. It is moral blackmail, and the dice are thrown. Grandcourt is always an acute observer despite his indications to the contrary, and Gwendolen comes to fear his 'suspicious divination'.

Grandcourt's existence is uncharted by the tides of experience, and only once is he ruffled, although we do not see his reactions to Gwendolen's hysteria on her wedding-evening. This is when he goes to see Lydia Glasher in order to get the diamonds before the wedding. Their interview is graphically rendered, though at times the commentary is more graphic than the conversation :

Imagine the difference in rate of emotion between this woman whom the years had worn to a more conscious dependence and sharper eagerness, and this man whom they were dulling into a more and more neutral obstinacy. ²

Grandcourt's obstinacy takes the form of torture ; Lydia refuses to yield up the diamonds, and Grandcourt leaves with the

1. DD., III, xxvii, 181. 2. DD., IV, xxx, 258.

knowledge that he has been thwarted. But the significance of the meeting is that Grandcourt is fully revealed to us. He is incapable of remorse, has no feelings for his children, and no sympathy for Mrs Glasher ; his initial wrong has left him completely unscarred because he has no moral sense, no awareness of what is due to others.

There is little doubt that Gwendolen's demented spasm on their wedding evening accelerates Grandcourt's dominance of her, although he considers his marriage enhanced rather than blighted by her inward resistance. He forces Gwendolen to taste shame on all levels of her existence. He indulges his snobbery by casually insulting references to her family ; he tells her not to be a 'gawky' in public, for he has come to town to show off his wife. The terrible coercion he exerts on Gwendolen affects her mental balance, as we have seen, and we sense him and feel his presence through her. The image of the boa-constrictor which is applied to him is a fitting one, for he uses the disinterested coils of his egoism to crush all that is sensitive and good in those with whom he comes into contact. He is human without humanity, having no interest in his fellow creatures unless they interfere with the assertion of his will. Yet not once do we doubt his existence ; intuitively George Eliot has taken the type and

given it individuality by a ruthless commentary on motive and action - perhaps 'inaction' is a better word for Grandcourt - which is here a living degradation.

Grandcourt is not like anybody else in Daniel Deronda, or, indeed, in George Eliot's fiction. The Princess, however, is like Daniel, and one finds it difficult to accept Henry James' assessment that she is 'unvivified'. Admittedly she is rather too consciously described :

For even while she was examining him there was a play of the brow and nostril which made a tacit language. 1

But she is redeemed by her outspokenness, with its scrupulous yet frightening honesty :

"I did not want affection. I had been stifled with it. I wanted to live out the life that was in me, and not to be hampered with other lives ... Men followed me from one country to another. I was living a myriad lives in one. I did not want a child." 2

This direct acknowledgement of motive and admission of a lack of maternal feeling is refreshingly blunt, and although the Princess has sinned in denying Daniel his birthright we cannot bring ourselves to condemn her, for she ensured that

1. DD., VII, 11, 17.

2. DD., VII, 11, 20.

he was to have the best of everything. Her decision suited herself, yet she has no hypocrisy, no taint of character that calls in question her integrity of her loyalty to her profession. The contrast between mother and son is finely sustained ; whereas one has independent standards - and ability - and knew what she wanted from life, the other with a similar independence has been uncertain of his way. Yet both have the same will to act decisively. When Daniel asks her to give her love to the living and the dead, she replies that she 'has nothing to give', and this realisation of the permanent injury inflicted on herself by her own egoism is supreme pathos. Like Gwendolen she is driven by illness and conscience to confession, but she does not accept her own actions as culpable :

"I cannot make myself love the people I have never loved - is it not enough that I lost the life I did love ?" 1

And this is her real loss. Although she stands in contradistinction to Mirah, we cannot help admiring and respecting the expression of will which shaped a career for her. She is a positive, powerful personality, stronger than Daniel, and the dialogue between them reveals her authority, her ability to grasp a situation and stamp upon it the impress of her own

1. *DD.*, VII, 11, 43.

individuality. Her superb intuition and forthright interpretations show her quality :

They sat so for some moments. Then she lifted her head again and rose from her seat with a great sigh, as if in that breath she were dismissing a weight of thoughts. Deronda, standing in front of her, felt that the parting was near. But one of her swift alternations had come upon his mother.

"Is she beautiful?" she said, abruptly.

"Who?" said Deronda, changing colour.

"The woman you love."

It was not a moment for deliberate explanation. He was obliged to say, 'Yes.'

"Not ambitious?"

"No, I think not."

"Not one who must have a path of her own?"

"I think her nature is not given to make great claims."

"She is not like that?" said the Princess, taking from her wallet a miniature with jewels round it, and holding it before her son. It was her own in all the fire of youth, and as Deronda looked at it with admiring sadness, she said,

"Had I not a rightful claim to be something more than a mere daughter and mother? The voice and the genius ~~matched the face~~. Whatever else was wrong, acknowledge that I had a right to be an artist, though my father's will was against it. My nature gave me a charter."

"I do acknowledge that," said Deronda, looking from the miniature to her face, which even in its worn pallor had an expression of living force beyond anything that the pencil could show.

"Will you take the portrait?" said the Princess, more gently. "If she is a kind woman, teach her to think of me kindly." 1

This is a remarkable passage, for what the Princess says should revoke sympathy ; instead she promotes it. There is little doubt that George Eliot's intention was to contrast Mirah's submission to duty - she rejects a professional career -

1. DD., VII, liii, 92-3.

with the intransigence of the Princess, who has embraced one to the exclusion of all else. Paradoxically, the Princess emerges as the champion of an ideal which approximates to Klesmer's dedication-of-the-artist thesis, a conception certainly endorsed by George Eliot. Here it is almost as if the character has escaped from the author and taken on the very independence for which she stands. Instead of being merely a woman who gave up her child in order to make herself a career, acquire a title, and live in luxury, the Princess becomes the personification of individual integrity and dedication and, as we see from the above conversation, she is moved by human impulses of tenderness and understanding. She never wastes a word, and when she says of Mirah, 'She is attached to the Judaism she knows nothing of' we wonder if she is not right. When Daniel asks her if she loves her other children she replies with her customary honesty :

"I am not a loving woman. That is the truth. It is a talent to love - I lacked it. Others have loved me - and I have acted their love. I know very well what love makes of men and women - it is subjection." 1

Both the admission and the philosophy emphasise the startling quality of the Princess, and in fact the more one studies her character the more clearly one sees her as supporting evidence of George Eliot's encompassing tolerance. For while

1. *DD.*, VII, liii, 95-6.

she is underlining the importance of family, race and tradition, she is also showing the far-reaching effects on a volatile nature of a too-strict adherence to orthodoxy in early life. She does so in such a way as to invite sympathy and perhaps admiration for the individual whose service to her art - despite its egocentric motivation - is as single-minded as another's dedication to his religion. The Princess has the moral virtues of self-honesty and self-recognition, the dual attributes of integrity ; she is a rare study in the possibilities of individuality, a remarkable projection of the imagination which breathes into the outline and fills out the form with the vibrant life of a human personality.

Klesmer and Catherine are presented in the same way, while Mrs Glasher, Mrs Davilow, the Cohens, Mr Gascoigne and the Medricks are shown in what we might call part-process, the emphasis of one or two traits bringing them markedly to life. As always in a George Eliot novel, the children register at once ; Jacob has a racial idiom and a personal acuteness, and Adelaide Rebekah's delightful self-consciousness makes its silent appeal. Lapidoth, as I have said, is a miniature in moral transgression, while Kalonymos is given that leavening of eccentricity which demands attention. In the English section Sir Hugo, easy-going and inclined to

gossip, is perhaps intended as a contrast with Grandcourt ; Lush certainly lives, but he breathes the same air as Grandcourt, and that air is forever tainted. All these lesser characters are given the same microcosmic stress ; for example, Klesmer represents the artist and the dedication of all artists in his person, and the Cohens stand for the multitude of thrifty - and assimilated - Jews.

In one chapter George Eliot creates a diversion from the central plot worthy of full-length novel treatment ; I refer, of course, to the love of Catherine and Klesmer. The technical maturity of George Eliot's range, the grasp of eccentricity and the commonplace, and the ability to convey emotional pressures is nowhere better done in the rest of the novel than in the scene at Quetcham Hall between the lovers, and the remarkable feature of it is that there has been no preparation. In saying this I do not mean that no clues have been laid for, as we have seen, there is a hint of the coming marriage between Catherine and Klesmer in Gwendolen's fantasy ; I mean that the scene is dramatically and convincingly realised without recourse to the past, and that the psychology of it is therefore graphic, not cumulative. At first Klesmer appears something of a caricature, particularly at the archery meeting, where some space is given to his dress and deportment. But his expression of love for Catherine, his advice to Gwendolen, his encouragement of Mirah, all these

reveal traits of character economically and simply. We see the nature of his dedication - the colour of his artistic integrity - when he discusses ambition and the false worth of acclaim with Gwendolen :

But the honour comes from the inward vocation and the hard-won achievement : there is no honour in donning the life as a livery. 1

He adds, with surpassing wisdom, that 'Genius at first is little more than a great capacity for receiving discipline'.² The emphasis always is that the ethics of art transcend convention, and exist on a plane certainly unappreciated by that class-conscious section of society which sees conformity in dress and manner as the mean of acceptability. Bult is the innocent contrast with Klesmer, and provokes a definitive statement from the latter which, steeped in the author's sympathy, relates the creative artist to his community :

"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 to 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."³

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1. DD., III, xxii, 97.
 2. DD., III, xxii, 101.
 3. DD., III, xxii, 73.
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It is a passionate belief in his way of life, and he is equally forthright in his declaration of love for Catherine, which is made with a characteristic sincerity and imagery. He tells her that 'you are to me the chief woman in the world - the throned lady whose colours I carry between my heart and my armour'.¹ Catherine is forced to vital speech. Her integrity is of the same fibre as Klesmer's, and she says simply, 'I am afraid of nothing but that we should miss the passing of our lives together'.² In fact Catherine now takes the lead and, with moral assurance, clarifies her own reactions, and releases herself from the servitude to a snobbery which leaves the individual no choice but to comply with convention. It is a statement of social morality, a censure of the leisured in their detached complacency :

"Why is it to be expected of an heiress that she should carry the property gained in trade into the hands of a certain class ? That seems to me a ridiculous mish-mash of superannuated customs and false ambitions. I should call it a public evil. People had better make a new sort of public good by changing their ambitions." 3

Catherine and Klesmer represent personal integrity, for they are true to their promptings and to themselves, and each possesses humility and is capable of exploring the broad

1. DD., III, xxii, 76-7.
 2. DD., III, xcii, 78.
 3. DD., III, xxii, 83.

reaches of enlightenment. An imaginative identification with their feelings and the quality of their mature personalities conveys to us their complete existence in the small compass of one chapter and one or two scenes.

Most of the minor characters have the same timbre of realism. Mr Gascoigne suffers a little satire in commentary, but is more commended than condemned. He is right-minded without being penetrating, a domestic (benevolent) despot, a man capable of organising and re-ordering his life to fit a new economy, and he is undeviatingly deferential to those who matter. His children are far more moving. Anna's hero-worship of Rex is wonderfully done, and the pathos of her being a helpless witness of his abject love is absorbingly traced, so successfully that we identify ourselves with her, sharing her anguish and her loyalty. She is good without the need of a cloying incomparability, and her tenderness is that of a person uninfluenced by social accomplishments or false glitter. Her brother Rex makes a considerable moral advance during the novel. His rejection by Gwendolen finds him apathetic though determined to give up his studies ; in fact he settles down to work, gains a fellowship, and has his inward peace disturbed again by the news of Grandcourt's death and the knowledge that Gwendolen is once more free :

During the last year he had brought himself into a state of calm resolve, and now it seemed that three words had been enough to undo all that difficult work, and cast him back into the wretched fluctuations of a longing which he recognised as simply perturbing and hopeless. 1

But there is no real cynicism in his nature. Impressionable and lively, he learns through suffering that the values of this life are purchased by will-power and self-respect, and that application and singleness of purpose are the initial deposit.

Of the English group Mrs Davilow is the most subtly presented character, and her real nature has been overlooked, or not even considered, by most critics ; Mrs Glasher is linked with Hetty and Mrs Transome in that she is the woman whose sexual transgression conditions the rest of her life. Mrs Davilow is a woman who, to all appearances weak, yet exercises a measure of power through her weakness. She is forever plaintive and appealing, and her letter to Gwendolen at Leubronn is not without calculation, a sop to her daughter's self-confirmed opinion that she is indispensable. Gwendolen, as Mrs Davilow knows, could not bear the following with equanimity and not return :

Of course we cannot help thinking what a pity it

was that you went away just when you did. But I shall never reproach you, my dear child ; I would save you from all trouble if I could ... We shall perhaps leave Offendene at once ... Of course we cannot go to the Rectory - there is not a corner there to spare. I always feel it impossible that you can have been meant for poverty. 1

Read closely, this reveals a running innuendo which exercises the beginnings of coercion on Gwendolen. Mrs Davilow never ceases to employ the gambit of complete dependence on her eldest daughter. She uses it to perfection when Gwendolen is vacillating over Grandcourt ; she persuades her to write a note letting Grandcourt visit her, and then pointing out that by so doing she has in effect accepted the renewal of his attentions. Gwendolen makes great show of her freedom of choice ; in reality she has none. Every benefit accruing to her by marriage to Grandcourt has been quietly pointed out beforehand by Mrs Davilow, and she ensures for herself a permanent place in Gwendolen's over-taxed mind as the motive, or perhaps the excuse, for her marrying Grandcourt. Mrs Davilow's power is the kind which operates through apparent subordination and meekness. She loves Gwendolen, but she has been worn down by economic circumstances, a large family, a second husband who treated her badly ; she lacks her daughter's 'fulness of nature', but she senses Gwendolen's sufferings at the hands of Grandcourt, and finally has her

1. DD., I, ii, 19-20.

anxiety quieted by the return of Gwendolen, albeit as a widow.

Lydia Glasher represents the consciousness and permanent consequences of sin ; the past is always alive, the present dominated by it. Mrs Transome has her culpability jolted into actuality by the return of Harold from the Middle East, while the years have changed Jermyn from an adoring if socially inferior lover to the civil, unemotional, dishonest manager of her estates. The vicissitudes of time have similarly harassed Mrs Glasher, for Grandcourt, no longer the amorous young man of leisure, is now the torpidly obdurate visitor to Gadsmere. All Mrs Glasher's love is now centred in providing for her children, particularly the boy who should be Grandcourt's heir, just as Mrs Transome's feeling is bent on preventing Harold from knowing the identity of his father. Mrs Glasher's anguish, her tight hold on emotion, and her frightening temporary relinquishment of that hold, are finely conveyed in strokes of the same vivid economy and truth to life as we witnessed in the description of the Princess. Grandcourt has just told her that he is aware of her meeting with Gwendolen :

"Good God! say at once that you are going to marry

her," she burst out passionately, her knee shaking and her hands tightly clasped. 1

And in the bitter exchanges which follow we see the depth of her humiliation, for although she thwarts Grandcourt on the issue of the diamonds, she does so at the real risk of injuring her children's prospects, and this thought reduces her to supplication :

"If you will indulge me in this one folly, I will be very meek - I will never trouble you."
She burst into hysterical crying, and said again almost with a scream - "I will be very meek after that." 2

She moves from this to a saner, deeper humiliation which is intensely moving :

"Forgive me ; I will never vex you again, " she said, with beseeching looks. Her inward voice said distinctly - 'It is only I who have to forgive'
Yet she was obliged to ask forgiveness. 3

Embittered by her position, she revenges herself on Gwendolen. Yet we can only feel compassion for Lydia Glasher for she, like Gwendolen, has lived through a diseased domesticity with Grandcourt. Her life is a permanent moral comment on Grandcourt's.

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1. DD., IV, XXX, 259.
 2. DD., IV, XXX, XXX 270.
 3. DD., IV, XXX, 271.
-

There remain for consideration the Cohens, who are dealt with elsewhere,¹ and the Meyricks, who are mentioned in my first chapter.² This family is idealistically grouped, and suffers from a surfeit of conglomerate imagery :

All four, if they had been wax-work, might have been packed easily in a fashionable lady's travelling trunk. Their faces seemed full of speech, as if their minds had been shelled, after the manner of horse-chestnuts, and become brightly visible. 3

Mrs Meyrick herself is an educated, Calvinistic descendant of Dolly Winthrop ; she does good naturally and without ostentation. The girls are voluble, and Mab in particular is endearingly vivacious, notably when Mirah is singing to Klesmer. But they are too much in the author's eye, their chatter is too self-consciously recorded, while Hans shows a straying from the picture to the diagram. There is wit and drollery in what he says and writes, but he never impresses one with the truth of his presence. He appears to be a composite character, almost an arbitrary bringing together into one body the traits of Will Ladislav and his friend Adolf Naumann. Only when he tells Daniel of Mirah's love - one of his few serious moments in the novel - does he have

1. See Chapter II, pp. 72-3.

2. See Chapter I, 31.

3. *DR.*, II, xviii, 360.

a semblance of real life.

These are the characters of Daniel Deronda and the techniques and effects of their presentation. We find, too, on examining the structure of George Eliot's personalities in Daniel Deronda, that she distinctly exposes the two selves in the individual ; generally there is the self that leads to temptation or indulgence, and the self that moves towards regeneration or expansion. This is most clearly seen in the person of Gwendolen. In other characters - and Gwendolen - we see another division, that between the outward self presented to society and the inward which exists only in the consciousness of the individual or, perhaps, as displayed in his domestic life. There is an emphasis also on the self that comes to be accepted by some people, the being which acts out its inward dramas and gives a public performance which is in part at least simulation. Examples of this are the Princess, Lapidoth and Mrs Glasher. For the most part the characterisation throughout is sympathetic, embodying the wisdom of observation and what I will call a warm psychology, shown either in process or by the inherent grasp of the fundamental truths of human personality. The view that the novel is unbalanced by poor characterisation in the Jewish section is itself uncritical, for it refuses to allow

the exposition of the possible in character and utterance. If we see Mordecai against the mystical traditions of Judaism he is in part credible ; if we see Mirah as Virtuous but limited to domestic duties, (no 'high flights', to use Klesmer's phrase with a somewhat different emphasis) we see her, I think, as George Eliot intended us to. It seems to me that in rendering Jews who are commonplace, talented, virtuous, fanatical and idealistic, George Eliot encompassed a new range of characterisation which, if not completely successful, is still a remarkable appraisal, a projection mature in the nature of its understanding.

We must now consider some of the author's techniques which, though they may reflect incidentally on character, are generally directed towards obtaining a moral response from the reader, or at least underlining a moral preoccupation. George Eliot's absorption with what man owes to his fellow beings will be apparent from what has already been written here, and I intend to examine some aspects of her ethical emphasis in the next two chapters. Chapter VI will outline her main usages and indicate their moral content, as well as considering 'possibilities' and other effects ; Chapter VII will be concerned with her use of her time and tradition in Daniel Deronda to give added weight to her morality.

Chapter VI.Commentary, direct and indirect ; the extent of its moral content.

In the preceding chapters many of the techniques used by George Eliot in Daniel Deronda have been examined, for inevitably any study of unity or characterisation must include some exposition of the devices or modes used in creative presentation. In this chapter I intend to look closely at certain usages - many could be covered by the term 'style - which have not already been surveyed, and also to investigate certain imagery sequences which do not fit into the pattern of unity revealed in Chapter II. The range will indicate the composite nature of this chapter, but there is a most significant connection between it and the conception of character on the one hand, and the historical background and emphasis on the importance of tradition on the other. From omniscient interventions to clusters of images there is a running ethical concern, and in fact that concern is common to the whole of Daniel Deronda. Admittedly there are times when the interruption of the narrative, often in the form of an aside, appears to contribute but little to our appreciation ; for the most part however, the direct voice must be listened to with attention.

At the beginning of her fine chapter called 'The Author's Voice : Intimate, Prophetic, and Dramatic',

Mrs Hardy observes :

The author's 'voice' is itself a formal constituent : it shifts the point of view, it frames and underlines characters or groups or actions, and it often gives us an explicit clue to the oblique statements made by pattern or imagery. But this voice is not static and unchanging. It is a voice with different tones, and it is also a voice whose significance lies in silence as well as speech. 1

This is accurate and comprehensive, and in Daniel Deronda the varied tones of that voice pervade the novel, directing the reader's response to character, pausing to consider historical or social perspective, or indicating a literary association, describing a scene with a measured overtone and displaying a kindly tolerance or a tolerant irony. The opening sentences of the novel are in themselves the voice employing a common device in Daniel Deronda, the rhetorical question:

Was she beautiful or not beautiful ? and what was the secret of form or expression which gave the dynamic quality to her glance ? Was the good or the evil genius dominant in those beams ? 2

Although we are immediately told that these questions are raised in Daniel Deronda's mind, they are in fact dramatic observations presented graphically for the reader's attention, and these unanswered questions put by the author perhaps foreshadow the 'counterbalancing' of 'contrary tendencies' in

1. BH., viii, 155.
2. DD., I, i, 3.

Gwendolen's character. Style - and the use of the author's voice is an aspect of style - is here the pointer to a moral situation. Sometimes the tone contains a valid objection to an accepted theory :

Who supposes that it is an impossible contradiction to be superstitious and rationalising at the same time ? 1

Although this is perhaps a little officious - the interruption comes as Gwendolen is about to pawn her necklace, and spoils the tension of her reaction to the poverty which has come upon her - the moral emphasis is still apparent. It is not apparent, however, when the voice uses the rhetorical question as a form of sentimentalised analogy. Hans Meyrick's love for Mirah is stimulated by her kindness and consideration for him :

In this way Hans got food for his hope. How could the rose help it when several bees in succession took its sweet odour as a sign of personal attachment ? 2

There would appear to be little reason for this ; the elaboration is unnecessary, adding nothing to our conception of Hans or his feelings. Similarly, when Mirah is moved to jealousy by her love for Daniel, wondering if he is indeed in love with

1. DD., I, ii, 26.
2. DD., V, xxxix, 166.

Gwendolen, the following intervention in no way conditions our response to her :

Something indefinable had happened and made a difference. The soft warm rain of blossoms which had fallen just where she was - did it really come because she was there ? What spirit was there among the boughs ? 1

But apart from the signing-off line to the chapter where Grandcourt has broken his word to Gwendolen by recalling Lush ('If these are the sort of lovers' vows at which Jove laughs, he must have a merry time of it')², the cloying use of the voice is for the most part in abeyance, though its unrhetorical use in the delineation of character occasionally intrudes between reader and character. When we are told of Daniel, 'for there was hardly a delicacy of feeling this lad was not capable of'³, the possessive bias offends, and we wonder why we are not allowed to make up our own minds or, at least, to have them made up more subtly for us. This is a form of moral coercion ; sometimes the voice has no particular ethical direction, and is merely a prelude to description. The finely economical appraisal of Grandcourt is preceded by a jocular analogy :

It is the uneven allotment of nature that the male

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1. DD., VIII, lxiii, 259.
 2. ED., VI, xlv, 304.
 3. DD., II, xvi, 304.
-

bird alone has the tuft, but we have not yet followed the advice of hasty philosophers who would have us copy nature entirely in these matters. 1

There follows an account of the reactions to the arrival of Grandcourt from the families who matter in the neighbourhood. This kind of interruption - if it can be called that - passes for wit, but one of the main stylistic - and narrative - blemishes in Daniel Deronda is the laboured, parenthetical aside. A good example occurs after a very pointed and rather unpleasant note on Juliet Fenn's plainness :

(Surely, considering the importance which is given to such an accident in female offspring, marriageable men, or what the new English calls "intending bridegrooms," should look at themselves dispassionately in the glass, since their natural selection of a mate prettier than themselves is not certain to bar the effect of their own ugliness.) 2

Admittedly there is some basis for the irony, and there is an intentional contrast with the eccentricity of Klesmer by implication, but the drawing away of our attention is needless. It is almost as if the author has lost the thread of her narrative and is pursuing a particular prejudice for the moment. Yet another mode of omniscient address is the intimate, confidential implication of a private understanding between author and reader. The following description of Gwendolen is

1. DD., I, ix, 160.
2. DD., II, xi, 202.

somewhat reminiscent of Keats' occasional lapses into the colloquial in the middle of an otherwise fine description ;

Was ever any young witch like this ? You thought of hiding things from her - sat upon your secret and looked innocent, and all the while she knew by the corner of your eye that it was exactly five pounds ten that you were sitting on! 1

We are invited to view Gwendolen as a lovable tomboy, but this tone is so rarely used, and the treatment of Gwendolen is so predominantly serious, that the effect of the language is wasted ; even when she rejects Rex we do not see a 'young witch', but only a young woman who does not know herself and does not for one moment comprehend the emotions of others.

For the most part, however, the interventions are weighted and carefully inserted. The opening of Chapter iii is a deliberate pause before the exploration of Gwendolen, and it is fitting that it should contain a rich and poetic definition of the ethical theme of the novel :

A human life, I think, should be well rooted in some spot of a native land, where it may get the love of tender kinship for the face of earth, for the labours men go forth to, for the sounds and accents that haunt it, for whatever will give that early home a familiar unmistakable difference amidst the future widening of knowledge : a spot where the definiteness of early memories may be inwrought with affection, and kindly acquaintance

1. DD., I, ix, 168.

with all neighbours, even to the dogs and donkeys, may spread not by sentimental effort and reflection, but as a sweet habit of the blood. 1

No study of Daniel Deronda could omit this passage, which has all the humanistic and poetic sensibility of the author condensed in it. We come to learn that what George Eliot describes here has been denied Gwendolen, although Daniel has had just ^{that} security which determines a moral direction in life. Daniel's love for the Abbey and the stability of his boyhood make him equal to the 'future widening of knowledge' ; Gwendolen's instability is largely to be accounted for by the fact that her 'early memories' are inwrought with anything but affection. Mordecai and Mirah recur constantly to their 'roots', Mirah in particular retaining a lasting impression of her mother which forces her to reject the actions of her father. Rex's brave decision to be a lawyer after his disappointment in love is taken from the firm ground of a loving family life, and Joseph Kalonymos movingly recalls his boyhood with Daniel Charisi, and how that boyhood has helped to shape his life. The strength of the directive is unmistakable, unequivocal ; 'roots' are the basis for right feelings, and we find that the discovery of hidden roots is necessary to self-realisation in the individual, and that in

1. DD., I, iii, 31.

any case regeneration in the individual can only be assisted by the focussing of affection on surroundings as well as people. Daniel goes to Israel, Gwendolen returns to Offendene, and we see the promise of their spiritual and ethical maturity. The obverse side of the theme is shown in a considered aside, when the author observes that 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. 1

This is of course linked to the image of gambling which, as I have shown, is central to the moral conception; here the comment implies, through its irony, the negation of altruism. The gambler, far from living for others, lives to injure others.

The author's voice indicating perspective - again with a moral bias - is common in Daniel Deronda. It is tinged with irony; the day of Cardell Chase is described, and the coming crisis is foreshadowed:

I am not concerned to tell of the food that was eaten in that green 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

1. DL., I, ix, 164.

entered only by narrow and oblique inlets into the consciousness, which was busy with a small social drama almost as little penetrated by a feeling of wider relations as if it had been a puppet-show. 1

We feel the telling effect of this kind of emphasis when Gwendolen learns that Daniel is to leave her, that he is a Jew, that he is to marry Mirah, and that his following out of his ideological mission involves at best 'separateness with communication' with her. Here the ethical concern is plain, and we are reminded of the much-quoted 'There is no private life which is not determined by a wider public life' of Felix Holt. The difference is that the 'wider relations' are ideals, not society, and the passage underlines Gwendolen's lack of spiritual and ethical awareness. It is part of George Eliot's intention to make the education of the individual tell upon the education of society, and Gwendolen's future influence, like Daniel's in larger compass, is based on a maturing sense of perspective. Sometimes the intervention is precisely historical, a reference to contemporary affairs helping to direct a response to character or situation. Grandcourt's lack of interest in perspective is given just such a current context, and once again the irony is unmistakable and morally damning :

Political and social movements touched him only

1. DD., II, xiv, 268.

through the wire of his rental, and his most careful biographer need not have read up on Schleswig-Holstein, the policy of Bismarck, trade-unions, household suffrage, or even the last commercial panic. 1

All these would be of surpassing interest in 1865-6, and the fictional Grandcourt is thus solidly seen against a real background ; he is implicitly censured for, like Gwendolen, his 'wider relations' do not extend beyond the narrow confines of self. Moreover, for him there is no possibility of moral expansion. Historical references of this kind are generally unobtrusive, but this disguised use of the voice is a subtle way of stressing the importance of events in the world outside the narrow society or the narrower self.

Another form of omniscient interruption is the use of literary or musical parallels to situations occurring or soon to occur in the novel. Sometimes such insertions are a comment upon or a reflection of the emotional state of a character not directly mentioned :

For Macbeth's rhetoric about the impossibility of being many opposite things in the same moment, referred to the clumsy necessities of action and not to the subtler possibilities of feeling. We cannot speak a loyal word and be meanly silent, we cannot kill and not kill in the same moment ; but a moment is room wide enough for the loyal and mean

1. *DD.*, VI, xlviii, 336.

desire, for the outlash of a murderous thought and the sharp backward stroke of repentance. 1

Daniel Deronda contains many echoes of Macbeth, from the studied examination of the conscience to the Rector's wishing to make 'assurance doubly sure', and the whole passage quoted above is once again evidence of George Eliot's sense of total relevance. This commentary is proleptic of Gwendolen's coming situation and of the particular moment of crisis with which she is faced on the yacht, when the moment is enough for her to kill Grandcourt in her thoughts ; immediately afterwards the 'backward stroke of repentance' causes her to jump in after him.

Just before we read of the moving exchange between Catherine Arrowpoint and Klesmer which leads to a declaration of their love, there is a lengthy prelude, jocular in tone, which leads to the comparison of Klesmer with Ulysses :

We object less to be taxed with the enslaving excess of our passions than with our deficiency in wider passion ; but if the truth were known, our reputed intensity is often the dulness of not knowing what else to do with ourselves. Tannhäuser, one suspects, was a knight of ill-furnished imagination, hardly of larger discourse than a heavy Guardsman ; Merlin had certainly seen his best days, and was merely repeating himself, when

he fell into that hopeless captivity ; and we know that Ulysses felt so manifest an ennui under similar circumstances that Calypso herself furthered his departure. 1

This continues with a reference to Telemachus' 'mean, pettifogging disposition, always anxious about the property and the daily consumption of meat'. It is incongruous to find this in the same chapter with the superbly economic dialogue between Klesmer and Catherine, the satiric tilts at Mr Bult, and the graphic reactions of the outraged and outrageous parents. Possibly the length of these interruptions - and the tortuous form which they often take - is responsible for the view that Daniel Deronda is a 'slow-moving book'.²

By far the most frequently used omniscient technique in Daniel Deronda is the satiric or ironic tone which points at character or society. Generally it is humorous, and the following description of Daniel, which occurs after he has learnt of his birth, indicates that George Eliot's predilection for her hero did not completely blunt her appraisal of his position :

It has to be admitted that in this classical, romantic, world-historic position of his, bringing as it were from its hiding-place his hereditary armour, he wore - but so, one must suppose, did the most ancient heroes

1. DD., III, xxii, 67-8.

2. Robert Speaight, George Eliot (1954), 112.

whether Semitic or Japhetic - the summer costume of his contemporaries. 1

On the standards, the nice social distinctions of English society, the voice gives the proper assurance :

But, let it be observed, nothing is here narrated of human nature generally : the history in its present stage concerns only a few people in a corner of Wessex - whose reputation, however, was unimpeached, and who, I am in the proud position of being able to state, were all on visiting terms with persons of rank. 2

This silent laughter at the expense of society has its echo in the casual aside on literary snobbery ; the blacksmith's son who sets Rex Gascoigne's arm is dismissed in the following manner :

Joel being clearly a low character, it is happily not necessary to say more of him to the refined reader, than that he helped Rex to get home with as little delay as possible. 3

But this is the light touch of an encompassing tolerance, and tolerance is the characteristic mark of George Eliot's humanistic irony. Gwendolen escapes lightly, although the occasional cut helps to show the nature of her selfishness :

It was not that she was out of temper, but that the world was not equal to the demands of her fine organism. 4

1. DD., VIII, lxiii, 243.

2. DD., I, ix, 161.

3. DD., I, vii, 127.

4. DD., I, vii, 141.

The Rector, however, is treated to the balanced and finely incisive appraisal which, stylistically at least, is reminiscent of Jane Austen :

He had some agreeable virtues, some striking advantages, and the failings that were imputed to him all leaned towards the side of success. 1

Occasionally his standards are used to underline the thematic preoccupation with morality. Mr Gascoigne views Gwendolen's possible marriage with Grandcourt as 'a sort of public affair', and we are told just after this :

All accounts can be suitably wound up when a man has not ruined himself, and the expense may be taken as an insurance against future error. This was the view of practical wisdom ; with reference to higher views, repentance had a supreme moral and religious value. There was every reason to believe that a woman of well-regulated mind would be happy with Grandcourt. 2

The author's voice is once again somewhat disguised, for here it comes from the kind of consciousness which the Rector has ; the irony provides a telling commentary on the individual, for the use of such terms as 'accounts' and 'expense', together with 'insurance' reduces the spiritual and the moral to the balance sheet, the black and white which the Rector sees as the reality of living. Moreover, the 'supreme moral and religious value' has here all the abstract, distant quality which is to contrast so movingly with Gwendolen's state in

1. DD., I, iii, 47.

2. DD., II, xiii, 252.

Marriage, when she is constantly aware of her lack of moral and religious standards which might keep her from temptation. The whole passage is cold with the breath of conformity, the abject lip-service paid to convention which, in this instance, shows a society attitude, notably that it is better to repress anything under the 'well-regulated exterior' rather than have it emerge as an 'array of live caterpillars, disastrous to the green meat of respectable people'.¹ Generally, satirical glances at the Rector have their share of kindness, and both his limitations and his goodness are given considered stress. At the same time George Eliot does not refrain from indicating the inherent complacency of his society and of himself ; we have noted some of the standards of that society, and the writing of two 'ecclesiastical articles' by the Rector is put beside both the transitory and the immortal :

Peaceful authorship! - living in the air of fields and downs, and not in the thrice-breathed breath of criticism - bringing no Dantesque leanness ; rather, assisting nutrition by complacency, and perhaps giving a more suffusive sense of achievement than the production of a whole Divina Commedia.²

In that comparison we have the difference between the trivial values of conventional society and the ideals which rise above it,

1. DD., VIII, lxxiv, 264.
2. DD., VIII, lviii, 167-8.

the difference between a settled English existence and a progressive and universal morality. In Daniel Deronda the author shows a warmth and compassion for all kinds of people, but occasionally her voice is raised in passing and polite wonder at the contained standards which inhibit perspective and exist in the vacuum of caste and heredity. Sir Hugo Mallinger feels for Gwendolen in her widowhood, and says to Mr Gascoigne :

"And I hope you will urge her to rely on me as a friend." Thus spake the chivalrous Sir Hugo, in his disgust at the young and beautiful widow of a Mallinger Grandcourt being left with only two thousand a-year and a house in a coal-mining district. 1

This is a recognition, human and altogether tolerant, of the class-structure of English society ; the implication is more one of amusement than disquiet, but when we consider Daniel Deronda as a whole we find that the cumulative effect of these ironic asides is profound, and that in fact we are being invited to distinguish between the morally and spiritually enlightened^{en} or educable, and the individuals and society groups who are ineducable because they are fenced off behind the wire of self-interest and birth. The author's voice in these comments is one of the ethical yardsticks of Daniel Deronda.

1. DD., VIII, lxiv, 266.

Another way of indicating the limitations or predilections of groups of people is to record their conversation. In Daniel Deronda the use of dialogue is a comment on the standards of the people speaking, or it is a means of conveying information about a character, sometimes in much the same way as the villagers of Egdon do before the return of Clym Yeobright. Important, too, is the idiom, such as that used by a social chameleon like Vandernoodt, or the racial traits and subject obsessions of Mr Cohen (or Jacob for that matter), or the elegant slang of young Clintock. The dialogue in the opening chapter is given largely without comment ; after an elaborate description of the gambling scene we are taken back in the evening to the same room and invited to listen to the conversation about Gwendolen :

"A striking girl - that Miss Harleth - unlike others."

"Yes ; she has got herself up as a sort of serpent now, all green and silver, and winds her neck about a little more than usual."

"Oh, she must always be doing something extraordinary. She is that kind of girl, I fancy. Do you think her pretty, Mr. Vandernoodt?"

"Very. A man might risk hanging for her - I mean, a fool might." 1

This conversation, with its clever combination of innuendo and observation, demonstrates that the superficial judgment which so often passes for the truth is very much a part of

1. DD., I, i, 13.

the complex pattern of Daniel Deronda.^{The} ^ 'a sort of serpent', the symbol of temptation, hardly accords with our later knowledge of Gwendolen, and that later knowledge tells us that her doing 'something extraordinary' is the escape from routine, boredom, or the future. Yet this is almost balanced by the half-truth of 'A man might risk hanging for her', for this implies a fatal attraction, the irony here being that her attraction is really fatal to herself. The importance of this conversation is seen when Gwendolen is more fully revealed, for what she presents to the world - the person she is seen as in society - is completely different from the Gwendolen whose inner life is anguish and temptation.

The same technique is used as a fine ironic footnote on human credulity when Gwendolen collapses at the opening of the panel which displays the picture of the dead face and the fleeing figure ; this occurs at the climax of the Hermione tableau :

"Was it part of the play?"

"Oh no, surely not. Miss Harleth was too much affected. A sensitive creature!"

"Dear me! I was not aware that there was a painting behind that panel ; were you?"

"No ; how should I ? Some eccentricity in one of the Earl's family long ago, I suppose."

"How very painful! Pray shut it up."

"Was the door locked ? It is very mysterious. It must be the spirits."

"But there is no medium present."

"How do you know that ? We must conclude that there is, when such things happen."

"Oh, the door was not locked ; it was probably the sudden vibration from the piano that sent it open." 1

Apart from the last comment - which comes from Mr Gascoigne - we do not know the speakers ; yet what they say is at once an indication of personality and, more important, the dialogue preserves authentically and graphically a minute of reaction. We are so interested in the voices that for a moment Gwendolen is forgotten, but the short sentences and questions themselves reflect the temporary shock which has been experienced. It is almost as if we were there, no description or omniscient comment disturbing the natural discussion arising out of the incident. At the same time it reveals that side of human nature, possessed by most people, which delights in the sensational and the excitement of speculation.

Another method of exposing the unenlightened inner state of a section of society is to display the poverty of its idiom or colloquial speech. The incidence of slang and meaningless epithets in Daniel Deronda is nowhere better illustrated than in the speech of young Clintock ; we remember that he considers Gwendolen as having an 'awfully well-set head' and 'jolly figure'. English society in general

1. DD., I, vi, 105.

betrays its liking for convenient jargon, for Grandcourt calls Daniel a 'fat' and Gwendolen a 'gawky', while Anna Gascoigne tells Gwendolen what a 'romp' she used to be and Hans Meyrick convinces his sisters that Daniel is a 'brick'. Even more revealing of limitations is the level of conversation ; we find young Clintock, vapid and almost a parody of himself, telling Gwendolen that

"croquet is the game of the future. It wants writing up, though. One of our best men has written a poem on it, in four cantos ; - as good as Pope. I want him to publish it. You never read anything better." 1

This is a long way from Rex and Anna Gascoigne, but it is even further from Mordecai ; the contrasting values of the various groups in the novel are largely shown by the skilful use of dialogue, and often our moral judgment is invoked to reinforce the author's. It is not, for example, that young Clintock is bad ; it is simply that he and his society are not positively good. Daniel, we note, is almost inhibited by that society, so much so that he needs all the personal demands made upon him by Mirah, Gwendolen, Mordecai and the Princess to call forth the real depth of sympathy which he possesses.

In Daniel Deronda there are certain

1. DD., I, v, 85.

abrupt transitions from leisured statement or description to incisive emphasis, either to indicate an emotional situation or to direct a moral response or to do both. After Rex Gascoigne has met Gwendolen George Eliot tells us :

He returned Anna's affection as fully as could be expected of a brother whose pleasures apart from her were more than the sum total of hers ; and he had never known a stronger love. 1

The love is for Gwendolen, and the sudden statement of it reflects the suddenness of the experience for the boy down from Oxford for the vacation. Equally sudden is the change of tone, the stressed, precise description which finely echoes Gwendolen's mood, seen in her hard exterior, when she is about to reject Rex :

Miss Gwendolen, simple as she stood there, in her black silk, cut square about the round white pillar of her throat ... seemed more queenly than usual. 2

The words show ~~us~~ to us clearly, the prefatory 'Miss' and the following simplicity throwing us from the intimate understanding of her to the contemplation of her controlled and coldly imposing outward self. Sometimes an inverted word-order is used to give an emphatic resonance to a statement, almost as if it were being filled out by the experience described. Sir Hugo is somehow given solidity by the following emphasis :

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1. DD., I, vi, 96.
 2. DD., I, vii, 140.
-

Him Daniel loved in that deep-rooted filial way which makes children always the happier for being in the same room with father or mother, though their occupations may be quite apart. 1

This kind of inversion is always in the brief introduction ; sometimes it carries a satiric sting in the unwinding clauses of the tail. The description of Catherine Arrowpoint's suitor, Mr Bult, somehow conveys by its style all the crisp, ambitious, balanced, calculated tendencies of the man. The inversion arrests our attention, and we read on through the complacent occupations of a careerist doomed to be successful :

Meanwhile enters the expectant peer, Mr Bult, an esteemed party man who, rather neutral in private life, had strong opinions concerning the districts of the Niger, was much at home also in the Brazils, spoke with decision of affairs in the South Seas, was studious of his parliamentary and itinerant speeches, and had the general solidity and suffusive pinkness of a healthy Briton on the central table-land of life. 2

We do not need to hear Mr Bult speak ; the strokes of the pen are sufficient, and once again the contrast between this kind of public life and a life given to serving others is apparent. The exposing of the material-minded, however, does not need the use of inversion, as we see from the mocking comment which follows Mrs Gascoine's list of the worldly advantages to be enjoyed by Gwendolen when she has at last accepted Grandcourt :

1. DD., II, xvi, 311.
2. DD., III, xxii, 70-1.

"Only think : there is the Grandcourt estate, the Mallinger estate, and the baronetcy, and the peerage,"- she was marking off the items on her fingers, and paused on the fourth while she added, "but they say there will be no land coming to him with the peerage." It seemed a pity there was nothing for the fifth finger. 1

This is enhanced by its double application, for it exists ^a the comment I mean - in the consciousness of the author and of Mrs Gascoigne with different implications.

In Chapters III and IV of this thesis I have given examples of George Eliot's use of natural scenery - and occasionally, of weather - in the other novels, comparing those uses with their equivalents in Daniel Deronda. The ethical overtones of such descriptions in Daniel Deronda are pronounced, and the immutable scene exists as a background to the changing affairs of man :

It was a fine mid-harvest time, not too warm for a noon-day ride of five miles to be delightful : the poppies glowed on the borders of the fields, there was enough breeze to move gently like a social spirit among the ears of uncut corn, and to wing the shadow of a cloud across the soft grey downs ; here the sheaves were standing, there the horses were straining their muscles under the last load from a wide space of stubble, but everywhere the green pastures made a broader setting for the corn-fields, and the cattle took their rest under wide branches. 2

1. DD., IV, xxviii, 194.
2. DD., II, xiii, 234.

This kind of scene is responsible for Rex's resurrection into a new life, and later it is one of Gwendolen's reminiscences - unconsciously absorbed at the time of her selfish way of living - which makes her long for Offendene. Such descriptions are used in Daniel Deronda to implant in reader and character the stability of tradition and 'roots'.

Another use of description is to be found in the Genoa sequence - the term is mine - , one of the finest pieces of sustained narration on an emotional level in the novel. Gwendolen's temptation, accentuated by the degradation of living in unloving proximity with Grandcourt, is seen against a background which seems to be divorced from the reality of life or death, for

the weather was fine, and they were coasting southward, where even the rain-furrowed, heat-cracked clay becomes gem-like with purple shadows, and where one may float between blue and blue in an open-eyed dream that the world has done with sorrow. 1

It is a dangerous illusion, entirely suitable for Grandcourt, with his 'do-nothing absolutism', but certainly providing a poignant contrast for the Gwendolen who is a slave to her inner responses. As she sets out in the boat with Grandcourt on the day that he drowns we are told :

1. DD., VII, liv, 102.

The grand city shone more vaguely, the mountains looked out above it, and there was stillness as in an island sanctuary. Yet suddenly Gwendolen let her hands fall, and said in a scarcely audible tone, " God help me! " 1

The scene symbolises all the serenity in its outward form that Gwendolen longs for in her inward life, and the fine comparison to a sanctuary further underlines her isolation at the moment of temptation. At the same time we remember Gwendolen's fear of space and quietness, and we realise that the natural background is here adding to her suffering ; the tension it engenders in her is liable to provoke irrational action, which is what she fears. The ethical tone is markedly present. The acceptance of such a scene or, alternatively, identification with it, is the acceptance of tradition, responsibility, life ; we have earlier seen that Daniel's speculation as he drifts on the Thames is the prelude to a widening of his action. The natural horizon as a background to Gwendolen's reactions is a revelation of her own lack of perspective.

It will be remembered that in my first chapter I referred to Mrs Hardy's investigation of the 'Possibilities' which are so strongly stressed in George Eliot's novels. The lives 'her characters might have lived' provide us almost with another novel, for when we read at the end of Chapter iii of Daniel Deronda that Gwendolen

1. DD., VII, liv, 124.

'arrived at Offendene, the home to which she and her family were soon to say a last good-bye'.¹, we wonder if an alternative version allowed of other plans for her at one time. As Mrs Hardy points out, the 'central, unacted possibility' concerns 'the relation of Gwendolen and Daniel'², and she further asserts that the 'world of unrealized possibility is most prominent in Daniel Deronda'.³ This is quite true, and there is little to add to Mrs Hardy's fine analysis. That alternative world, the world that might have been, is kept constantly before us, not merely in the running innuendo of plot and situation, but in overt interventions that show clearly the author's intended emphasis. On the morning that Rex and Gwendolen go riding we are told :

And thinking of them in these moments one is tempted to that futile sort of wishing - if only things could have been a little otherwise then, so as to have been greatly otherwise after! - if only these two beautiful young creatures could have pledged themselves to each other then and there, and never through life have swerved from that pledge. For some of the goodness which Rex believed in was there. ⁴

A contrasting situation is used to remind us of that day, for when Gwendolen, before her moment of crisis with Mrs Glasher in Cardell Chase, rides with Grandcourt in attendance we are told that she 'enjoyed the riding, but her pleasure did not break forth in girlish unpremeditated chat and laughter as it

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1. DD., I, ii, 30.
 2. BH., vii, 148.
 3. BH., vii, 148.
 4. DD., I, vii, 118.

did on that morning with Rex'.¹ We never forget that morning, with a possibility which she is unaware of for Gwendolen, and when the news of Grandcourt's death arrives at the Rectory, we are forcibly reminded of what alternative there was for her - or even might still be for her - by Rex's reactions and memories. The author puts the rhetorical question, but the generalisation exists in the particular for Rex :

Who has been quite free from egoistic escapes of the imagination picturing desirable consequences on his own future in the presence of another's misfortune, sorrow, or death ? 2

Nor is this all. Daniel, talking to Hans after Gwendolen's return from Genoa, is interested to learn of her 'romance' with Rex, though he is very annoyed when Hans observes :

"Since the duke did not get himself drowned for your sake, it may turn out to be for my friend Rex's sake. Who knows ?" 3

These reminders of the possible are all facets of the principle of manifold association, and even these suggestions are part of the formal patterning which I examined in Chapter II.

In that chapter I made some study of images which contribute to the unity of Daniel Deronda, and in the two following chapters I compared the use

1. DD., II, xiii, 235-6.
 2. DD., VIII, lviii, 175.
 3. DD., VIII, lxix, 346.

of some images from the other novels with their final form in the last novel. I now intend to consider the various functions of the imagery in Daniel Deronda, omitting, of course, all those stressed in the unifying function earlier ; first of all I shall examine the 'horse' sequence which Mrs Hardy deals with so ably in her chapter called 'The Ironical Image'.¹

In fact the 'horse' imagery which surrounds Gwendolen suffers mutation. The first reference is outside her consciousness or Grandcourt's, and is an omniscient prologue to the sequence. Gwendolen, complete with Mrs Davilow, her step-sisters, Miss Merry and the housekeeper, contemplates Offendene for the first time. The reader is invited to

Imagine a young race-horse in the paddock among untrimmed ponies and patient hacks. 2

This merely establishes the fact that Gwendolen is arresting and out of the ordinary ; later a comment by the Rector on her potential contains an interesting extension of the image, and his small prevision certainly comes true :

It is only that she has a high spirit, and it will

1. See BH., xi, pp. 227-9.

2. DD., I, iii, 38.

not do to hold the reins too tight. ¹

The next reference also takes account of temperament and breeding, and the cumulative effect of these images is to stress Gwendolen's tendency ; Lord Brackenshaw observes, 'That girl is like a high-mettled racer'², and we feel that the nervous strain has been given due prominence. But after we have been told that Gwendolen did not realise that 'the desire to conquer is a sort of subjection' the image becomes a composite figure ; the chariot is used to demonstrate an urge to power and ambition, and at the same time a courting of danger on the part of Gwendolen :

Gwendolen wished to mount the chariot and drive the plunging horses herself. ³

Her graduation to the position of rider or driver is reinforced by a linked image - 'At this moment she would willingly have had weights hung on her own caprice'.⁴ The next mention is ironic and proleptic. Klesmer humiliates Gwendolen by telling her that if she were to become an actress she would be 'trained to bear yourself on the stage, as a horse, however beautiful, must be trained for the circus.'⁵ Although this seems to

1. DD., I, vii, 138.
 2. DD., I, x, 179.
 3. DD., II, xiii, 245.
 4. DD., II, xiii, 250.
 5. DD., III, xxiii, 103.

Gwendolen 'like a lacerating thong', it in fact anticipates the condition of her married life, when she is constantly on show as Mrs Grandcourt and has to bear herself at the command of a ringmaster-husband whose whip is silent. The chariot comes to stand for Gwendolen's illusion ; when Grandcourt visits Offendene to propose to her she feels choice where there is none ('she had the white reins in her hands again')¹, though when he kisses her behind the ear during courtship she senses the reality to come in terms of the same image ('it was as if she had consented to mount a chariot where another held the reins').² A superbly ironic juxtaposition gives Klesmer's image to Grandcourt's consciousness ; the successful suitor sees his success in the following terms :

She had been brought to accept him in spite of everything - brought to kneel down like a horse under training for the arena, though she might have an objection to it all the while. 3

Gwendolen is either rider(illusion) or horse(subjection). She tries to convince herself that she has not really harmed Mrs Glasher, and her sense of power and her strength are conveyed in the now familiar image ;

The horses in the chariot she had mounted were going

1. DD., III, xxvii, 176.

2. DD., IV, xxix, 227.

3. DD., IV, xxviii, 212.

at full speed.¹

But on her marriage-day her apprehension of Grandcourt's will and her own subordination to him is shown when she feels 'that the cord which united her with this lover and which she had hitherto held by the hand, was now being flung over her neck'.² At about the time that Gwendolen is being married, Daniel, after his wonderful experience in the Judengasse, returns to Chelsea and talks with Mirah. He foresees the danger of Hans falling in love with her, and determines himself to restrict his own visits to the Metricks. Like Gwendolen, he is deluded by his own self-assurance :

"I have my hands on the reins now," he thought, "and I will not drop them."³

Like Gwendolen, too, he has a revelation to come, in his case of birth and vocation, in hers of reality and moral awareness.

After only seven weeks of marriage the domestic division between Gwendolen and Grandcourt is evident, and Grandcourt notes that his wife 'answered to the rein'. The image is not used again until the Genoa sequence, when it is given a positive weight to correspond to the greater degree of Gwendolen's suffering. Grandcourt now feels 'perfectly

1. DD., IV, xxix, 241.
 2. DD., IV, xxxi, 276.
 3. DD., IV, xxxii, 319.

satisfied that he held his wife with bit and bridle',¹ and a little later we are told that the onlookers regard him as a typical Englishman who 'could manage a sail with the same ease that he could manage a horse'.² The language once again acts as a spur to contradiction ; Grandcourt fails to manage the sail and is drowned, Daniel does not hold the reins(they are held for him by the Princess), and Gwendolen cannot control her wishes. The variation in the use of the image, and its application to different characters, is a subtle commentary on interaction, and is further evidence of the imaginative depth at which Daniel Deronda is worked.³

Such imagery sequences are a commonplace in Daniel Deronda. In Chapter i there are references to Gwendolen's 'ensemble du serpent' , 'a sort of Lamia beauty', 'a sort of serpent now, all green and silver' ; later Grandcourt is compared to a crab, a boa-constrictor, and a lizard, while on the yacht we are told that Gwendolen 'might as well have made angry remarks to a dangerous serpent ornamentally coiled in her cabin without invitation'.⁴ As Mrs Hardy has noted, the constant references to Grandcourt in this way condition

1. DD., VII, liv, 121.

2. DD., VII, liv, 122.

3. DD., I, vii, 131, where the Rector tells Rex 'We have all got to be broken in'. See also VIII, lxix, 353 : Then it is as if the Invisible Power that has been the object of lip-worship and lip-resignation became visible, according to the imagery of the Hebrew poet, making the flames his chariot and riding on the wings of the wind

4. DD., VII, liv, 105-6.

our responses to him ; and it might be felt that a serpent and the composite cold-blooded creature which Grandcourt appears to be should have certain attractions for one another. But there is a difference in the treatment. The serpent imagery adhering to Gwendolen is not used once we have got to know her ; it is used partly to convey her illusion about herself, and indicates her reflex action against her situation. She dresses provocatively in order to give herself the sense of being somebody, and also to hide her true, uncertain nature. On the other hand, cumulative images or associations help to place a character morally. When we read that Grandcourt 'looked as neutral as an alligator : there was no telling what might turn up in the slowly-churning chances of his mind'¹ the image is evocative of the pace of his existence and of his cold-bloodedness. We see that these clusters of images are used with contrasting effect, for the novel is very much concerned, as I have said before, with the difference between appearance and reality.

In Chapter II I noted the use of physical imagery to express mental suffering, and the expression of anguish or regeneration in terms of physical sensations in Daniel Deronda is frequent. The use of thirst is synonymous with spiritual or moral salvation (it is even used ironically,

1. DD., II, xv, 284.

when we ~~are~~ told that Gwendolen was not 'one of the exceptional persons who have a parching thirst for perfection^a undemanded by their neighbours.'¹) ; the sea rescue is the metaphorical description of the moral one, and the use of such words as slippery places, ebb, flow, tide-mark are indicative of Gwendolen's insecurity and unpredictability. An insistent image used late in the novel is that of murder, and it can be regarded either as wish-fulfilment or as the moral death which Gwendolen sees herself as living. In any case it is the figurative definition of her 'empire of fear', and it manages to convey the physical coercion of Gwendolen as well as the mental. The repetition of the image gives us the sense of Gwendolen's revulsion at Grandcourt's touch :

She was as frightened at a quarrel as if she had foreseen that it would end with throttling fingers on her neck. 2

The strength of her reactions is seen when Grandcourt sneeringly implies that Mirah is Daniel's mistress, for all the potential good in Gwendolen takes its being from the assurance of Daniel's integrity :

If that idea which was maddening her had been a

1. *DD.*, I, vi, 88.

2. *DD.*, VI, xlv, 303.

living thing, she would have wanted to throttle it without waiting to foresee what would come of the act. 1

The image is further used to emphasise her dangerous state of mental unbalance when her husband has held the reins too tight :

The thought of his dying would not subsist : it turned as with a dream-change into the terror that she should die with his throttling fingers on her neck avenging that thought. 2

Her guilt is now plain to herself, and the same image shows her awareness of it, for she knows that to Grandcourt 'she had sold her truthfulness and sense of justice, so that he held them throttled into silence, collared and dragged behind him to witness what he would, without remonstrance ...³ We are told of her struggle with ' a white-lipped, fierce-eyed temptation with murdering fingers'⁴, and in her retrospect Gwendolen says, 'Sometimes I thought he would kill me if I resisted his will'⁵. This is the imagery of fear, and the physical terminology accentuates Gwendolen's temptation and her suffering.

Religious imagery is present in Daniel Deronda with a varying emphasis, although it is

1. DD., VI, xlvi, 347.

2. DD., VI, xlvi, 379.

3. DD., VII, liv, 101.

4. DD., VII, liv, 110.

5. DD., VII, lvi, 146.

always ethical in intention. Gwendolen's being compared to a nun touches her own desire to live a good life, while the same comparison for Mirah lays stress on her purity and her resistance to evil. Gwendolen unredeemed can refer to the 'episcopal penitentiary' of the Momperts, and can add 'I am going to take the veil' ; we have seen that the epigraph to Chapter xxx, quoted earlier, points at Mrs Glasher, Gwendolen, the Princess, and stresses confession and repentance. Daniel sits in the library at the Abbey, and it is compared to a 'private chapel' ; when Mirah speaks to Daniel she is sometimes described as 'reverential', and on one occasion we are told that the 'last words were uttered with a serious ardour as if they had been part of a litany'.¹ Garments are described as being 'like a Franciscan's brown frock, with Mordecai's head and neck above them',² and Gwendolen stands in the Abbey 'apparently contemplating a fine cowled head carved in ivory which hung over a small table'.³ Daniel, himself a 'severe' or 'terrible-browed' angel, feels after his meeting with his mother that the experience seems to have 'made the filial yearning of his life a disappointed pilgrimage to a shrine where there were no longer ^{the} symbols of sacredness'.⁴ All these descriptions represent a natural tendency in narrative, but

1. DD., V, xxxvii, 121.

2. DD., VI, xlvii, 326.

3. DD., V, xxxv, 18.

4. DD., VII, liii, 84.

they are insistent enough to emphasise the ethical concern on the level of the casual parallel. Even more interesting are the references to law, and again the penal comparisons have their moral content. When Gwendolen accepts Grandcourt the moral transgression is registered as follows :

"Yes" came as gravely from Gwendolen's lips as if she had been answering to her name in a court of justice. 1

It is a particularly appropriate figure, for we are only too conscious of Gwendolen's perjury in life. At a later crisis - when Gwendolen goes to see Mirah - the image is casually inserted, for Gwendolen is 'heedless of what happened before she found that Miss Lapidoth was at home, as one is of lobbies and passages on the way to a court of justice'.² Again the choice is apt, for in effect she is to hear Mirah's sworn oath on Daniel's integrity. Later, when Mirah is accosted by Lapidoth, we are told that 'Her face was as grave as if she had been looking at her executioner',³ a fine term for the killing of her peace of mind.

The remaining imagery in Daniel Deronda is, for the most part, developed from earlier usage or, occasionally, it takes the form of an exercise somewhat on

1. DD., III, xxvii, 183-4.
 2. DD., VI, xlvi, 348.
 3. DD., VIII, lxii, 226.

the lines of metaphysical wit. An image describing the Grandcourt-Mrs Glasher liason is an example of the latter :

No one talked of Mrs Glasher now, any more than they talked of the victim in a trial for manslaughter ten years before : she was a lost vessel after whom nobody would send out an expedition of search ; but Grandcourt was seen in harbour with his colours flying, registered as seaworthy as ever. 1

The conditioned acceptance of Lush is also given a figurative turn :

Lush's love of ease was well satisfied at present, and if his puddings were rolled towards him in the dust, he took the inside bits and found them relishing.²

In Middlemarch there is much use of political imagery as a satirical weapon, and in Daniel Deronda English society is lightly chastised in the same manner. Our indulgence is asked for 'hostesses who ... make up their parties as ministers make up their cabinets, on grounds other than personal liking';³ it is said of Lush that Grandcourt 'had allowed him to become prime minister in all his more personal affairs'⁴, while perhaps best of all is the shrewd blow at the Arrowpoints, who had, 'like some great politicians, been astonished at an insurrection against the established order of things'.⁵

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1. DD., IV, xxx, 248.
 2. DD., II, xii, 231.
 3. DD., I, v, 70.
 4. DD., II, xii, 229.
 5. DD., III, xxii, 63.
-

Such imagery stresses the limited, insular nature of English society, and the irony of it lies in its assessment of the contained outlook which sees the affairs of a nation but not the affairs of nations or, in the last instance, of individuals.

The use of the pathetic image in Daniel Deronda is interestingly dealt with in Mrs Hardy's chapter under that heading ;¹ I have nothing to add to what she says, and I am going to conclude this section with the scene as an image of regeneration. During a pause at a foreign railway station there is talk of Offendene and Gadsmere as the widowed Gwendolen is on her way home from Genoa. In reminiscent vision she sees what she once despised :

She saw the grey shoulders of the downs, the cattle-specked fields, the shadowy plantations with rutted lanes where the barked timber lay for a wayside seat, the neatly-clipped hedges on the road from the parsonage to Offendene, the avenue where she was gradually discerned from the windows, the hall-door opening, and her mother or one of the troublesome sisters coming to meet her. 2

This shows how far Gwendolen has come to ethical maturity through her suffering, and we are reminded of Daniel's contention that 'affection is the broadest basis of good in life'.³ Once Gwendolen begins to feel for people and places, her moral regeneration is given this reminiscent background

1. See BH., x, 212-3.
 2. DD., VIII, lxiv, 273.
 3. DD., V, xxxv, 30.

which provides a strong contrast with the 'purgatorial Gadsmere' - undoubtedly intended by Grandcourt, according to the terms of the will, to be a permanent reminder of her transgression. The placing of this again reveals that planning in depth which is so characteristic of Daniel Deronda; the regeneration of Gwendolen is the birth of a new or second soul within her, and this is complementary to the Mordecai-Daniel mystical relationship.

These are the main aspects of George Eliot's style in Daniel Deronda, and the overall moral import can be clearly seen. In addition there is the romantic and idealised conception of Daniel which gives him the requisite distance for superiority. As the planning in large is consummate, so it is in small, and we note that Prince Camaralzaman finally marries Queen Budoor, just as he does in the Arabian Nights.¹ Yet there is something close to mockery in Mab's tone when she speaks of him occasionally, and his perfection is a little undermined :

"Kate burns a pastille before his portrait every day" said Mab, "And I carry his signature in a little black-silk bag around my neck to keep off the cramp. And Amy says the multiplication table in his name." 2

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1. Mab says of Mirah shortly after her arrival, 'I declare she is like the Queen Budoor', an unconscious prevision, I suppose, of Mirah's destiny - her marriage to Daniel.
 2. DD., III, xx, 40-41.

They all admire him, but the view of him is a human one which we are all liable to have - perhaps silently-of the very good but distant, the respected but unapproachable personality. The humour is much kinder than that used of Grandcourt ('a new kind of Jason', says Vandernoodt), yet in the romance and pagan references there is a running wit which enhances our interpretation by defining obliquely the perspective in which we should view the characters. It does not obtrude, for the historical and temporal setting has been firmly established. This setting is itself significant in our interpretation of the novel, and I hope to show that the background of events, the Judaistic ideals and the broad sweep of George Eliot's humanism merge in Daniel Deronda in a considered statement of the ethical direction for man and community.

Chapter VII.

Chapter VII

The Time and Tradition : National and Individual Morality.

Daniel Deronda , as I pointed out at the beginning of Chapter V, is set against the happenings of the period 1864-6, although the actual dates are not mentioned. George Eliot began to write it about ten years after the earliest event in the time sequence (Gwendolen's visit to Offendene in October 1864), and it is her only novel of contemporary life.¹ This in itself is significant for, as we have seen, the era was one of national and international activity, and the wide historical background is used as a commentary on the narrow personal consciousness of the individual.

How deeply George Eliot reacted to the period of which she was writing - and the Franco-Prussian war certainly added to her awareness - is apparent in her pre-occupation with perspective :

There comes a terrible moment to many souls when the great movements of the world, the larger destinies of mankind, which have lain aloof in

1. 'The Lifted Veil', a story published in Blackwood's Magazine in July, 1859, is set in 1850.

newspapers and other neglected reading, enter like an earthquake into their own lives - when the slow urgency of growing generations turns into the tread of an invading army or the dire clash of civil war, and grey fathers know nothing to seek for but the corpses of their blooming sons, and girls forget all vanity to make lint and bandages which may serve for the shattered limbs of their betrothed husbands. 1

The overtone of sentiment in the choice of topical illustration cannot obscure the concern ; a profound feeling for 'the larger destinies of mankind' is the pre-requisite of ethical activity. Mordecai's thesis is Judaism, but his ultimate ideal is transcendent humanism :

"I cherish nothing for the Jewish nation, I seek nothing for them but the good which promises good to all the nations." 2

Daniel's enlightenment is ingrained, and before he learns the truth about his birth he tells the group at the Hand and Banner that 'Nations have revived. We may live to see a great outburst of force in the Arabs, who are being inspired with a new zeal'.³ The Frenchman Buchez is quoted as saying in the 'sixties that nationality meant 'not only the nation, but also the something in virtue of which a nation continues to exist even when it has lost its autonomy',⁴ and although Lord Acton thought that nationalism was the most attractive of

1. DD., VIII, lxix, 353.

2. DD., VI, xlii, 252.

3. DD., VI, xlii, 229.

4. Quoted in The New Cambridge Modern History, Volume X, The Zenith of European Power (ed. J. R. T. Bury), (Cambridge, 1960 IX, 213.

the subversive theories of the time - 1862 - and the 'richest in the promise of future power',¹ Mazzini insisted that his conception of Italian nationality was not exclusive, and that his dominant ideal was the re-creation of the moral unity of mankind. Nationalism in Europe had been demonstrated in the Panslavist movement of the 'thirties and 'forties, in the lesser states of northern and western Europe, in the Polish uprising of 1863, in Hungarian fervour and, above all, in the unification of Italy and the emergence of a strong Prussia directed by Bismarck. American nationalism, seen in a much-advertised patriotism and pride in their own institutions, was unimpaired by the Civil War. Jewish nationalism was given a real impetus by the Damascus affair of 1840, when Sir Moses Montefiore, Jewish philanthropist and prominent London citizen, backed by the British government, helped to secure the release of thirteen Jews charged with the ritual murder of a Capuchin friar. It is quite evident that we are meant to study Daniel Deronda with its temporal setting and contextual ideologies in mind ; the references are spaced and often unobtrusive, but their effects add an ethical dimension to the novel.

The first mention of European affairs occurs in the author's satirical observation on Klesmer's remark to Gwendolen that 'It is always acceptable to see you

1. Quoted in The New Cambridge Modern History, Volume X, The Zenith of European Power (ed J.R.T. Bury), Cambridge (1960) ix, 214.

sing' :

Was there ever so unexpected an assertion of superiority? at least before the late Teutonic conquests ? 1

Presumably this refers to the Franco-Prussian war, and is merely a rhetorical and casually ironic glance backward. But the later dialogue between Klesmer and Bult carries an overtone which uses racial contrast in feeling and reaction as the measure of moral responsibility. The major emphasis is on Klesmer's passionate assertion of the superiority of art to politics ; the subsidiary stress is on an insularity which is anything but 'wide-glancing' :

"I had no idea before that you were a political man." Klesmer's only answer was to fold his arms, put out his nether lip, and stare at Mr Bult.

"You must have been used to public speaking. You speak uncommonly well, though I don't agree with you. From what you said about sentiment, I fancy you are a Panslavist."

"No ; my name is Elijah. I am the Wandering Jew," said Klesmer, flashing a smile at Miss Arrowpoint, and suddenly making a mysterious wind-like rush backwards and forwards on the piano. Mr Bult felt this buffoonery rather offensive and Polish, but - Miss Arrowpoint being there - did not like to move away.

"Herr Klesmer has cosmopolitan ideas," said Miss Arrowpoint, trying to make the best of the situation.

"He looks forward to a fusion of races." 2

The superb control of this dialogue and the character interaction which it provides is again evidence of the overall

1. DD., I, v, 80.

2. DD., III, xxii, 72-73.

ethical motivation. When we recall that Klesmer had bemoaned the 'lack of idealism in English politics, which left all mutuality between distant races to be determined simply by the need of a market:¹, we see ⁱⁿ Mr Bult's vagueness about realities and his absence of positive feeling, a contrasting shallowness to the depth of dedication felt by Mordecai and Daniel in the Jewish section of the novel, where love of race is set against apathy and assimilation. The moral judgement implicit in the exchange above is that it is better to have sincere feeling for an ideal than the simulated interest which is determined by political or social exigencies or personal ambition. Klesmer's 'buffoonery' covers his fervent idealism ; Bult's complacency is impregnable.

This is a definition of standards.

Equally distinct in its implication is the discussion at table when Gwendolen and Grandcourt visit Diploew before their marriage:

However, the talk turned on the rinderpest and Jamaica, and no more was said about roulette. Grandcourt held that the Jamaican negro was a beastly sort of Baptist Caliban ; Deronda said he had always felt a little with Caliban, who naturally had his own point of view and could sing a good song ; Mrs Davilow observed that her father had an estate in Barbadoes, but that she herself had never been in the West Indies ; Mrs Torrington was sure that she should never sleep in her bed if she lived among blacks ; her husband corrected her by saying that the blacks would be manageable enough if it were

1. DD., III, xxii, 71.

not for the half-breeds ; and Deronda remarked that the whites had to thank themselves for the half-breeds. 1

George Eliot must not be confused with her character, yet one cannot help feeling from the tone (and the fact that Daniel has the last word) that this polite 'pea-shooting' is both comment and directive. There is one enlightened speaker (and for once a passing sense of humour screens his seriousness) among the uninformed and those incapable of being enlightened ; the voicing of a humanistic impulse in an ethos antagonistic to it establishes Daniel's fellow-feeling with Mordecai and the idealistic potential of his direction. The discussion above would appear to have been stimulated by an event of October 1865 which, as the novel shows, made a deep impression on George Eliot's mind. From the 7th of October onwards violence occurred in Jamaica, and after a bloody incident at Morant Bay on the 11th, Governor Eyre suppressed the 'rebellion', some 439 negroes being killed, 1,000 dwellings burnt, and 600 people, including many women, flogged. Furthermore George William Gordon, son of a white attorney and a slave woman, and a notorious Baptist agitator, was judicially murdered by Eyre. Although one writer considers this 'a small affair, limited to one area',² it created a strong reaction in England ; while Carlyle proclaimed Eyre

1. *DD.*, IV, xxix, 232.

2. E.L.Woodward, *The Age of Reform* (Oxford, 1958), 358. (1st ed., 1938).

a hero, J. S. Mill argued that he was a tyrant. A later description of Grandcourt in the novel seems to have had Eyre, or someone like Eyre, in mind :

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. 1

This linking of Grandcourt with colonial despotism, although it is only a sidelong imaginative projection, is sufficient indication of the author's humanistic bias in a known situation. We are shown Grandcourt only too closely, and in allowing him no sympathy, George Eliot wishes us to understand that he is inhuman, a man not moved - as Daniel is - by the pressures of common feeling.

Mordecai, who is a student of current affairs as well as a Judaistic interpreter and mystic, bemoans 'the hideous obloquy of Christian strife which the Turk gazes at as at the fighting of beasts to which he has lent an arena'.² In Daniel Deronda there are many references to war, and one cannot help noticing that the nationalism of

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1. DD., VI, xlvi, 355. There may be a reference to the same affair in Jamaica earlier in Miller's statement at the Hand and Banner : "And I suppose we don't want any men to be maltreated, white, black, brown, or yellow - I know I've just given my half-crown to the contrary." (VI, xlii, 238).
 2. DD., VI, xlii, 247-8.
-

Mordecai and the mission which Daniel accepts as his vocation are fundamentally pacific. Mordecai stresses the nature of his ideology, hopeful that

"there will be a community in the van of the East which carries the culture and the sympathies of every great nation in its bosom ; there will be a land set for a halting-place of enmities, a neutral ground for the East as Belgium is for the West." 1

It is this conception of Israel's function in its national re-creation that makes one certain that the real thesis of Daniel Deronda is not Judaism but humanism, as Edward Dowden notes feelingly but briefly in his study of the novel. George Eliot is concerned with nationalism, ideals of race and tradition, and also with what G.H.Lewes called 'the luminous axiom of the great Leibnitz : The present is pregnant with the future'. 2 This involves, in Daniel Deronda, the expression of a humanism not classifiable as Comtism and certainly not confined to Judaism. An examination of the many references to events of her time, of the nature of the Judaistic content, and of the wide scope of her ethical concern reveals, I think, a determined attempt to give her last fiction a weight of wisdom and humanistic authority greater than anything she had previously undertaken.

1. DD., VI, xlii, 248.

2. G.H.Lewes, Comte's Philosophy of the Sciences (Bohn, London, 1853), 253.

There is every indication that George Eliot read her times aright, and that she measured soundly the extent of the forces at work in the world in the 'sixties and 'seventies. She refers to the 'world-changing battle of Sadowa'¹ - a good instance of her acute appraisal anticipating the verdict of posterity - , the battle which left Austria permanently undermined and ensured that Bismarck was able to exploit the popular national forces which he had fashioned. We are told of the period in which George Eliot grew up and in which she wrote the bulk of her fiction :

The years between 1830 and 1870 were marked, in the western world, by the triumph of nationalism in three important areas - Italy ... Germany ... and the United States. 2

By the time she came to write Daniel Deronda (1874-76), it would be apparent to her that the great leaders of the nineteenth century like Napoleon, Cavour and Bismarck had been 'ready to subordinate human welfare in general to the fulfilment of French, or Italian, or German destiny'.³ It would also be clear that much of the world was suffering in sectional conflicts, and George Eliot's appeal is to the traditional and widely humanistic as a means of changing the then current directions. It is not surprising that she chose

1. DD., VII, 1, 12.

2. The New Cambridge Modern History, X, The Zenith of European Power, 603.

3. ibid, 629.

Judaism as a positive entity representative of her own humanism ; what is surprising is that her choice should be regarded as an aberration. Jerome Thale asserts that her knowledge of Judaism was 'as external as it was uncritical',¹ a view at variance with the opinions of learned Jews of her own time ; another facile interpretation of this aspect of the novel is that 'she was attracted by the Disraelian dream of the restoration of a national center for the Jewish people, and by a desire to protest against the conventional conception of the ancient race in English life and politics'.² This, as I have indicated, is only part of the truth. Judaism appealed to her intellectually and emotionally, for it gave her tradition, nationality and humanism in the most deep-rooted and authoritative way. Writing of the Torah Isadore Epstein says :

Israel had thus to be apart from the world and yet remain of the world. Whilst keeping distinct from the surrounding nations, they had to throw the whole of their effort into the midst of current civilisations, seeking to raise human life to higher levels of existence. 3

This is precisely the 'separateness with communication' which Joseph Kalonymos passes on to Daniel as his grandfather's ethical legacy. Running parallel with the national is the

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1. Jerome Thale, The Novels of George Eliot (Columbia, 1959), 123.
 2. Montague Frank Modder, The Jew in the Literature of England, (New York, 1960), 279. (1st ed., America, 1939).
 3. Isadore Epstein, Judaism : A Historical Presentation (Penguin Books, 1959), 30-31.
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individual ; if George Eliot had wished she could have found prophetic authority for her study of Gwendolen (a Judaistic ideal is certainly applied to what has been regarded as the 'English' part of the novel) in Ezekiel, who taught that 'the freeing of the individual from sin is all-important ... This in turn demanded a recognition of individual guilt'.¹ We remember that Ezekiel is the prophet of hope, as Daniel is for Gwendolen :

'From all guilt there may be a release and new life', is the burden of his message. The initiative, however, he insisted, must come from the individual himself. 'Cast away from you all your transgressions wherein ye have transgressed ; and make you a new heart and a new spirit'. (18.31). 2.

Thus in spheres of universal and personal morality Judaism provided the 'right voice' ; moreover, according to the Talmudic interpretations of Holy Writ, the fundamental dynamic of altruism is inherent in Judaism :

The command to love one's fellow-man with all its implications is all-embracing, extending to all men, of whatever race or creed ... Any distinction which Judaism makes between the Jew and the non-Jew is only of religious significance. Politically and socially no distinction is recognised between the two. 3

This is definite and authoritative for all time. J. G. Randall

1. Quoted in Isadore Epstein, Judaism, (1959), 63.

2. See Judaism, 63.

3. Judaism, 154.

said of Lincoln that he was able 'to fuse the cause of nationalism with the cause of freedom',¹ and it seems likely that George Eliot saw in the ethics of Judaism a similar possibility, namely the freeing of the Jews from centuries of oppression and obloquy, and their emergence as the advanced humanists of the nineteenth century. Contemporary events may well have influenced George Eliot's choice in addition, for in the late 'sixties irresponsible speculation ruined Jews and Gentiles alike in this country, and there was a considerable body of anti-Jewish feeling. In Leubronn Gwendolen's instinctive response is against 'these Jew pawbrokers' ; by the end of the novel, when her inward experiences have brought her a new awareness of and respect for others, she is able to say to Daniel 'Youare just the same as if you were not a Jew',² and even this recognition carries with it the lingering association of the much stronger prejudice. As we shall see in Chapter VIII, this prejudice is made much of by Trollope in The Way We Live Now and The Prime Minister. Among George Eliot's friends were eminent Jews (possibly Emanuel Deutsch, the fine Talmudic scholar, served in part as a model for Mordecai), and anti-Semitism would certainly be foreign to a nature expansive in tolerance which was free either from a rigorous adherence to formal religion or an inflexible religion of humanity. This capacity for tolerance

1. Quoted in The New Cambridge Modern History, Volume X, 629.

2. DD., VIII, lxix, 350.

prevented George Eliot from falling into the error of Disraeli who, in Tancred (1847), as Modder observes, 'proceeds to show that everything that is noteworthy is Jewish'.¹ What she does say is that loyalty to one's race and traditions is a basis for moral action, and that moral action on behalf of others is the highest form of duty. We further note that Daniel's acceptance of Judaism is the enlightened compromise rather than the blind allegiance :

"I think our duty is faithful tradition where we can attain it ... Don't ask me to deny my spiritual parentage, when I am finding the clue of my life in the recognition of my natural parentage." 2

The revelation of his birth gives Daniel a push in a practical direction. His statements from time to time indicate how close is his affinity with Judaism ; 'He wanted ... to admit agreement and maintain dissent',³ 'to bind our race together in spite of heresy',⁴ and he speaks as a person whose background was 'the fermenting political and social leaven which was making a difference in the history of the world'.⁵ His commitment in Israel is a passionate asseveration of faith in human nature. Not only does George Eliot give powerful expression to the shaping influence of heredity and race, she also demonstrates -

1. Montague Frank Modder, The Jew in the Literature of England, (New York, 1960), 208.

2. DD., VIII, lxiii, 253-4.

3. DD., VIII, lxiii, 242.

4. DD., VIII, lxiii, 252.

5. DD., VIII, lxv, 294.

for Daniel's mission is improbable of full realisation - her own belief in the human capacity to live by faith and ideals undeterred by the prospect of failure.

One of the main tenets of Judaism is its emphasis on the sacredness of family life, and in Daniel Deronda families as units of affection are an ever-present demonstration of the domestic ideal. This is stressed by an accession of sympathetic tone which would appear to derive as much from Comte as from Judaism :

The true social unity consists in the Family alone, at least reduced to the elementary Couple, which constitutes its principal basis. No society can be so intimate as that admirable primitive combination by which two natures become almost fused into one. 1

Admittedly George Eliot's account of marital contiguity sometimes makes a mockery of this (Gwendolen and Grandcourt and, in the background, Captain and Mrs Davilow, Colonel and Mrs Glasher), but happy family life is often described in Daniel Deronda. The Cohens are rendered affectionately but without exaggeration, being seen largely through the eyes of Daniel, whose early appraisal of them is not distinguished by its tolerance. The homogeneity of the Meyricks, perhaps rather too partially realised, is cleverly underlined by unobtrusive indications of their resemblances, while a note

1. G.H.Lewes, Comte's Philosophy of the Sciences, (London, 1853). 260.

of pathos at their not being part of a complete family is sounded in descriptions of them and the children of Mrs Davilow and Mrs Glasher. According to Judaism, Comte, and George Eliot, morality begins at home, then expands toward what Comte calls 'the rational co-ordination of universal morality, at first personal, then domestic, and finally social;¹. Daniel has the Jewish trait of inherent love for family long before there is any suggestion of his racial origin ; although he is devoted to Sir Hugo and Lady Mallinger - his adopted family - we are told that the words 'mother' and 'father' had the 'altar-fire' in them for him. Veneration of the family may involve decision and duty ; Mirah thinks constantly of her mother, but she and Mordecai, somewhat histrionically in the case of the latter, accept the return of Lapidoth as a family disgrace which they must endure :

To-day there has been a grief ... has raised a dread that we must submit to. But for the moment we are delivered from any visible yoke. Let us defer speaking of it, as if this evening which is deepening about us were the beginning of the festival in which we must offer the first-fruits of our joy, and mingle no mourning with them. 2

In the 'English' section Sir Hugo's concern at the lack of satisfactory provision for Gwendolen by Grandcourt, and his own determination to secure his estates for Lady Mallinger

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1. G.H.Lewes, Comte's Philosophy of the Sciences, (London, 1853), 268.
 2. DD., VIII, lxiii, 255.

by a judicious transaction with Grandcourt are complementary to the duty felt by Mordecai. Gwendolen and Rex suffer and as a result become more family-conscious than before, but perhaps the best instance of the strength of family action and loyalty is shown in the economies effected by Mr Gascoigne after the financial crash of Grapnell and Company :

Mr Gascoigne's worth of character, a little obscured by worldly opportunities - as the poetic beauty of women is obscured by the demands of fashionable dressing - showed itself to great advantage under this sudden reduction of fortune ... he had set himself not only to put down his carriage, but to reconsider his worn suits of clothes, to leave off meat for breakfast, to do without periodicals, to get Edwy from school and arrange hours of study for all the boys under himself, and to order the whole establishment on the sparest footing possible. 1

Admittedly all sacrifice is relative, but here the kindness of the tone allows no satirical devaluation of the Rector.

Another aspect of Judaism which undoubtedly exercised some influence on George Eliot was its mysticism, perhaps exemplified in her references to the Kabbalah. The word 'Kabbalah' means literally 'tradition'²; 'it is a masculine doctrine, made for men by men',³ and Mordecai appears to be steeped in its interpretations. In it, we are told :

1. *DD.*, III, xxiv, 119-120.

2. Gershom. G. Scholem, Major Trends in Jewish Mysticism (London, 1955), 20.

3. Major Trends in Jewish Mysticism, 37.

Tradition and intuition are bound together, and this would explain why Kabbalism could be deeply conservative and intensely revolutionary. 1

We have remarked George Eliot's reverence for tradition, and running through her works is a sustained interest in the visionary. Savonarola always has his author's compassion and understanding ; Felix Holt believes in the transforming power of visions ; Latimer, in The Lifted Veil, unfortunately possesses abnormal forecasting powers, and only sees compulsively the reality of his own future and the minds of other people. Mordecai's mysticism consists of a visionary grasp of broad humanitarian concepts set within the frame of Judaism, and their subsequent translation into a working ideal for mankind. It is interesting to note that Isaac Luria, one of the 16th century Spanish exiles who established himself at Safed, evolved the theory of impregnation to which Mordecai subscribes :

If a soul, that is to say, proves too weak for the task appointed for it on earth, it may have to return to this earthly life and become impregnated in the soul of another living person in order to receive support from it in its own endeavours to make good its deficiencies. 2

Daniel himself proves to be descended from just such a Spanish strain. Hirsch (1808 - 88), leader of the German school of Judaism in the nineteenth century, was instrumental in reviving

1. Major Trends in Jewish Mysticism, 120.
 2. Isadore Epstein, Judaism, (1959), 246.

the ideals of the Arabic-Spanish period. He wished to stimulate

a blending of the old with the new, and of the strictest adherence to traditional beliefs and observances with a full participation in the science and culture of the age. 1

This is the course for the Jew urged by Daniel Charisi, according to Joseph Kalonymos, himself the possessor of a famous German-Jewish name. Moreover, Mordecai's ideal of universal influence, which is certainly transmitted to Daniel, is derived from that Judah Halevi he so obviously admires, and who said that 'Israel is the heart of ^{the} nations, filling the same role in the world at large as does the heart in the body of man'.² This is the mystical heritage of Mordecai, and his views are consequently given a sympathetic stress. Mystics in the flesh are much easier of acceptance than the eccentric and obsessed in fiction, who are often over-coloured by the imagination. Perhaps we should remember that in the late 'sixties George Eliot had seen much of Deutsch, frequently ill and over-worked, but later inspired by his first visit to the Holy Land (March-May 1869). At the end of that year he wrote :

I have certain words in my possession which have been given me that they might be said to others, few or many. There is within me the whole terrible

1. Epstein, Judaism, 295.
2. Quoted in Judaism, 206.

sum of throes and woes which made Rebecca, I believe, cry out against her double blessing. I know also that I shall not find peace or rest until I have said my whole say. 1

This is the fixation, if not the manner, of Mordecai, and George Eliot's susceptibility to suffering may have provided her with a sad reality later to be used in the presentation of a fictional character ; if this is so, the real and the partly derivative are linked in the richness of humanistic contemplation.

A passing study of the principles and practices of Judaism thus shows how thorough was George Eliot's knowledge and how deeply she was interested in its history and authority. David Kaufmann's appraisal of Daniel Deronda, already referred to in Chapter I of this study, records some minor errors in her presentation of Jewish life, ~~yet~~ is unquestionably a tribute not only to her research but to her emotional identification with a religious and ethical way of life dedicated to the service of humanity. In the words of Theodor Herzl, himself brought up, like Moses and Daniel Deronda, away from Jews and Judaism :

The world will be liberated through our freedom, enriched by our wealth, and enlarged through our own greatness. What we shall attempt over there for our benefit will help all mankind. 2

the late

1. Literary Remains of Emanuel Deutsch, With a Brief Memoir, (John Murray, 1874), xii. Quoted from a letter of December, 1869.
2. Quoted in Judaism, (1959), 310.

Loyalty to race, the duty involved in working for one's people, had been an earlier theme of George Eliot's.

The Spanish Gypsy, at one time conceived as a drama, was largely written in the period 1864-5, the actual time setting of Daniel Deronda. Apart from the obviously thematic similarity, the Spanish Gypsy has many connections with that novel ; throughout the poem jewellery is the symbol of loyalty (to her race) and luxury (as Don Silva's wife) for Fedalma ; novel and poem share a common imagery (flowers, fetters) and the proleptic technique (Fedalma frees the birds, just as she is to aid the prisoners) ; above all, there are many references which show how strong a hold certain principles and beliefs took on George Eliot's mind and remained part of her creative ethos. We read :

The soul of man is widening towards the past:...
He spells the record of his long descent,
More largely conscious of the life that was. 1

Sepharde the Jew anticipates in verse Mordecai's use of Judah Halevi's maxim :

Israel

Is to the nations as the body's heart :
Thus saith the Book of Light : 2

1. SG., 7.
2. SG., 196.

The power of what Daniel calls 'forecasting imagination' is shown in Don Silva's fear

lest he should see
His thought outside him. And he saw it there. 1

There is a fine insight into that kind of suffering which is so subtly particularised in Gwendolen's consciousness :

Conscience is harder than our enemies,
Knows more, accuses with more nicety ... 2

There is some fine description, poetically similar to Mordecai's picture of Daniel silhouetted against the background of the sky and of their actual meeting, when there is

A meaning more intense upon the air -
The inspiration of the dying day. 3

Fedalma thinks, as does Gwendolen, that she will be able to influence her husband when she is married, but Zarca forcefully defines the kind of subjugation which could be hers and which aptly fits Gwendolen in the bitter taste of her experience with Grandcourt :

Enslave yourself
To use your freedom ? Share another's name,
Then treat it as you will? 4

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1. SG., 317.
 2. SG., 74.
 3. SG., 63.
 4. SG., 140.

These are offshoots from the main thematic stem. The restoration of her homeless tribe or the claims of another life are made Fedalma's problem. Once again the 'hidden birth' situation is used as a pivot in the narration. Fedalma is revealed as the daughter of Zarca, chief of the Zincali, and she has to choose between her love for Don Silva and the demands of her birth, for she is told

even with your infant breath
You too were pledged. 1

Her position is similar to Daniel's, for she has the compulsion of her father's presence as against her lover's, while Daniel has the influence of Mirah and Mordecai on the one hand and, let it be said, Gwendolen and his upbringing on the other. But in both cases the motive of choice is prescribed by an idealistic identification with race. Daniel is passionately glad that he is a Jew; Fedalma who, in her dancing, has felt herself for a moment

new waked
To life in unison with a multitude - 2.

finds herself deeply moved by Zarca's conception of his mission and of her part in it. He tells her that she must be,

the angel of a homeless tribe

To help me bless a race taught by no prophet,
 And make their name, now but a badge of scorn,
 A glorious banner floating in their midst
 Stirring the air they breathe with impulses
 Of generous pride, exalting fellowship
 Until it soars to magnanimity. 1

This is a noble ideal, and the Zincali, like the Jews, must
 establish themselves in their own land :

There I may lead them, raise my standard, call
 All wandering Zincali to that home,
 And make a nation - bring light, order, law,
 Instead of chaos. 2

Zarca's feeling for his tribe is reinforced by a strong
 altruism, and when Fedalma in anguish throws down her jewelled
 belt and vows to serve her people he says :

No curse has fallen on us till we cease
 To help each other. 3

The foregoing account of some aspects of the Spanish Gypsy
 is necessarily brief, but its correspondences with Daniel
Deronda are sufficiently clear. There is much evidence in
 her letters of George Eliot's absorption with the subject of
 her poem, and in ethical quality Daniel Deronda is fashioned
 from the same material. Once again the impulse - the whole
 sympathetic insistence - is humanitarian, and indicates a
 predilection for the maltreated, the oppressed, the homeless.

1. SG., 139
 2. SG., 151.
 3. SG., 154

Daniel Deronda represents an expansion in thought and treatment, but no study of the novel could ignore the manifestation, noble though contained, of an ethical tone which impregnates the Spanish Gypsy and is the motivation of the later work. Perhaps that tone has close affinities with Zarca's words :

No good is certain, but the steadfast mind
The undivided will to seek the good; 1

It is this which makes Daniel Deronda an exposition of human endeavour in the cause of humanity.

An extension of the views to be found in Daniel Deronda is seen in parts of the Impressions of Theophrastus Such (1879). 'The Modern Hep! Hep! Hep!', while it is at once a defence of and plea for the Jews, is also an essay in humanism which is firmly secured to the ideals of Daniel Deronda. There is much praise of national feeling, and an overt recognition of English separateness :

We do not call ourselves a dispersed and a punished people : we are a colonising people, and it is we who have punished others. 2

The era of Daniel Deronda is referred to (' Nations ... will pay their millions and their blood to abolish slavery, will share privation in famine and all calamity...'),³ and the

1. SG., 153.
2. TS., 319.
3. TS., 320-21.

ethics of the novel are re-stated in 'not only the nobleness of a nation depends on the presence of this national consciousness, but also the nobleness of each individual citizen'.¹ In fact the essay becomes a warmly reasoned advocacy of the best in nationalism, the inheritance of race in a shared culture and common tradition. George Eliot's humanism here, as in Daniel Deronda, transcends the exigencies of local bias and politics ; she always looks firmly at what one might call the unalloyed ethic. She never forgets the constitutional capacity of the English for retaining the inexcusable prejudice. When Daniel, with suppressed emotion, recounts how his meeting with the Princess will affect his way of life, Sir Hugo gives vent to his inherent bias by saying 'I hope you are not going to set a dead Jew above a living Christian'.² In 'The Modern Hep! Hep! Hep!' George Eliot does not hesitate to use a pressing local problem as evidence of such anti-moral feeling :

All which is mirrored in an analogy, namely, that of the Irish, also a servile race, who have rejected Protestantism though it has been repeatedly urged on them by fire and sword and penal laws, and whose place in the moral scale may be judged by our advertisements, where the clause, 'No Irish need apply,' parallels the sentence which for many polite persons sums up the question of Judaism - 'I never did like the Jews.'³

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1. TS., 322.
 2. DD., VIII, lix, 193.
 3. TS., 337-8.
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Later she says in the same essay that the 'effective bond of human action is feeling'.¹ Feeling for one's own race is one's birthright, and the self-determination of a nation its own choice. The first essay of Theophrastus Such ('Looking Backward') stresses the writer's love for his native landscape and his national ~~life~~ ; Daniel's love for his early memories and Gwendolen's discovered love for Offendene are made the beginnings of moral expansion. Daniel's equivalent to the last quotation given above is 'affection is the broadest basis of good in life', and this means a participation, moving towards practical activity, in the lives of one's fellow beings :

"Look on other lives besides your own. See what their troubles are, and how they are borne. Try to care about something in this vast world besides the gratification of small selfish desires. 2

It is because Daniel comes to care for something - his birth and its meaning for him - that he is able to choose a way in keeping with the ideals which he has always held. Once the revelation is made all his wishes merge in the overwhelming nature of the experience, and he says :

"I consider it my duty ... to identify myself, as far as possible, with my hereditary people, and

1. TS., 356.

2. DD., V, xxxv, 30.

if I can see any work to be done for them that I can give my soul and hand to, I shall choose to do it. 1

To George Eliot this kind of identification is essential for moral development, and in 'The Modern Hep! Hep! Hep!' she refers to 'that sense of special belonging which is the root of human virtues, both public and private'², and later she observes :

But in a return from exile, in the restoration of a people, the question is not whether certain rich men will choose to remain behind, but whether there will be found worthy men who will choose to lead the return.³

Once again we touch Daniel Deronda, with its underlining of the moral quality of the individual. The education of the individual - through suffering, compassion, accumulating knowledge of self - is the necessary prelude to the education of nations.

At the time when Daniel was discovering himself and his heritage and Gwendolen was going through the horrors of temptation, we have seen that Europe was feeling the strength of nationalism and America was recovering from her internal war. This is, of course, a simplification, but the illusion of living people against a living background

1. DD., VII, liii, 86.
 2. TS., 339.
 3. TS., 353.

is central, I feel, to George Eliot's intention in the novel. A scrutiny of her correspondence for the period 1862-68, which more than covers the time-span of the novel, indicates her reactions to events which were intended as the reality against which the movement towards the ideal would be thrown into relief. For she saw not only the virtues of national feeling, but the vices as well.

The struggle in America made a deep impression on her. In England by November 1862 the Lancashire cotton workers were out of work as a result of the American civil war, but before that time George Eliot was appalled by the situation :

It really distresses one more than most general questions, to read the evidence of the low moral conditions - the barbarism of feeling made all the more hideous by the pretension to advancement - which discloses itself in the acts and writing of the Americans. My best consolation is that an example on so tremendous a scale of the need for the education of mankind through the affections and sentiments as a strong basis for true development, will have a strong influence on all thinkers ... 1

Here the humanism is uppermost, and her reactions are always tempered by a feeling which goes beneath the appraisal of particular events to the core of the human situation. In this

1. L., IV, 13. (15 February 1862).

instance man's inhumanity to man, the degradation of fratricidal strife and the superficial and propagandist assertions of both North and South are responsible for her alienation. The Austro-Prussian struggle in Europe finds her torn between qualified support of the one side, sympathy for the decadent, and moved to optimism by something she had heard. She writes to John Blackwood :

I share your feeling of pity for the Austrians. My heart goes to the losing side, even when it feels bound to fight with the winners. Amid national calamities, it is the helpless and not the guilty who are the chief sufferers. The care the Prussians are said to have for the wounded Austrians is one of the proofs one likes to register, that we are slowly, slowly, growing out of barbarism. 1

This was written after Sadowa, which is mentioned while Daniel waits for the Princess in Genoa and Gwendolen is yachting with Grandcourt. It is tempting in the novel to read for the microcosmic symbol - in view of the emphasis in characterisation which I noted in Chapter V of this study - and to see in Grandcourt's death the defeat of Austria, and in the Princess' revelations the triumph of nationality in Daniel as in Europe. Only Mrs Meyrick expresses any interest in the Austro-Prussian struggle, and one gets the impression that Daniel Deronda is, among other things, a considered exposure of the contained insularity of the English. It is an integral part of George

1. L., IV, 291-2. (25 July 1866).

Eliot's humanism to give the period of which she writes authenticity in general and trivial detail.

Writing to Richard Holt Hutton in 1863 she said that it was her aim 'to strive after as full a vision of the medium in which a character moves as of the character itself'.¹ The occasional mention of international events in Daniel Deronda is a reflection of the very occasional glimpses which English society permits itself to have outside of English politics. How accurately George Eliot remembered her own attitude and transferred it to the setting of her novel is shown in an ironic note to Barbara Bodichon :

You know all the news public and private - all about the sad Cattle Plague, and the Reform Bill and who is going to be married and who is dead. So I need tell you nothing. You will still find the English world extremely like what it was when you left it - conversation more or less trivial and insincere, literature just now not much better, and politics worse than either. 2

This in part explains why, I feel, when she came to write a novel which traversed the period of these events, she chose to use the English scene as a natural contrast with events of the spirit. Yet with characteristic certainty she brings the period alive so that the great news enters the small corner of Wessex. Cattle-plague (rinderpest from Finland)

1. L., IV, 97. (8 August 1863).
 2. L., IV, 236. (10 April 1866).

called out her sympathies in 1865-6, and she refers to a 'lord's son' telling Lewes and herself 'of what many of his class are suffering from this calamity of the cattle-plague'.¹ The effects of the latter were devastating, and would be as well-remembered as the events in Jamaica at the time. This authenticity - which gives moral weight to the author's idealism set against reality - provides interesting evidence of what I can only call George Eliot's connecting imagination. This is shown also in the meticulous attention to the unobtrusive detail. Gwendolen's collapse as Hermione, we remember, is followed by a conversation about the 'spirits' and a 'medium'. The time is December 1864 in Daniel Deronda; an indication of the great interest in spiritualism at the time is provided by reference to an article of 10th December 1864 published in the Reader. This was written by John Tyndall, and was called 'Science and the Spirits', its object being to expose a fraudulent medium.² Not only does George Eliot give her period the genuinely topical flavour by such associations; she also shows that her portrait of communal morality has rare strokes of detail, and that a small society is as misguided and undirected as is a nation.

Frederic Harrison, who was much

1. L., IV, 235. (9 April 1866).

2. L., IV, 170, n.7.

consulted about the legal complications of plot in Daniel Deronda (and Felix Holt), wrote to George Eliot in 1866 :

To us it seems that the great elements of society and human life can even now be treated with completeness in their normal forms with conscious relation to the complete ideal of Comte. There is not any one, there never has been any one but yourself to whom we could look for this. 1

Despite the fact that she was, with reservations, in sympathy with the teachings of Comte, there seems to me every reason to believe that Daniel Deronda was written with her own humanistic idealism outlined for others to follow not as a creed, not as an organised practice, but as the use of affection and action in the service of others. She once said of the work of authors in general that 'if it touches many minds it cannot touch them in a way quite aloof from our intention and hope',² and the seriousness of intention in Daniel Deronda is apparent from the choice of period, the vocation of the hero, and the hope for Gwendolen in the open ending. Dowden considered that the 'central conception of Daniel Deronda is religious, not political',³ and by religious he appears to mean that it is a definition of the spiritual and moral capacity of man. As he says :

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1. L., IV, 286. (Frederic Harrison to GE, 19th July 1866).
 2. L., IV, 10. (3rd February 1862).
 3. Contemporary Review, xxix, (February 1877), 364.
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The higher, the religious life, is that which transcends self, and which is lived in submission to the duties imposed upon us by the past, and the claims of those who surround us in the present, and of those who shall succeed us in the time to come. 1

Mordecai's faith is close to this, for he observes that 'the past becomes my parent, and the future stretches towards me the appealing arms of children.'² But the word religion cannot define the scope of Daniel Deronda, although its spiritual content is pervasive. Its humanism is personal, and derives from that phrase in an already-quoted letter - 'the need for the education of mankind through the affections and sentiments as a basis for true development'.³ The central ethic of Daniel Deronda is altruism, and a study of the novel indicates how deeply it is impregnated with the faith of living for others.

The assertion of this faith is often by the seemingly casual focus on contrasting situations; the satirical account of the multi-racial gathering at Leubronn is a calculated comparison with religious gatherings, as at the synagogue in Frankfort where Daniel's experience inspires ^{him} emotionally and intellectually. Both groups are bound by an absorbing interest, but whereas the one is really a number

1. Contemporary Review, xxix, (February 1877), 365.

2. DD., VI, xlii, 235.

3. L., IV, 13.

of society units seeking self-benefit through gain, the other is a community united by the fellow-feeling of a kindred faith which, as George Eliot was later to observe, through its separateness ensured the birth of Christianity. This is not to say that every member of the Jewish community is bent on doing good to others, but the capacity to do so, through tradition, example and faith, is there, just as it is in all people who are weaned from the obsession with self. The sacrifices of the Gascoignes on behalf of Mrs Davilow, the readiness with which Mrs Meyrick and the girls receive Mirah, the generosity of Klesmer to Mirah and Gwendolen, all these are facets of the altruistic ideal. In fact the plot ~~or~~plots of Daniel Deronda are full of remembered instances which fix the main theme indelibly on our minds and indicate at the same time a loving trust in the goodness of human nature. Sir Hugo takes Daniel as a child and gives him every possible advantage, though later Daniel is to move beyond his environment and his taste. Daniel helps Hans and, at the moment when he most needs it, Hans helps Daniel by telling him of Mirah's love. There is gain here, just as there is in the case of Rex, for education of the feelings leads to altruism ; but whereas some altruists are made, others are born, varying from the shadowy Miss Merry, who devotes her life and is prepared to give her savings to Mrs Davilow and her family, to Anna

Gascoigne, who feels everything so strongly on behalf of others and, more particularly, Rex. We must not forget Catherine Arrowpoint, whose consideration for Gwendolen is so finely and economically conveyed :

The exception to this willing aloofness from her was Miss Arrowpoint, who often managed unostentatiously to be by her side, and talked to her with quiet friendliness.

"She knows, as I do, that our friends are ready to quarrel over a husband for us," thought Gwendolen, "and she is determined not to enter into the quarrel."¹

Gwendolen is the pivot on which the theme turns ; the movements of her mind are the revealing contrast. Until she comes under the direct influence of Daniel, she does not lose her sense of self except in guilt, when she does not wish to be identified with what she knows to be wrong. She turns her back on all selfless action, and an omniscient assertion of noble and humanistic content shows what she is denied :

As to the sweetness of labour and fulfilled claims ; the interest of inward and outward activity ; the impersonal delights of life as a perpetual discovery ; the dues of courage, fortitude, industry, which it² is mere baseness not to pay towards the common burthen;

Moreover, this account is heightened by Gwendolen's reactions to the everyday exchanges which face her, and we are told that

1. DD., II, xi, 205.
2. DD., III, xxiv, 130.

'the speech of others on any subject seemed unreasonable, because it did not include her feeling and was an ignorant claim on her'.¹ Gwendolen is central to the novel not merely because of the convincing nature of her character and suffering, but also because she is the living demonstration of how a nature fundamentally egoistic may be redeemed and brought to the service of others. In the 'Jewish' section of the novel the Cohens take in Mordecai, Mordecai and Mirah shelter Lapidoth, and the Princess is pressed by illness and conscience to act for Daniel. The quality of this feeling in people (it is even there in Lady Mallinger's two or three phrases and, more obviously, in the Meyrick girls) is the individual or domestic root from which the communal ideal will grow.

But perhaps the most potent influence towards the realisation of such an ideal is the presence of George Eliot herself in Daniel Deronda, heard not only in the first person (we have already examined much of her moral commentary in the previous chapter), but felt as an omniscient guide throughout the narrative. The wisdom acquired through the experience of people and events, and the emotions felt in contemplating situations of a local or national character, inevitably show themselves not only in formal presentation but in casual comments, the gleanings of hope and humility

1. DD., III, xxiv, 131.

which enrich the novel by their lasting truth or value. Too often criticism is the half-forgotten experience, the momentary contact of reader and writer kept in refrigeration until the time comes to spell out an assessment in the terminology of reason rather than the radiation of response ; but it is impossible to deal clinically with Daniel Deronda, for we find ourselves constantly caught up in the warmly humanising current which flows through the book to the sea of the open ending. George Eliot once wrote - she had earlier been discussing the basis on which her books were constructed - :

The basis I mean is my conviction as to the relative goodness and nobleness of human dispositions and motives, And the inspiring principle which alone gives me courage to write is, that of so presenting our human life as to help my readers in getting a clearer conception and a more active admiration of those vital elements which bind men together and give a higher worthiness to their existence ; and also to help them in gradually dissociating these elements from the more transient forms on which an outworn teaching tends to make them dependent. 1

This is a fine aim, and the education of individuals like Daniel and Gwendolen towards a fuller life for the benefit of others and thus for themselves is achieved not only through characterisation but through the vibrant compassion of the directive and the tolerance and restraint of the writing. We are told that 'the desire to conquer is itself a sort of subjection', and we are warned in the epigraph to Chapter xi :

1. DD, IV, 472.

The beginning of an acquaintance whether with persons or things is to get a definite outline for our ignorance. 1

But these truths are not cynical or contemptuous, for they are voiced in that tone of large beneficence which encompasses the limited and pretentious. When Mr Arrowpoint tells his determined daughter, who has announced her intention of marrying Klesmer, 'We must do as other people do. We must think of the nation and the public good',² we are at once conscious (if we have read the novel several times) of the ludicrous contrast between this conception of public good and the unfashionable one to which Daniel is to dedicate himself. Yet we cannot help but feel a double compassion. We feel for Catherine, who has unenlightened parents incapable of appreciating her or her integrity; and we feel for the Arrowpoints, with their money and their position and their isolation from that real public good which has its interest in the lives of others. This capacity for two-fold sympathy establishes the author's presence all the more firmly in the novel.

Dissatisfaction with self is the first movement towards altruism. In Gwendolen before her marriage we know that 'among the forces she had come to dread was something within her that troubled satisfaction',³ while

1. DD., II, xi, 195.
 2. DD., III, xxii, 83.
 3. DD., IV, xxix, 235.

Daniel's fear is of being involved in a society which

he dreaded, as if it were a dwelling-place of lost souls, that dead anatomy of culture which turns the universe into a mere ceaseless answer to queries, and knows, not everything, but everything else about everything'. 1

The rejection of this measure shows a resistance to the conventional and superficial, an open-mindedness capable of a 'yearning to escape from the limitations of our own weakness and an invocation of all Good to enter and abide with us'.² There is, for George Eliot, a danger in merely conforming, in never seeing beyond ourselves and our interests. She insists in Daniel Deronda that self-knowledge will be followed by a fuller knowledge of others, and warns us humorously that

it might well happen to most of us dainty people that we were in the thick of the battle of Armageddon without being aware of anything more than the annoyance of a little explosive smoke and struggling on the ground immediately about us. 3

The levity hides the candour and simplicity of the directive, but does not obscure the parallel with her own time. For the Englishman secure in his established nationality then saw little beyond Ireland and colonial possessions ; the English political structure is treated satirically, the humanistic mind contemplating (without anger) a system of representation

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1. DD., IV, xxxii, 295.
 2. DD., IV, xxxii, 300.
 3. DD., IV, xxxiii, 326.
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which required birth before the premium of ability, and mediocrity before moral force. It is all there in the fine irony when Mr Gascoigne urges Gwendolen to use her influence to get Grandcourt into politics. She asks him if Grandcourt would have to make any speeches, and he replies :

"A county member need have very little trouble in that way, and both out of the House and in it is liked the better for not being a speechifier." 1

Naturally such a member would not be aware of the 'explosive smoke and struggling on the ground'. One feels that George Eliot is attempting to show the serious effects of apathy and complacency on a rigid society, and that in fact she is urging that society to the cleansing self-examination which Gwendolen undertakes before she enters upon what is earlier referred to as 'the battle of the world'.²

I have tried in this chapter to show how George Eliot used contemporary events and the principles of Judaism to demonstrate the quality and character of her own humanism. I have also tried to indicate that there is evidence both before and after the composition of Daniel Deronda of the consistency of her views. Daniel Deronda is superbly a novel of its time, written when ideals were the precious inheritance of a past which could so easily be

1. DD., VI, xliv, 277-8.
2. DD., II, xvii, 337.

assimilated or crushed by the powers of the future ; it is also a novel set in a fictional period, permanently moored to its age in the development of the genre. Hardy had published Far From The Madding Crowd some two years before Daniel Deronda, and two years after came The Return of The Native ; Trollope contributed The Way We Live Now and The Prime Minister to this particular period, and it was in 1876 that Henry James' The American began to appear in The Atlantic Monthly. With these three writers George Eliot has much in common, although with another fine writer of the period - Meredith - she appears to me to have little connection.¹ We must consider the relationship of Daniel Deronda to this selected fiction of its time, for although comparison is perhaps a limited mode of evaluation, the critical analysis of a work in isolation is still more limited. The novels of the eighteen-seventies were written and taken seriously ; they must be seen as vehicles for ideals, ideas, portraits of life perhaps containing some fundamental guidance or assertions of lasting truths within their covers. This is how George Eliot intended us to read Daniel Deronda, and how her great contemporaries intended that we should read their novels.

1. See BH., 233, n.l. Mrs Hardy, however, thinks that 'Many of Meredith's formal devices are very like George Eliot's'.

Chapter VIII.

'Daniel Deronda' and Some Novels of the Eighteen-Seventies.

It would be impracticable as well as being of doubtful critical value to set Daniel Deronda beside any single novel of its time, and what I intend to do in this chapter is to consider some novels of the period which appear to me to have some bases for comparison with Daniel Deronda. Meredith, as I indicated at the end of the previous chapter, will be omitted ; Beauchamp's Career, for all its vigour, colour, and poetic effects, is more a novel typical of Meredith's manner than typical of its time, while The Adventures of Harry Richmond (1871) comes before Middlemarch, and therefore cannot be considered here, and the Tragic Comedians (1880) - despite its interesting focus on a Jew and Gentile in love - is too late. In this chapter I shall examine the form, the content - this will, of course, include stylistic and technical devices - the power and truth of the characterisation, and the humanistic direction, if any, of certain novels, comparing these aspects of them with like or contrasting aspects of Daniel Deronda. In doing this I hope to show that the latter is the best novel of its time, but I also intend to demonstrate that the novels examined

share with Daniel Deronda certain technical, imaginative, and moral pre-occupations. At the same time it must be stressed that this is not so much the spirit of the age - though the novels I have selected have a common seriousness of tone - as a spirit present in the practice of fiction which consists of a concern with associations and relationships within the form of the novel.

Hardy is a convenient starting-point, not only because he is particularly prolific in the 'seventies, but also because his derivations from George Eliot or, at least, the technical affinities he has with her, are so marked. Although the theme of A Pair of Blue Eyes, for example, is thwarted love, the novel shows certain devices of prolepsis and associative connection which, as I have indicated in Chapters II - IV of this study, are regular features of George Eliot's work. Moreover, each chapter contains an epigraph in the form of a single-line quotation, the relevance of which is limited to the chapter concerned; this is a simple usage beside George Eliot's, yet it reveals a similar artistic concern. A cursory glance at the novels from A Pair of Blue Eyes onwards shows that Hardy, like George Eliot, believed in duplication of character and situation. William Worm is the first of a line of simpletons ; he becomes Laban Tall in Far From the Madding Crowd, and Christian Cantle in The Return of The Native. Elaborate descriptions of the stars occur in

each of the three novels mentioned, and even in Tess of the D'Urbervilles Tess and her little brother Abraham discuss the planets before the collision which leads to the death of Prince. These descriptions are not unlike the cosmic perspective which George Eliot underlines when she interrupts the narrative, although Hardy tends to see man against the universe while George Eliot, as we have seen particularly in Daniel Deronda, sees her characters also against the man-made events of their time. Hardy is much concerned with birth and tradition, and Hedger Luxellian's descendant in A Pair of Blue Eyes is creatively and contrastingly related to the impoverished D'Urbeyfield family. The repeated situation is also used by Hardy, and the frustrated marriage plans of Stephen Smith and Elfride Swancourt are to have their later equivalents. Stephen says to Elfride, after her flight to Plymouth :

"We cannot be married here today, my Elfie! I ought to have known it and stayed here. In my ignorance I did not. I have the licence, but it can only be used in my parish in London. I only came down last night, as you know."¹

Wildeve and Thomasin are to be thwarted by a similar oversight, while Troy and Fanny Robin at All Saints and All Souls respectively taste the same bitterness of being so close and yet so far. All these examples tend to underline Hardy's ironic

1. Thomas Hardy, A Pair of Blue Eyes (Macmillan, Pocket Edition, 1957), xi, 123. (First Edition, 3 vols., 1873).

view of life, and it remains to examine those aspects of his work in the 'seventies which invite comparison with George Eliot's

Hardy uses a proleptic technique which is similar to George Eliot's, though initially it is much more limited ; in A Pair of Blue Eyes it is somewhat mechanical, almost melodramatic. Elfride rashly walks around the parapet of the tower of West Endelstow church. She is saved from falling by Knight, and afterwards the following conversation takes place between them. Elfride says :

" You are familiar, of course, as everybody is, with those strange sensations we sometimes have, that the moment has been in duplicate, or will be."
 " That we have lived through that moment before ?"
 " Or shall again. Well, I felt on the tower that something similar to that scene is again to be common to us both." 1

In fact she saves Knight in a similar and finely dramatic situation by making some of her clothes into a rope by which she hauls him up when he is suspended on the cliff ('This is the moment I anticipated when on the tower').² This is straightforward if we compare it with the implications of the dead face and the fleeing figure in Daniel Deronda. Gwendolen's reaction to the sudden exposure of the picture

1. A Pair of Blue Eyes (Macmillan, Pocket Edition, 1957), xviii, 185.

2. A Pair of Blue Eyes, xxi, 236.

is hysterical, and this reaction lies deeply in her consciousness, surfacing when Grandcourt drowns. In retrospect there is the sudden emotive identification - never explicitly stated - with that moment of horror, and the picture and Grandcourt merge in her own mind until they become her guilt.

Hardy uses the dream prolepsis, though as early as A Pair of Blue Eyes he achieves a backward-looking effect as well. Stephen Smith's dream of death while he and Knight are on the train accompanying - unbeknown to themselves - Elfride's coffin, looks back to the occasion when all three of them had met in the Luxellian vault on Stephen's return from India, and forward to the closing scene of the novel :

Knight and Stephen had advanced to where they once stood beside Elfride on the day all three had met there, before she had herself gone down into silence like her ancestors, and shut her bright blue eyes forever. Not until then did they see the kneeling figure in the dim light. Knight instantly recognized the mourner as Lord Luxellian, the bereaved husband of Elfride. 1

Stephen's dream, which anticipates this, is very close in time to this enactment. In Daniel Deronda Gwendolen's dreams are often the expression of her wishes ; an example, as I have shown, in the reference to Mont Cenis, which looks back to the Matterhorn conversation in Chapter i at Leubronn. Her fears of cold and isolation are emphasised, and Daniel appears

1. A Pair of Blue Eyes, xl, 435.

as the person of decision which she wishes him to be. Economically stated, but widely suggestive, is the account of Gwendolen's reactions after she has accepted Grandcourt:

She soon went to sleep on her mother's shoulder, and slept on till late, when, dreaming of a lit-up ball-room, she opened her eyes on her mother standing by the bedside with a small packet in her hand. 1

At first glance this might seem to be too unobtrusive to require comment. But in fact here the link between dream and reality has an ironic intensity which relies upon a close reading of the novel. For Gwendolen to dream of a lit-up ball-room is a direct emphasis ^{of} (and comment upon) her ambitions and the value she places on the material and superficial, and she is about to enter upon that new life where balls and society prominence are to be hers. At the same time such a dream specifically anticipates the great ballroom scene at the Abbey seven weeks after Gwendolen has married Grandcourt. Outwardly she has everything that she could wish for, though inwardly none of the ease and quietude of mind and emotion she so desperately needs are hers. The irony is further evident in the mention of Gwendolen's going to sleep on her mother's shoulder, for in that action we are shown her dependence - on her mother, finally on Daniel - which belies her display of strength and confidence in company. She always needs someone

1. DD., IV, xxviii, 197.

to lean upon. In the 'lit-up ball-room', at what should be the moment of her triumph, she is aware mainly of Daniel and the extent of her own transgression ; the necklace on her wrist, which he had once redeemed, is the symbol of her acknowledgment. If we return to her awakening we notice that the packet containing Grandcourt's diamond ring - her acceptance commits her irrevocably - contrasts tellingly with the other packet she receives which contains the 'poisoned gems' from Lydia Glasher. In Daniel Deronda the dream and the subsequent reality have an adhesive irony, sometimes strengthened by an attendant symbolism, and the author's imaginative working of such sequences at depth displays once again the novel's complexity of pattern. It is perhaps of more than passing interest, too, that Hardy and George Eliot, both concerned with placing the individual in his social context for the reader should, in examining the consciousness, make such integral use, structural and artistic, of dreams in a pre-Freudian period.

Both George Eliot and Hardy offer us social commentary in the form of ironic consideration of a character's position. Hardy presents Stephen Smith as the clever son of poor and humble parents ; as a man probably descended from an ancient county family Stephen is eminently acceptable to Mr Swancourt, but as a man connected with a

local master-mason he cannot be recognised :

further

It required no effort to perceive what, indeed, reasoning might have foretold as the natural colour of a mind whose pleasures were taken amid genealogies, good dinners, and patrician reminiscences, that Mr. Swancourt's prejudices were too strong for his generosity, and that Stephen's moments as his friend and equal were numbered, or had even now ceased. 1

This is comparable in tone, and in its appraisal of a fixed attitude, to that incisive account of the pre-occupation of Sir Walter Elliot of Kellynch Hall. The picture of a society having obdurate ideas of status is a common one in the English novel ; in Hardy the presentation is often overlaid with tragedy. Stephen Smith demonstrates that he is as good as men of better birth or position ; in Daniel Deronda, by way of contrast, George Eliot, though ironically undermining the bases on which class-awareness is built, seems to accept a notion of birth and rank which is of an intrinsically tolerant expression. Thus Mirah, when she is told of Daniel's position in society, reacts as follows :

"I am glad he is of high rank," said Mirah, with her usual quietness.

"Now, why are you glad of that?" said Amy, rather suspicious of this sentiment, and on the watch for Jewish peculiarities which had not appeared.

"Because I have always disliked men of high rank before." 2

1. A Pair of Blue Eyes, ix, 87.

2. DD., III, xx, 41.

The Count, Grandcourt, Sir Hugo, young Clintock and Vandernoodt - 'a man of the best Dutch blood imported at the revolution' - form an interesting cross-section of men of rank. Two of them are indicted on moral grounds, and the other three are treated satirically, though not coldly. Hardy's men of birth, from the Reverend Swancourt and Lord Mountclerc to Alec D'Urberville, are outlines rather than characters, and beside them Grandcourt breathes. Yet if George Eliot's inherent prejudices were not as strong as Hardy's, she was only too well aware of the standards fixed by convention. In the penultimate chapter of Daniel Deronda we read :

For Sir Hugo was a man who liked to show himself and be affable, a Liberal of good lineage, who confided entirely in Reform as not likely to make any serious difference in English habits of feeling, one of which undoubtedly is the liking to behold society well fenced and adorned with hereditary rank. 1

The impregnable nature of this outlook posed a problem for George Eliot and Hardy, both of whom had some difficulty in placing their heroes in a community which would tolerate their philosophy or idealism because of their integrity rather than their birth. For Trollope, writing at the same time, there was no problem ; in his novels we do 'behold society well fenced and adorned with hereditary rank', and when we

1. DD., VIII, lxix, 333.

first meet 'Planty Pall', his career is well advanced ; for James the problem exists, but it is transmuted in The American to the contemplation of riches and integrity against birth and society when Newman's inviolable personality is matched against the Bellegardes.

Daniel Deronda is, initially, a hero without a vocation ; in The Return of the Native Clym Yeobright, working for a diamond-merchant in Paris, returns to Egdon, where he studies to be a schoolmaster, becomes a furze-cutter, and finally ends up as an itinerant preacher. We are told of him :

He left alone creeds and systems of philosophy, finding enough and more than enough to occupy his tongue in the opinions and actions common to all good men. Some believed him, and some believed not ; some said that his words were commonplace, others complained of his want of theological doctrine ; while others again remarked that it was well enough for a man to take to preaching who could not see to do anything else. But everywhere he was kindly received, for the story of his life had become generally known. 1

Judging from one of the texts we are given, Clym's 'Sermons on the Mount' spring from the same source as Gwendolen's repentance - the rooted guilt-feelings which alter the course of a life. The last words are his fixation and, expressively,

1. Thomas Hardy, The Return of the Native (MacMillan, Library Edition, 1952), 485. (First published 1878).

his futility :

'And the king said unto her, Ask on, my mother :
for I will not say thee nay.' 1

If his sin - it is his own belief that he has sinned - is ever expiated, he is not aware of it. He has returned to the 'roots' from which he sprang, and Egdon is his range, his isolation, his repentance unilluminated, as Gwendolen's is in Daniel Deronda , by hope. Gwendolen's letter to Daniel on his wedding-day confirms his earlier impression of her moral potential which had been revealed to him after the death of Grandcourt :

But her remorse was the precious sign of a recoverable nature ; it was the culmination of that self-disapproval which had been the awakening of a new life within her ; it marked her off from the criminals whose only regret is failure in securing their evil wish. 2

Not only is Gwendolen recoverable ; she is also capable of doing positive good to others and this, as she makes clear to Daniel in her letter, is her future aim. The process of her regeneration is filled with hope ; Clym, on the other hand, is moved to perpetuate his supposed guilt in his dealings with his fellow-men. Hardy's treatment here is austere and, as we should expect, pessimistic ; George Eliot's treatment

1. Thomas Hardy, The Return of the Native, (MacMillan, 1952), 485

2. DD., VII, lvi, 193.

is warmly tolerant and optimistic. The birth of Gwendolen's 'second-soul' is far more moving than Mordecai's death and mystic transference to Daniel. Gwendolen deepens her knowledge of herself and promises beneficence to others ; Clym's words may influence others, but they have no curative properties for his own inward sickness.

The Return of the Native is Hardy's

first expression of positive distaste for the limitations imposed by society or convention upon a sensitive, thinking man, for Gabriel Oak is hardly involved with ideals, and in fact adheres closely to a code of rustic responsibility not unlike Adam Bede's. Yet Clym Yeobright is closer to Felix Holt and Will Ladislaw than he is to Daniel Deronda. Felix and Clym are, so to speak, on the fringe of practical activity - circumstances and environment clip their idealistic wings - while the Finale of Middlemarch dims the radiance of Ladislaw's at all times nebulous idealism by announcing his entry into politics. Clym's roots are on Egdon, and there he stays ; his life is muted, just as Will's is by politics and Felix' is by domesticity. Daniel, on the other hand, clearly defines the practical nature of his aspirations for Gwendolen :

"The idea that I am possessed with is that of restoring a political existence to my people, making them a nation again, giving them a national centre, such as

the English have, though they too are scattered over the face of the globe. That is a task which presents itself to me as a duty : I am resolved to begin it, however feebly. I am resolved to devote my life to it. At the least, I may awaken a movement in other minds, such as has been awakened in my own." 1

The last statement is most significant, and reveals the fundamental difference between Daniel and Clym ; Daniel's inherent altruism leads him towards action, but Clym's feeling for others (it is there in his wish to teach) leads him to eccentricity and isolation. It is as if George Eliot and Hardy viewed a particular malady of their times and came to different conclusions ; for George Eliot the remedy exists within human nature, but for Hardy there is no remedy that man can apply. There are very few other points of contact between Daniel and Clym. There is a subtle apportioning of blame by Hardy in the Clym-Eustacia marriage, whereas Daniel is blameless in his relations with other people. Moreover, their movements are, so to speak, in opposite directions ; Clym moves from prosperity - and unhappiness- to comparative poverty - and temporary happiness, and then to repentance, whereas Daniel moves from limited altruistic practice to much wider activity on behalf of others. This is the quality of George Eliot's optimism.

1. DD., VIII, lxix, 352-3.

Although there does not appear to be much basis for comparison between the heroines of Hardy and George Eliot, one reviewer, writing of The Hand of Ethelberta, considered that it was fortunate for Hardy that his novel had appeared first, since he found certain similarities in the characters of Gwendolen and Ethelberta.¹ Later in this section I shall examine the differences in the presentation of character in Daniel Deronda and The Return of the Native, but here I want to examine briefly Hardy's use of symbol, particularly in relation to a heroine, and his feeling for something akin to the manifold association which we have seen in Daniel Deronda. In The Hand of Ethelberta - a novel poor in characterisation though meaningful in its analysis of motive and convention - we find the following description as Ethelberta walks across the heath near Anglebury :

Into this large pond, which the duck had been making towards from the beginning of its precipitate flight, it had dived out of sight. The excited and breathless runner was in a few moments close enough to see the disappointed hawk hovering and floating in the air as if waiting for the reappearance of its prey, upon which grim pastime it was so intent that by creeping along softly she was enabled to get very near the edge of the pool and witness the conclusion of the episode. Whenever the duck was under the necessity of showing its head to breathe, the other bird would dart towards it, invariably too late, however ; for the diver was far too experienced in the rough humour of the buzzard family at this game to come up twice near the same spot, unaccountably emerging from opposite sides of

1. See Westminster Review L, (1876), 281 : "The Hand of Ethelberta" will sustain Mr Hardy's reputation. It is fortunate perhaps for him that it was published before "Daniel Deronda", or else ill-natured critics would have declared that his principal character was only a copy.

the pool in succession, and bobbing again by the time its adversary reached each place, so that at length the hawk gave up the contest and flew away, a satanic moodiness being almost perceptible in the motion of its wings. 1

Ethelberta ('The excited and breathless runner') is watching a wild-life enactment of her own future situation. If we examine her courtship by Lord Mountclerc we see how apt is the parallel of the hawk and the duck (the word 'satanic' in the above extract is a fine anticipation of Mountclerc's salient quality). It is perhaps exemplified in Ethelberta's attempt to escape from her husband when she learns of the other 'Lady Mountclerc' living in the woods of Encworth Court (a melodramatic equivalent of the Lydia Glasher situation); she is trapped by that husband, and apparently succumbs after her hysteria. Yet the last chapter contains a description of her rule :

to

"It is said that when he's asked out to dine, or anything in the way of a jaunt, his eye flies across to hers afore he answers : and if her eye says yes, he says yes : and if her eye says no, he says no. 'Tis a sad condition for one who ruled womankind as he, that a woman should lead him in a string whether he will or no." 2

The duck is forever unassailable on her own lake, and Ethelberta makes of marriage her refuge and her strength.

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1. Thomas Hardy, The Hand of Ethelberta (Pocket Edition, MacMillan, 1958), i, 7-8.
 2. The Hand of Ethelberta, Sequel, 474.
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This usage of symbol is unobtrusive, but it has certain connections with the symbols which, as I have indicated in Chapter II of this study, are at once proleptic and unifying in Daniel Deronda.¹ Yet by the time he came to write The Return of the Native Hardy, if not subscribing completely to total relevance, was at least aware of the artistic and emotional overtones provided by cumulative associations. We may note in passing that The Return of the Native is rich in pagan references which establish a tragic irony as distinct from the satirical irony of Daniel Deronda; that there is nothing in the latter novel which can approximate to Egdon Heath, which is the greatest piece of characterisation in the book representing, as it does, life, death, love, hate and, in sum, the roots which are destiny; and, finally, it is a complex of parallel and contrast in situation (the pivots are fatalistic coincidences), criss-crossing like the paths of the heath itself. The texture of The Return of the Native is poetic, at times poetic tragedy, with the rustic group as chorus and, I suppose, Susan Nunsuch as one of the Fates.

The inn is called The Quiet Woman, and this phrase finds echoes in other parts of the novel; Thomasin is referred to as 'a quiet ladylike little body'²,

1. See Chapter II, pp. 87-93.

while Susan Nunsuch sticking pins in the effigy of Eustacia is given dramatic intensity by her silence ; there is the terrible quietness of the heath on the afternoon when Mrs Yeobright sets out to visit Clym before she meets her death on the return journey. These are minor if valid traces of an associative principle, but the imaginative vortex of the novel is to be found in Eustacia's dream. Its extensions are not unlike those of Fra Luca's vision in Romola :

There was, however, gradually evolved from its transformation scenes a less extravagant episode, in which the heath dimly appeared behind the general brilliancy of the action. She was dancing to wondrous music, and her partner was the man in silver armour who had accompanied her through the previous fantastic changes, the visor of his helmet being closed. The mazes of the dance were ecstatic. Soft whispering came into her ear from under the radiant helmet, and she felt like a woman in Paradise. Suddenly these two wheeled out from the mass of dancers, dived into one of the pools of the heath, and came out somewhere beneath into an iridescent hollow, arched with rainbows. 'It must be here,' said the voice by her side, and blushing up she saw him removing his casque to kiss her. At that moment there was a cracking noise, and his figure fell into fragments like a pack of cards. 1

It is necessary to give this in full, for it has an almost tentacular reach into the novel. Eustacia's courtship by Clym is the drama ('the brilliancy of the action'), and we note that the heath is pushed into the background in this fantasy of wish-fulfilment. The armour, with the visor shut, is the

1. Thomas Hardy, The Return of the Native, (MacMillan, 1952), 138.

disguise of Eustacia herself in the mummers' episode, when she plays the part of the Turkish Knight . The armour is, too, Clym's disguised personality, the bright glamour of his attraction - partly in the form of his life in Paris - which hides the reality of his idealism and the motivation of his return. The dance is the gipsy gathering at which she dances with Wildeve, and the lure here is the life he can give her by taking her away from Egdon to 'the iridescent hollow arched with rainbows'. The irony of the passage is evident, for the happiness in this fantasy is illusion, and the dive into the pool is the death she and Wildeve are to meet in the weir. Eustacia does not see the face, for her own tendency towards vacillation makes her ideal lover a composite figure of the man she is to know and the man she has known. The end of the dream is the end of illusion, and the awakening to reality is equivalent to her own knowledge of Wildeve's true character in the past and the coming exposure of Clym's romantic transience in the future. This is comparatively simple interpretation, but there is a wider imaginative association, for it is by a pool on the heath that Eustacia meets Wildeve, while the dance of the rustic group on the Fifth of November is almost a parody of this dream dance. The whole sequence is synoptic of the novel's presentation of the distance between the world of fantasy and that of reality ; the parallel with Gwendolen

will not have passed unnoticed.

Yet the finely-placed dream of Eustacia and the related accumulations throughout the novel do not compare in texture with George Eliot's principle of manifold association. I have referred to Fra Luca's dream in Romola ; in Daniel Deronda there is the same deliberate placing, but it is made the more effective by being unobtrusive. Often it takes the form of an ironic cross-reference rather than a calculated fulfilment. Hardy is not so concerned with unity as to make his imagery common to plot and sub-plot, though the parallels and contrasts of pairs of characters is evident - witness Eustacia and Thomasin, the possessive mothers Mrs Yeobright and Susan Nunsuch, the ideals of Clym and the shallowness of Wildeve ; there is even a contrast in the fact that the wandering of Clym begins as that of Diggory Venn ends. But Hardy's associations are formal pivots compared with the pervasive usage of George Eliot ; in Daniel Deronda the contemplation of a single character is brought into relationship unobtrusively with the situation of others. An example occurs when Grandcourt has just humiliated Gwendolen :

He continued standing with his air of indifference,
till she felt her habitual stifling consciousness

of having an immovable obstruction in her life, like the nightmare of beholding a single form that serves to arrest all passage though the wide country lies open. 1

The image of the form in the nightmare reveals, significantly, Gwendolen's habitual tendency. For her there is another form (a ghastly vision in a dream) which blocks her choice - Mrs Glasher ; Daniel blocks her conscience ; Mrs Davilow blocks her by her determined dependence ; finally, the removal of the form - the death of Grandcourt, leads to self-revelation, and the freedom for that expression of self which leads to expression for others. But this is to limit the above quotation only to Gwendolen, whereas in fact it is one of those aspects of manifold association which connects in our imagination as we read with obstruction and revelation in the lives of other characters in the novel. Catherine and Klesmer are conscious of the obstruction which is provided by Catherine's wealth and her conventional status as an heiress ; with Daniel, there is the uncertainty of his birth and heritage ; with Mirah, the uncertainty of what has happened to her mother and brother and the fear that she will be sought out again by her father ; with Mordecai it is the frustration of waiting for the 'second-soul' ; with the Princess, the burden which weighs so heavily on her conscience ; with Mrs Glasher, the form of Gwendolen

1. DD., VII, liv, 121.

which may lead to the frustration of her son's claim. In Gwendolen's anguish we see the anguish common to so many ; in her self-revelation we sense the author's optimistic faith in the individual discovery - again common to most of his characters - which leads to fulfilment in this life.

Before leaving Hardy I would like very briefly to examine one of his ways of presenting character and set it beside the characterisation in Daniel Deronda. This is the first full description of Eustacia :

She had Pagan eyes, full of nocturnal mysteries, and their light, as it came and went, and came again, was partially hampered by their oppressive lids and lashes ; and of these the underlid was much fuller than it usually is with English women. This enabled her to indulge in rêverie without seeming to do so : she might have been believed capable of sleeping with closing them up. Assuming that the souls of men and women were visible essences, you could fancy the colour of Eustacia's soul to be flame-like. The sparks from it that rose into her dark pupils gave the same impression.

The mouth seemed formed less to speak than to quiver, less to quiver than to kiss. Some might have added, less to kiss than to curl. Viewed sideways, the closing line of her lips formed, with almost geometric precision, the curve so well known in the arts of design as the cima-recta, or ogee. 1

It takes almost three pages to describe Eustacia, and the result is a brilliant concatenation of conceits rather than the character of a woman. Hardy starts with appearance, and lets his imagination range over a wealth of descriptive,

1. Thomas Hardy, The Return of the Native, (MacMillan, 1952), 76.

literary and technical parallel ; the effect of the whole militates against intimacy. The figure is sculptured in words, and when we come to the feelings they do not correspond to the size of the creation. With George Eliot there is a different emphasis ; when we first see Gwendolen we are conscious at once of her presence and her reactions. We note her attractions and her absorption with the watching Daniel ; we know her almost without seeing her. Later in the novel an omniscient comment clarifies the author's sense of perspective over the use of description :

Attempts at description are stupid : who can all at once describe a human being ? even when he is presented to us we only begin that knowledge of his appearance which must be completed by innumerable impressions under differing circumstances. We recognise the alphabet ; we are not sure of the language. I am only mentioning the points that Gwendolen saw by the light of a prepared contrast in the first minutes of her meeting with Grandcourt : they were summed up in the words, "He is not ridiculous." 1

The nature of Gwendolen's delusion develops before us, and Grandcourt, if he does not develop, deepens his hold on our consciousness without the formal aid of much physical description. George Eliot is always concerned with the analytical and exploratory ; at this stage Hardy consciously paints a portrait in prose.

1. DD.; II, xi, 196-7.

From Hardy to Trollope is a large step ; but just as we have seen that George Eliot and Hardy have certain techniques in common, so we shall see that George Eliot and Trollope share a like tolerance and kindness, and that in some ways, though on rather different levels, they are concerned with the same problems. The Way We Live Now is, I think, the best novel that Trollope wrote in the 'seventies, and it has a moral tone which George Eliot must have admired, for we know that Trollope was one of the few contemporary writers that she permitted herself to read.¹ There are strong thematic connections between The Way We Live Now and Daniel Deronda. In the former, as in the latter, the presentation of high society is flavoured with irony, and we are shown the valuation placed by that society on money and birth ; gambling at the Beargarden, and Melmotte's gambling with stocks and shares, are certainly equivalent to the unmoral, unspiritual behaviour of Gwendolen before the 'root of conscience ' takes real possession of her ; Melmotte is a portrait of evil and corruption, more influential than Grandcourt but with a similar singleness of direction ; both novels have sub-plots, parallels and interactions within a time sequence ; lastly, there is a most sympathetic portrait of a Jew, Brehgert, whose forthrightness and commercial integrity stand out in relief against

1. See L., VI, 123 (7th February 1875), GE to John Blackwood : I am obliged to fast from fiction I ought to except Miss Thackeray's stories ... and bits of Mr Trollope, for affection's sake.

the snobbery and malpractices of English society.

To readers of Nina Balatka (1866)

Trollope's sympathetic portrayal of Jewish character is not surprising in his later work. This story is set in Prague, and describes the love of a Christian girl, Nina Balatka, for Anton Trendellsohn, a Jew. Her family are horrified to learn of her engagement to Anton ; their prejudices are perhaps best expressed by Aunt Zamenoy :

'Marry a Jew, Nina,' she said ; 'it cannot be possible.'
 'It is possible, aunt. Other Jews in Prague have married Christians.'
 'Yes, I know it. There have been outcasts among us low enough so to degrade themselves - low women who were called Christians. There has been no girl connected with decent people who has ever so degraded herself. ' 1

This is unequivocal enough, and anticipates the reaction of the Longestaffe family to the unwelcome news of Georgie's projected marriage with Brehgert, or Mr Wharton's condemnation of Emily's love for Ferdinand Lopez. But in Nina Balatka, as in The Way We Live Now , the dignity and decency are on the side of the Jew. After prejudice, intrigue and corruption have reduced Nina to a state of breakdown, she is taken in and cared for by the Jews, Anton's relatives. As her fever subsides she remembers that 'her lover's father had come to her, and

1. Anthony Trollope, Nina Balatka (World's Classics, 1951), ii, 25. (First published anonymously in Blackwood's, July 1866 - January 1867.

that he had been kind, and that there had been no reproach cast upon her for the wickedness she had attempted'¹; later she is told 'that Madame Zamenoy had made a formal demand to see her niece, and had even lodged with the police a statement that Nina was being kept in durance in the Jews' quarter ; but the accusation was too manifestly false to receive attention even when made against a Jew'.² The tone by itself would place Trollope alongside George Eliot in his attitude towards a largely detested minority. In The Way We Live Now this attitude is reinforced by a contrast which is quite as effective as that between the domestic unity of the Cohens and the rootless sycophancy of Lush and Vandernoodt. Brehgert, a Jew of fifty-one, proposes to Georgiana Longestaffe who, much to her chagrin, has had to spend her London season as a guest of the Melmottes. She returns to Caversham to discuss her decision to marry Brehgert with her family. The ensuing dialogue, with Lady Pomona, reflects the then current prejudices so mildly echoed by Sir Hugo Mallinger :

'What does your papa say ? I'm sure your papa won't allow it. If he's fixed about anything, it's about the Jews. An accursed race ; - think of that, Georgiana ; - expelled from Paradise. '

'Mamma, that's nonsense.'

'Scattered about all over the world, so that nobody knows who anybody is. And it's only since those

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1. Nina Balatka, xvi, 194.
 2. Nina Balatka, xvi, 194.
-

nasty Radicals came up that they have been able to sit in Parliament.' 1

Georgiana is well on the way towards succumbing to family pressure when Brehgert tells her that owing to certain financial losses he must give up his country house and that when they are married they will live in Fulham. Georgiana is moved to reject him, though she retains his gifts. Brehgert's letter in reply has a quiet dignity - a reflection of his integrity - which is not to be found elsewhere in the novel. He realises only too well that he is despised, and his moderation, his refusal to use words in anger (though occasionally in irony), his charity and his generosity, are superbly conveyed :

It is evident to me from your letter that you would not wish to be my wife unless I can supply you with a house in town as well as with one in the country. But this for the present is out of my power. I would not have allowed my losses to interfere with your settlement because I had stated a certain income ; and I must therefore to a certain extent have compromised my children. But I should not have been altogether happy till I had replaced them in their former position, and must ~~therefore~~ have abstained from the increased expenditure till I had done so. But of course I have no right to ask you to share with me the discomfort of a single home. I may perhaps add that I had hoped that you would look to your happiness to another source, and that I will bear my disappointment as best I may. 2

There is no doubt that we are meant to compare this attitude with the practices and affectations of the Longestaffes - the gambling and drinking of Dolly, the indolence of Mr Longestaffe, the seasons in town for the girls to attract suitors, the

1. Anthony Trollope, The Way We Live Now (World's Classics, 1957) II, lxxviii, 263. 2. The Way We Live Now, II, lxxix, 277-8

bewigged and powdered servants at Caversham. The measure of Trollope's enlightenment is that although he is concerned primarily with presenting what is usually called society, and although he writes always with a certain familiarity that seems to carry approval, he is not afraid to indicate limitations and prejudices and set them beside individual integrity. One purely unselfish action of Brehgert's serves to underline Trollope's code of right action and his uncompromising emphasis on personal moral decision. Melmotte is a Jew, and in his adversity Brehgert, whose own losses are due to Melmotte's financial machinations, does not desert him. Melmotte places forged documents in Brehgert's hands, but Brehgert returns them to him the following morning ; he does not expose him. In acting like this Brehgert shows more loyalty to a fellow-being than Sir Felix Carbury shows either to his mother or to Marie Melmotte, more than Paul Montague shows to Mrs Hurtle, and more than Roger Carbury - obviously a 'good' person - shows to his friend Paul Montague.

In Daniel Deronda loyalty to race, family and a moral way for mankind are of great significance, and the family unit makes an important contribution by loyalty within itself. For Melmotte, the powerful figure of evil, such a feeling or duty does not exist. He forges Marie's signature

in an attempt to stave off financial ruin, and he constantly shows his contempt for Madame Melmotte. The great financier himself is not evil incarnate, but he is, perhaps with Grandcourt, the most interesting portrait of the malign in the major fiction of the 'seventies. Melmotte's stranglehold on a commercial world and on a society world which really despises him but cannot speak out against his money is in some ways equivalent to Grandcourt's domestic rule and the tradition behind his presence. Yet while George Eliot shows no compassion for Grandcourt, Trollope makes much of Melmotte in adversity, emphasising his bravery :

There was a certain manliness about him which showed itself perhaps as strongly in his own self-condemnation as in any other part of his conduct at this time. Judging of himself, as though he were standing outside himself and looking ^{on} ~~at~~ another man's work, he pointed out to himself his own shortcomings. If it were all to be done again he thought that he could avoid this bump against the rocks on one side, and that terribly shattering blow on the other. 1

We have noticed George Eliot's use of this kind of image, while Melmotte's ability to stand 'outside himself' is certainly shared by Gwendolen, Daniel and Lapidoth. Melmotte's last act of bravado is to go to the Commons and attempt a speech :

He was about to have a crushing fall, - but the world should say that he had fallen like a man. 2

In fact Melmotte shares with Grandcourt this conscious if

1. The Way We Live Now, II, lxxxix, 295.
 2. The Way We Live Now, II, lxxxii, 304.

tightly repressed concern for the world's opinion. It is almost the only chink in Grandcourt's armour :

It is true that Grandcourt went about with the sense that he did not care a languid curse for any-one's admiration ; but this state of not caring, just as much as desire, required its related object - namely, a world of admiring or envying spectators. 1

The differences in presentation and emphasis outweigh the occasional similarities which link Grandcourt and Melmotte. Although the latter does exert a far wider influence than Grandcourt does, he does not touch the moral being of those with whom he comes into contact in the same intimate way. The presence of Grandcourt is itself contamination, but Madame Melmotte and Marie survive Melmotte and lead, one supposes, reasonably normal lives. The unhappy hostess for his large entertainments consoles herself with Herr Croll, and Marie, though bruised after the many battles with her father, marries the ebullient Hamilton. K. Fisker. Melmotte is an essential part of Trollope's cynical appraisal implicit in the title of his novel ; Grandcourt is an equally essential constituent (though apparently not) of George Eliot's optimism. Melmotte scratches the surface, as we have seen, but Grandcourt scars ; yet the past behind Gwendolen contains that intimate moral mutilation which will be healed over by the worthwhile future.

1. *DD.*, VI, xlviii, 339.

Thus the course of evil in each of the two novels serves to indicate a different emphasis, though this is not to assert that in The Way We Live Now the pessimistic content is too pronounced. In fact, the sacrifice of Winifred Hurtle, the tenderness existing between Lady Carbury and Mr Broune, the integrity and unassuming nature of Hetta Carbury, and the fine spirit of Marie Melmotte all evince the author's faith in the goodness of human nature despite the influences of society and the demands of convention.

The Way We Live Now is a long novel, with sub-plots on a similar scale to those of Daniel Deronda. In fact the evenness of Trollope's treatment of his various groups is at times cloying, lacking, as it does, the natural movement of life which characterises and distinguishes George Eliot's presentation of her minor characters. Evidence for the difference can be quite simply given. Once we have met Mrs Glasher before Gwendolen marries Grandcourt we do not see her again - except through Gwendolen's eyes as she and Grandcourt ride through the park - but she remains a powerful presence in the novel. She is the major part of Grandcourt's degradation and also of Gwendolen's guilt. Her character is dramatically revealed in one scene, and George Eliot is aware of the effectiveness of this impact not to risk undermining it by repetition. Similarly, the one real appearance of Joseph

Kalonymos is acceptable because his idiom cannot be too offensive on just one hearing. With Trollope the feeling for form is diagrammatic, with a sequential interweaving of the various strands. Thus Chapter li deals with Paul Montague and Winifred Hurtle ; this is followed by one on Sir Felix and Lady Carbury, with Mr Broune being consulted at the end ; the next one describes the dealings of Melmotte and Lord Nidderdale, with Mr Longestaffe senior now involved with the great financier ; from Melmotte we move to politics, then to Suffolk, Roger Carbury and Father Barham, until the latter goes off to London to have his illusions about Melmotte shattered. And so it goes on, with Trollope making the rounds of his social centres, making his preparations for dramatic action, making his crises balance, from the arrest of Marie Melmotte in Liverpool to John Crumb's assault on Sir Felix Carbury. There is an assiduous rounding-off of everything at the end, and the parity of treatment is, in a limited sense, artistic.

In The Way We Live Now there are no insistent patterns of imagery to make us more fully responsive to character or situation ; in Daniel Deronda, as we have seen in Chapters II and VI of this study, the imagery has a pervasive moral quality which conditions our

reactions. In Chapter xxx, for example, when Grandcourt goes to visit Mrs Glasher, there are five references to Mrs Glasher's venom, references which underline the poisonous quality of Grandcourt's contact ; the sequence is later extended to Gwendolen, and we read of suckers, fangs and venom again, all of which are emphatic of the cold-blooded and morally toxic nature of Grandcourt. By comparison with this Trollope's use of imagery is sparse ; when he does indulge the figure is sometimes laboured and lengthy. Here is Trollope describing Georgiana Longestaffe's failures in the past and the present to get herself married ; a prologue of twelve lines establishes the analogy with swimming before Georgey is, so to speak, drawn into the current :

Twelve years had been passed by her since she first plunged into the stream, - the twelve years of her youth, - and she was as far as ever from the bank ; nay, farther, if she believed her eyes. She too must strike out with rapid efforts, unless, indeed, she would abandon herself and let the waters close over her head. But immersed as she was here at Caversham, how could she strike at all ? Even now the waters were closing upon her. The sound of them was in her ears. The ripple of the wave was already round her lips ; robbing her of breath. Ah! - might not there be some last great convulsive effort which might dash her on shore, even if it were upon a rock! 1

The sequence has to be worked out ; once started, Trollope has to go on. Trollope's metaphorical language is always

1. The Way We Live Now. II, xcv, 423.

conventional, sometimes grotesquely sentimental. Admittedly, we must be told of Roger Carbury's anger when he finally realises that Hetta Carbury may well be in love with Paul Montague, but even for a country squire his language is inexcusably maudlin :

'He has turned all my sweetness to gall, all my flowers to bitter weeds ; he has choked up all my paths.' 1

In Daniel Deronda, as we have seen, this kind of language is to be found very occasionally in omniscient comment or in the effusions of a character like Hans Meyrick ('So I stay with my hope among the orchard-blossoms'), but generally the imagery is a more subtle and wider-ranging comment on character than that used by Trollope.

One image, however, is used consistently in The Way We Live Now, and this is the image of shipwreck which indicates the danger that Melmotte is running. We have already noted that he was trying to avoid 'this bump against the rocks on one side, and that terribly shattering blow on the other' ; we are further told that Melmotte was able to draw on Marie's money, 'fearing shipwreck in the course which he meant to run'² and later he observes to Nidderdale (he is talking of financial panics), 'It is only the strong ships that can stand the fury of the winds and

1 The Way We Live Now, II, lxxii, 207.

2. The Way We Live Now, II, lxxiii, 212.

the waves'.¹ The application of the image is limited to Melmotte, whereas George Eliot's sequences in Daniel Deronda are often not merely conventional; indeed, they may indicate the extent of her preoccupations with her time. Thus Gwendolen's reaction to Klesmer's censure of her musical performance is spoken of as 'this first encounter in her campaign'², while Lush, faced with Grandcourt's disfavour, awaits his courtship of Gwendolen 'With this imperfect preparation of a war policy';³ even more vivid is Daniel's feeling, as he listens to Mirah's singing, that Mordecai is 'dying^{helplessly} away from the possibility of battle'⁴; Gwendolen thinks of a 'ghostly army' behind Grandcourt, and Sir Hugo on one occasion tells Daniel, in a strong criticism of his nebulous idealism :

"You won't succeed. You've got the massive sentiment - the heavy artillery of the country against you." 5

The language is an imaginative reflex, an unstressed indication of her concern with the events of the era which we noted in Chapter VII. It is a subtle filling in of the background ; the idiom here gives the characters a broad context of military activity which provides a natural contrast with the peaceful motivation, as I said earlier, of Daniel and Mordecai.

1. The Way We Live Now, II, lxxiv, 223.

2. DD., I, v, 82.

3. DD., III, xxv, 147.

4. DD., VI, xlv, 292.

5. DD., IV, xxxiii, 330.

Trollope shares one noteworthy technical practice with George Eliot ; I refer to his handling of the time sequence which, like George Eliot's, extends into the various plots and gives his characters a common time. There is one finely dramatic instance which shows his concern with temporal interaction. Melmotte spends his last night drinking brandy and water, and then commits suicide by taking prussic acid ; we are not allowed to forget this death, for it is carefully related to those who are living. Hetta Carbury, at the height of her crisis with Paul Montague, receives a letter from him ' On the following morning, very early, while Melmotte was still lying , as yet undiscovered, on the floor of Mr Longestaffe's room'.¹ In the Beargarden, meanwhile, Nidderdale, Grasslough and Dolly gamble until three o'clock in the morning, 'at which time Melmotte was lying dead upon the floor in Mr Longestaffe's house'.² It is a calculated insertion, rivetting our attention and compelling us to accept a pattern of fictional living which is typical of life.

The Way We Live Now, as the title indicates, is a picture of contemporary society as Trollope saw it, and some of the details in the picture are similar to those used by George Eliot in Daniel Deronda. The inward

1. The Way We Live Now, II, lxxxiv, 326.
 2. The Way We Live Now, II, lxxxv, 331.

feelings of Sir Felix Carbury are reflected outwardly in the faces of the types around the roulette table in Leubronn :

but in truth the devil of gambling was hot within his bosom ; and though he feared that in losing he might lose real money, and that if he won it would be long before he was paid, yet he could not keep himself from the card-table. 1

Lord Nidderdale's acceptance of the degrading aspects of human behaviour may be contrasted with George Eliot's optimistic faith :

That men should be thoroughly immoral, that they should gamble, get drunk, run into debt, and make love to other men's wives, was to him a matter of everyday life. 2

George Eliot's sense of moral corrosion is shown within the consciousness of a character ; Trollope shares with her, however, the ability to expose the apparent beneath the real. This is shown when Father Barham says of Melmotte :

" A man is great who has made for himself such a position as that of Melmotte. And when such a one leaves your Church and joins our own, it is a great sign to us that the Truth is prevailing." 3

The implicit irony of this is a great sign to us that fanaticism (it is entirely dissimilar to Mordecai's in quality) is

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1. The Way We Live Now, II, v, 44.
 2. The Way We Live Now, II, lxii, 111.
 3. The Way We Live Now, II, lv, 49.
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a form of blindness ; Father Barham's ignorance exemplifies the danger of judging what appears to be reality. Few of Trollope's characters are motivated by feelings of generosity towards others or activity for them, and no positive ethical directive underlies his writing. The Way We Live Now, fine novel though it is, encompasses a limited area of imagination compared with Daniel Deronda. John Crumb and Ruby Ruggles are caricatures set beside the Cohens ; the associative insistence is technical rather than profound ; all too often the dominant facets of character are given without the balancing humanising qualities ; there is that common movement, so characteristic of Trollope, towards matrimony or reconciliation at the end of the novel. In her 'Conclusion' to her study of George Eliot Mrs Hardy wrote :

We are left with the impression, after reading one of her novels, that this is as close as the novelist can get to human multiplicity - that here form has been given to fluidity and expansiveness. 1

It is precisely this intimacy -synonymous with breadth of sympathy - which Trollope lacks.

Five parts of Daniel Deronda had been issued before The American began to appear in The Atlantic Monthly in June 1876,² so that of the novels mentioned in

1. BH., Conclusion, 237-8.

2. The American began in The Atlantic Monthly, Vol. XXXVII (June 1876), and was completed in Vol. XXXIX (May 1877).

this chapter (with the exception of The Hand of Ethelberta) it is the only one virtually contemporaneous with Daniel Deronda. My apology - if apology is needed - for limiting myself here to some examination of only one of James' novels of the 'seventies, is that the texture of his work is so close that I believe I shall do better to give The American close attention than to range between Watch and Ward and The Portrait of a Lady. In this novel, which would appear to have little connection with Daniel Deronda, there are parallels and usages remarkable in their similarity not only with George Eliot's last novel but also with her work as a whole. It is certainly true that James went to school to George Eliot, and by 1876 he had absorbed the creative lesson of the mistress.

In his study of Henry James F. W. Dupee observed 'That rich self-made Americans were capable of the most delicate conduct was to remain one of his premises' ;¹ this almost undervalues the integrity and moral force of Newman and, indeed, of the whole conception. The novel is about evil and good ; the Bellegardes, mother and son, are unquestionably evil, while Newman is good because incorruptible. The morality is emphasised by the use of meaningful imagery. Thus Newman watches the comings and goings at the Bellegardes, and he watches Madame de Cintre herself :

1. F.W.Dupee, Henry James (Methuen, 1951), 96.

He sat by without speaking, looking at the entrances and exits, the greetings and chatterings, of Madame de Cintre's guests. He felt as if he were at the play and as if his own speaking would be an interruption; sometimes he wished he had a book to follow the dialogue; he half expected to see a woman in a white cap and pink ribbons come and offer him one for two francs. Some of the ladies gave him a very hard or a very soft stare, as he chose; others seemed profoundly unconscious of his presence. The men looked at the mistress of the scene. 1

This is a subtle mingling of illusion and reality. The fact is that society existence is a play to anyone like Newman, whose life has been composed of action and movement in a world uninfluenced by polite innuendo and parade. At the same time the description of society in terms of such imagery is the author's way of indicating the transitory nature of social display, something unrealised by Newman at the moment of his experience. He accepts the promise of the Bellegardes as final, but he is to learn that they will betray his trust, and, later, that they have betrayed themselves positively and irrevocably earlier. The Bellegardes are actors in a life which is a masquerade rather than a reality, and the unobtrusive repetition of the imagery is in the best George Eliot manner. Valentin tells Newman how it was that Claire came to marry Monsieur de Cintre :

"It was a first act for a melodrama. She saw M. de Cintre for the first time a month before the wedding, after

1. Henry James, The American (Chiltern Library, 1949), vii, 108.

everything, to the minutest detail, had been arranged. She turned white when she looked at him and white she remained - I shall never forget her face - till her wedding-day." 1

This is a variant usage of the image. Not only is it tellingly brief ; it is at once a comment on the character of Valentin and a form of irony on the part of the author, for Claire's period of engagement and her subsequent marriage can hardly be called melodramatic. Valentin's words indicate how cheaply he holds life, and anticipate his reactions to the 'melodrama' which leads to his own death - his duel with M. Stanislas Kapp. In Daniel Deronda, as we have seen in Chapter II, the theatre imagery stands for illusion and contributes to the unity of the novel. When Grandcourt says to Gwendolen :

"Oblige me in future by not showing whims like a mad woman in a play." 2

he is giving added point to a sequence of images. He is echoing his own reproof to Lydia and revealing, too, the limitations of his nature and vision by his choice of language. Angered, he twice couples the theatre and insanity together in a reflex of blind unreason. Basically James' imagery here is strongly like George Eliot's ; the main difference at this

1. The American, viii, 113.
2. DD., V, xxxvi, 88.

stage is in variety, and in the fact that George Eliot's images are so insistent that they add a moral dimension to the novel.

The American, however, contains much imagery used with similar effect in Daniel Deronda and Middlemarch, more particularly that of the grave and tomb, gambling and torture. One of the first gambling sequences occurs when Newman looks back over his past life, a retrospect briefer than anything in Daniel Deronda, but most important as a comment on the American's character ; strangely, it also has the George Eliot habit of including quotations, or part quotations which are almost a form of interlinear irony :

Life had been for him an open game, and he had played for high stakes. He had finally won, and had carried off his winnings ; and now what was he to do with them ? He was a man to whom, sooner or later, the question was sure to present itself, and the answer to it belongs to our story. A vague sense that more answers were possible than his philosophy had hitherto dreamt of had already taken possession of him.... 1

Here there is no moral censure ; rather there is a freedom in the use of the image which somehow implies expansive integrity. It suggests a sense of power, and the irony in the question looks forward to his great gamble in a society where his integrity is not valued and his winnings cannot really

1. The American, ii, 39.

compensate for his lack of birth. The fact that he plays 'an open game' is further proof of his honesty, and this is underlined when he reveals his ignorance of art. Noemie Nioche gambles on his honesty - and his generosity - when she meets him. Her own moral calibre is reflected by an image in Newman's consciousness :

She was playing a great game ; she was not simply taking pity on the bloom of his barbarism. What was it she expected to gain ? The stakes were high and the risk not small ; the prize therefore must have been commensurate. 1

Noemie wins ; after Valentin's death (of which she is the indirect cause) we get a last glimpse of her, through Newman's eyes, with Lord Deepmere in attendance. In Daniel Deronda gambling is the symbol of moral negation ; in The American it is variously used, but seemingly without the same moral consistency.

The imagery of torture which characterises the last parts of Daniel Deronda has an equivalent in The American, though here the usage is hardly frequent enough to be called a sequence. Mrs Tristram, who is instrumental in introducing Newman to Claire de Cintre, is mocked by her husband, who tells him (Newman) :

1. The American, iv, 71-2.

"She has seen the lovely Claire on her knees with loosened tresses and streaming eyes and the rest of them standing over her with spikes and goads and red-hot irons, ready to come down if she refuses Bluebeard." 1

This observation carries an ironic sideglance at the coming truth for the reader, and Mrs Tristram gives Newman an insight into the kind of society he is to meet and finally reject :

Newman, silent awhile, seemed lost in meditation. "Is it possible" he asked at last, "that they can do that sort of thing over here ? that helpless women are thumb-screwed - sentimentally, socially, I mean - into marrying men they object to ? "

"Helpless women, all over the world, have a hard time of it," said Mrs Tristram. "There's plenty of the thumb-screw for them everywhere." 2

Here the similarity with George Eliot's usage in Daniel Deronda is evident ; women must expect to undergo mental and emotional suffering because they are subordinated to men. This is the experience of Gwendolen, Mrs Glasher and Claire ; a woman does not have freedom of choice, although Gwendolen affects to have. The imagery in both novels indicates the anguish endured ; Mrs Tristram suffers her husband, Claire her family and their decisions, Lydia Glasher ignominy and Gwendolen guilt.

The imagery of the grave and the

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1. The American, vi, 88.
 2. The American, vi, 89.
-

tomb in The American contains that widespread use of prolepsis found in Daniel Deronda and, as we have seen in Chapters III and IV of this study, in most of George Eliot's fiction. When Claire suddenly decides to go out for an evening visit, the family are amazed and annoyed. Valentin speaks for her :

"She consulted me, dear mother, five minutes since," said Valentin, " and I told her that such a beautiful woman - she's more beautiful than ever, you'll see - has no right to bury herself alive." 1

But in fact she has that right, and family pressure convinces her of her only course of action. There is no more poignant scene in The American than where Claire gives Newman up at the instigation of her family and of her own inner promptings, echoing as she does so her brother's words :

"She laid her two hands on his arm. "Will you grant me a last request ?" - and as she looked at him, urging this, her eyes filled with tears. "Let me go alone - let me go in peace. Peace I say - though it's really death. But let me bury myself. So - good-bye." 2

There is a terrible irony here in the fact that she has been buried alive before, entombed with her first husband and then in the large house with her mother and brother. The images may remind us of Will Ladislaw's words about Dorothea's

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1. The American, x, 138.
 2. The American, xviii, 238.
-

marriage to Casaubon, but the fine juxtaposition of peace and death is James' own. Mrs Glasher's 'I am the grave in which your chance of happiness lies buried' and Mordecai's tomb imagery in his recitations to Jacob are ingredients of unity with a strong moral or spiritual flavour ; it is perhaps unnecessary to consider unity in The American, a novel having few characters and only one main action, but it is interesting to note that Henry James's sense of the relevance and interaction of his images is very similar to George Eliot's. He puts into Newman's mouth words which immediately evoke in the reader's mind the images of Valentin and Claire. He has just told Mrs Bread of his incriminating evidence against the Bellegardes. She fears that he will dishonour the Countess (Claire) if he reveals it :

"If the Countess is to be buried alive," he cried, "what's honour or dishonour to her ever again ? The door of the living tomb is at this moment closing behind her." 1

The Marquise Urbain adds her comment to the sequence, telling Newman of the way he was duped, "I felt as if you were dancing on your grave".² Finally Newman returns for one last look at the convent which Claire has entered ; strangely, there is with him something of the peace - and death - to which she had referred :

1. The American, xxii, 285.
 2. The American, xxiv, 309.

the barren stillness of the place represented somehow his own release from ineffectual desire. It told him the woman within was lost beyond recall, and that the days and years of the future would pile themselves above her like the huge immovable slab of a tomb. These days and years on this spot, would always be just so grey and silent. Suddenly from the thought of their seeing him stand there again the charm utterly departed. He would never stand there again; it was a sacrifice as sterile as her own. He turned away with a heavy heart, yet more disburdened than he had come. 1

Here the image is linked to the degree of moral expansion which Newman has achieved, and the theme is one very closely developed in Daniel Deronda, namely that suffering and experience lead to a deeper understanding of life and one's own personality.

This is in no way an extensive investigation of James' use of imagery in The American, but it does reveal, I think, how close he was to George Eliot technically and imaginatively at this time. Nowhere is this more explicitly demonstrable than in his use of the proleptic technique quite independent of imagery. In Daniel Deronda we recall the clairvoyance of Anna Gascoigne about Rex's destiny with Gwendolen, Mirah's constant obsession with the fact that her father will reappear, and the mystical assurance of Gwendolen and Mordecai about events which will be fulfilled. In The American the casual prolepsis so marked in George

1. The American, xxvi, 339.

Eliot's early novels (witness Mrs Tulliver's forecasts about Maggie) is finely managed ; there is even a subtle introduction which, though proleptic in point of time in the narrative, refers to the past before Newman knows of it. Talking of the Bellegardes he says :

"I shouldn't wonder if she had done someone to death - all of course from a high sense of duty." 1

Later he adds of the Marquis :

"If he has never committed murder he has at least turned his back and looked the other way while someone else was committing it. " 2

This is precisely the truth, as we learn from Mrs Bread's account :

"I'm sure she didn't touch him with her hands. I saw nothing on him anywhere. I believe it was in this way. He had a fit of his great pain, and he asked her for his medicine. Instead of giving it to him she went and poured it away, before his eyes, not speaking, only looking at him, so that he might have the scare and the shock and the horror of it." 3

Urbain, as she has said earlier, was walking up and down outside the room at the time. The situation is strongly reminiscent of Bulstrode's treatment of Raffles,⁴ and the technique involving intuitive - if flippant - anticipation

1. The American, xiii, 168.
 2. The American, xiii, 169.
 3. The American, xxii, 296.
 4. See M., VII, lxx.

(here Newman's) invites comparison with a similar usage in Daniel Deronda. We recall that in the middle of Gwendolen's fantasy about Grandcourt (before she meets him) she observes, 'I feel sure that with a little murdering he might get a title'. George Eliot's comment is as follows :

The irony of this speech was of the ~~sort~~ ^{sort} of the doubtful sort that has some genuine belief mixed up with it. 1

This is a subtle way of underlining Grandcourt's tendency before we meet him. The echoes of Macbeth in Daniel Deronda are many - witness Gwendolen's temptation and dream and vision and the terrible activity of her conscience ; Grandcourt murders sleep(Gwendolen's) and Mrs Glasher sees herself ('I am the grave') as murdered. Even stylistically there is an echo, for the Rector, seeking to make certain that Gwendolen is not in love with Rex, wishes 'to make assurance doubly sure',² and if he had actually spoken the words we might have expected the misquotation. There is evidence here, I feel, of an unconscious imaginative association on the part of the author. At this stage in his career James' imagination worked with less discrimination ; we are told of Valentin that 'so far as his revelations might startle and waylay Newman could

1. DD., I, ix, 169.

2. DD., I, vii, 134.

cap them as from the long habit of capping.'¹ ; but The American is far from Wordsworth in spirit and performance.²

Apart from apparently casual prolepsis (even Claire is involved, saying of her brother, 'I don't know why, but it seems to ^{come to} me that he may have some great trouble - perhaps a really unhappy end')³, there is the placed symbolic reference later to be revealed as significant. Newman and the Marquise Urbain discuss the dress which she is wearing :

"But I think crimson much more amusing. And I give my idea, which is moonshine."

"Moonshine and bloodshed," said Newman.

"A murder by moonlight," the young woman laughed.

"What a delicious idea for a toilet! To make it complete there's a dagger of diamonds, you see, stuck into my hair." ⁴

This carries us forward to the revelation of the murder, and also to the death of Valentin and his hint, in the middle of his last night, of that murder. The colours and jewels contrast so markedly with the deed, the lightness and gaiety of Newman's conversation with the Marquise thrown into relief by the 'moonshine and bloodshed' of Valentin's death and that of his father. In Daniel Deronda the spectacle of Fetch retrieving

1. The American, vii, 107.

2. See Wordsworth 'She was a Phantom of Delight' :
A dancing Shape, an Image gay,
To haunt, to startle, and way-lay.

3. The American, xiii, 176.

4. The American, xvi, 208.

the water-lily is the dumb subservience which contrasts so powerfully with the barbed subservience with which Mrs Glasher returns the diamonds.

The prolepsis which reflects directly on character is used by James to integrate Newman and perhaps to make him morally impressive. His decision not to expose the Bellegardes does not surprise us if we have read the novel closely. Newman, having just met Tristram again after some years, tells him a curious story :

"I had come on to New York on some important business ; it's too long and too low a story to tell you now - a question of getting in ahead of another party on a big transaction and on information that was all my own. This other party had once played off on me one of the clever meannesses the feeling of which works in a man like strong poison. I owed him a good one, the best one he was ever to have got in his life ... I saw my way to show¹ the weight of my hand ... I woke up suddenly, from a sleep or from a kind of rêverie, with the most extraordinary change of heart - a mortal disgust for the whole proposition ... I couldn't tell the meaning of it ; I only realised I had turned against myself worse than against the man I wanted to smash." 1

Newman declines financial revenge, and establishes a moral integrity which it would be difficult to define, but once established it becomes the touchstone of his behaviour. Possessed of a document which would destroy the Bellegardes, which would erase their tradition and the evil at one blow, he refrains

1. The American, ii, 41.

from action. The extract quoted above is a direct anticipation of his later decision, and has the very quality of his reaction, so much so that it appears to make that reaction predetermined. Newman, as James puts it in his preface to the novel, 'supremely matters ; all the rest matters only as he feels it, treats it, meets it'.¹ He is the centre of the novel, and consequently its moral force ; he rejects evil in the form of revenge and in the persons of the Bellegardes. His business competitor was corrupt, just as the Bellegardes are corrupt, and it is the measure of Newman's consistency - his maturity and honesty - that his decisions should reinforce one another.

With Gwendolen there is a similar underlining by prolepsis, though here the stress is on weakness rather than strength. Gwendolen has a fear of personal wrongdoing which is as powerful as Newman's, but her fear is given a much fuller psychological documentation and, unlike Newman, she does actually do wrong and has to undergo penance and remorse. Her way, as we have seen, is to recompense those she feels she has injured - a white mouse for her sister, caresses for her mother, a gift for her sisters after her marriage, a doubt about accepting the terms of Grandcourt's will because of her guilt over Mrs Glasher. The accumulations of traits

1. The American, Preface, 19.

which lead to later actions and decisions have, as with Newman, an effect which brings the reader to an intimate comprehension of the character. Gradually we become aware of Gwendolen's moral potential and of the incorruptible nature of Newman's moral being.

Technically The American has other points of contact with Daniel Deronda. James always displays a feeling for total relevance, though his canvas here is much smaller than George Eliot's. There is, however, some indication of a principle of manifold association being used in The American. Newman travels for a while with an earnest young American called Babcock. The latter ('I've a high sense of responsibility')¹ disapproves of Newman's 'pleasure of the hour' and separates from him. Newman later sends him a present of a statuette in ivory :

It represented a gaunt, ascetic-looking monk, in a tattered gown and cowl, kneeling with clasped hands and pulling a portentously long face. It was a wonderfully delicate piece of carving, and in a moment, through one of the rents of his gown, you espied a fat capon hung round the monk's waist. In Newman's intention what did the figure symbolise ? Did it mean that he was going to try to be as impressed with the solemnity of things as the monk looked at first, but that he feared that he should succeed no better than this personage proved on a closer inspection to have done ? 2

1. The American, v, 31.
 2. The American, v, 32.

Seen against the action of the novel as a whole, this has connections with plots and themes. The statuette may represent formal religion, where feeling should be most pure, as hypocritical ; by implication this involves Claire, who becomes a nun, and the monk's 'portentously long face' would appear to be a grotesque anticipation of the excessive chanting and self-denial which are characteristic of the Carmelite order she has joined. By analogy, the threadbare gown which half hides the fat capon may indicate the outward sincerity of the Bellegardes - the garment of tradition - which half hides (only half, for Newman believes them evil after a while) their guilt, the murder of Madame de Bellegarde's husband. The statuette further implies that appearances are deceptive, as Newman is to discover for himself from Noemie's copying to the treachery of the Bellegardes. It is also to be equated, I feel, with the idea that Newman, doubtful of himself and integrity his course in life, is to meet a lack of \wedge where he most expects to find it, namely, in an ancient family of seemingly impeccable tradition and presence. Ironically, Babcock is searching for truth and experience, but it is Newman who finds it. Sincerity is not where it appears, and Newman finds more in himself than in others. As we have seen, this device is used by George Eliot throughout Daniel Deronda and, to a degree, by Hardy in The Return of the Native.

James uses conversation occasionally which, like George Eliot's, finds an extensive association in the action when it is apparently harmless and without point. Once when Newman goes to see Claire she is talking to Blanche, the child of her brother Urbain :

"But in the end the young prince married the beautiful Florabella, and carried her off to live with him in the Land of the Pink Sky. There she was so happy that she forgot all her troubles and went out to drive every day of her life in an ivory coach drawn by five hundred white mice. Poor Florabella, " she mentioned to Newman, "had suffered terribly."

"She had had nothing to eat for six months," said little Blanche.

"Yes, but when the six months were over she had a plum-cake as big as that ottoman," Madame de Cintre insisted." 1

Later she tells Newman, "That's great nonsense I've been telling Blanche, but it has much more value than most of what we say in society." What Claire is really telling Blanche is of her own subconscious wish for a life of romance, for a marriage to the prince (Newman) who will make up to her for her suffering in her first marriage and with her family. Her own realisation of her need is shown in the valuation she places upon the words, for to her there is more truth in the simple fairy-story than in a life of conventional jargon and meaningless observance. The irony is once again apparent. The innocence of the child

1. The American, xii, 151.

and her frank acceptance of the tale may be compared to Newman's innocence in his six months' contract with the Bellegardes - though no equivalent to the plum-cake awaits him at the end of that time. There is some connection here with the Meyrick girls' conception of Daniel as Prince Camaralzaman and Mirah as Queen Budoor, but even closer to it is the idea of 'possibilities' which, as we have seen, Mrs Hardy develops in her chapter of that name. In James the fairy-tale analogy carries overtones of a possibility not to be realised ; in Daniel Deronda the running possibility - what would have happened if Grandcourt had been rejected by Gwendolen, for example - is constant, and continues through until the end, when the reader is left to speculate on the futures of Daniel and Gwendolen. James in fact intrigues the reader by holding out the hope that everything may work out according to the tale, and then ensures dramatically that it does not. It is perhaps sufficient to say here that the contrast between James and George Eliot is in treatment ; James contemplates the moral situation arising from a decision, and carefully gives his hero a choice. We know what Newman will choose, we know that it would be completely out of character for him to destroy the Bellegardes ; but with Gwendolen, although we know her so well, we are kept in doubt by an intimate identification with

her feelings in her interview with Grandcourt as to which of her alternative destinies she will choose. The difference is in depth of emotional comprehension and the power of suggestion.

It could be demonstrated that Henry James uses many small devices in the same way as George Eliot. Thus when Claire receives Newman's proposal of marriage, her physical reflex is similar to Gwendolen's when she is trying not to receive Grandcourt's :

She plucked off one of the flowers and, twisting it in her fingers, retraced her steps. 1

But James' omniscient comments are not at the same length as George Eliot's. They are limited to such brief insertions as :

The gentleman in whom we are interested understood no French, but I have said he was intelligent, and here is a good chance to prove it. 2

And, although the technical connections between the two novels are close yet, in characterisation alone, there is a marked difference of presentation. The characters in The American are not as complete as those in Daniel Deronda ; in the latter there is not the same ready exposure of the consciousness.

1. The American, ix, 125.
2. The American, i, 26.

Put Mrs Davilow beside Madame de Bellegarde and you have the difference between the living and what James himself called, in writing of the Princess Halm-Eberstein, the 'unvivified'. There is another and perhaps more significant contrast between the two novels. The few characters in The American tend to produce - and the same may surely be observed of The Golden Bowl so much later - a claustrophobic atmosphere ; at this stage, for all his travelling and the travelling of his characters, the background in a James novel is a backcloth for conversational interaction. Beside Daniel Deronda the novel lacks moral space as well as merely physical range. Although Henry James has the same insistent indictment of evil as George Eliot, although there is the same emphasis on the dissociation of appearance and reality, the broadly positive humanistic motivation of Daniel Deronda does not animate The American .

These are the major novels of the 'seventies ; of their authors, Trollope is not again to reach the heights of The Way We Live Now, Hardy is to become progressively more absorbed in the tragic themes which culminate in Jude The Obscure, and Henry James is to write a novel very similar in many ways to Daniel Deronda - The Portrait of a Lady. His later work need not be mentioned here, although we

might notice in passing his increasing concern with total relevance. Meredith, making use of recent history, is to display a tolerant appraisal of the Jew-Gentile situation in The Tragic-Comedians. But the novels we have examined form a sufficient context for Daniel Deronda and, placed beside them, it reveals comprehensive artistic and imaginative consistency, a stronger humanistic concern and, indeed, an advance in characterisation greater than any of its contemporaries. The body of this study, I hope, displays the nature of its greatness, and it remains for me to state the grounds for its revaluation.

Conclusion : Revaluation.

The close study of a novel or novelist often carries with it the sense, I feel, of isolation, and for this reason I have tried to place Daniel Deronda firmly against a background of history and fiction. But, of course, a novel does not live merely in its time ; indeed, if it is a great novel, like War and Peace, it lives for all time. Any revaluation, therefore, must define the enduring qualities of Daniel Deronda and these, I think, are many.

Firstly, there is the moral quality which has been stressed throughout this study. There are novels which, written out of mature wisdom and experience, display a conclusive yet undogmatic knowledge of life. Daniel Deronda is such a novel, for it is a positive statement of faith in man and the doings of man, in his traditions and in his potential. This is all the more remarkable when we remember the basis on which the story of Gwendolen is built, and to George Eliot we might here apply some words used by Humphry House of Dickens :

His understanding of and power of describing evil and cruelty, fear and mania and guilt ; his over-

burdening sense, in the crises, of the ultimate loneliness of human life - things like these are now seen to be among the causes of his enigmatic hold on people's hearts. 1

This defines the quality of a mature aspect of George Eliot's art which grows from the portrait of Mrs Transome to Gwendolen, from Bulstrode to Grandcourt ; the progression is expansive. The terms 'evil' and 'cruelty' are synonymous with Grandcourt's character, 'fear and mania and guilt' with Gwendolen's suffering. Moreover, it could be reasonably argued, I think, that in George Eliot's pictures there is no distortion, and the hold on our attention in contemplating them is a moral one. Grandcourt stands condemned because he does not possess a positive virtue ; Gwendolen stands transfigured with the the promise of virtue to come in the service of others. There is, in Daniel Deronda, a powerful reminiscence of Sir Charles Grandison. This is not surprising, for George Eliot wrote in the same year that Daniel Deronda was published :

I read it at every interval when my father did not want me, and was sorry that the novel was not longer. It is a solace to hear of anyone's reading and enjoying Richardson. We have fallen on an evil generation who would not read 'Clarissa' even in an abridged form. 2

Sir Charles suffers from an incredible surfeit of virtues, and we get altogether too much testimony on his behalf ('What

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1. Humphry House, 'The Macabre Dickens' (All in Due Time) 1955), 183.
 2. La, VI, 320. (GE to Mrs Charles Bray, 21st December 1876).
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fine things did Sir Charles say on this occasion, both by way of self-consolation, and on the inevitable destiny!');¹ yet the content of his morality is close to Daniel's, and his advice occasionally like the latter's to Gwendolen :

'Every opportunity you will have for exerting your good qualities, or for repenting of your bad, will contribute to your satisfaction to the end of your life. 2

These words might have been said by Daniel, and there are occasions when, unfortunately, George Eliot almost echoes Richardson's fulsome moralizing, at least in idiom :

"One who has committed irremediable errors may be scourged by that consciousness into a higher course than is common. There are many examples." 3

But of the two characters - moral heroes - Daniel is the more convincing ; he is occasionally at a loss, and his thoughts and reactions do not always measure up to a standard of perfection.

George Eliot's wide sense of perspective in Daniel Deronda seems to me another ground on which that novel merits reevaluation. Most great novels are intimately related to their time and to the practices - ethical, national, social or spiritual - of that time, with the fictional

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1. Samuel Richardson, Sir Charles Grandison (Chapman & Hall, 1902) VII, Letter viii, 45.
 2. Sir Charles Grandison, II, Letter iii, 40.
 3. DD., V, xxxvi, 95.
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personalities who take the reader's interest given an authentic context of action. Daniel Deronda, as we have seen, records the social habits of an insular society and, at the same time, fixes indelibly in our minds both events in the outside world and the aspirations of the few to serve the many. George Eliot's feeling for perspective is not unlike Thackeray's in Vanity Fair. The famous close to Chapter xxxii is relevant to our consideration of Daniel Deronda :

No more firing was heard at Brussels - the pursuit rolled miles away. Darkness came down on the field and city : and Amelia was praying for George, who was lying on his face, dead, with a bullet through his heart. 1

We see in a moment the changed destiny of families against the changed destiny of nations ; not only is there a terrible pathos, but also a terrifying sense of the powerlessness, the impotence of the individual to change that destiny. Admittedly Thackeray is writing of time past, and using the major event of his fictional period to focus on a personal situation ; by contrast George Eliot's focus is sharpened by a sympathetic humanism. She does not allow any sense of the inevitable to fall like a blanket on the nebulous spiritual or ethical potential of man ; in her own time the struggle of militant nationalism with decadence does not undermine the assurance of her faith in man. Colvin's remark, quoted earlier, about the 'sense of universal interests and outside forces' in Daniel

1. W.M. Thackeray, Vanity Fair (Smith, Elder, 1873), I, xxxii, 309.

Deronda is itself a definition of one part of its greatness. Without being either polemical or propagandist, it contains an insistent humanity which leaves us in no doubt as to the author's intention ; the reclamation of nations begins with the reclamation of the individual.

It is with the character of the individual that George Eliot is primarily preoccupied, and her people are 'rounded' (to use a term that has practically disappeared from modern criticism) rather than ballooned like some of the brilliant exhalations of Dickens. We have recently been told :

The writers whom we admire today do not appear to love their characters, and the critics who appraise their books show no sign of doing so either. For a writer or critic to show delight in a character would seem today rather naive, an old-fashioned response left over from the days of Dickens or Surtees. Characters it seems, are no longer objects of affection. The literary personality has gone down in the world. 1

Daniel Deronda is a novel about character and, with the exception of the Grandcourt-Lush menage, about character held in affection. The undisciplined appraisal which calls Gwendolen 'sexually morbid' also misreads her as follows :

Though Gwendolen does not go quite beyond the range of sympathy - it would be a sadistic moralist who could

1. John Bayley, The Characters of Love, (Constable, 1960), 8

be neutral before so painful an account - she is dispassionately presented as morally sinister. 1

It is an elementary failure in understanding to see Gwendolen in this way, for each character in Daniel Deronda (with the exceptions of Grandcourt and Lush) is encompassed, as Mrs Hardy has noted, by a deep sympathy. The individual whose words we hear or whose consciousness we enter is given the warmth and immediacy needed for understanding and responsive interpretation on the part of the reader. Admittedly character held in affection by the author can be cloying, but the primary appeal of Daniel Deronda lies in its exploration of various characters and the compulsion it exercises upon the reader towards a full - emotional and intellectual - comprehension of them. In a word, the characters are interesting, and even a partial failure like Mordecai - early disappointed, frustrated, mystical - has the compensation of psychological truth.

In Daniel Deronda there is shown a profound concern for the motives which lie behind human action, and the convincing nature of the 'literary personality', to use Mr Bayley's phrase, is sometimes conveyed without a formal delineation of the various sides which constitute it. There are, beside the 'Possibilities', the certainties which are there before we meet the character. We have examined the detailed

1. Jerome Thale, The Novels of George Eliot, (Columbia, 1959), 126.

retrospect which is so much a part of George Eliot's final manner, but there is also the past that is filled by a phrase, the past which has left its mark on the character presented with affection and for whom we feel affection. Here is Lydia Glasher :

She was an impassioned, vivacious woman, fond of adoration, exasperated by five years of marital rudeness ; and the sense of release was so strong upon her that it stilled anxiety for more than she actually enjoyed. 1

Such verbal brevity is powerfully evocative, just as the omniscient 'but a moment is room wide enough for the loyal and mean desire, for the outlash of a murderous thought and the sharp backward stroke of repentance',² looks as powerfully forward to Gwendolen's night temptations and the moment of Grandcourt's death. Mrs Glasher's 'five Years', like the mention of Captain Davilow's irregular visits to his family and Mrs Davilow's **miniature** of her first husband, somehow contributes to the truth of presentation. These references are so real in their disclosures that we almost feel the presence of Grandcourt when he was 'young, handsome, amorous, and living in the best style'³, while Daniel Charisi becomes a character in the novel rather than merely a name from the past. It is part of the impress of fiction - the impact of

1. DD., IV, xxx, 249-50.

2. DD., I, iv, 69.

3. DD., IV, xxx, 249.

creative writing - that we should believe in the truth of the lives of the characters we meet, the off-page lives they continue to live before and after we meet them in the experience of reading. In Daniel Deronda we do so believe, and this is the measure of George Eliot's characterisation in her last novel.

W. J. Harvey, writing of 'George Eliot and the Omniscient Author Convention', and speaking specifically of Adam Bede and the term 'fictional illusion', observes :

One thing we surely cannot mean is that we believe "we are actually in Hayslope". The fictional microcosm that George Eliot creates is, as Leavis would say, there in all its rich truth and complexity, but it is a world surely designed for our contemplation, not for our imaginative participation. 1

This is a commendably blunt statement, but it ^{is} a limiting one ;
 if we say, in speaking of a fictional setting, that we are 'there', we are really asserting that what we are reading is so convincing that our spirit moves and feels with those characters who are our 'objects of affection'. We do not mean that we examine the panelling in Offendene or that we feel the texture of the furze exposed to the sun on Egdon Heath. 'Imaginative participation' here seems to me unwisely defined,

1. W. J. Harvey, 'George Eliot and the Omniscient Author Convention', NCE (1958), Volume 13, Number 2, 97.
 Mr Harvey's book The Art of George Eliot (Chatto & Windus, 1961) appeared when the bulk of this thesis was written.

for it is precisely a term to convey the experience of reading. 'Contemplation', on the other hand, usually refers to our retrospective consideration of what we have read. It is part of the fine quality of Daniel Deronda that, while we do not feel that we are 'with' Gwendolen, we feel her presence, her consciousness, her being, and over and above this we feel the truth of the interaction between the characters. We accept unquestioningly the commonly human content in its existence which brings it within the range of our imaginative participation.

Daniel Deronda is further a fine novel from the viewpoint of artistic impression. A reading of Chapter II of this thesis will reveal, I think, George Eliot's concern with the depth of her work ; the principles of unity and extensive association are constituents of an artistic organisation on the part of the author which allows for the flexibility of human behaviour and movement. In Daniel Deronda the formal pattern is without rigidity ; we see the pressures of the imagination and the intellect as well as the disciplines, and we feel in the multiple imaginative identifications and affiliations of the author that sense of the coherence of things which is a profounder sense of the coherence of life. Image, symbol, irony and satire are the complex conditioning usages, as well as those already referred

to in this section, to which the reader responds. Mrs Hardy has demonstrated George Eliot's feeling for form, and nowhere is that feeling more in evidence than in Daniel Deronda.

Dr Tillyard's prolific investigations have now embraced the English novel, and his introductory section contains some useful statements of what the epic should embody. He asserts :

But while at home in large areas of life, the epic writer must be centred in the normal ; he must measure the crooked by the straight ; he must exemplify the sanity that has been claimed for true genius. Only on this condition will the community trust him and allow him to speak for them. 1

On the following page he adds that , 'Epic, ... must have faith in the system of beliefs or the way of life it bears witness to'.² Naturally, Daniel Deronda is not mentioned in Dr Tillyard's study of the novel, although it would appear to possess some of the qualities instanced above. And it is with these qualities, epic or not, that I am concerned. If we consider them we shall see how closely they define Daniel Deronda. The 'large areas of life', 'centred in the normal', 'measure the crooked by the straight', 'faith ... in the way of life', - these represent the author's capacity and execution

1. E.M.W.Tillyard, The Epic Strain in the English Novel (1958), 16
 2. The Epic Strain in the English Novel, 17.

in Daniel Deronda. I have shown, I hope, that it is one of the fine novels of our literature, that ethically and artistically it is humanistic and satisfying, that technically and imaginatively it embodies innovations, unities, sure characterisation and the use of perspective. These qualities would be valueless without that something which the great novelist possesses and which is communicated to the reader in the course of his experience. We feel positively, as I said in Chapter VII, the presence of the narrator in sympathetic and comprehensive relationship with her readers ; we sense her in her characters as well as in her interventions, in her images and in her descriptions, in the truth of her dialogue and in the effectual emphasis of her silence. In Daniel Deronda her range is our gain, for the novel extends the education of our feelings, and gives us that sense of the world which Gwendolen has when she knows that Daniel is to leave her. Unlike Gwendolen in her first reactions to this, we feel that deep optimism which George Eliot voices in verse after the death of Mordecai :

^{M.H.'s}
 Nothing is here for tears, nothing to wail
 Or knock the breast ; no weakness, no contempt,
 Dispraise, or blame ; 1

Although she ^pplies this to a death, like so much of what she

1. DD., VIII, lxx, 367. (Samson Agonistes, ll. 1721-1723).

writes it reaches into the novel as a whole and underlines that limitless faith in human nature which extends beyond the transitory and lives in her fictional generations as the embodiment of what should be in the generations of man. When we reach the end of Daniel Deronda we feel, I think, much the same as Mary Lascelles felt when, towards the end of her scholarly and perspicuous book on Jane Austen - itself almost an extension in refinement and feeling of that author's novels - she wrote of,

a close and genial relationship with the familiar, daylight world ... mastery, moreover, of her chosen methods of representation, wise use of all the resources she can command, of her own powers and her reader's capacity for response. 1

This is a valid summary of Jane Austen's effects and achievement, and the words may be applied with equal truth, despite the difference in range and treatment, to the author of Daniel Deronda.

1. Mary Lascelles, Jane Austen and Her Art(1958), 218.
(First published Oxford, 1939).

APPENDIX.The Manuscript of 'Daniel Deronda'.

The manuscript of Daniel Deronda is in the British Museum, Additional MSS. Numbers 34039 - 34042. It is in 4 volumes. The pages in these volumes have been re-numbered throughout, the title page being number 1.

The dedication to GHL in Volume I is dated October, 1876, and underneath it GE has written 9 lines from Shakespeare's xxixth Sonnet ('When in disgrace with fortune and men's eyes').

There are very few alterations, except in punctuation, in the Parts, although there are indications of careful revision in some deleted passages. The opening sentence of the novel is altered in the Parts; in the manuscript it reads :

Was she beautiful or not beautiful ? and what was the secret of form or expression which gave the dynamic quality to her glance and made it an epoch ?
(Volume I, p.3).

The words ' and made it an epoch' are omitted in printed versions of the novel, and for a good reason. GE apparently realised her own fondness for the word 'epoch', for it occurs many times in her previous work whenever she wishes to describe a significant moment. Her fine attention to detail is shown in Chapter 2. Gwendolen has just heard from Mrs Davilow of the collapse of the family fortunes ; she is living in luxury

in apartments with the Langens in Leubronn. Greatly chilled by the news, she flings herself onto a sofa. In the manuscript GE inserts the words 'red-velvet' before the word sofa, thus heightening the contrast between Gwendolen's present surroundings and her somewhat drab future. In the same chapter Gwendolen's jewellery is referred to as 'valuables'; in the Parts this has been altered to 'ornaments', a word which has associations of display or show, and ^{is} thus particularly suitable for Gwendolen.

One interesting deletion, which I give below, would have made a minor change in the plot :

By an engagement that they should read together Meyrick could be better kept in harness, & with that condition few men could have a better chance. However, the needy man missed the prize, & the man who could do without it won. When the result was made known & Deronda being bracketed with a winner would come in for a vacancy, he at once made up his mind to resign his scholarship, & allege his half-formed intention of quitting the (Volume I, p.279).¹

^ saw that Meyrick

In Book II, p.331 of the First Edition (the same page reference for the Parts) we find that Hans Meyrick has contracted a severe inflammation of the eyes, and that Daniel's form of sacrifice is to read to him. As a result Daniel does not get his scholarship, but Hans obtains the classical scholarship he so desperately needs. Another light deletion occurs in Volume II, p.35 of the manuscript (Parts III, xxii, 87) at the end of the chapter when Catherine accepts Klesmer :

1. See L., VI, 140-1 (Leslie Stephen to GE, 6 May, 1875)

Catherine was not quite easy in her course of rebellion. Inward harmony can hardly come except from obedience to an order which compels our respect ; but she had to brace her resolution by assuring herself that as to this question of her marriage, no such order existed, & she was not shallow-natured enough to be pleased with confusion because she could allege it as a reason for doing what she liked...

This is followed by a heavy deletion. As it stands, the passage undermines the quality of Catherine's decision, and this is doubtless why it was omitted from the printed versions of the novel.

I gave an example in Chapter II of the deletion of a theatre image from the interview between Mrs Glasher and Grandcourt (Vol.II, 182, Parts IV, xxx, 263). Another occurs in Vol.II, 19 (Parts III, xxii, 65), again in the Klesmer-Catherine situation with the Arrowpoints. Having said 'Brief meetings after ~~studied absence~~ are potent in disclosure' GE *deletes* from the printed version,

as we learn from that mirror of life, the stage, the lady betrays emotion, the gentleman in danger of choking asks himself why he was born since fortune has divided them, & on this cue the lady is able to declare that fortune can never be a barrier between true lovers.

Again the reason for the omission is surely obvious ; the passage deleted contributes nothing to a finely economical chapter.

Occasionally there are alterations which make for conciseness of expression. Such an instance

occurs in Chapter vii. Here is the manuscript version :

For I grieve to say that in crossing a rough pasture where coarse tufted grass concealed some treacherous holes, Primrose fell as into a trap, broke his knees, and undesignedly threw Rex over his head. (Volume I, 105).

In the Parts this has become :

For I grieve to say that in the search for a gate, along a lane lately mended, Primrose fell, broke his knees, and undesignedly threw Rex over his head. (I, vii, 25)

There are numerous minor alterations. Mrs Glasher is eight and thirty in the manuscript, seven and thirty in the Parts; in the manuscript Gwendolen sees Mrs Glasher as 'unmistakably a lady who must have been handsomer than herself', a comparison omitted in the Parts ('unmistakably a lady, and one who must have been exceedingly handsome'). Mirah, called Miriam for much of the First Volume in the manuscript, becomes nineteen in the Parts when she is telling Mrs Meyrick her story ; in the manuscript she is seventeen.

It is interesting to note that the epigraphs for each chapter are present in the manuscript, with one or two exceptions, thus indicating their integral function in the imaginative structure of the novel. Volume I of the manuscript ends with a chapter which GE has numbered xviii, but which is really xx. This discrepancy is caused by the fact that there are two chapters numbered xi in the manuscript, and one chapter has been split into two. The heavy deletions in

1. See L, VI, 182-3₂ (JB to GE, 10 November 1875)n.9.

parts of the novel - although they are not numerous - may conceal interesting first drafts.

What appears to be a mistake made by George Eliot when she revised what she had written is fully explained in Notes and Queries (New Series, Vol.7, No. 4, April 1960), on pages 147-8. A copy is attached to this thesis.¹

1. 'A Note on "Daniel Deronda" (N & Q, April 1960, 147-8), unfortunately contains two errors. After 'Mrs Vulcany' the words 'at Nuttingwood' should be inserted ; and the second spelling of 'Brackenshaw' omits the 'c'.

B I B L I O G R A P H Y.

This is in no sense a comprehensive list. To include everything would mean putting in novels which are not mentioned in the thesis, as well as articles or books about them or their authors. Here I have limited myself to mentioning primary works of reference, and critical, historical and biographical material which I have found relevant or which has provided the stimulus of disagreement or assent. Unless otherwise stated, the place of publication of books or articles is London. The following are the divisions of this bibliography :

- I. Manuscripts used.
 - II. (a) The Works of George Eliot.
(b) The Letters of George Eliot.
 - III. (a) Contemporary Reviews of Daniel Deronda.
(b) Articles on George Eliot and her work ; these will include articles in nineteenth century periodicals as well as much that has been written in this century.
(c) Books - biographical and critical - on George Eliot.
 - IV. (a) Books or articles referred to in Chapter VII of this thesis.
(b) Books referred to in Chapter VIII of this thesis.
 - V. General critical works consulted, and works particularly concerned with the Novel.
 - VI. Unpublished material consulted.
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I. MANUSCRIPT.

The Manuscript of Daniel Deronda is in the British Museum. It is described as follows : Brit. Mus. Additional MSS. 34039- 34042. There are four volumes.

II. THE WORKS AND LETTERS OF GEORGE ELIOT.

(a) The Works of George Eliot.

These are given in order of publication, first editions having been used. With Daniel Deronda I have referred to the Eight Parts ; with Middlemarch to the First Edition in Four Volumes.

Scenes of Clerical Life. First published in Blackwood's Edinburgh Magazine (CCCCXCVI - DV), January - November, 1857.

Adam Bede. Three Volumes. (William Blackwood and Sons, Edinburgh and London, 1859).

The Lifted Veil. Blackwood's Edinburgh Magazine, July 1859.

The Mill on the Floss. Three Volumes. (William Blackwood and Sons, Edinburgh and London, 1860).

Silas Marner : The Weaver of Raveloe. One Volume. (William Blackwood and Sons, Edinburgh and London, 1861).

Romola. First published in The Cornhill Magazine, Volumes VI - VIII, July 1862 - August 1863.

Brother Jacob. First published in The Cornhill Magazine, Volume X, July, 1864.

Felix Holt, the Radical. Three volumes. (William Blackwood and Sons, Edinburgh and London, 1866).

The Spanish Gypsy . A Poem. (William Blackwood and Sons, Edinburgh and London, 1868).

Middlemarch. First published in Eight Parts December 1871 - December 1872. Then in Four Volumes, by William Blackwood and Sons, Edinburgh and London, 1871-2.

The Legend of Jubal and Other Poems. (William Blackwood and Sons, Edinburgh and London, 1874).

Daniel Deronda. First published in Eight Monthly Parts, February - September 1876. William Blackwood and Sons, Edinburgh and London.

The Impressions of Theophrastus Such. (William Blackwood and Sons, Edinburgh and London, 1879).

Essays and Leaves from a Notebook. (Leipzig, Bernhard Tauchnitz, 1884.) Preface by Charles Lee Lewes.

Early Essays. Privately Printed, 1919. (Westminster Press).

(b) The Letters of George Eliot.

The George Eliot Letters. Edited by Gordon S. Haight. In Seven Volumes, 1954 - 6. (Oxford University Press and Yale University Press.)

III. Reviews, Articles, Books on George Eliot and her Work.

(a) Contemporary Reviews of 'Daniel Deronda'.

These are listed in alphabetical order of magazines or newspapers. Where it is known, the name of the author is given in brackets.

Atlantic Monthly, Volume xxxviii, 1876. pp. 684 - 694,
"Daniel Deronda': A Conversation." By Henry James Jnr.

British Quarterly Review, Volume lxiv, 1876. pp. 472-492.

Canadian Monthly, Volume ix, 1876. pp. 250-1, 343-4.

Canadian Monthly, Volume x, 1876. pp. 362-4.

Edinburgh Review, Volume cxliv, 1876. pp. 442-470.

Fortnightly Review, Volume xx, N.S. 1876. pp. 601-616.
(By Sidney Colvin).

Gentleman's Magazine, Volume xvii, N.S. 1876. pp. 410-427.
(By R.E. Francillon).

Gentleman's Magazine, Volume xvii, 1876. pp. 593-603.
(By J. Picciotto)

Jewish Chronicle, 8th September, 1876. p.357. (First notice of Daniel Deronda).

Jewish Chronicle, 22nd September, 1876. p.394. (Second and concluding notice of Daniel Deronda).

Macmillan's Magazine, Volume xxxvi, 1877. pp. 101-111.
'Mordecai - A Protest against the Critics.' By J. Jacobs.

Nation, Volume xxiii, 1876. pp. 230-1, 245-6. (By A.V. Dicey).

Nonconformist, 2nd February 1876, pp. 110-111. (Review of Book I of Daniel Deronda).

Nonconformist, 29th March 1876. p.312. (Review of Book II).

Nonconformist, 12th April 1876. p.363. (Review of Book III).

Nonconformist, 31st May 1876. p.555. (Review of Books IV and V).

Nonconformist, 16th August 1876. p.823. (Review of Books VI and VII).

Nonconformist, 13th September 1876. pp.919-920. (Review of Book VIII).

North American Review, Volume cxxiv, 1877. pp.31-52.
(By E.P. Whipple).

Pall Mall Gazette, 30th September 1876. p.12.

Pall Mall Gazette, 4th October 1876, p. 10.

Saturday Review, Volume xlii, 1876. pp. 356-8, 390-2.

Spectator, 9th September, 1876. pp. 1131-1133.

Tablet, Volumes xv and xvi, N.S. 1876. 19th February, p.234. (Review of Book I).

Tablet, 11th March 1876. pp.329-330. (Review of Book II).

- Tablet, 15th April 1876, pp.490-491. (Review of Book III).
- Tablet, 27th May 1876, p. 683. (Review of Book IV).
- Tablet, 1st July 1876, pp. 9-10. (Review of Book V).
- Tablet, 29th July 1876, p.138. (Review of Book VI).
- Tablet, 26th August 1876. p.266. (Review of Book VII).
- Tablet, 4th November 1876. p.587. (Review of Book VIII).
- Temple Bar, Volume ~~xxx~~ xlix, 1877. pp.542-545. ('Deronda's mother'.)
- Times, 31st January 1876, p. 6e. (By A.I.Shand).
- Times, 5th June 1876, p. 5a. (By A.I.Shand).
- Victoria Magazine, Volume xxviii, 1876. pp. 227-231. (By A.S.Richardson).
- Westminster Review, Volume xlix, 1876. p.579.
- Westminster Review, Volume 1, 1876. pp.280, 575.

(b) Articles on George Eliot and her work.

These are listed alphabetically by authors ; where the name of the author is not known, the title of the magazine is given.

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- Barry, William. 'The Religion of George Eliot', Dublin Review, Volume VI, Third Series, 1881, pp. 433-464.
- Beaty, Jerome. 'The Forgotten Past of Will Ladislaw', Nineteenth Century Fiction, Volume xiii, 159-163. 1958
- Beaty, Jerome. 'Daniel Deronda' and the Question of Unity in Fiction', Victorian Newsletter Number 15(1959), pp.16-20.

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- Contemporary Review, Volume xxxix, 1881, pp. 173-185.
- Dolman, F. 'The Politics of George Eliot', ~~XXIX~~ Gentleman's Magazine, Volume cclxxix, 1885, pp.294-300.
- Dowden, Edward. "'Middlemarch' and 'Daniel Deronda'", Contemporary Review, Volume xxix, 1877, pp.348-369.
- Edinburgh Review, Volume cclx, 1885, pp.514-553. (Review of Cross's 'Life').
- Fortnightly Review, Volume xxxvii, N.S. 1885, pp.309-322. (Review of Cross's 'Life'.)
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- Hough, Graham. 'Novelist-Philosophers'. XII. George Eliot.' Horizon, xvii, (1948), pp. 50-62.
- Hutton, R.H. Review of Cross's 'Life', Contemporary Review, Volume xlvi, 1885, pp. 372-391.
- James, Henry. 'The Novels of George Eliot', Atlantic Monthly, Volume xviii, 1866, 479-492.
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- Morley, John. Macmillan's Magazine, Volume li, 1885. pp. 241-256. (Review of Cross's 'Life').
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Scribner's Monthly, Volume viii, 1874, pp. 685-703, 'Literary and Ethical Quality of George Eliot's Novels'.

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Westminster Review, Volume lxxviii, N.S. 1885, pp.161-208. (Review of Cross's 'Life').

(c) Books - biographical and critical - on George Eliot.

These are listed in alphabetical order by authors.

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(Urbana, Illinois, 1960).
- Bennett, Joan. George Eliot ; her Mind and her Art.
(Cambridge, 1948).
- Berle, Lina Wright. George Eliot and Thomas Hardy.
(New York, 1917).
- Blind, Mathilde. George Eliot. (1883).
- Bourl'homme, P. George Eliot : essai de biographie
intellectuelle et morale, 1819-1854; influences
anglaises et étrangères. (Paris, 1933).
- Brown, John Crombie. The Ethics of George Eliot's Works.
(Edinburgh, 1879).
- Bullett, Gerald. George Eliot. (1947).
- Cooke, G. W. George Eliot : A Critical Study of her Life,
Writings and Philosophy. (1883).
- Crompton, Margaret. George Eliot the Woman. (1960).
- Cross, J.W. George Eliot's Life. Three Volumes. (1885).
- Dewes, Simon. Marian : the Life of George Eliot. (1938).
- Fremantle, Anne. George Eliot. (1933).
- Gardner, Charles. The Inner Life of George Eliot. (1912).
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Chapman's diaries. (Yale, 1940).
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- Hanson, L and E. Marian Evans and George Eliot. (Oxford, 1952)
- Hardy, Barbara. The Novels of George Eliot : A study
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A NOTE ON "DANIEL DERONDA".

(Notes and Queries, April, 1960, 147-8).

George Eliot always gives the impression of being very careful with the names of her minor characters. The manuscript of Daniel Deronda (Brit. Mus. Addit. MSS. 34039-34042) in one instance at least does not agree with the Parts or the First Edition, or any other edition that I have been able to trace.

In Chapter 3 of the manuscript Gwendolen Harleth is discussing the advantages of living at Offendene with Anna Gascoigne, who replies to her questions on local society as follows :

There are the clergymen all about, you know ; and the Fenns and the Arrowpoints, and Lord Brackenshaw, and Sir Hugo Mallinger's place where there is nobody - that's very nice, because we make picnics there - and two or three families at Wanchester ; oh, and old Mrs Vulcany, and ...

Now we should expect Anna to be well informed about her own neighbourhood. In the Parts and the First Edition the Fenns become the Quallons, although George Eliot has not altered Fenns in the manuscript. Juliet Fenn is mentioned in the archery meeting chapters (10 and 11), scoring eight above Gwendolen and thus securing the gold arrow. In Chapter 35 Mr. Fenn, member for West Orchards, is the guest of the Mallingers at the Abbey. He is accompanied by his two daughters, and Daniel Deronda pays some attention to Juliet. She plays a minor part in conversation in Chapter 36.

Mr. Quallon is a banker at Wanchester ; his placing is made quite clear at the beginning of Chapter 5 :

From Brakenshaw Castle to the Firs at Wanchester, where Mr Quallon the banker kept a generous house ...

In Chapter 7, the hunting chapter in which Rex Gascoigne is injured, Mr Quallon wins the brush and presents it to Gwendolen. Has George Eliot made an error ? In every edition the Quallons are mentioned by Anna before she mentions the "two or three families at Wanchester" ; if the reference is meant to be to the Fenns, why are they only mentioned in the manuscript ? Why was Quallons substituted for Fenns, since there is no erasure in the manuscript ? Admittedly George Eliot sometimes forgets to delete, for example with Mirah Lapidoth, who is

occasionally referred to by her original name of Miriam ; but, as it stands, Quallons is a mistake for the reasons given above.

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A MISSING MONTH IN "DANIEL DERONDA".

(The Times Literary Supplement, 3rd February 1961, 73).

Sir,

There is a curious error in the time sequence of Daniel Deronda (1876), George Eliot's last novel. In Chapter I we meet Gwendolen Harleth in Leubronn on a "September day", and by following the current of what George Eliot calls the "historic stream" we later discover that the year is 1865. In Chapter III the long retrospective sequence begins with the arrival of Gwendolen and her family at Offendene in October, 1864. In January, 1865, Gwendolen rejects Rex Gascoigne (Chapter VII) : on a July day she meets Grandcourt at the archery meeting, and gives that occasion a date just before her encounter with Lydia Glasher in Cardell Chase :

"The archery meeting was on the 25th, and this is the 13th", said Gwendolen laughingly. "I am not good at calculating, but I will venture to say that it must be nearly 3 weeks." (Chapter XIV).

She leaves to join the Langens "not long after dawn the next day", i.e., 14th August, 1865. She is summoned home by her mother's letter announcing financial ruin, and greets her with the words :

"The dear face! - it is ten years older in these three weeks." (Chapter XXI).

Grandcourt arrives at the Czarina in Leubronn on the fifth day after Gwendolen has departed : Chapter XXV makes it clear that he is back in England four or five days later, and on the third day following his return he is engaged to Gwendolen. This is probably the 19th of September. Mrs Gascoigne refers to Grandcourt's generosity to Mrs Davilow as follows :

that

"But I have no doubt, Mr Grandcourt would have behaved quite as handsomely if you had not gone away to Germany, Gwendolen, and had been engaged to him, as you no doubt might have been, more than a month ago." (Chapter XXVIII).

On the next day Gwendolen mentions "Sunday the 20th, 27th, Monday, Tuesday", saying that the hunting "will begin in 10 days". After a "glorious gallop" she consents to fix "the wedding on that day 3 weeks". Grandcourt tells Lush that they are to be married "on the 10th". It is quite obvious that George Eliot

believes that her events are taking place in October/November, 1865. From Sunday the 20th October to Sunday 10th November is exactly three weeks. Deronda visits Diplo before the marriage, and on the first day of the hunting season "the agreeable sombreness of the grey November afternoon" is described. In Chapter XXIX there is a dinner-table conversation which contains an oblique reference to the riotous events which occurred in Jamaica from October 7th onwards, and in Chapter XXXV we have confirmation that Gwendolen was in fact married on ~~the~~ 10th November. The Grandcourts arrive at the Abbey on 29th December, and in the same chapter we are told of Gwendolen :

"Already, in seven short weeks ... her husband had gained a mastery." (Chapter XXXV).

Obviously the "20th" Gwendolen mentions on the day after her engagement to Grandcourt is the 20th September, and the time of the engagement is confirmed by Mrs Gascoigne's statement that she could have accepted Grandcourt "more than a month ago". The month from the 20th September to the 20th October is omitted from the novel, a singular oversight in view of the otherwise meticulous attention to chronological detail.

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