



CONCLUSION

George Eliot is considered one of the great novelists of the Victorian era not because she is original but because she is sympathetic and intelligent. George Eliot presents the rare spectacle of a first-rate imaginative artist who is also an analytical thinker. Her capacity for psychological realism makes her stand almost alone among the great novelists of her century, namely Scott, Jane Austen, Dickens, Thackeray, the Brontës, and Thomas Hardy. With Scott, we have solely historical novels; with Dickens, we have humourous exaggeration; Thackeray has nothing of philosophy to give us but much humourous shrewdness and genial satire; with the Brontës, we have fire and passion and an underlying sense of doom or fate. It is with Jane Austen and Thomas Hardy that George Eliot has most affinities, being on the one hand a genius in describing inner feelings and, on the other, an observer of country life without sentimentality or condescension. George Eliot offers the philosophical way of looking upon Man and Nature. She can enter intuitively into the lives of her characters, feeling their joys and sorrows, and can portray them with deep understanding. Where the dogmatist condemns, the philosopher comprehends. It is therefore not surprising that Henry James found so much in George Eliot's novels to admire, he himself being of much the same disposition. Thus, with George Eliot, no character is wholly good or wholly bad; even her villains also have an human and amiable side.

George Eliot, like Wordsworth, tries to give importance to humble people. In this she adds a touch of "realism" in her

novels. She herself advocates this theory by saying with reference to Adam Bede :

So I am content to tell my simple story, without trying to make things seem better than they were; dreading nothing, indeed, but falsity, which, in spite of one's best efforts, there is reason to dread. Falsehood is so easy, truth so difficult. The pencil is conscious of a delightful facility in drawing a griffin --the longer the claws, and the larger the wings, the better; but that marvellous facility which we mistook for genius is apt to forsake us when we want to draw a real unexaggerated lion.¹³⁴

In this respect, George Eliot, for the first time, makes country people real and worthy of sympathy.

Although George Eliot's style of novel-writing is somewhat old-fashioned because of the "omniscient author convention", her novels are still enjoyable to read because her occasional interruptions to make comment or analysis are both interesting and artistically successful. This is because her intrusive comment and analysis not only reveal distinct individuals and societies but also reveal her own understanding and generous mind.

Of all George Eliot's novels, Middlemarch has made the same profound impression on the best critics, who are almost unanimous in regarding it as George Eliot's masterpiece. The scope of society in Middlemarch is extraordinarily wide and few English novelists have ever attempted so broad a canvas. It has, indeed, some claim to be regarded as the greatest English novel of its time.

To find such insight and serious penetration into human feelings and social pressures, so subtly drawn and sympathetically presented, we have to go abroad and compare George Eliot with the Tolstoy of Anna Karenina or the Balzac of La Comédie Humaine. Taken as a whole, George Eliot's works are a monument to all that is sensitive and noble in life, a remarkable achievement when it is

remembered that George Eliot lived and wrote amidst a climate of Victorianism. It is her strong point that she adopted as her own all that was progressive and illuminating in Victorian scholarship and applied it to humanity as she found it. There is no crass belief in progress. She does not appeal to vulgar misinterpretations of Darwin or Spencer. In her treatment of individuals her profundity makes most of her contemporary writers seem shallow by comparison. Even the characterisations of post-Freudian writers sometimes seem glib or facile beside the most memorable figures of her novels. It is both strange and sad that she has lost popularity and that only Silas Marner and The Mill on the Floss are still current reading, held to be suitable for adolescent schoolchildren. There is much in George Eliot's works of value to the world of to-day, not least being her view of individuals and the society they live in. She is the antidote to the present-day poison of cheap cynicism. Society she shows to be neither indifferent nor invincible. The individual has rights and duties and legitimate hopes. The quality of life is valued highly by George Eliot. The present-day world often seems to rob life of its value and meaning. In some small way this could be remedied by taking George Eliot's achievement to heart as a triumphant example.

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APPENDIX I

SYNOPSIS OF GEORGE ELIOT'S NOVELS

Adam Bede. In the village of Hayslope there lives a young carpenter whose name is Adam Bede. He is an honest and upright man who is respected by everyone in that community. He loves Hetty Sorrel, a pretty, vain and selfish girl who is the niece of the genial farmer, Mr. Poyser. No one in Hayslope thinks Hetty would make a good wife for Adam Bede. In the meantime, Adam's brother, Seth, has fallen in love with Dinah Morris, a young Methodist, who is Mrs. Poyser's niece. Being deluded by the prospect of the position which marriage with the young squire, Arthur Donnithorne, would give her, Hetty is then seduced by him. Arthur breaks off relations with her, and Hetty, broken-hearted, presently consents to marry Adam. But before the marriage, Hetty discovers that she is pregnant. She, therefore, flees from her home to seek Arthur. When she fails to find him, she commits infanticide in order to return to Hayslope without scandal but she is arrested. While she is waiting to be tried, Dinah goes to visit her and persuades her to confess her crime. With Arthur's help at the last minute, her punishment is reduced from hanging to deportation. After a time Adam discovers his love for Dinah. The two then get married and live happily ever after.

The Mill on the Floss

Tom and Maggie are the children of the honest but obstinate Mr. Tulliver, the owner of Dorlcote Mill on the River Floss. Tom is practical, honest and stolid, narrow of imagination and

intellect, while Maggie is passionate, impatient of restraint but more intelligent. From this conflict of temperaments springs much unhappiness for Maggie. Maggie's love and devotion for her brother are thwarted by his lack of understanding, and the intellectual and emotional sides of her nature are starved. She finds Philip Wakem, a hunchbacked son of Lawyer Wakem, with a temperament like her own. They are mutually attracted. Unfortunately Lawyer Wakem is hated by Mr. Tulliver, who is made bankrupt as a result of litigation in which Wakem is on the other side. Tom, loyal to his father, discovers the relation of affectionate friendship secretly maintained between Maggie and Philip. He, therefore, makes her promise not to speak to Philip again. Maggie yields to her brother's authority and ceases to see Philip. Meanwhile, Tom tries to do business to get enough money to pay his father's debt. After Mr. Tulliver's death, brought on by a scene of violence in which he thrashes the lawyer, Maggie leaves the Mill for a visit to St Ogg's to her cousin, Lucy Deane, who is to marry Stephen Guest, a wealthy young man. Stephen is attracted by Maggie's beauty and she is drawn to him. During a boating expedition, Stephen tries to persuade Maggie to elope with him but she refuses. Unfortunately the boat is carried away by the strong tide and they have to stay the night on board a Dutch merchant ship. There is a great scandal about Maggie. Her brother turns her out of his house. Only Lucy and Philip, whose hopes of happiness Maggie has ruined, show more understanding. The situation appears to be without remedy. A great flood descends upon the town, in the course of which Maggie, whose first thought in danger is for her brother, courageously rescues him

from the Mill. There comes a moment of revelation to the spirit of the awe-stricken Tom before the boat is overwhelmed and brother and sister, reconciled at last, are drowned.

Silas Marner

Silas Marner is a linen-weaver who has been driven out of the small religious community in Lantern Yard by a false charge of theft, and has taken refuge in the village of Raveloe. The only consolation in his loneliness is his growing pile of gold. But his gold is stolen from his cottage by the squire's reprobate son, Dunstan Cass, who disappears. Dunstan's elder brother, Godfrey Cass, is in love with Nancy Lemmeter, but he is secretly married to Molly Farren, a woman of low class. Meditating revenge for Godfrey's refusal to acknowledge her, Molly carries her child one New Year's eve to Raveloe, intending to force her way into the Casses' house. She dies in the snow and her child, Eppie, finds her way into Silas's cottage. She is adopted by him and restores to him the happiness which he has lost with his gold. After many years, the draining of a pond near Silas's cottage reveals the body of Dunstan with the gold. Moved by this revelation Godfrey, now married to Nancy, comes to claim Eppie as his daughter. But Eppie refuses to live with him and insists on staying with Silas Marner.

Romola

Tito Melema arrives in Florence penniless and unknown. The sale of some rare jewels in his possession soon brings him into the circle of the wealthy, learned men of the city, among

them the blind antiquarian scholar, Bardo, who has an innocent daughter, Romola. Bardo also tells Tito of a son whom he has lost. In fact these jewels belong to Baldassare Calvo who has been like a father to Tito and who is thought to be a slave in the hands of the Turks. Tito, after rescuing Tessa, a milk vendor's daughter, from among some jostling revelers, later secretly marries her. He meets a strange monk, Fra Luca, who gives him a note from Baldassare pleading for Tito to rescue him from slavery, but he does not do as he has been requested. Tito happens to discover that the lost son of Bardo is not dead but banished from his father's house and ordained as a Dominican monk named Dino. Realizing that Fra Luca is Dino, Tito fears the discovery of his benefactor's slavery. He feels the time is ripe for asking the old man for permission to marry Romola. Bardo rapidly consents. However, Dino dies without revealing to Romola the story of Baldassare and the ungrateful Tito. Tito and Romola are married. Bardo dies, leaving Romola to carry on his scholarly work. Meanwhile, political events in Florence help to advance Tito's fortunes. But Baldassare who manages to flee from slavery swears to be revenged on Tito. Hearing of Baldassare's revenge, Tito begs Romola to sell her father's library and leave Florence with him. When Romola refuses, he secretly sells the library and the antiquities it contains. In his search for a place to stay, Baldassare comes by chance to the house where Tessa and her children by Tito live. The woman gives the old man permission to sleep in the loft. Tito comes to see Tessa and meets his foster-father. He begs his forgiveness and tries to persuade him to live with him

and share his comforts. But the old man does not forgive. He threatens to expose Tito and ruin him. At a dinner in Florence, Baldassare appears in order to denounce Tito before his political friends. The trembling old man is pronounced mad and sent to prison. During a plague the jails are emptied to make room for the sick, and Baldassare is released. He spies upon Tito and learns that Tito has two wives. He approaches Romola and tells her about Tito. The final blow comes to Romola when her beloved god-father, Bernardo del Nero, is arrested and Tito is the cause. Romola reveals to Tito her knowledge of Baldassare's story and the truth of the old man's accusation against him. Disillusioned and sorrowful at the execution of Bernardo, she flees from Florence. Tito also plans to flee from Florence, for his double dealings have been discovered. A mob follows him out of the city. To escape his pursuers, he throws away his money belt and, while the crowd scrambles for it, he jumps into the river. Weakly he pulls himself ashore on the opposite side. There Baldassare, now a starving beggar, finds him and strangles him. After passing many months in another city, Romola returns to learn of her husband's murder by his enemy. Romola understands the justice of Tito's violent end. She finds Tessa and the children and brings them to live with her.

Felix Holt

Felix Holt is a noble-minded young reformer, an example of self-sacrifice with the courage of his convictions. He deliberately chooses the life of a humble artisan in order to help his fellow-workers have better lives and better education.

With him is contrasted the conventional Radical politician, the rich Harold Transome, who is an illegitimate son of Mrs. Transome and the lawyer Jermyn. The heroine, Esther, a step-daughter of Mr. Lyon, the non-conformist minister, is brought by circumstances to a choice between the two men and the contrasted lives they offer her, and, after a struggle, chooses Felix Holt and his poverty. The story is complicated by the involved legal question of the ownership of the Transome estate. (See Part I, Chapter III : Content)

Middlemarch

The scene is laid in the provincial town of Middlemarch. The story is concerned principally with Dorothea Brooke, an ardent, spiritually minded girl with high ideals in life. She marries the elderly Mr. Casaubon, a priggish, pedantic man, whose learning is a hollow sham. The marriage is intensely unhappy. Mr. Casaubon spends the honeymoon doing private research and alienates Dorothea by his lack of sympathy. Her unhappiness is sympathized with by Ladislaw, Mr. Casaubon's cousin. Having a suspicion in his mind of his wife's preference for Ladislaw, Mr. Casaubon, before he dies, makes a will by which Dorothea forfeits her fortune if she marries Ladislaw. Nevertheless, in the end, Dorothea and Ladislaw are brought together. Parallel with this plot runs the story of the unhappy marriage of Tertius Lydgate and Rosamond Vincy. Lydgate, an ambitious young doctor who comes to Middlemarch, is full of self-assurance and faith in the scientific discoveries and

medical reforms that he means to bring about. Like Dorothea, he marries somebody who is the negation of all his aspirations. Rosamond Vincy, a daughter of a Middlemarch manufacturer, has been to school where she acquires enough superficial polish to make her ashamed of her family's bourgeois manners. Completely self-centred, she is hardly aware of Lydgate as a person; she sees him as an opportunity of climbing out of the tradesman's world in which she was born into middle class society. Her extravagance makes Lydgate live beyond his means and his ambitions are caught up in a net of debts incurred to satisfy his wife's idea of happiness. As a far-reaching result of his marriage, Lydgate loses his good reputation and incurs suspicion of deep disgrace from which he is never wholly cleared except in the opinion of his nearest friend, Dorothea. He leaves Middlemarch to make the best of things, but with an incompatible wife and disappointed hopes. There is also the story of Mr. Bulstrode, a banker, who, before coming to Middlemarch, has robbed a widow and her daughter. He moves to live in Middlemarch intending to be a good Christian, but he has to commit crime again in order to save his reputation.

Daniel Deronda

Gwendolen Harleth, high-spirited, self confident and self-centred, marries Henleigh Grandcourt, an arrogant, selfish man of the world, for his money and position in order to save her mother and herself from poverty, in spite of the fact that she knows that Grandcourt has a secret tie with Mrs. Glasher,

by whom he has children. She comes under the influence of the high-minded Daniel Deronda and her dependence on his guidance increases as the heartlessness of her husband drives her to revolt and even to thoughts of murdering him. Daniel Deronda's own parentage is enveloped in mystery, which is gradually revealed by his contact with the noble Jew, Mordecai and his sister, Mirah, whom Daniel Deronda has saved from being drowned. At last it is revealed that he is a Jew by birth, but that his mother wanted him to be brought up like a Christian gentleman. Grandcourt's tragic death by drowning, of which Gwendolen feels herself partly responsible, leaves her with Daniel Deronda as her only hope. But her hope turns to despair when she learns of his intention of devoting himself to the cause of the Jewish race, and to marrying Mirah. However, Gwendolen accepts her fate in a true spirit of deep devotion and self-sacrifice and determines to be one of the best of women who might make others glad that they were born.

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APPENDIX II
GEORGE ELIOT AND SPENCER

Herbert Spencer's new field of study, first described by a word coined in the Victorian era and which he himself used, "sociology"¹³⁵, was not so very different in principle from what we call sociology (or social science or social anthropology) today. Of course, many of his theories and suggestions can now be seen to be mistaken (but not naive)¹³⁶. Nevertheless the field of study which he first plotted, together with its connections with politics, economics, tradition, religion, relative social ethics and relative individual values, is still the ground that the modern social scientist studies. Spencer was, in many ways, what we might call a polymath, an expert in many subjects, in the direct line of descent from minds like Aristotle's and Leonardo da Vinci's¹³⁷. His unique contribution was to attempt a synthesis of the so-called arts and sciences: the humanities, with their emphasis on individual worth and traditional values, and the natural sciences, with their emphasis on impartial observation and objective measurement.¹³⁸ Despite these lofty aims, I think it is true that Spencer never achieved anything comparable to Middlemarch as an exposition of his synthesis, for, in spite of many learned volumes, his imagination did not work in the same confident and clear sighted way as George Eliot's. To a certain extent, the rigorous discipline of his researches often led him to

more and more analysis and less and less synthesis, though it was never true of him that "he could not see the wood for the trees." He himself, though, must have felt this failing, since he was one of the first to encourage George Eliot in novel writing. He recognised in her the same capacity for razor- sharp analysis linked with a worldly-wise perspective of history and communal life, that might produce as art what he could only render as scientific reports and philosophical theories. This in itself should call forth special praise, since other great innovators of genius (Freud, for example, or Bertrand Russell in his early years) never found anyone in whom their theories could be brought to intelligible, artistic fulfillment by means of literature or drama.

Middlemarch stands as much for the breadth (and effectiveness) of Spencer as a thinker as it does for George Eliot's genius as a writer. Yet it is the latter quality which, in the end, proves more permanent and enjoyable. While Middlemarch is now praised as a jewel, Spencer's work is valued as the setting. A woman novelist, George Eliot knew to a degree of finesse hardly imaginable in Victorian England, ¹³⁹ where the lines were to be drawn between social pressure and individual response. She carried out in her novels what Spencer had always advocated -- the right of any being to expand, explore and form associations of common interest or of love, provided that this did not lead to a collision of demands between the individual and society. This is quite opposite to both aesthetic naturalism (as in Zola) and outright determinism.

A range of freedom is admitted, which varies in radius and influence according to the self-assertion of characters and the dilemma in which they find themselves socially involved. In other words, morality does not fly out at the window when environment steps in at the door. A balance is maintained, a balance which is aesthetically convincing and emotionally exciting.

I have never, throughout my considerations, entertained the idea that George Eliot was capable -- let alone guilty--
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 of paltry research and shabby reasoning. Enough critics have considered her too intellectual for anyone to think of her as an over-sensitive "blue stocking" -- an opiated, sentimental fool. The point I wish to make is that her common sense and human sympathy are never detached or alienated from her intellectual understanding. A quotation from an American writer will illuminate my argument here as to whether George Eliot embraced the science of sociology to the extent that she denied any importance to individuals: "I have been told that Emerson and George Eliot agreed in thinking Rousseau's
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Confessions the most interesting book they had ever read". Such a preference for the individual approach goes a long way towards proving the general thesis that I am concerned with, namely, that the novels of George Eliot are primarily concerned with individuals, societies and the conflicts and influences which are bound to exist between the one and the other. Between the deeply personal revelations of Rousseau and the impersonal systematization of Spencer's sociology there

is not such a wide gulf as might be thought. The bridge over the gap is the common concern with ethics -- the private and the public conscience. The author of the Contrat Social and the author of Man versus the State (Spencer, 1884) found themselves in similar situations on the grand scale to those George Eliot met with on an all-too-human level: whether to conform outwardly (as she did in her Sunday churchgoing, out of love for her father while he was still alive) or whether to show non-conformity defiantly (as she did in living with Lewes and championing the cause of intellectual freedom and moral and religious tolerance, now on behalf of the Hetty Sorrels of this world, now in aid of the Daniel Derondas of minority faiths) . Such ethical questions, though common enough in the lives of many men, are brought sharply into focus in George Eliot's novels and, transformed into literature, command the reader's attention and stretch his moral judgement even more than they do in the reflective writings either of the French or English philosopher.

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APPENDIX III

The following list of names and footnote numbers provides small samples of revealing dialogue, each footnote giving the page in the cited novels on which the dialogue can be found:

Eppie: note 18; Mrs. Tulliver: note 26; Lisbeth Bede, Adam's mother: notes 30 and 65; Tom Tulliver: notes 36 and 97; Adam Bede: notes 61, 62 and 64; Adam's brother, Seth: note 63; Mr Lyon on Felix Holt: note 66; Felix himself: note 67; Daniel Deronda and opinion about him from the Meyricks: notes 72, 73 and 76; Esther on Felix: note 81; Dorothea: notes 85 and 106; Gwendolen: notes 87, 89, 92 and on Grandcourt in notes 119 and 123; Mrs Poyser on Hetty: note 95; Mrs Transome: note 105; Ladislaw on Dorothea: note 109; Mrs Vincy on her daughter, Rosamond: note 113; Lydgate: note 116; Mr Lush on Grandcourt: note 124; Silas Marner on the Rainbow Inn: note 129.

Whole chapters or scenes in which dialogue plays a large part are as follows:

Adam Bede: Chapter XXI, The Night-School and the School-master; Chapter XXI, Mrs Poyser "has her say out". The Mill on the Floss: Book I, Chapter VII, Enter the Aunts and Uncles; Book I, Chapter VIII, Mr Tulliver shows his Weaker Side; Book III, Chapter III, The Family Council; Book III Chapter VI, Tending to refute the popular prejudice against the present of a pocket-knife. Silas Marner: Part I, Chapters VI and X. Felix Holt: Chapters IV and XLIII (about Mrs Holt).

NOTES

1. For convenience, this style of writing may be said to follow the "omniscient author convention".
2. Tito cf. Grandcourt in Daniel Deronda
Baldassare and Tito cf. Silas and Eppie
(in Silas Marner)
Lyon and Esther
(in Felix Holt)
Romola cf. Dorothea in Middlemarch
3. Joan Bennett, George Eliot: Her Mind and Her Art (London: Cambridge University Press, 1948.) p. 100
4. Ibid. p. 105
5. George Watson, The Literary Critics (Great Britain: C. Nicholls and Company Ltd., 1962.) p. 176 explains the two stages in James development:

"James developed the technique we now call 'the central intelligence'-- the technique of viewing the action of a novel through the eyes of a character whose subtlety of mind equals that of the novelist himself -- as early as Roderick Hudson, though his account of Rowland Mallet in his preface of thirty years after is surely, as analysis, characteristic of his later years:

The centre of interest throughout Roderick is in Rowland Mallet's consciousness, and the drama is the very drama of that consciousness -- which I had of course to make sufficiently acute in order to enable it, like a set and lighted scene, to hold the play.

This 'most polished of possible mirrors', as he calls Mallet when he returns to the subject in the preface to

The Princess Casanassima (1886), is to be set 'right in the middle of the light' or the thick of the action. The technique is genuinely new, for previous 'central intelligences', such as some heroines of Jane Austen and George Eliot, had been protagonists too. But James's fascination with problems of perspective in the novel carried him beyond this technique into the far more intricate design of multiple vision, as in The Golden Bowl (1904), which

abides rigidly by its law of showing Maggie Verver at first through her suitor's and her husband's exhibitory vision of her, and of then showing the Prince, with at least an equal intensity, through his wife's;... these attributions of experience display the sentient subjects themselves at the same time and by the same stroke...

By the new century, even the subtleties of the technique of a 'central intelligence' had come to seem limiting and mechanical."

6. W.J. Harvey, The Art of George Eliot (London: Chatto and Windus Ltd., 1961.) p. 80
7. George Eliot, Adam Bede (London: J.M. Dent & Sons. Ltd., 1937.) p. 99
8. Ibid. p. 171
9. The Art of George Eliot p. 70
10. George Eliot, Middlemarch (Boston: Houghton Mifflin Company, 1956.) pp. 111 - 112
11. The Art of George Eliot p. 79
12. George Eliot: Her Mind and Her Art p. 106

13. Quoted by Joan Bennett, George Eliot: Her Mind and Her Art p. 96
14. Adam Bede p. 397
15. George Eliot, Felix Holt (London: J.M. Dent & Sons. Ltd., 1934.) p. 20
16. Op. cit. p. 123
17. Perhaps this situation has been foreshadowed to some extent by the legal power that Old Squire Donnithorne has over the livelihood of his tenant farmers, the Poyzers in particular. However, in Adam Bede nothing comes of this.
18. George Eliot, Silas Marner (London: Oxford University Press, 1954.) p. 242
19. Adam Bede p. 82
20. Quoted by Mario Praz, The Hero in Eclipse in Victorian Fiction, Angus Davidson (trans.) (London: Oxford University Press, 1956.) p. 357
21. Middlemarch p. 298
22. Adam Bede p. 363
23. Op. cit. p. 118
24. George Eliot, Daniel Deronda (New York: Harpers & Brothers, 1961.) p. 265
25. George Eliot, Romola (London: J. M. Dent & Sons Ltd., 1931.) p. 264
26. George Eliot, The Mill on the Floss (London: Collins Clear-Type Press, 1961.) p. 112
27. Ibid. p. 49

28. Ibid. p. 461
29. Daniel Deronda p. 527
30. Adam Bede p. 106
31. Felix Holt p. 51
32. Gerald Bullett, George Eliot: Her Life and Books
(London: 14 St. James's Place, 1947.) pp. 126 - 127
33. Ibid. p. 124
34. Amy Cruse, The Victorians and their Books (London:
George Allen & Unwin Ltd., 1936.) pp. 277 - 278
35. George Eliot: Her Life and Books pp. 182 - 183
36. The Mill on the Floss pp. 56 - 57
37. Op. cit. pp. 184 - 185
38. The manuscript of The Mill on the Floss bears the
following inscription: "To my beloved husband, George
Henry Lewes, I give this M.S. of my third book, written
in the sixth year of our life together..."
39. Quoted by Gerald Bullett, George Eliot: Her Life and Books
p. 187
40. Ibid. p. 188
41. An Introduction to Silas Marner by Theodore Watts-Dunton.
42. It is conceivable that Kraszewski (1857) followed in
Dickens' footsteps as in Nicholas Nickleby (1838 - 1839),
a boy, Smike, undergoes a fate rather like Radonek's
though, in the end, Smike is saved from the clutches of
would-be parents. Radonek is likewise, not far from
Oliver Twist in circumstances. Little Nell and her
lonely old grandfather in The Old Curiosity Shop (1841)

suggest a pairing along the lines followed in Silas Marner, and the haven they eventually find -- a country cottage by a church -- echoes the assimilation of Silas into the Raveloe community, though Dicken's happy ending to their troubles is much more sentimental and contrived than George Eliot's. It is pointless to suspect plagiarism, however, since the themes of the young waif and lonely old man had been common property from a time even before the Romantic period, as the figures of Mignon and the Harper can prove in a novel (Wilhelm Meisters Lehrjahre) which Goethe wrote at intervals from as early as 1786. Shakespeare's King Lear and Coriolanus (or Tom o' Bedlam too, for that matter) also illustrate this theme.

43. The Victorians and their Books p. 324
44. Again, no accusation of plagiarism is being made. The atmosphere of the books is quite different and the legal problem is by no means the centre of interest in Felix Holt. Of Bleak House Lord David Cecil wisely remarks (Early Victorian Novelists, London, 1934, Penguin Books 1948, p. 193) "The plot of Bleak House is modelled after the Victorian ideal of a good plot." George Eliot acknowledges the same ideal in writing Felix Holt.
45. George Eliot: Her Life and Books p. 215
46. Quoted in The Victorians and their Books p. 283
47. Quoted in An Introduction to Middlemarch by Gordon S. Haight
48. Quoted in George Eliot: Her Life and Books pp. 204 - 205

49. Quoted in The Hero in Eclipse p. 342
50. Op. cit. pp. 204 - 205
51. F.R. Leavis, The Great Tradition (London: Chatto & Windus, 1950.) p. 122
52. The Hero in Eclipse p. 335
53. Adam Bede pp. 174 - 175
54. Op. cit. p. 343
55. Ibid. p. 322
56. Ibid. p. 343
57. Lettice Cooper, "George Eliot," Writers and their Works edited by T.O. Beachcroft (London: Longman Green & Co., 1955.) p. 36
58. Ibid. p. 37
59. Adam Bede p. 13
60. Ibid. p. 96
61. Ibid. p. 450
62. Ibid. pp. 208 - 209
63. Ibid. p. 12
64. Ibid. p. 508
65. Ibid. p. 108
66. Felix Holt p. 340
67. Ibid. p. 242
68. Ibid. p. 115
69. Daniel Deronda p. 132
70. Ibid. p. 136
71. Ibid. p. 166
72. Ibid. p. 350

73. Ibid. p. 250
74. Ibid. p. 271
75. Ibid. p. 340
76. Ibid. p. 606
77. The Mill on the Floss p. 24
78. Felix Holt p. 69
79. Note Gwendolen's horror at the prospects of being a governess in Daniel Deronda.
80. Op. cit. p. 111
81. Ibid. p. 212
82. Ibid. p. 351
83. Some of this type of nonsense is talked by Jane Austen's Emma: Emma intends never to get married but just to be adored as the "saint" of the neighbourhood.
84. Middlemarch p. 27
85. Ibid. p. 61
86. Ibid. p. 65
87. Daniel Deronda pp. 18 - 19
88. Ibid. p. 26
89. Ibid. p. 18
90. Ibid. p. 15
91. Klesmer, in his artistic convictions, is safe from Gwendolen's power and puts her in her place for the first time in her life. Daniel Deronda's strange, altruistic convictions render him similarly safe from her charms.
92. Ibid. p. 323
93. Adam Bede p. 98

94. Ibid. pp. 97 - 98
95. Ibid. p. 152
96. Ibid. pp. 121 - 122
97. The Mill on the Floss p. 51
98. Ibid. p. 75
99. Ibid. p. 243
100. Felix Holt p. 31
101. Ibid. p. 101
102. Ibid. p. 318
103. Ibid. p. 379
104. Ibid. p. 19
105. Ibid. p. 24
106. Middlemarch p. 18
107. Ibid. p. 278
108. Ibid. p. 338
109. Ibid. p. 344
110. Ibid. p. 457
111. Ibid. p. 123
112. Ibid. p. 424
113. Ibid. p. 470
114. Ibid. p. 569
115. Ibid. pp. 107 - 108 This attitude towards an alliance between art and science with respect to social problems reminds me very much of Spencer's view of the new sociology. (See Appendix II: Spencer and George Eliot.)
116. Middlemarch p. 542
117. Ibid. p. 453

118. Ibid. p. 451 A Spencerian statement of sociological observation rather than one of moralising.
119. Daniel Deronda p. 100
120. Ibid. p. 310
121. The analogy with horse - breaking is surely not coincidental. (See Part I, Chapter III: Content on horses and riding in Daniel Deronda)
122. Op. cit. p. 320
123. Ibid. p. 320 This foreshadows D. H. Lawrence's St. Mawr.
124. Ibid. p. 208
125. Quoted in George Eliot: Her Mind and Her Art p. 78
126. Felix Holt p. 45
127. Ibid. pp. 82 - 83
128. The Mill on the Floss p. 359
129. Silas Marner p. 61
130. Ibid. p. 187
131. Bulstrode's iniquities and Mrs. Glasher's situation for instance.
132. Jane Austen, Persuasion Chapters XVIII and XIX
133. Thomas Hardy, Tess of the d'Urbervilles, Chapters XVI and XLIII
134. Adam Bede pp. 172 - 173
135. O.E.D. lists Blackwood's Magazine in 1843 as explaining "sociology" by the synonym "Social Ethics". In the light of what will be said later, it is interesting to note that the avowed ethical interest seems to have been much stronger then than it is nowadays.

136. Encounter No 120 (Sept. 1963 vol xxi No 3) London, p. 35, P.B. Medwar's Herbert Spencer Lecture at Oxford entitled "Onwards from Spencer"
137. T.H. Huxley, the champion of Darwinism, comes into this category, exerting influence over education, philosophy and religion from the point of view of science, whilst Macaulay and Carlyle, from the point of view of history, also penetrated deeply into politics as well. These polymaths did not always get on well together. Carlyle's opinion of Spencer was that he was "the most immeasurable ass in Christendom". The joke is now very much on Carlyle.
138. C.P. Snow, the contemporary English novelist and savant, has urged that some sort of makeshift synthesis along Spencer's lines, at least in the formative years of school and university education, is desirable in order to combat the dangers of specialization, which he sums up in the title of his article "The Two Cultures". Spencer, of course, hoped for much more than this in his efforts to be a specialist in everything and to perceive a common, underlying pattern unifying both the physical world of necessary causes and effects and the philosophical world of beauty, goodness and truth.
139. The Victorian cant about laissez-faire did not produce an "open" society. There was a class structure, justified by God's will in a fatalistic way which was almost like caste:

'The rich man in his castle, the poor man at his gate,
God made them, high or lowly, and ordered their estate".

(Hymn by C.F. Alexander, 1854.)

140. The achievement of Romola as a historical novel proves the thoroughness of her research into and conception of history. Furthermore, she could hardly have become the equal companion, in her own right, to such vigorous (and rigorous) thinkers as Spencer and Lewes if she was not on their level. Lewes' Life of Goethe, for instance, is a really scholarly work and his later writings (Problems of Life and Mind 1873-9) are of considerable academic interest. George Eliot not only participated in this intellectual activity but also related it to the world around her, a fact which is borne out by her friendship with Harriet Martineau, a woman whose social conscience was even more an inspiration to George Eliot than intellectual curiosity about society.
141. James Russell Lowell's Literary and Political Addresses, the essay entitled On Books and Libraries.
142. Spencer's Principles of Ethics (1879-93) written during the compilation of the long book Principles of Sociology (1876-96), reveals that ethics takes precedence, in Spencer's view, over all other considerations, either utilitarian or evolutionary.

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