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Notes

Introduction

- 1 Kathleen Blake, 'George Eliot: The Critical Heritage' in *The Cambridge Companion to George Eliot*, ed. George Levine (Cambridge: Cambridge University Press, 2001), p. 202.
- 2 George Levine, 'Introduction', *The Cambridge Companion to George Eliot*, ed. Levine, p. 8.
- 3 Virginia Woolf, 'George Eliot', first published in *Times Literary Supplement*, 1919, reprinted in *A Century of George Eliot Criticism*, ed. Gordon S. Haight (London: Methuen, 1966), p. 277.
- 4 Quoted in Haight, *A Century of George Eliot Criticism*, p. 81.
- 5 Mark Schorer, 'Fiction and the "Matrix of Analogy"', first published 1949, in Haight, *A Century of George Eliot Criticism*, p. 277.
- 6 See Barbara Hardy, *The Novels of George Eliot: A Study in Form* (London: The Athlone Press, 1959) and W. J. Harvey, *The Art of George Eliot* (London: Chatto and Windus, 1961).
- 7 See Stephen Heath's discussion of Eliot in *The Nouveau Roman: A Study in the Practice of Writing* (London: Elek, 1972); Colin MacCabe, 'The End of a Metalanguage: From George Eliot to Dubliners', in *James Joyce and the Revolution of the Word* (London: Macmillan Press, 1978), and Catherine Belsey's discussion of Eliot in *Critical Practice* (London: Methuen, 1980).
- 8 See, for example, the discussion of Eliot in Terry Eagleton, *Criticism and Ideology: A Study in Marxist Literary Theory* (London: New Left books, 1976).
- 9 See, for example, Amanda Anderson, *The Way We Argue Now: A Study in the Cultures of Theory* (Princeton: Princeton University Press, 2005). See also Anderson's *The Powers of Distance: Cosmopolitanism and the Cultivation of Detachment* (Princeton: Princeton University Press, 2001), in which one of the central chapters is on Eliot.
- 10 See Manfred Frank, *The Philosophical Foundations of Early German Romanticism* (Albany, NY: State University of New York Press, 2004). Eliot was almost certainly familiar with the Jena Romantics having visited Jena in 1855. She also remarks that she had read Adolf Stahr's book *Weimar und Jena*. See *Essays of George Eliot*, ed. Thomas Pinney (London: Routledge and Kegan Paul, 1963), p. 89.
- 11 See *Essays*, ed. Pinney, p. 230.
- 12 U. C. Knoepfelmacher, 'George Eliot, Feuerbach, and the Question of Criticism', *Victorian Studies*, 7 (1964), 306.
- 13 *The Mill on the Floss and Silas Marner: A Casebook*, eds Nahem Yousaf and Andrew Maunder (Basingstoke: Palgrave, 2002), p. 227.
- 14 Pauline Nestor makes a cogent point when she remarks, in comparing *Jane Eyre* and *The Mill on the Floss*, that Jane Eyre's status as a 'heroine of fulfilment' is 'founded on a psychological fantasy of the extraordinary and precocious assurance of Jane's ego, which is so markedly at odds with the childhood circumstances that produced it. Such a fantasy is diametrically opposed to Eliot's firm commitment to psychological veracity'. See *George Eliot: Critical Issues* (Basingstoke: Palgrave, 2002), p. 69.

- 15 One notes a comment by George Levine: 'Science stands to the text of *Middlemarch* as religion stands to that of *Paradise Lost*.' See *The Realistic Imagination: English Fiction from Frankenstein to Lady Chatterley* (Chicago, IL: University of Chicago Press, 1981), p. 256.

Chapter 1: Eliot's critique of Darwinism

- 1 Such attacks have continued to be made. For example, Arthur Koestler asserted in a newspaper interview, 'If the neo-Darwinians are right ... and evolution is based on chance mutations, evolution and human history is a tale told by an idiot, and it is no wonder you have drop outs and hippies. If they're wrong, then at least you don't have this emptiness, there is less cause to take refuge in nihilism'. *The Guardian*, 7th February, 1972, p. 8.
- 2 Morse Peckham, 'Darwinism and Darwinisticism', *Victorian Studies*, 3 (1959–60), 28.
- 3 W. J. Harvey, 'Idea and Image in the Novels of George Eliot', in *Critical Essays on George Eliot*, ed. Barbara Hardy (London: Routledge and Kegan Paul, 1970), p. 157.
- 4 *The George Eliot Letters*, ed. Gordon S. Haight (9 vols, New Haven and London: Yale University Press, 1954–56, 1978), III, p. 227. All further references will be incorporated in the text, abbreviated to *Letters* with volume and page numbers.
- 5 In an essay first published in the *Westminster Review* in 1860, 'Darwin on the Origin of Species', he writes, 'notwithstanding the clearness of the style, those who attempt fairly to digest the book find much of it a sort of intellectual pemmican – a mass of facts crushed and pounded into shape, rather than held together by the ordinary medium of an obvious logical bond: due attention will, without doubt, discover this bond, but it is often hard to find'. Reprinted in *Man's Place in Nature and Other Essays* (London: Watts and Co., 1911), p. 301.
- 6 George Eliot, *Daniel Deronda*, ed. Graham Handley (Oxford: Oxford World's Classics, 1988), p. 94. All subsequent references are to this edition and will be incorporated in the text, abbreviated to *DD*.
- 7 *Impressions of Theophrastus Such*, ed. Nancy Henry (London: Pickering, 1994), p. 138. All subsequent references are to this edition and will be incorporated in the text, abbreviated to *ITS*. It is interesting that Samuel Butler had a similar vision of machines taking over from the human species as early as 1863, as a result of reading *The Origin of Species*. He wrote a letter entitled 'Darwin among the Machines' in which he claimed that with the development of machines 'man will have become to the machine what the horse and dog are to man ... Day by day ... the machines are gaining ground upon us; day by day we are becoming more subservient to them ... the time will come when machines will hold the real supremacy over the world and its inhabitants'. See *The Notebooks of Samuel Butler: Author of Erewhon*, ed. H. F. Jones (London: A. C. Field, 1912), pp. 45–6. Butler thought Eliot had borrowed his idea without acknowledgement. Butler and Eliot were intellectually ahead of their time in anticipating recent science fiction, for example, the *Terminator* series of films, in which pitiless and morally indifferent machines appear to have an evolutionary advantage in a struggle for existence with the human species that has been weakened by having absorbed humane values. There are some indications in *The Descent of Man* that Darwin himself, though clearly in general sympathy with the values associated with Western civilization, may have had concerns about the unpredictable future consequences of human

- beings rejecting or resisting on moral grounds the evolutionary mechanism that had led to the emergence and success of *Homo sapiens* as a species.
- 8 *Fortnightly Review*, 3 (1868), p. 353.
 - 9 *Fortnightly Review*, 4 (1868), p. 507.
 - 10 *Fortnightly Review*, 4 (1868), pp. 62–3.
 - 11 G. H. Lewes, *The Physical Basis of Mind* (London: Trübner, 1877), p. 8.
 - 12 George Eliot, *Felix Holt, The Radical*, ed. Fred C. Thomson (Oxford: Oxford World's Classics, 1988), p. 43. All subsequent references are to this edition and will be incorporated in the text, abbreviated to *FH*.
 - 13 *Fortnightly Review*, 4, p. 63.
 - 14 *Fortnightly Review*, 4, p. 65.
 - 15 *Fortnightly Review*, 4, p. 74.
 - 16 Huxley's *Man's Place in Nature*, first published in 1863, made these implications quite clear.
 - 17 Ernst Haeckel, *The History of Creation* (London: H. S. King, 1876), I, pp. 163–4.
 - 18 James Sully, *Pessimism: A History and a Criticism* (London: H. S. King, 1877), p. 388.
 - 19 Quoted in Sully, *Pessimism*, p. 389.
 - 20 T. H. Huxley, *Evolution and Ethics and Other Essays* (London: Macmillan, 1894), p. 82. See also his essay in the same volume, 'The Struggle for Existence in Human Society'.
 - 21 See A. R. Wallace's *My Life* (London: Chapman and Hall, 1905), II, pp. 14–15.
 - 22 William Graham, *The Creed of Science: Religious, Moral, and Social* (London: Kegan Paul, Trench and Co., 1881), p. 380.
 - 23 Ernst Haeckel, *The Evolution of Man* (London: C. Kegan Paul, 1879), I, pp. 111–12.
 - 24 Haeckel, *The Evolution of Man*, II, p. 234.
 - 25 Charles Hodge, *What Is Darwinism* (London and Edinburgh: Nelson, 1874), pp. 172–3. Such reactions to Darwin raise issues which are still active. Jacques Monod's book, *Chance and Necessity* (1971), which is essentially a sophisticated development of ideas implicit in *The Origin of Species*, provoked similar reactions.
 - 26 A. R. Wallace, *The World of Life* (London: Chapman and Hall, 1910), p. 391.
 - 27 Graham, *The Creed of Science*, p. 44.
 - 28 Graham, *The Creed of Science*, pp. 409–10.
 - 29 G. H. Lewes, *The Study of Psychology: Its Object, Scope, and Method* (London: Trübner, 1879), pp. 71–2.
 - 30 Lewes, *The Study of Psychology*, p. 27.
 - 31 Lewes, *The Study of Psychology*, p. 28.
 - 32 Lewes, *The Study of Psychology*, p. 136.
 - 33 Lewes, *The Study of Psychology*, p. 137.
 - 34 Lewes, *The Study of Psychology*, p. 138.
 - 35 Lewes, *The Study of Psychology*, p. 139.
 - 36 Lewes, *The Study of Psychology*, pp. 142–7.
 - 37 Lewes, *The Study of Psychology*, pp. 151–2.
 - 38 In her well-known letter to Mrs H. F. Ponsonby, Eliot attacks the view that the amoral, deterministic world revealed by science has any connection with morality, which depends on purely human considerations. In such areas as molecular physics, 'you must banish from your field of view what is specifically human', but 'pain and relief, love and sorrow, have their peculiar history which make an experience and knowledge over and above the swing of atoms' (*Letters*, VI, p. 99).
 - 39 See *Mind*, VI (1881), p. 498.

- 40 G. H. Lewes, *Foundations of a Creed* (London: Trübner, 1874), I, p. 159.
- 41 *A Century of George Eliot Criticism*, ed. Haight, p. 87.
- 42 George Eliot, *Middlemarch*, ed. David Carroll (Oxford, Oxford World's Classics, 1988), p. 576. All subsequent references are to this edition and will be incorporated in the text, abbreviated to *M*.
- 43 Lewes, *Foundations of a Creed*, I, p. 175.

Chapter 2: Eliot and the Byronic

- 1 See Peter L. Thorslev, Jr., *The Byronic Hero: Types and Prototypes* (Minneapolis: University of Minnesota Press, 1962) for a detailed discussion of the Byronic egotist.
- 2 Thomas Carlyle, *Sartor Resartus*, eds Kerry McSweeney and Peter Sabor (Oxford: Oxford World's Classics, 1987), p. 127.
- 3 F. A. Lange, *History of Materialism*, trans. E. C. Thomas (London: Trübner, 1880), II, p. 254. However, Lange thinks this is a complete misinterpretation of Feuerbach.
- 4 Max Stirner, *The Ego and His Own*, trans. Steven T. Byington (London: Libertarian Book Club, 1912), p. 248, emphasis in original. See also R. W. K. Paterson's *The Nihilistic Egoist: Max Stirner* (London: Oxford University Press, 1971), especially p. 42.
- 5 *Beyond Good and Evil*, trans. Marianne Cowan (Chicago, IL: Gateway, 1967), p. 203. Emphasis in original.
- 6 *George Eliot's Life as Narrated in Her Letters and Journals*, ed. J. W. Cross (Cabinet ed.; Edinburgh and London: Blackwood, n.d.), III, p. 38.
- 7 George Eliot, *The Spanish Gypsy* (Edinburgh and London: Blackwood, 1879), p. 84. All subsequent quotations are from this edition and incorporated in the text, abbreviated to *SG*.
- 8 See Earl R. Wasserman, *The Subtler Language: Critical Readings of Neoclassic and Romantic Poems* (Baltimore, MD: Language Johns Hopkins University Press, 1959), p. 11.

Chapter 3: Eliot and moral philosophy: Kant and *The Mill on the Floss*

- 1 Gordon S. Haight, *George Eliot: A Biography* (Harmondsworth: Penguin, 1985), p. 464, emphasis in original.
- 2 Friedrich Nietzsche, *Twilight of the Idols* and *The Anti-Christ*, trans. R. J. Hollingdale (Harmondsworth: Penguin, 1968), p. 69.
- 3 Suzy Anger, 'George Eliot and Philosophy', in *The Cambridge Companion to George Eliot*, ed. Levine, p. 95.
- 4 Joan Bennett in *George Eliot, The Mill on the Floss and Silas Marner: A Casebook*, ed. R. P. Draper (Basingstoke: Macmillan, 1977), p. 123.
- 5 Laurence Lerner in Draper, *George Eliot, The Mill on the Floss and Silas Marner*, p. 165.
- 6 Neil Roberts, *George Eliot: Her Beliefs and Her Art* (London: Paul Elek, 1975), p. 96.
- 7 U. C. Knoepfelmacher, *George Eliot's Early Novels: The Limits of Realism* (Berkeley: University of California Press, 1968), p. 232.
- 8 Blake, 'George Eliot', p. 216.
- 9 Elaine Showalter, *A Literature of Their Own: British Women Novelists from Brontë to Lessing* (Princeton: Princeton University Press, 1977), p. 131.
- 10 *Essays*, ed. Pinney, pp. 387–8.

- 11 *The Moral Law: Kant's Groundwork of the Metaphysic of Morals*, trans. H. J. Paton (London: Hutchinson, 1964), pp. 114–16. Emphasis in original.
- 12 Thomas Pinney, 'More Leaves from George Eliot's Notebook', *Huntington Library Quarterly*, 29 (1965–66), 365. The most influential defence of the view that Eliot was a determinist and in fundamental agreement with Mill's claim that there was no conflict between moral philosophy and determinism is George Levine's article 'Determinism and Responsibility in the Works of George Eliot', *PMLA*, 77 (1962), 268–79. Levine writes, 'Her novels, letters, and essays suggest that her position ... was very close to John Stuart Mill's, and if she was inconsistent she was no more so than Mill' (p. 262). However, Levine's article was published before Pinney made Eliot's short essay 'Moral Freedom' available in print. The claim that one had to believe in free will even if it was a fiction is associated in the nineteenth century with neo-Kantianism, especially Hans Vaihinger's *The Philosophy of 'As If'*, published in 1911 but begun in the 1870s.
- 13 *Kant's Critique of Practical Reason and Other Works on the Theory of Ethics*, trans. T. K. Abbott (London: Longmans, Green, 1909), p. 165.
- 14 *The Moral Law*, pp. 92–93. Emphasis in original.
- 15 George Eliot, *The Mill on the Floss*, ed. Gordon S. Haight (Oxford: Oxford World's Classics, 1996), pp. 449–50. All subsequent page numbers are from this edition and included within the text, abbreviated to *MF*.
- 16 *Essays*, ed. Pinney, p. 153.
- 17 See Thomas Pinney, 'The Authority of the Past in George Eliot's Novels', *Nineteenth-Century Fiction*, 21 (1966–67), 131–47 and Roberts, *George Eliot*, p. 102.
- 18 George Eliot, *Scenes of Clerical Life*, ed. David Lodge (Harmondsworth: Penguin, 1973), p. 340. All subsequent page numbers are from this edition and included within the text, abbreviated to *SCL*.
- 19 Henri Bergson, *Time and Free Will: An Essay on the Immediate Data of Consciousness*, trans. F. L. Pogson (London: Allen and Unwin, 1910), pp. 170, 172–3.
- 20 *Essays*, ed. Pinney, p. 152.
- 21 T. S. Eliot, *Selected Essays* (London: Faber, 1951), p. 286.

Chapter 4: The role of the narrator in Eliot's fiction, especially *Middlemarch*

- 1 See *A Century of George Eliot Criticism*, ed. Haight, p. 64.
- 2 Michael York Mason, 'Middlemarch and Science: Problems of Life and Mind', *Review of English Studies*, 22 (May, 1971), 157.
- 3 Quoted in Richard Stang, *The Theory of the Novel in England 1850–1870* (London: Routledge and Kegan Paul, 1959), pp. 103–4.
- 4 *Essays*, ed. Pinney, p. 153.
- 5 *Essays*, ed. Pinney, p. 434.
- 6 See David R. Carroll, 'Unity through Analogy: An Interpretation of *Middlemarch*', *Victorian Studies*, 2 (1958–59), 305–16.
- 7 Hardy, *The Novels of George Eliot: A Study in Form*, pp. 115–34.
- 8 See John Bayley, 'The Pastoral of Intellect' in *Critical Essays on George Eliot*, ed. Barbara Hardy (London: Routledge and Kegan Paul, 1970), pp. 199–213.
- 9 See M. H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (New York: Oxford University Press, 1953). A passage in *The Mill on the Floss* shows that Eliot was familiar with the mirror analogy for the mind's relation to reality: 'But then it is open to someone else to follow great authorities, and call the mind a sheet of white paper or a mirror' (*MF*, 140).

- 10 See James's essay, 'Anthony Trollope', *Partial Portraits*, in *Trollope: The Critical Heritage*, ed. Donald Smalley (London: Routledge and Kegan Paul, 1969): 'It is impossible to imagine what a novelist takes himself to be unless he regard himself as an historian and his narrative as a history' (p. 536). Even in the later James, one can find the following comment by the narrator: 'All sorts of thing, in fact, now seemed to come over him [Strether], comparatively few of which his chronicler can hope for space to mention.' See Henry James, *The Ambassadors* (New York: Signet, 1960), p. 34. Interestingly, Conrad's narrator, like Eliot's, sometimes refers to himself in the first person as writing about real people and events, thus placing himself within the novel: 'Those of us whom business or curiosity took to Sulaco ... The outward appearances had not changed then as they have changed since, as I am told.' Joseph Conrad, *Nostromo* (Harmondsworth: Penguin, 1971), p. 89. There is thus more continuity than critics have tended to think between Eliot's form of narration and that of her major successors who have often been seen not only as adopting a different approach but also associated with modernism in fiction.
- 11 Gabriel Josipovici, *The World and the Book: A Study of Modern Fiction* (London: Macmillan, 1971), p. 139.
- 12 See Dorothea Barrett, *Vocation and Desire: George Eliot's Heroines* (London: Routledge, 1989), p. 42. Barrett's argument is partly anticipated in a Marxian-influenced article by Graham Martin entitled 'The Mill on the Floss and the Unreliable Narrator', in *George Eliot: Centenary Essays and an Unpublished Fragment*, ed. Anne Smith (London: Vision Press, 1980), pp. 36–54. Like Barrett, Martin finds the narration continually problematic – 'The narrator's judgements reveal a persistent failure to know what to make of the issues raised by the story' (p. 43) – but does not like Barrett try to resolve the problem but sees the narration as mired in ambiguities and discontinuities, which he concludes are rooted in Eliot's inability to overcome contradictions and conflicts intrinsic to her political ideology: 'In *The Mill* itself, we see the evidence of conflicts which are subsequently suppressed, only to re-emerge as significant evasions and silences affecting every aspect of the formal structure of the novels' (p. 54). One can, however, read Martin's article against the grain as inadvertently showing that the narrator's discourse is not, and is not intended to be, monological.
- 13 See Blake, 'George Eliot', p. 216.
- 14 *The Concise Oxford Dictionary of Literary Terms*, ed. Chris Baldick (Oxford: Oxford University Press, 1991), pp. 107–8.
- 15 Barrett, *Vocation and Desire*, p. 67.
- 16 Barrett, *Vocation and Desire*, p. 141.
- 17 See *The Norton Anthology of Theory and Criticism*, ed. Vincent B. Leitch (New York: Norton, 2001), p. 1265.
- 18 See *The Guardian*, 4 August 2007.
- 19 George Steiner, 'A Preface to *Middlemarch*', *Nineteenth-Century Fiction*, 9 (1954–55), 271.
- 20 Harvey, *The Art of George Eliot*, p. 69.

Chapter 5: Prototypes and symbolism in *Middlemarch*

- 1 Richard Ellmann, 'Dorothea's Husbands', *Times Literary Supplement*, 16 February 1973.
- 2 For several essays on possible models for Eliot's characters see Gordon S. Haight, *George Eliot's Originals and Contemporaries: Essays in Victorian Literary History*

- and *Biography*, ed. Hugh Witemeyer (Ann Arbor, MI: University of Michigan Press, 1992).
- 3 See Bonaparte's introduction to *Middlemarch*, ed. David Carroll, p. xvii. See also U. C. Knoepfelmacher, 'Fusing Fact and Myth: The New Reality of *Middlemarch*', in *This Particular Web: Essays on 'Middlemarch'*, ed. Ian Adam (Toronto, ON: University of Toronto Press, 1975), pp. 41–72, for further discussion of the significance of the names of characters in the novel.
 - 4 John Sparrow, *Mark Pattison and the Idea of a University* (Cambridge: Cambridge University Press, 1967), p. 15.
 - 5 Gordon S. Haight, *George Eliot: A Biography*, p. 448.
 - 6 The last chapter is the same in both the 1875 and the 1892 editions. It is the main source of our knowledge of Casaubon's character.
 - 7 *Quarterly Review*, 93 (September 1853), 471.
 - 8 Mark Pattison, *Isaac Casaubon 1559–1614* (London: Longmans, Green, 1875). All further references to this work will be incorporated in the text, abbreviated to *Isaac Casaubon* with page numbers.
 - 9 *Quarterly Review*, 499.
 - 10 Gertrude Reese, 'Isaac Casaubon and "A Grammarian's Funeral"', *Notes and Queries*, 192 (1947), 470–2.
 - 11 W. J. Harvey, 'The Intellectual Background to the Novel', in *Middlemarch: Critical Approaches*, ed. Barbara Hardy (London: Athlone Press, 1967), p. 35.
 - 12 There is no reference to Dorothea Schlegel in George Eliot's letters or non-fiction. However, between 17 June and 2 July 1870, George Eliot was reading aloud to Lewes the letters of Felix Mendelssohn, who was the nephew of Dorothea Schlegel. This was shortly before she began the 'Miss Brooke' story, and it is possible that this suggested to her a character partly based on Mendelssohn's aunt. Eliot, however, does not set limits to symbolic meaning or restrict its possibilities so that the name 'Dorothea' also resonates with Goethe's *Hermann und Dorothea* and with St Dorothea, discussed by Anna Brownell Jameson in her study *Sacred and Legendary Art*. See Gillian Beer's discussion of the influence of Mrs Jameson on Eliot in 'Myth and the Single Consciousness: *Middlemarch* and "The Lifted Veil"', in *This Particular Web*, ed. Adam, pp. 91–115.
 - 13 Robert M. Wernaer, *Romanticism and the Romantic School in Germany* (New York and London: Appleton, 1910), pp. 83–4.
 - 14 Wernaer, *Romanticism and the Romantic School in Germany*, p. 85.
 - 15 *Biographie Universelle*, 38 (Paris: Chez Madame C. Desplaces, 1870–73), p. 350.
 - 16 Lilian R. Furst, *Romanticism in Perspective: A Comparative Study of Aspects of the Romantic Movements in England, France and Germany* (London: Macmillan, 1969), p. 19.
 - 17 Furst, *Romanticism in Perspective*, p. 19.
 - 18 Haight, *George Eliot's Originals and Contemporaries*, pp. 41–2.
 - 19 Wernaer, *Romanticism and the Romantic School in Germany*, p. 86.
 - 20 Wernaer, *Romanticism and the Romantic School in Germany*, pp. 75–6.
 - 21 Quoted in H. E. Jacob, *Felix Mendelssohn and His Times*, trans. Richard and Clara Winston (London: Barrie and Rockcliff, 1963), p. 24. Supporters of the early Schlegel tend to think she had a bad effect on him. Ricarda Huch, for example, writes, 'Sie hätte ihn beflügeln sollen und zog ihn, in der Meinung, sein Wohl zu befördern, mit starkem Gewicht zur Erde' (She ought to have inspired him, but thinking she was acting in his best interests, she pulled him forcefully down to earth). See *Blütezeit der Romantik* (Leipzig: Haessel, 1905), p. 22.

Chapter 6: Anticipations of modernism in Eliot's fiction

- 1 D. H. Lawrence, *The Rainbow* (Harmondsworth: Penguin, 1958), pp. 8–9.
- 2 For a discussion of this see Margaret Loewen Reimer, 'The Spoiled Child: What Happened to Gwendolen Harleth', *Cambridge Quarterly*, 36 (2007), 33–50.
- 3 For a discussion of Eliot in relation to Jewish myth and mysticism, see Saleel Nurbhai and K. M. Newton, *George Eliot, Judaism and the Novels: Jewish Myth and Mysticism* (Basingstoke and New York: Palgrave, 2002).
- 4 See, for example, on Greek myth, Joseph Wiesenfarth, *George Eliot's Mythmaking* (Heidelberg: Winter, 1977). Knoepfelmacher discusses the influence of Milton in *George Eliot's Early Novels*. See also Diana Postlethwaite, 'When George Eliot Read Milton: The Muse in a Different Voice', *ELH*, 57 (1990), 197–201.
- 5 George Eliot, *Adam Bede*, ed. Valentine Cunningham (Oxford: Oxford World's Classics, 1996), p. 177. All subsequent references are to this edition and will be incorporated in the text, abbreviated to *AB*.
- 6 See Wiesenfarth, *George Eliot's Mythmaking*, pp. 67–8.
- 7 David Cecil, *Early Victorian Novelists: Essays in Evaluation* (Harmondsworth: Penguin, 1948), pp. 218, 244.
- 8 *Essays*, ed. Pinney, pp. 433–4.
- 9 Cecil, *Early Victorian Novelists*, p. 244.
- 10 See Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (Ithaca, New York and London: Cornell University Press, 1978).
- 11 Knoepfelmacher, *George Eliot's Early Novels*, pp. 240, 247. Other critics have shared Knoepfelmacher's view. Walter Allen states that it is 'essentially a myth of spiritual rebirth'. See *George Eliot* (London: Weidenfeld and Nicholson, 1965), p. 120. F. R. Leavis thinks that 'the atmosphere precludes too direct a reference ... to our everyday sense of how things happen'. See *The Great Tradition* (London: Penguin, 1966), p. 59. Mario Praz states, '*Silas Marner* is simply an allegorical fairy-tale: Silas finds the gold of the little girl's hair instead of the material gold he had been longing for'. See *The Hero in Eclipse in Victorian Fiction*, trans. Angus Davidson (Oxford: Oxford University Press, 1956), p. 352.
- 12 See, for example, MacCabe's discussion of Eliot in relation to Joyce in *James Joyce and the Revolution of the Word*.
- 13 T. S. Eliot, 'Ulysses, Order and Myth', in *James Joyce: Ulysses; A Portrait of the Artist as a Young Man*, ed. John Coyle (Basingstoke: Macmillan, 1997), p. 22.
- 14 Thomas Carlyle, *Past and Present* (London: Chapman and Hall, 1894), p. 181.
- 15 In his book *Shadowtime: History and Representation in Hardy, Conrad and George Eliot* (London and New York: Routledge, 1993), Jim Reilly is troubled by apparent contradictions in Eliot: 'She seems to be able to express scepticism and yearning simultaneously towards an object that is more contradictory the more one examines it' (pp. 56–7). Reilly perhaps fails to appreciate Eliot's links with Romantic irony, which holds such contradictions in balance without resolving them. Reilly also does not see the point of her use of myth and asserts that 'myths are required to mask social tensions and oppressions for which they offer purely illusory solutions' (p. 95). Reilly, in my view, fails to comprehend the role of myth in Eliot and how she uses it to escape some of the limitations within realism that Reilly discusses fairly persuasively.
- 16 Joyce famously remarked of *Ulysses* that 'it will keep the professors busy for centuries arguing over what I meant'. Perhaps Eliot also anticipated him here. See, for example, U. C. Knoepfelmacher's discussion of some of the 'cryptic

- allusion[s]' in *Middlemarch* in 'Fusing Fact and Myth' in *This Particular Web*, ed. Adam, especially pp. 59–65 and Mark Wormald, 'Microscopy and Semiotic in *Middlemarch*', *Nineteenth-Century Literature*, 50 (1996), 501–24.
- 17 Northrop Frye, *Anatomy of Criticism: Four Essays* (Princeton, NJ: Princeton University Press, 1957), p. 140.
 - 18 Felicia Bonaparte, *The Triptych and the Cross: The Central Myths of George Eliot's Poetic Imagination* (Brighton: Harvester Press, 1979), pp. 10, 20.
 - 19 Paul de Man, *Blindness and Insight: Essays in the Rhetoric of Contemporary Criticism* (London: Methuen, 1983), p. 207.
 - 20 See Bryan Cheyette, *Constructions of 'the Jew' in English Literature and Society: Racial Representations, 1875–1945* (Cambridge: Cambridge University Press, 1993), pp. 51–52.
 - 21 The power of Jewish stereotypes which any novelist who creates Jewish characters will have to contend with is demonstrated forcibly by Frank Felsenstein in *Anti-Semitic Stereotypes: A Paradigm of Otherness in English Popular Culture, 1660–1830* (Baltimore, MD, and London: Johns Hopkins University Press, 1995). Because of this power of the Jewish stereotype Eliot may have concluded that with the minor Jewish characters stereotyping could not be entirely avoided though an effort is made to subvert the anti-Semitism associated with it.
 - 22 For a discussion of Yeats's relation to 'belief', see Richard Ellmann, *The Identity of Yeats* (London: Faber and Faber, 1975), pp. 39–61.
 - 23 Lewes, *The Foundations of a Creed*, p. 329.
 - 24 'The reveries from which it was difficult for him [Lydgate] to detach himself were ideal constructions of something else than Rosamond's virtues' (*M*, 270).
 - 25 Ludwig Feuerbach, *The Essence of Christianity*, trans. George Eliot (New York, Evanston, IL, and London: Harper, 1957), p. 63.

Chapter 7: Realism and romance: Allusion and intertextuality in *Daniel Deronda*

- 1 On Greek tragedy, see Fred C. Thomson, 'Felix Holt and Classical Tragedy', *Nineteenth-Century Fiction*, 16 (1961), 47–58; on Dante, see Andrew Thompson, *George Eliot and Italy: Literary, Cultural and Political Influences from Dante to the Risorgimento* (Basingstoke: Macmillan, 1998); on Milton, see Postlethwaite, 'When George Eliot Read Milton', pp. 197–201; on Goethe, see Gerlinde Röder-Bolton, *George Eliot and Goethe: An Elective Affinity* (Amsterdam: Rodopi, 1998); on Godwin, see Damian Walford Davies, 'The Politics of Allusion: *Caleb Williams*, *The Iron Chest*, *Middlemarch*, and the *Armoire de Fer*', *Review of English Studies*, 53 (2002), 526–43.
- 2 Barthes-influenced critiques of Eliot can be found in MacCabe, *James Joyce and the Revolution of the Word*, and Belsey, *Critical Practice*. Deconstructive readings can be found in J. Hillis Miller, 'Narrative and History', *ELH*, 41 (1974), 455–73 and 'Optic and Semiotic in *Middlemarch*', in *The Worlds of Victorian Fiction*, ed. Jerome H. Buckley (Cambridge, MA: Harvard University Press, 1975), pp. 125–45.
- 3 Alice R. Kaminsky, ed. *Literary Criticism of George Henry Lewes* (Lincoln, NE: University of Nebraska Press, 1964), p. 87.
- 4 The major study of Eliot in relation to hermeneutics is that of David Carroll, *George Eliot and the Conflict of Interpretations: A Reading of the Novels* (Cambridge: Cambridge University Press, 1992).
- 5 *Essays*, ed. Pinney, p. 433.

- 6 *Literary Criticism of George Henry Lewes*, ed. Kaminsky, p. 87. Emphasis in original.
- 7 See Hock Guan Tjoa, *George Henry Lewes: A Victorian Mind* (Cambridge, MA: Harvard University Press, 1977), p. 66.
- 8 On Eliot and science, see Mason, 'Middlemarch and Science', pp. 151–69, and Sally Shuttleworth, *George Eliot and Nineteenth-Century Science: The Make-Believe of a Beginning* (Cambridge: Cambridge University Press, 1984).
- 9 Roland Barthes equates literary realism with 'scientific discourse' in that both 'postulate that there exists a neutral state of language' ('Science versus Literature', *Times Literary Supplement*, 28 September 1967, p. 898). Christopher Norris in contrast argues that the realist assumptions of science are legitimate and defensible and attacks Saussurian and other forms of anti-realism, referring to 'a thoroughly inadequate theory of language derived from a selective reading of Saussure on the "arbitrary" nature of the sign' (*Resources of Realism: Prospects for 'Post-Analytic' Philosophy* (Basingstoke: Macmillan, 1997), p. xv). Geoffrey Galt Harpham mounts a thoroughgoing critique of Saussurian linguistics and theories based upon it in *Language Alone: The Critical Fetish of Modernity* (New York: Routledge, 2002).
- 10 Joseph W. Childers describes an attack by David Masson on realism: 'in direct contrast to Lewes, Masson thought realism was the death knell of the novel. For him, realism was necessarily bounded by sameness and monotony: it dampened the imagination and forced an uninspired attention to the unexceptional'. See 'Victorian Theories of the Novel', in *A Companion to the Victorian Novel*, eds. Patrick Brantlinger and William B. Thesing (Malden, MA, and Oxford: Blackwell, 2002), p. 417.
- 11 Tjoa, *George Henry Lewes*, p. 65.
- 12 G. H. Lewes, *The Principles of Success in Literature* (Farnborough, Hampshire: Gregg International, 1969), pp. 25–6. (First published 1865.)
- 13 See, for example, the reference to Lavoisier in *Middlemarch*: 'Doubtless a vigorous error vigorously pursued has kept the embryos of truth a-breathing: the quest of gold being at the same time a questioning of substances, the body of chemistry is prepared for its soul, and Lavoisier is born' (M, 472).
- 14 *Literary Criticism of George Henry Lewes*, ed. Kaminsky, p. 106. Emphasis in original.
- 15 F. R. Leavis discusses the influence of Hawthorne on Eliot in the foreword to George Eliot, *Adam Bede* (New York: Signet, 1961), pp. ix–xi.
- 16 For an overview of Eliot's use of Scott in her fiction generally, see entry on Scott in *Oxford Reader's Companion to George Eliot*, ed. John Rignall (Oxford: Oxford University Press, 2000), pp. 369–72.
- 17 'Scott endeavours to portray the struggles and antagonisms of history by means of characters who, in their psychology and destiny, always represent social trends and historical forces.' See Georg Lukács, *The Historical Novel*, trans. Hannah and Stanley Mitchell (Harmondsworth: Penguin, 1969), p. 33.
- 18 For further discussion of the relation between *Ivanhoe* and *Daniel Deronda*, see Nurbhai and Newton, *George Eliot, Judaism and the Novels*, pp. 32–3.
- 19 Scott wrote in his journal on 14 March 1826: 'The Big Bow-Wow strain I can do myself like any now going; but the exquisite touch, which renders ordinary commonplace things and characters interesting, from the truth of the description and the sentiment, is denied to me.' See B. C. Southam, ed. *Jane Austen: Sense and Sensibility, Pride and Prejudice and Mansfield Park: A Casebook* (London: Macmillan, 1976), p. 155.
- 20 Deirdre Le Faye, ed. *Jane Austen's Letters* (Oxford: Oxford University Press, 1997), p. 323.

- 21 For a defence of the view that Eliot's narrator should be seen as a 'constructor and interpreter of the narrative' rather than as a God-like, omniscient presence, see Chapter 4 of this study.
- 22 See Edward W. Said, 'Jane Austen and Empire', in *Theory into Practice: A Reader in Modern Literary Criticism*, ed. K. M. Newton (Basingstoke: Macmillan, 1992), pp. 291–308; B. C. Southam, 'The Silence of the Bertrams: Slavery and the Chronology of *Mansfield Park*', *Times Literary Supplement*, 17 February 1995, pp. 13–14; Joseph Lew, '"That Abominable Traffic": *Mansfield Park* and the Dynamics of Slavery', in *History, Gender, and Eighteenth-Century Literature*, ed. Beth Fowkes Tobin (Athens: University of Georgia Press, 1994), pp. 271–300; Susan Fraiman, 'Jane Austen and Edward Said: Gender, Culture, and Imperialism', *Critical Inquiry*, 21 (1995), 805–21.
- 23 See Lew's essay, for example.
- 24 Claudia L. Johnson, *Jane Austen: Women, Politics, and the Novel* (Chicago, IL: University of Chicago Press, 1988), p. 107.
- 25 Said, 'Jane Austen and Empire', p. 306.
- 26 Eliot is likely to have agreed with Lewes on Austen; one of her greatest admirers, he saw her as a consummate artist though not a thinker: 'Her pages have no sudden illuminations ... she has neither fervid nor philosophic comment. Her charm lies solely in the art of representing life and character, and that is exquisite' (*Literary Criticism of George Henry Lewes*, ed. Kaminsky, p. 93).
- 27 Said, 'Jane Austen and Empire', p. 301.
- 28 See, for example, Roger Gard, *Jane Austen's Novels: The Art of Clarity* (New Haven, CT: Yale University Press, 1992).
- 29 Nancy Henry in a critique of Susan Meyer's book *Imperialism at Home* also relates the West Indian reference in *Daniel Deronda* to Said's discussion of the significance of Antigua in *Mansfield Park*, but Henry does not suggest, in contrast to my view, that Eliot was consciously alluding to *Mansfield Park*. See Nancy Henry, *George Eliot and the British Empire* (Cambridge: Cambridge University Press, 2002), pp. 110–12.
- 30 *Oxford Reader's Companion to Dickens*, ed. Paul Schlicke (Oxford: Oxford University Press, 2000), p. 221.
- 31 Leavis, *The Great Tradition*, p. 99.
- 32 *Essays*, ed. Pinney, p. 271.
- 33 See Alison Booth, 'Little Dorrit and Dorothea Brooke: Interpreting the Heroines of History', *Nineteenth-Century Fiction*, 41 (1986–87), 190–216. Eliot's use of Dickens is not confined to *Little Dorrit* and is a subject that could be explored further. There are, for example, fairly obvious links between *Felix Holt* and *Bleak House*, Mrs Transome's life and characterization owing a good deal to the Lady Dedlock plot. The fact that in both novels the heroine is called Esther suggests that Eliot is drawing attention to connections with *Bleak House*, just as she alerts the reader to her use of *The Scarlet Letter* in *Adam Bede* by naming her heroine Hetty.
- 34 Charles Dickens, *Little Dorrit*, ed. Harvey Peter Sucksmith (Oxford: Oxford World's Classics, 1999), pp. 1–2.
- 35 Dickens, *Little Dorrit*, p. 170.
- 36 Dickens, *Little Dorrit*, p. 161.
- 37 Dickens, *Little Dorrit*, p. 551.
- 38 Carol Christ, 'Aggression and Providential Death in George Eliot's Fiction', *Novel*, 9 (1975–76), 130, 136.
- 39 'Chance' is, of course, related to gambling and is a keyword in Darwin's *Origin of Species*. For discussion of allusions to natural selection in *Daniel Deronda* see Chapter 1 of this study.

Chapter 8: Circumcision, realism and irony in *Daniel Deronda*

- 1 Steven Marcus, 'Human Nature, Social Orders, and 19th Century Systems of Explanation: Starting in with George Eliot', *Salmagundi*, 28 (1975), 41.
- 2 Cynthia Chase, 'The Decomposition of the Elephants: Double Reading *Daniel Deronda*', *PMLA*, 93 (1978), 222–3.
- 3 Chase, 'The Decomposition of the Elephants', p. 217.
- 4 It is possible, however, that Henry James is covertly alluding to this missing 'detail' when, in 'Daniel Deronda: A Conversation', Pulcheria makes what might seem, on the face of it, a rather distasteful remark: 'I am sure he had a nose, and I hold that the author has shown great pusillanimity in her treatment of it. She has quite shirked it.' See *A Century of George Eliot Criticism*, ed. Haight, p. 100.
- 5 John Sutherland, 'Is Daniel Deronda Circumcised?' in *Can Jane Eyre Be Happy? More Puzzles in Classic Fiction* (Oxford: Oxford University Press, 1997), pp. 169–76. Sutherland's view of the circumcision issue is shared by Jane Irwin in her edition of *George Eliot's 'Daniel Deronda' Notebooks* (Cambridge: Cambridge University Press, 1996), p. 341. For a longer critique of Sutherland's essay, see K. M. Newton, 'Sutherland's Puzzles: The Case of *Daniel Deronda*', *Essays in Criticism*, 48 (1998), pp. 1–12.
- 6 Chatman, *Story and Discourse*, p. 28.
- 7 Samuel Cooper, *Practice of Surgery* (London: Longmans, Rees, Orme, Brown and Green, 1826), pp. 577–8.
- 8 John Erichsen, *The Science and Art of Surgery* (London: Longmans, Green, 1853), p. 910.
- 9 W. H. A. Jacobson, *The Diseases of the Male Organs of Generation* (London: J. and A. Churchill, 1893), p. 622.
- 10 Sir James Paget, *Clinical Lectures and Essays*, ed. Howard Marsh (London: Longmans, Green, 1879), p. 71.
- 11 See William Baker, *The George Eliot – George Henry Lewes Library: An Annotated Catalogue of Their Books at Dr Williams's Library, London* (New York and London: Garland, 1977), p. 153.
- 12 P. C. Remondino, *History of Circumcision* (Philadelphia and London: Davis, 1891), p. iv.
- 13 Paget, *Clinical Lectures*, pp. 291–2.
- 14 Alex Comfort, *The Anxiety Makers: Some Curious Preoccupations of the Medical Profession* (London: Nelson, 1967), p. 95.
- 15 William Acton, *The Functions and Disorders of the Reproductive Organs in Youth, in Adult Age, and in Advanced Life* (London: John Churchill, 1858), pp. 23–4.
- 16 Acton, *The Functions and Disorders of the Reproductive Organs in Youth, in Adult Age, and in Advanced Life*, p. 24.
- 17 T. S. Eliot, 'Hamlet and His Problems', in *The Sacred Wood: Essays on Poetry and Criticism* (London: Methuen, 1960), p. 101. Emphasis in original.
- 18 Chase, 'The Decomposition of the Elephants', p. 215.
- 19 See, however, Mary Wilson Carpenter, 'The Apocalypse of the Old Testament: *Daniel Deronda* and the Interpretation of Interpretation', *PMLA*, 99 (1984), 56–71, which argues that the apocalyptic symbolism suggests that circumcision is intended to be included.
- 20 Taking the last three chapters on *Daniel Deronda* together – along with the further discussion of it in Chapter 13 – it is tempting to see Eliot as not

merely anticipating modernism but also certain aspects of postmodernism and even developments beyond it. Apparently towards the latter part of his career David Foster Wallace had become disillusioned with postmodernist-associated genres such as metafiction and believed on ethical grounds that there should be a return to a genuine human dimension in fiction similar to that achieved by the great realists, such as Tolstoy. Eventually, however, he attempted to create a hybrid form combining such realism with the postmodern. *Daniel Deronda's* self-conscious literariness, allusiveness, range of knowledge and reference, possible playfulness, yet without there being any rejection or abandonment of realism, would also seem to aspire to be such a hybrid. (This aspect of Wallace was discussed in a BBC Radio 3 programme on him, 'Sunday Feature: Endnotes: David Foster Wallace', 6 February 2011.)

Chapter 9: Formal experiment and ideological critique: *Silas Marner* and 'Victorian values'

- 1 Felicia Bonaparte, *The Triptych and the Cross: The Central Myths of George Eliot's Poetic Imagination*, p. 1. *The Mill on the Floss* may also appear to be fundamentally different from a novel like *Daniel Deronda*, but as Nancy Henry has shown it is, like the later novel, a highly allusive text. See 'Introduction' to *The Mill on the Floss*, ed. Nancy Henry (Boston, MA, and New York: Houghton Mifflin, 2004).
- 2 George Eliot, *Silas Marner*, ed. F. E. Bevan (Cambridge: Cambridge University Press, 1923), p. vi.
- 3 See, for example, Sandra M. Gilbert, 'Life's Empty Pack: Notes toward a Literary Daughteronomy', *Critical Inquiry*, 11 (1985), 355–84.
- 4 Praz, *The Hero in Eclipse in Victorian Fiction*, trans. Davidson, p. 352.
- 5 Walter Allen, *George Eliot* (London: Weidenfeld and Nicholson, 1965), p. 120.
- 6 See *Letters*, III, p. 382.
- 7 Leavis, *The Great Tradition*, p. 59.
- 8 Jerome Thale, *The Novels of George Eliot* (New York: Columbia University Press, 1959), p. 59.
- 9 George Eliot, *Silas Marner*, ed. Terence Cave (Oxford: Oxford World's Classics, 1996), p. 4. All subsequent references are to this edition and will be incorporated in the text, abbreviated to *SM*.
- 10 I am grateful to Dr J. C. Q. Stewart who first alerted me to the pun on 'tale'.
- 11 Knoepfelmacher, *George Eliot's Early Novels*, p. 247.
- 12 George Eliot, *Romola*, ed. Andrew Brown (Oxford: Oxford World's Classics, 1998), p. 517. All subsequent references are to this edition and will be incorporated in the text, abbreviated to *R*.
- 13 Cecil, *Early Victorian Novelists*, p. 244.
- 14 See interview with Margaret Thatcher in *Woman's Own*, 31 October 1987.
- 15 *Essays*, ed. Pinney, pp. 272, 282, 290.
- 16 Carlyle, *Sartor Resartus*, pp. 144–5, italics in original.
- 17 James Sully's memoir of Eliot in *My Life and Friends: A Psychologist's Memoirs* (London: Fisher Unwin, 1918), p. 264, mentions her familiarity with Schopenhauer.
- 18 See K. M. Newton, *George Eliot: Romantic Humanist* (London: Macmillan Press, 1981), pp. 82–3.

- 19 Carlyle, *Past and Present*, p. 214.
- 20 Bernard J. Paris, 'George Eliot's Unpublished Poetry', *Studies in Philology*, 56 (1959), 541–2.

Chapter 10: The post-colonial critique of Eliot: Is Edward Said right about *Daniel Deronda*?

- 1 See interview with Anderson. Available at <http://www.readysteadybook.com/Article.aspx?...amandaanderson> [accessed 25 July 2011].
- 2 Paul Johnson, *A History of the Jews* (London: Weidenfeld and Nicolson, 1987), p. 379.
- 3 Johnson, *A History of the Jews*, p. 430.
- 4 For examples of post-colonial-influenced readings of *Daniel Deronda*, see Katherine Bailey Linehan, 'Mixed Politics: The Critique of Imperialism in *Daniel Deronda*', *Texas Studies in Literature and Language*, 34 (1992), 323–46; Carolyn Lesjak, 'Labours of a Modern Storyteller: George Eliot and the Cultural Project of "Nationhood" in *Daniel Deronda*', in *Victorian Identities: Social and Cultural Formations in Nineteenth-Century Literature*, eds Ruth Robbins and Julian Wolfreys (Basingstoke: Macmillan, 1996), pp. 25–42; Reina Lewis, *Gendering Orientalism: Race, Femininity and Representation* (London: Routledge, 1996); Susan Meyer, '"Safely to Their Own Borders": Proto-Zionism, Feminism, and Nationalism in *Daniel Deronda*', *ELH*, 60 (1993), 733–58; Marc E. Wohlfarth, '*Daniel Deronda* and the Politics of Nationalism', *Nineteenth-Century Literature*, 53 (1998), 188–210. For a critical discussion of Said and post-colonial interpretation generally see Nancy Henry, *George Eliot and British Imperialism* (Cambridge: Cambridge University Press, 2002), especially pp. 114–23.
- 5 *Oxford Reader's Companion to George Eliot*, ed. Rignall, p. 84.
- 6 Edward W. Said, 'Zionism from the Standpoint of Its Victims', first published in 1979, reprinted in *The Question of Palestine* (London: Vintage, 1992), p. 70.
- 7 Said, 'Zionism from the Standpoint of Its Victims', p. 66.
- 8 Said, 'Zionism from the Standpoint of Its Victims', p. 67.
- 9 Said, 'Zionism from the Standpoint of Its Victims', p. 81.
- 10 Said, 'Zionism from the Standpoint of Its Victims', p. 78.
- 11 Said, 'Zionism from the Standpoint of Its Victims', p. 63.
- 12 Another sign that Eliot creates some distance between herself and Mordecai is that he is critical of Spinoza – though recognizing that he supported Jewish nationhood – for not having 'a faithful Jewish heart' (*DD*, 457). Eliot's translation of both Spinoza's *Ethics* and his *Tractatus* testifies to her intellectual admiration for the philosopher. For a critique from a different point of view of the identification of Eliot's views with those of Mordecai, see Amanda Anderson's chapter on *Daniel Deronda* in her book *The Powers of Distance: Cosmopolitanism and the Cultivation of Detachment*.
- 13 Said, 'Zionism from the Standpoint of Its Victims', p. 68.
- 14 Henry, *George Eliot and British Imperialism*, p. 117.
- 15 Said, 'Zionism from the Standpoint of Its Victims', pp. 65–6.
- 16 Nestor, *George Eliot*, p. 154.
- 17 Bernard Semmel, *George Eliot and the Politics of National Inheritance* (New York: Oxford University Press, 1994), p. 139. Other critics who take this view are Meyer, Wohlfarth, Deirdre David in *Fictions of Resolution in Three Victorian Novels* (New York: Columbia University Press, 1981).

Chapter 11: Eliot and racism: How should one read 'The Modern Hep! Hep! Hep!'?

- 1 Said, 'Zionism from the Standpoint of Its Victims', p. 65.
- 2 Sandor Gilman, 'Black Bodies, White Bodies: Toward an Iconography of Female Sexuality in Late Nineteenth-Century Art, Medicine and Literature', *Critical Inquiry*, 12 (1985), 239.
- 3 Linehan, 'Mixed Politics', p. 339.
- 4 Lesjak, 'Labours of a Modern Storyteller', p. 32.
- 5 See George Eliot, *Daniel Deronda*, ed. Terence Cave (Harmondsworth: Penguin, 1995), p. 826.
- 6 Charles Darwin, *The Descent of Man and Selection in Relation to Sex* (London: John Murray, 1901) (Reprint of 2nd edition of 1874), pp. 97, 913.
- 7 For a fuller discussion of this issue, see K. M. Newton, 'George Eliot and the Bushmen', *Notes and Queries*, 55 (2008), 45–6.
- 8 Nancy Henry, 'Introduction' to George Eliot, *Impressions of Theophrastus Such*, ed. Nancy Henry (London: Pickering, 1994), pp. ix, xviii.
- 9 Meyer, 'Safely to Their Own Borders', p. 754.
- 10 Sally Shuttleworth, review of Nancy Henry, *George Eliot and British Imperialism*, in *Notes and Queries*, 52 (2005), 136.
- 11 Wohlfarth, 'Daniel Deronda and the Politics of Nationalism', p. 210.
- 12 Cheyette, *Constructions of 'the Jew' in English Literature and Society*, p. 44.
- 13 Meyer, 'Safely to Their Own Borders', p. 750.
- 14 Matthew Arnold, *Culture and Anarchy*, first published 1869 (Cambridge: Cambridge University Press, 1966), p. 141.
- 15 Arnold, *Culture and Anarchy*, p. 38.
- 16 Meyer, 'Safely to Their Own Borders', p. 754.
- 17 This position should not necessarily be seen as nostalgic, ideologically conservative or irrelevant in modern multicultural Britain, as major British cultural theorist Stuart Hall appears to have some sympathy with it:

As academic Stuart Hall has put it, heritage 'is one of the ways in which the nation slowly constructs for itself a sort of collective social memory'. The steady collation of incidents and turning points into a collective narrative allows countries to 'construct identities by selectively binding their chosen high points and memorable achievements into an unfolding "national story"'. (*The [London] Observer*, 14 January 2007, p. 25)

- 18 T. S. Eliot, *After Strange Gods: A Primer of Modern Heresy* (London: Faber and Faber, 1934), p. 20.
- 19 T. S. Eliot claims, 'the first suspicion of heresy creeps in with a writer who, at her best, has a much profounder moral insight than these [Austen, Dickens, Thackeray] ... we must respect her for being a serious moralist, but deplore her individualistic morals' (T. S. Eliot, *After Strange Gods*, p. 54.)
- 20 See the discussion of Eliot and Darwinism in Chapter 1 of this study.
- 21 Meyer, 'Safely to Their Own Borders', p. 746.
- 22 *Essays*, ed. Pinney, p. 272.
- 23 Meyer, 'Safely to Their Own Borders', p. 750.

Chapter 12: Eliot and Derrida: An elective affinity?

*'This affinity is sufficiently striking in the case of alkalis and acids which, although they are mutually antithetical, and perhaps precisely because they are so, most

- decidedly seek and embrace one another, modify one another, and together form a new substance.' J. W. von Goethe, *Elective Affinities*, trans. R. J. Hollingdale (Harmondsworth: Penguin, 1971), pp. 52–3.
- 1 Eagleton, *Criticism and Ideology*, pp. 121, 123.
 - 2 MacCabe, *James Joyce and the Revolution of the Word*, p. 15. See also Belsey's discussion of Eliot in *Critical Practice*.
 - 3 Showalter, *A Literature of Their Own*, p. 162.
 - 4 See, for example, Miller, 'Narrative and History', pp. 455–73 and 'Optic and Semiotic in *Middlemarch*', in *The Worlds of Victorian Fiction*, ed. Buckley, pp. 125–45; and Neil Hertz, 'Recognizing Casaubon', *Glyph*, 6 (Baltimore, MD: Johns Hopkins University Press, 1979), pp. 22–41.
 - 5 See, for example, Jonathan Israel, *Radical Enlightenment: Philosophy and the Making of Modernity 1650–1750* (Oxford: Oxford University Press, 2001).
 - 6 *Essays*, ed. Pinney, p. 162.
 - 7 See *Life. After. Theory*, eds Michael Payne and John Schad (London: Continuum, 2003), pp. 111–12.
 - 8 John D. Caputo, *The Prayers and Tears of Jacques Derrida: Religion without Religion* (Bloomington, IN: Indiana University Press, 1977), pp. 88–9.
 - 9 Lewis, *Gendering Orientalism*, pp. 209–10.
 - 10 Linehan, 'Mixed Politics', pp. 325, 327.
 - 11 Semmel, *George Eliot and the Politics of National Inheritance*, p. 134.
 - 12 See Jürgen Habermas, *The Philosophical Discourse of Modernity: Twelve Lectures*, trans. Frederick Lawrence (Cambridge: Polity Press, 1987).
 - 13 Jacques Derrida, *Negotiations: Interventions and Interviews, 1971–2001*, ed. and trans. Elizabeth Rottenberg (Stanford, CA: Stanford University Press, 2002), p. 337. Emphasis in original.
 - 14 Derrida discusses undecidability in several texts, for example in 'Hospitality, Justice and Responsibility: A Dialogue with Jacques Derrida', in *Questioning Ethics: Contemporary Debates in Philosophy*, eds Richard Kearney and Mark Dooley (London, 1999), pp. 66–8.
 - 15 Derrida indicates awareness of this issue in discussing how Arabic was viewed as 'the language of the other' in Algeria, but goes on to say, 'I cannot analyse this politics of language head-on and I would not like to make too easy use of the world [sic] "colonialism". All culture is originarily colonial.' See *Monolingualism of the Other or, The Prosthesis of Origin*, trans. Patrick Mensah (Stanford, CA: Stanford University Press, 1996), pp. 20, 37, 39.
 - 16 Said, *The Question of Palestine*, p. 81. See discussion of Said in Chapter 11.
 - 17 Derrida, 'Hospitality', pp. 67–8.
 - 18 See especially Linehan, 'Mixed Politics'; Meyer, 'Safely to Their Own Borders'; and Lesjak, 'Labours of a Modern Storyteller'.
 - 19 Deronda remarks that it is 'only two centuries since a vessel carried over the ocean the beginning of the great North American nation' (*DD*, 458).
 - 20 It has been argued, however, that Eliot allowed her virtual stepsons to emigrate to southern Africa as colonists and that this shows support for both colonization and colonialism. However, there is clear evidence that this was done with little enthusiasm and was very much the last resort as many other possibilities had been tried with the boys and failed. See the discussion of this in Nancy Henry, *George Eliot and British Imperialism*.
 - 21 See Joseph Massad, 'The Legacy of Jean-Paul Sartre'. Available at <http://www.campus-watch.org/article/id/1777> [accessed 25 July 2011].

- 22 John D. Caputo, *Deconstruction in a Nutshell: A Conversation with Jacques Derrida* (New York: Fordham University Press, 1997), p. 13.
- 23 Caputo, *Deconstruction in a Nutshell*, pp. 114–15. Emphasis in original.
- 24 Derrida, 'Hospitality', p. 70.
- 25 Jacques Derrida, *On Cosmopolitanism and Forgiveness*, trans. Mark Dooley and Michael Hughes (London: Routledge, 2001), p. ix (from preface by translators).
- 26 Derrida, *On Cosmopolitanism and Forgiveness*, p. 12
- 27 Derrida, 'Hospitality', pp. 69, 71.
- 28 Derrida, 'Hospitality', p. 72.
- 29 On Eliot and the messianic, see Nurbhai and Newton, *George Eliot, Judaism and the Novels*, especially Chapter 9.
- 30 Jacques Derrida, *Specters of Marx: The State of Debt, the Work of Mourning, and the New International*, trans. Peggy Kamuf (New York: Routledge, 1994), p. 59.
- 31 Peter Fenves (ed.), *Raiding the Tone of Philosophy: Late Essays by Immanuel Kant, Transformative Critique by Jacques Derrida* (Baltimore, MD: Johns Hopkins University Press, 1993), pp. 164–6. Emphasis in original.
- 32 A Jewish reviewer of *Daniel Deronda*, James Picciotto, wrote in 1876,

However, the dreams of Mordecai and Daniel Deronda are likely to remain dreams for the present. Not only are there no signs of their speedy realisation, but it is not at all sure that such a consummation is desired by the Hebrew nation ... It is to be feared that notwithstanding all the efforts of Daniel Deronda and of real living philanthropists, it will be long before Palestine will cease to be, in the passionate language of Mordecai, 'a place for saintly beggary to await death in loathsome idleness'.

George Eliot: The Critical Heritage, ed. David Carroll (London: Routledge and Kegan Paul, 1971), p. 416.

- 33 *George Eliot: The Critical Heritage*, ed. Carroll, p. 377.
- 34 Jacques Derrida, 'Circumfession', in Geoffrey Bennington and Jacques Derrida, *Jacques Derrida*, trans. Geoffrey Bennington (Chicago, IL: University of Chicago Press, 1993), p. 155.
- 35 Derrida, *Specters of Marx*, pp. 89–90. Emphasis in original.
- 36 Caputo, *Deconstruction in a Nutshell*, p. 25.
- 37 Nietzsche, *Twilight of the Idols* and *The Anti-Christ*, p. 69. Emphasis in original.
- 38 Derrida, 'Hospitality', p. 67.
- 39 The opening of Bentham's *An Introduction to the Principles of Morals and Legislation* states, 'Nature has placed mankind under the governance of two sovereign masters, pain and pleasure. It is for them alone to point out what we ought to do as well as to determine what we shall do.' Eliot would have been aware of J. S. Mill's criticism of this aspect of Bentham's utilitarianism.
- 40 Derrida, *Specters of Marx*, p. 75.
- 41 Jacques Derrida, 'Violence and Metaphysics: An Essay on Emmanuel Levinas', in *Writing and Difference*, trans. Alan Bass (London: Routledge and Kegan Paul, 1978), p. 125.
- 42 Graham, *The Creed of Science*, p. 380. Graham and also Eliot's critique of such an application of Darwinism to the human world are more fully discussed in Chapter 1.
- 43 Anger, 'George Eliot and Philosophy', p. 80. Emphasis in original.

Chapter 13: The role of luck in the art, ethics and politics of *Daniel Deronda*

- 1 See, for example, David R. Carroll, 'The Unity of *Daniel Deronda*', *Essays in Criticism*, 9 (1959), 369–80, and also his chapter on the novel in his book *George Eliot and the Conflict of Interpretations*.
- 2 Nestor, *George Eliot*, p. 142.
- 3 See Chapters 10 and 11 of this study.
- 4 In *George Eliot and Blackmail* (Cambridge, MA: Harvard University Press, 1985), Alexander Welsh notes the 'increased reference to consciousness' and 'the increased depth and range of consciousness' (p. 306) in *Daniel Deronda*.
- 5 Nestor, *Critical Issues*, pp. 146, 150.
- 6 Here I am in disagreement with Amanda Anderson: 'Mirah, drawn in contrast to both Gwendolen and Leonora, represents ... ideal femininity'. See her essay on *Daniel Deronda* in *The Powers of Distance: Cosmopolitanism and the Cultivation of Detachment*, p. 139.
- 7 Roberts, *George Eliot*, p. 196.
- 8 Wilfred Stone, 'The Play of Chance and Ego in *Daniel Deronda*', *Nineteenth-Century Literature*, 53 (1998), 27.
- 9 Alexander Welsh, for example, devotes a chapter of *George Eliot and Blackmail* to Grandcourt's drowning and Gwendolen's state of mind before and after it, but Deronda is not seen as playing a significant part in the scene between him and Gwendolen: 'He requires no instruction in moral matters and suffers no moral recognition' (*DD*, 299). For David Carroll, Deronda in this scene acts quite selflessly to help Gwendolen overcome her traumatic experience: 'her remorse and conviction of guilt is the ground for not accepting the narrative [that she in effect killed Grandcourt]. She is innocent because she insists she is guilty. The hermeneutic of suspicion [significantly not applied to Deronda] prepares the way for the hermeneutic of restoration' (*George Eliot and the Conflict of Interpretations*, p. 309).
- 10 Nestor, *Critical Issues*, p. 150.
- 11 Barrett, *Vocation and Desire*, p. 160. Even George Levine, one of Eliot's major critics, refers to Deronda's 'almost Christlike selflessness'. See his essay 'The Hero as Dilettante: *Middlemarch* and *Nostromo*', in *George Eliot*, ed. Smith, p. 164.
- 12 See Emmanuel Levinas, *Totality and Infinity*, trans. A. Lingus (Pittsburgh, PA: Duquesne University Press, 1969).
- 13 Derrida, 'Violence and Metaphysics', in *Writing and Difference*. For a discussion of Levinas and Derrida in regard to ethics, see Simon Critchley, *The Ethics of Deconstruction: Derrida and Levinas* (Edinburgh: Edinburgh University Press, 1992).
- 14 See Derrida, 'Hospitality, Justice and Responsibility', in *Questioning Ethics*, eds Kearney and Dooley, 22, p. 66.
- 15 Bernard Williams, *Ethics and the Limits of Philosophy* (Cambridge, MA: Harvard University Press, 1985), pp. 195–96. It can be argued that Eliot's Hegel-influenced essay 'The Antigone and Its Moral' is very relevant to Williams's view of the ethical and the concept of 'moral luck' since it associates any action, even the most apparently worthy, with risk and unpredictability: 'Reformers, martyrs, revolutionists, are never fighting against evil only; they are also placing themselves in opposition to a good – to a valid principle which cannot be infringed without harm. Resist the payment of ship-money, you bring on civil war ... cultivate a new region of the earth, and you exterminate a race of men ... a man must not only dare to be right, he must dare to be wrong' (*Essays*, ed. Pinney, pp. 264–5). This is pertinent not only to Deronda but also to Eliot herself in publishing a text promoting proto-Zionism, as this chapter will go on to suggest.

- 16 Bernard Williams, *Moral Luck: Philosophical Papers 1973–1980* (Cambridge: Cambridge University Press, 1981), p. 38. See also Thomas Nagel, *Mortal Questions* (Cambridge: Cambridge University Press, 1979).
- 17 Nestor, *Critical Issues*, p. 150.
- 18 Anderson, *Powers of Distance*, pp. 123–4.
- 19 Anderson, *Powers of Distance*, pp. 134–5.
- 20 Significantly Herder thought it might be necessary to restore a Jewish nation in the Middle East. See Russell Arben Fox, *Religious Particularism and Religious Pluralism in Herder's Humanität*, pp. 19–22. Available at <http://www.freewebs.com/mmfrac/PDF/HerderReligion.pdf> [accessed 25 July 2011].
- 21 Anderson, *Powers of Distance*, p. 134. For further discussion of Anderson's view of the representation of Deronda and Mordecai, see Jules Law, 'Transparency and Epistemology in George Eliot's *Daniel Deronda*', *Nineteenth-Century Literature*, 67 (2007), 250–77.
- 22 For Derrida and messianism, see his *Specters of Marx*.