The Treatment of Foreign Life in George Eliot's
Prose Fiction.

by

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The following books were prime sources for this thesis.


   
   Scenes From Clerical Life
   Adam Bede
   The Mill On The Floss
   Silas Marner, The Lifted Veil, Brother Jacob
   Romola
   Middlemarch
   Daniel Deronda
   The Legend of Jubal, and Other Poems
   The Spanish Gypsy
   Impressions of Theophrastus Such
   Essays and Leaves From a Notebook


6. Philipson, Rabbi D., The Jew In English Fiction, New York, 1890

7. Saintsbury, George Edward, Corrected Impressions, Dodd, Mead and Co., New York, 1895


The following books were also read:


2. Brownell, W. C., French Traits, Charles Scribner's Sons, New York, 1908
3. Crawshaw, W. H., The Interpretation of Life and Literature, MacMillan and Co., New York, 1908

4. Emerson, R. W., English Traits, Houghton Mifflin Co., Boston, 1894

5. Gehring, Albert, Racial Contrasts, G. P. Putnam's Sons, New York, 1908


THE TREATMENT OF FOREIGN LIFE
IN GEORGE ELIOT'S PROSE FICTION

INTRODUCTION

THE SUBJECT LIMITED AND DEFINED

It is not the purpose of this thesis to discover something hitherto unknown, or to prove a doubtful point, or to take up any phase of a controversy, but to make a survey of the treatment of foreign life throughout the whole field of George Eliot's prose fiction, and to draw from the assembled facts such conclusions as may seem justified.

The term 'foreign life' is intended to include everything which does not belong strictly to English life. Throughout this thesis the term 'foreign allusions' is used to denote any references to persons, places, languages, etc. which are not English.

The term 'fiction' is intended to include all the prose novels of George Eliot, and the SCENES FROM CLERICAL LIFE. But Rabbi Philipson in his book THE JEW IN ENGLISH FICTION has already made a study of DANIEL DERONDA to which a Gentile could hardly hope to add anything. Besides, the proportion of space that could be devoted to such a topic (granted that we regard the Jew as a foreigner, even in a degree) would be altogether insufficient for a topic of such magnitude. Therefore, while references to DANIEL DERONDA will often be necessary, the study of Jewish life and types will be omitted from this discussion.

The omission of the two short stories, BROTHER JACOB and THE LIFTED VEIL, is of less importance. Though not published until 1864, they were written at about the same time as the SCENES FROM CLERICAL LIFE,
published 1858. Their style is so unfinished and so little character-
istic of the author's maturer work that they are regarded as mere
practice work done in the period of her apprenticeship to fictional
writing. Those of her biographers who mention these stories at all
tell us that they were used in a settlement with her publishers, but
say bluntly that they need no further consideration. They are not
usually included in editions of George Eliot's works, and are diffi-
cult to obtain for reference purposes. Out of nine editions examined,
only two contained these stories. In THE LIFTED VEIL the characters
are gentlefolk, and the theme a metaphysical one -- a theme the author
was never to follow up in her later work--and while the hero is repre-
sented as constantly traveling for his health, so that there are many
foreign allusions in the story, it is not in any way representative of
the author's style, subject matter, or vocabulary as a writer of fiction.
If these stories had not been the practice-work of so famous a writer as
George Eliott they would never have received any notice.

The study has been restricted to prose fiction, thus disregar-
ding George Eliot's poems and her blank verse novel, for two reasons.
First, her verse falls below the level of her prose in quality; poetry
was not her real field of work, and what she did in that field is not
so representative of her mind and her literary methods as what she did
in the field of prose. Second, while most of her poems deal with un-
English life and subjects, they do so not from any intrinsic interest in
foreign life or any recognition of the specific meaning of the material
thus employed, but merely from a desire to make use of the unfamiliar,
the romantic, the picturesque; in other words, the foreign quality is
merely superficial. In this respect they are like her essays, which are
thickly interlarded with foreign phrases and allusions ranging the world
for similes and references to everything that can suggest what is unlike
everyday experience. They resemble the essays also in the fact that they are filled with persons who are not individuals but type-figures, representing symbolically-named abstractions rather than concrete personalities such as are found in the novels. Even in THE SPANISH GYPSY the heroine's name, Fedalma, is derived from two Spanish words meaning a faithful soul, or a loyal spirit, and may be fairly rendered into English as True-Heart.

QUESTIONS TO BE CONSIDERED:

The following questions are to be considered, though not always in the order here given, since these topics necessarily overlap in various places and are sometimes inextricably mingled.

1. What is George Eliot's concept of foreignness, and what is her attitude toward it?

2. How does she present this concept to her readers?

3. What influence had her temperament, environment, education, work and travel upon her attitude toward both foreigners and English?

4. How much does she assume that her reader knows and understands?

5. What is the extent of her conscious and unconscious use of foreign material?

6. What familiar types of foreigners prevail in her novels?

7. To what degree does she comprehend foreign characters?

8. What are her artistic purposes in the use of foreign material? (e.g. local color, contrasting types, gain in naturalness and plausibility, necessities of plot-development, etc.)

9. Are there any evidences of change and development, or any forward-pointing tendencies in the earlier stories which have their fulfilment in the later stories?

These questions are not to be understood as a plan or order of study, but merely as a group of topics to be kept in mind, so that some conclusions may be drawn from them at the end of the study.
AVAILABLE MATERIAL:

From the nature of the subject almost all the material available for this discussion must come from the author's works themselves, as they embody the author's treatment of foreign life. But from her journal, her biography, and her other writings, one may gain an insight into the workings of her mind, the extent of her culture and experience, the breadth of her interests and the depth of her character. Many apparently insignificant bits of material become highly important when viewed in the light of some passage from her journal of her biography.

I have read numerous other works in the effort to gain a suitable background of knowledge as to what constitutes the accepted type or the standard of measurement and contrast in various countries; but just as the choice of such reading must necessarily be indefinite, being based largely on what might be called the trial-and-error method (that is, when one line of reading proved not to lead to the desired results, I tried something else), the result of such reading proved always to be indefinite, or at best merely negative. Racial and national types are extremely difficult of definition; there may be expert observers who are able to tell the nationality of an unknown individual almost unerringly, but most people observe only superficially and interpret their observations hardly at all. This fact is especially apt to be true in the case of observers who, like George Eliot, are chiefly concerned with the analysis of mental operations.

With the exception of ROMOLA, a novel of fifteenth-century Florence, George Eliot's fiction deals with the life provincial middle-class English people. All her earlier pictures of English life emphasize this quality of provinciality to the extreme. She takes great
pains to show us how, to the simple folk of whom she writes is ADAM BEDE, a Scotch gardener seems downright foreign; how poor Silas Marner is regarded by all Revellie as an outlander because he comes from some place far away and therefore dreadful; how the gypsy encampment into which little Maggie Tulliver stumbled was to her an encampment of foreigners, though they spoke English and were practically English folk. These narrow horizons were not George Eliot's own, but those of the people among whom she spent her childhood and whom she described in her earlier novels. Much of her work is semi-autobiographical and is only to be appreciated after a study of her life. But this is merely a repetition of the statement that there is virtually no source of material for this discussion except that furnished by the author's works and life.
CHAPTER I

GENERAL DEVELOPMENT IN THE USE OF FOREIGN MATERIAL.

DIVISION OF THE NOVELS INTO GROUPS:

George Eliot's novels divide themselves by their character into four groups which are identical with their chronological order. The first group, the SCENES FROM CLERICAL LIFE, published 1858, includes AMOS BARTON, MR. GILFIL'S LOVE STORY and JANET'S REPENTANCE; the second includes ADAM BEDE (1859), THE MILL ON THE FLOSS (1860), and SILAS MARNER (1861); the third, the single novel ROMOLA (1863); the fourth, FELIX HOLT (1866), MIDDLEMARCH (1871-72), and DANIEL DERONDA (1876).

DISCUSSION OF EACH GROUP IN DETAIL:

1. The first group.

SCENES FROM CLERICAL LIFE deals with the same material as that in the first group of novels. The only reason for considering the SCENES apart from the second group is that in them are prefigured many of the elements to be found in the later novels.

The principal masculine figure in each of these stories is an English clergyman who, so far as the story indicates, never left England. The title of the group, and of two of the stories, would imply that these men were the central figures of their respective stories; but in each, as in all later stories of George Eliot, the real center of interest is a woman. Two of these women are, like the clergymen, provincial English people, but the third is foreign-born with an English education. Thus, AMOS BARTON and JANET'S REPENTANCE prefigure the homely English life of the second group and of MIDDLEMARCH, while MR. GILFIL'S LOVE STORY prefigures the foreign element so prominent in MIDDLEMARCH and so strongly emphasized in the fourth group. The action of the SCENES takes place
in the inland counties of England, whose inhabitants were peculiarly shut off from cities and foreign lands; their provinciality appears at every turn, and it is George Eliot's purpose to exhibit this provinciality in all its complacency.

She does this, first by contrasting their speech directly with her own. The story teller offers us the sophisticated cosmopolitan vocabulary of one who knows the world and can think in many languages; she talks with her readers as if they too were citizens of the world, in a cultured, polished English enriched with phrases from foreign languages. In contrast she sets forth the homely speech of her characters in all its simplicity, revealing their lack of phrases culled from foreign tongues and their simple speech—often dialect or nearly so—as features of their profound ignorance of any world beyond their own. One gathers that this ignorance is coupled with an equally great prejudice or misconception which acts, as it were, as a compensating factor, so that when contact with the outside world does remove any of the ignorance, prejudice takes its place. George Eliot's delicate implication that she and her reader are on terms of mental equality is shown in her setting forth the qualities of the provincial mind without a word of comment. She tells her joke without explaining the point, but one gathers from it her own attitude of sympathy and appreciation toward all the people in the world—the attitude of a cosmopolitan mind—just as one incidentally gathers from her general discourse her knowledge of foreign languages and literatures.

Another means she employs to display the ignorant, complacent provinciality of the English is by contrasting them with other characters in the story, either foreign, semi-foreign or influenced by foreign experiences. In AMOS BARTON, the first of the SCENES, there are but
fourteen definite foreign allusions, seven of these being French phrases used by the author in talking to her readers, and one of the remaining seven a French phrase used by one of the characters, Countess Czerlaski. (1) She is English, but the widow of a Polish nobleman. Two of the fourteen allusions are devoted to this nobleman, (2) whose genuineness is doubted, though unjustly, by almost everyone in the story. And George Eliot makes one feel that their incredulity about the foreign nobleman is one evidence of their provinciality.

The Countess herself is never explicitly but always by inference a woman who has acquired foreign mannerisms and ideas from her association with this questionable husband. She is a light, vain, selfish, pretentious creature, who without a word's being said about it gives everyone the impression that she is French. George Eliot employs in delineating her character the same qualities that she was to use later in a far kindlier way to depict the character of Esther Lyon. Her marriage to a Polish refugee and the consequent disfavor with which she is regarded also foreshadow the story of the half-Polish Will Ladislaw and the opposition which Dorothea Brooke's friends felt toward him.

Although by implication the Countess Czerlaski's most objectionable qualities are acquired or developed through her foreign associations, although they are objectionable no less intrinsically than because she is supposed to have cultivated them as evidences of her own superiority, and although people looked askance upon her

(1) AMOS BARTON — p. 47
(2) Ibid — pp. 24, 53
titled husband—or rather the memory of him—and upon her for marrying a foreigner, the story does not imply on the part of the other characters that degree of prejudice which is so strongly shown in Mr. GILFIL'S LOVE STORY and reaches its height in SILAS MARNER.

Although in AMOS BARTON none but French foreign words are used, in JANET'S REPENTANCE there are but two French expressions, while there are three Italian words used as if they were English, and five allusions to German poetry and art. In this respect JANET'S REPENTANCE differs strikingly from most of the author's work. Remembering her early training and her work as a translator, we would expect from her many allusions to German life but they are noticeably absent. (1) French language and literature, Italian art and music predominate. However, it must be remembered that at this time Italy dominated the musical world. The Wagnerian influence had not yet made Germany preeminent.

Mr. GILFIL'S LOVE STORY deals with an Italian child who is adopted into an English family, and who becomes a singer. Thus the nature of the story determines the preponderance of foreign allusions as well as the fact that they must be more numerous than those of the other SCENES.

To the three methods already described of showing the English provincial attitude toward foreigners, namely, by contrast of the author's vocabulary with that of her characters, by their own statement

(1) It is even more surprising to find that although the proportion of foreign allusions increases in each successive novel, there are no German allusions except in the MILL ON THE FLOSS until we come to the last two books, which are so cosmopolitan that the presence of the German element is unavoidable. Even in these books, each of which contains a distinctively German minor character, there is a remarkably small proportion of allusions to German life, and the number in all her works is hardly a dozen. Yet George Eliot's journal shows that during the time when she was writing her novels she frequently traveled and visited in Germany.
of their prejudice and ignorance, an by the direct contrast of English and foreign characters, George Eliot in this story adds another which emphasizes not the attitude of the characters but the reader's sense of the actual difference between English and foreign life. In MR. GILFIL'S LOVE STORY, the third chapter is devoted to the visit of some English people to Milan and to the incidents there which led to the adoption of Caterina Sarti. (1) This part of the story includes the description of the broken-down musician Sarti, and of his wretched living-quarters above the fruit shop of La Passiani, as seen through the scornful eyes of the English lady's 'abigail'. Just as one is made to feel that the Countess Cserlacki is foreign, without the thing's being said, here one is shown how worthy Mrs. Sharp, having been to Italy, feels herself to have good grounds for despising shiftless Italian ways, and considers herself justified--fortified--in her contempt of all foreigners, of whatsoever nationality. When she is back in England it seems to her friends quite reasonable that she, whose prejudice no longer springs from ignorance, should prophesy evil as the result of adopting an Italian baby, and should prove her point by telling how a French valet turned out to be a thief. Naturally, she would nod her head in assent to the remark of Mr. Bates: "Ay, they're all alike, them furriners. It roons i' the blood." (2)

By the same process we understand that Caterina, who is described to us as a 'baby' in Italy, a child in England, a young woman, and finally as Mrs. Gilfil, may be continually explained as an Italian whose qualities are not essentially modified by her English upbringing.

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(1) MR. GILFIL'S LOVE STORY -- pp. 154-159
(2) Ibid -- p 163.
2. The second group:

The second group of George Eliot's fiction includes the two long novels, *Adam Bede* and *The Mill on the Floss*, and one shorter story, *ilia* *Marner*. They all deal with English rural life, and only a few of the characters are gentlefolk. In these rural characters we see exhibited the same prejudice and ignorance toward everything outside their personal experience already noted in the *Scenes*. *Adam Bede* opens in 1799, during the Napoleonic wars, when the inevitable topic of conversation wherever two or three men were gathered together was some phase of the war. Just as in *Adam Barton* the clergyman was credited with being "knowing about the French king," (1) as though his understanding of current topics was in some way a sort of saving grace to offset the faults for which the community censured him, so the characters of the country-side who could talk most wisely of "Bony" or Nelson or the latest news from Egypt had the most prestige. We have an interesting picture of their talk, of the grotesque notions which prevailed among them concerning the French, and of their honest effort to do the French justice, to realize that they were human, possibly even normal. In the conversation at Martin Poyser's farmhouse the gardener, acknowledging that "Bony" is a remarkable man, explains his failure in the following manner:

"I'll not deny that he's clever—he's a Frenchman born, as I understand, but what's he got at's back but a lot of mouscers?" (2)

Another, speaking of the French troops, says:

"An' there's them as'll bear witness to't—as i' one regiment where there was a man missing, they put the regimentals on a big monkey, and they fit him as the shell fits a walnut, and you couldn't tell the monkey from the mouscers!" (3)

(1) *Scenes from Clerical Life* - p 50  (2) *Adam Bede* - vol. 11, p. 352  (3) *Ibid* - vol 11, p. 353
But one of the women, with almost as much commonsense as credulity, thriftily declares:

"It's all nonsense about the French being such poor sticks. Mr. Erwine's seen 'em in their own country, an' he says they've plenty of fine fellows among 'em. And as for knowledge and contrivances and manufactures, there's a many things we're a fine sight behind 'em in. It's poor foolishness to run down your enemies. Why, Nelson and the rest of 'em 'ud have no merit i' beatin' 'em if they were such offal as folks pretend." (1)

ADAM BEDE contains the portrait of a Scotchman, with the author's comment that "a gardener is Scotch as a French teacher is Parisian." (2) His high cheek-bones, his high shoulders, the burr in his speech, his good opinion of himself and of everything Scotch, his serious mind and his conservatism are not attributed to his expressly as a Scotchman, but you feel that he possesses the attributes one commonly finds in the Scotch, and you call the portrait typical. This is the only Scotch character in George Eliot's fiction, unless we include that of Mrs. Mayrick in DANIEL DERONDA, whose nature was "a happy mixture of Scottish fervor with Scottish caution and Gallic liveliness". The portrait of Craig is so well drawn that we can hardly doubt its being taken from life, and that of Mrs. Mayrick also seems to have depicted a real person; but George Eliot, in so carefully distinguishing them as Scotch, seems to have regarded them both as distinctly different from English people. ADAM BEDE contains also the only reference the author makes to Ireland.

Hetty Sorel, going to find Arthur Monnithorne, learns that he has gone to Ireland. The foregoing allusions, with the name of a Welsh ballad in MIDDLEMARCH, furnish the only evidence in George Eliot's fiction that she knew that Great Britain included any countries besides England.

Including the portrait of Mr. Craig and the conversation in which the monkey anecdote is told, there are but twenty foreign allusions in the long story of ADAM BEDE. A few of these are random allusions to some foreign thing or place implying an extreme degree of the remote, outlandish, or unusual; for example, 'Brazilian monkeys' to mean something preposterous, or 'eyes of Egyptian granite' to mean utterly hard or unfeeling eyes.

We get glimpses of the author's knowledge of Dutch and Italian art when, in contrasting the story of high romance with the simple relation of commonplace events, she describes the homely details of a Dutch painting, and compares them to the picturesqueness of the Italian artists' studies of beggars—'lazzaroni'.

There is a singular inconsistency in her use of foreign words. In the nine editions of George Eliot's works available for examination exactly the same usage prevails, so it is evidently the author's usage. Some words from foreign languages are italicized to show that they are foreign, and some are printed as though they were naturalized words, although the ones she seems to have considered foreign are now all naturalized, while most of those she used as English are not. Her using them as English words probably comes from the fact that she always thought

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1. ADAM BEDE vol. 11, pp-234 3. ADAM BEDE vol. 1, pp-282, 189
2. MIDDLEMARCH vol. 1, pp-139 4. Ibid vol. 1, pp-244
5. Ibid vol. 1, pp-248
of those particular things in foreign words, because they had no
counterpart in her English experience, and consequently no English
word came readily to her mind; that is, her English words did not
exactly fit her foreign experiences, as in the case of 'lazzaroni'.
This inconsistency is worth noting here, because it becomes so
marked in the last group of novels that it will have to be discussed
more fully there. Just now it is only necessary to note that
the author consistently used these words only in connection with
the well-bred and cultured, of whose vocabularies they would naturally form a part. The importance of this fact will be more apparent
in discussing THE MILL ON THE FLOSS.

In SILAS MARNER there are but three allusions which could
by any stretch of the imagination be considered foreign. The author
says in one place, "A sense that all unknown persons were foreigners
prevailed in Raveloe". (1) Thus she depicts provinciality raised to
the n-th power. More definite is "He had no more to do with it than
with America or the stars". (2) The theft of Silas's gold, and the con-
sequent speculation as to who might have taken it, revived memories
of a cheating pedlar who had visited Raveloe years ago. He or such as
he it must have been, the villagers decided, for that pedlar had a
'look in his eye' (3); also his swarthy complexion boded little honesty,
and he wore ear-rings—a very suspicious circumstance.

In THE MILL ON THE FLOSS the number of foreign allusions is
increased to forty-eight. The social level of Maggie Tulliver is
above that of Adam Bede and Silas Marner. She learns French and Latin,
sings in Italian, and reads about foreign lands. She lives on a river
that leads to a seaport, a fact that gives rise to a few desultory
allusions to Dutch ports and vessels. There are a few references to

(1) SILAS MARNER p. 2 (2) Ibid p. 96
(3) Ibid - p86
Italian music and art, none to Italian life. "Russia only the place where linseed comes from", (1) a phrase used to indicate the dying out of national hatreds, is one of the two Russian allusions found in George Eliot's fiction (2) There are one or two allusions to Germany in connection with the Napoleonic wars, and there are two significant figures based on features of German life. One is mere comparison, 'like the birthday fete for a German Grand-Duke (3), but the other is an extended description of a scene on the Rhine, (4) used not as part of the story but to interpret the author's mood. The story itself has no foreign scenes. The Gypsy encampment which Maggie Tulliver visited (5) was foreign only to Maggie's experience. Of the forty-eight foreign allusions in the story, twenty are French phrases used by the author in her comments on the story, and eight others are allusions made by the characters to French life and literature. As George Eliot's characters rose in the social scale they had different experiences and vocabularies from those of lower rank. They traveled more, studied foreign languages, knew more of the world. Naturally these facts are made evident in their conversation, and naturally, too, the author thought of them somewhat in their own terms, so that she tended to write of them in language comparable to that in which they spoke. This point should be observed here because from this time on there is a steady rise in the social level of her characters, and a consequent difference in the author's diction. It would be very easy to trace this idea backward and show that the more simple and provincial the characters, the more consistent is George Eliot's use of simple

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(1) THE MILL ON THE FLOSS - p108  
(2) The other is in DANIEL DERONDA, (Vol II, p 214) where the mother of Daniel says that her second husband is a Russian prince.  
(3) THE MILL ON THE FLOSS p. 334  
(4) Ibid - pp 248-9  
(5) Ibid - pp 91-105
folk-words and her avoidance of all expressions by which the cultured author's presence might jarringly intrude upon the reader's perfect realization of the character she is presenting. There is hardly a doubt that the fact is due to her entering so completely into the story that the scene was at the time of writing really enacted in her own mind; that for the time being she actually was Mrs. Poyser or Nancy Lammeter or Dwendolen Harleth or whoever was occupying the stage at the given moment. Her perfect fitness of word to character is analogous to the author's perfect adaption of voice, gesture and costume to the lines of the part he is playing.

3. the third group.

The single novel of the third group, ROMOLA, forms a sharp break in the continuity of George Eliot's novels of English life. It is conceded by most critics that Romola falls short of its most apparent purpose. Even if George Eliot could enter into the life and thought of Savonarola's time so that she could seem to write from the inside, she could not bring her readers into her own mental attitude. They cannot forget that both they and she are outsiders. That she herself does not forget the fact is shown by her elaborate explanations and her careful translations of the Italian words she found it necessary to use. It is recorded that she "studied violently in both Italian and English", (1) all kinds of authorities, and that she spent weeks in familiarizing herself with the various aspects of Florentine life; that she re-read LA MANDRAGOLA and LA CALENDRA, romances of the Renaissance period, to get at Florentine colloquial expressions of the period she wished to write

(1) Stephen, Leslie, GEORGE ELIOT, pp-123
about. She says of herself in writing this book, "I always strive after as full a vision of the medium in which a character moves as of the character itself. The psychological causes which prompted me to give such details of Florentine life and history as I have given are the same as those which determined me in giving the details of English village life." (1)

Sir Leslie Stephen says, in discussing the essentials of the historical novel, and alluding to certain comments made by the reviewers of ROMOLA, (2) "It may be taken for granted that the first condition for success is that you become a contemporary of the society described. It is no easy task to go back for some centuries; to immerse yourself so completely in extinct modes of thought and sentiment that you can instinctively feel what the actors would have felt under the supposed circumstances. You can see into the mind of a British rustic of sixty years ago, especially if you happened to have been his daughter; but to get back to the inhabitants of Florence in the fifteenth century requires a more difficult transformation.....She spent (seven) weeks in Florence in order to familiarize herself with the manners and conversation of the inhabitants ..... in spite of all this her characters 'not only refused to speak Italian to her, but refused to speak at all' ..... (but in the end) she 'succeeded so well, especially in her delineation of the lower classes, that they have been recognized by Italians as true to life.'" Probably historians agree that this novel is from the historical standpoint almost or quite as correct and satisfactory as the CLOISTER AND THE HEARTH, which they concede to be the most faithful of all historical novels. But there is a vast difference between historical

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(1) Stephen, Leslie, GEORGE ELIOT, pp-130
(2) Ibid, pp-128
correctness and literary creativeness. Her biographer goes on in the same paragraph to say that she "seldom gets beyond careful observation of costume and commonplace." Certainly her Italians of the lower classes lack the convincing quality of her English people of the same classes. The fact that she could not speak with entire naturalness through them is partly explained by a passage from Cross's LIFE: (1) "In foreign languages George Eliot had an experience much more unusual among women than among men. With a complete and scholarly knowledge of French, German, Italian and Spanish, she spoke all four languages with difficulty, though accurately and grammatically; but the mimetic power of catching accent and intonation was wanting."

This absence of mimetic power seems not to have been merely a trick of speech, but to some extent a trait of mind also. It appears in her efforts to reproduce the local speech of the Florentines. It has been noted, as early as her account of Italian life in MR. GILFILL'S LOVE STORY, that she often introduced into her English discourse Italian terms as if she has no English equivalents for them, but was compelled to think part of her thoughts in a foreign tongue. When she tried to write them from the Florentine standpoint she logically should have assumed that her characters spoke wholly in Italian, and therefore their speech should have been rendered wholly into English, rather than in a mixture of the two tongues. We may well believe from the record of her studies that she knew the Florentine speech of the fifteenth century as well as any Victorian Englishwoman might, yet she does not make the talk of her Florentines sound convincing. The very material she uses as local color helps to defeat her purpose. Her Italians speak of garments and of food unknown to the English reader; their slang, their homely phrases,

(1) Cross, J. W., GEORGE ELIOT'S LIFE, pp-138
have to be given in Italian, then interpreted; thus historical
details cramp the writer's style, and the mixture of English dis-
course and Italian names and phrases serves to keep up in the reader's
mind the sense of foreignness, and nullifies the effect at which the
author is aiming.

Moreover, she introduces into the early part of the story
an account of a practical joke (1) which is wholly at variance with
the English sense of humor in her own time. It drew down upon the
book, when it first came out, so much hostile criticism that the author
felt obliged to justify herself by explaining that the joke was entirely
typical of the time and city in which she placed it (2). Its effect, even
in the light of this explanation, is unfortunately not such as to make
her readers feel the naturalness of the scene, but rather to alienate
them from the time and place, and still more from the modes of thought
and behavior of the Florentines in 1492.

It must be remembered, however, that George Eliot's purpose
was not merely to depict the Florentine life of the fifteenth century,
nor even to give a vivid portrayal of Savonarola; she wished also to show
the influence of the Renaissance in conflict with Christianity, and to
inculcate certain ethical ideas. Thus she had to contend with three-fold
difficulties; those of the purpose-novel, the historical novel, and the
novel of foreign life. Of these only the last group pertains to the
present discussion, yet it is affected by the other two.

It was natural that at this period of her work George Eliot
should turn from the field in which she had won her previous honors in
fiction. It was not that she had exhausted the possibilities of that
field; but she felt herself capable of entering a larger one. During the

(1) Stephen, Leslie, GEORGE ELIOT, pp-131
(2) Cross, J. W., GEORGE ELIOT'S LIFE, vol. 11, pp-234
years since she had been writing novels she had been steadily growing away from that very life which she had so vividly depicted. When she did go back to it she simply proved the truth of the old statement about no return to positions outgrown. When THE MILL ON THE FLOSS was finished in 1860, and SILAS MARNER just begun, she took a three-months holiday in Italy. It was during this visit that she conceived the idea of writing ROMOLA. She went back to England, finished Silas Marner, and returned to Florence to begin the tremendous labor involved in producing ROMOLA—that labor of which she says that she began it a young woman and finished it an old woman. (1) Freed from the task of setting forth the homely rustic life of England, she felt that the foreign setting of her story gave opportunity for a larger utterance of her thought—set her free to give her intellectual powers deliberate expression in the form of a thoughtful interpretation of a great historical period.

One has, in reading ROMOLA, a constant sense of its wealth of historical background. With fine psychology, the author represents her Medicean Florentines as conscious of their rich historical and artistic background in much the same way that the modern visitor of Florence sees the city against a background of historical and artistic associations enriched by Lorenzo the Magnificent. One can hardly decide whether George Eliot is expressing the modern quality of Renaissance Italy or the Renaissance quality of modern thought. In this respect at least she has succeeded in portraying a phase of foreign life without the effect of foreignness.

It is not to be supposed that George Eliot conceived of humanity as being essentially different in fifteenth-century Florence and nineteenth-

(1) Cross, J. W., GEORGE ELIOT'S LIFE, vol. 11, pp-265
century England. There are in ROMOLA scenes of human feeling no less great than those in any of her other novels; scenes of profound character-analysis, intense struggles between unlike natures, brilliant portrayals of the action and reaction of characters more or less historical, and very dramatically realized; but all these show merely human personalities rather than the characteristics of any particular nation. They show the subtlest preceptions of the workings of certain types of human minds, apart from any considerations of time and place.

High-minded Italian Romola and high-minded English Dorothea Brooke are sisters; so are pretty Italian Tessa and pretty English Hetty Sorel; and young English Arthur Donnithorne, with his weak, sweet, shallow nature, is at least the cousin of young Greek Tito Meleme, with his sweetness, love of pleasure, and lack of moral stamina. The latter part of the novel, indeed, moves on with such greatness of human feeling, such revelation of the passions of suffering human hearts, that a superb spectacle, a memorable historical scene, almost unexampled pageantry itself, passes nearly unnoticed as such while we lose ourselves in the tragedy of the individual. This is not Florentine, not Renaissance, but universal. It transcends time and place.

George Eliot has undoubtedly done in Romola some faithful portraiture of Italian types, both men and women, of high and low degree. Her original creations are superior to her historical characters. Yet they do not show any such comprehension of national characteristics as her English types do. To repeat Sir Leslie Stephen's criticism, she seems not to get beyond careful observation of costume and commonplace. But she does not make her Florentines behave toward foreigners as her provincial English do. When the young Greek adventurer appears in Florence, he excites curiosity rather than suspicion. He gives a very
guarded account of himself, speaking without a noticeable foreign accent, and making deft use of the local idioms—a fact which seems a little surprising. It was not rare in that age to find Greek refugees in Florence with threadbare clothing and fine gems and rare manuscripts and high learning. To be a Greek was not a hindrance socially or politically, yet George Eliot combines circumstances and character to show that Tito's being a Greek without hereditary attachment to any particular group in Florentine politics is the very means of fostering the traditionally Greek qualities of duplicity and self-seeking with which she has endowed him. As his baser traits gain the mastery, he not only becomes more unscrupulous but develops a keen delight in the game, and gets quite a feline satisfaction out of his intrigues. This is George Eliot's characteristic method of showing the interdependence of plot and character.

She means Tito to be regarded as at once a symbol (of the Renaissance), a type (of the Greek), and an individual. Probably it is as an individual that she realizes him most strongly, yet in him the Greek type is more clearly conceived than she usually conceives foreign types. He is carefully distinguished by her as a typical Greek, both physically and mentally. The barber, Nello, knows the stranger is a Greek from having often shaved the head of the illustrious Demetrius Calcondila. The painter Piero di Cosima, upon first seeing Tito, asks him to sit for a portrait of Sinon because he has perfect traitor's face "which vice can make no marks on—lips that will lie with a dimpled smile—eyes of such agate-like brightness and depth that no infamy can dwell in them—cheeks that will rise from a murder and not look haggard." Naturally, one assumes that George Eliot is describing an individual Greek, not the national type. Yet there is the implication that treachery is a

(1) ROMOLA, vol. 1, pp. 27
characteristic Greek Trait. Tito's moral disintegration leaves no trace upon his countenance except a certain hardening of the soft, rounded contours of his youthful beauty. And one is made to feel, by that process of implication in which George Eliot is so adept, that the mere physical fact of his deceptively sweet and innocent appearance is part of his treachery— as if a more honest man's looks would give some indication of what is going on in his mind. Tito's enemies speak occasionally of him as a "fawning Greek", or allude to his "Greek suppleness". These are the bromidic expressions which from time immemorial have been applied in disapprobation to the Greeks; and while they are suited to George Eliot's purpose in describing the deceptive smoothness of the traitor's manner, they do not show any especial perception or acute judgment of Greek character on the part of the author. She dwells upon his un-Greek freedom from the fear of Nemesis—a fear, as she shows us later, that was merely not yet developed. Piero di Cosima's trained eyes sees Tito's possibilities, recognizes in him the coincidence of character and destiny; he makes a prophetic portrait of the young Greek—a mask of Fear. George Eliot's concept of the Greek's destiny, namely, that Nemesis should overtake him and be recognized by him as such, is quite in accord with her usual method of showing destiny as a product of character; this method she uses in all her novels.

Her method of depicting Florentine life is very accurate and learned—intellecutally correct. Her method of depicting human nature is masterly—spiritually correct. Her material is unsurpassed for romantic brilliancy and intrinsic charm. Yet her story arouses in us ideas rather than feelings. She does not, as Scott might have
come, succeed in giving us a faithful sense of the picturesque reality of the time, its spirit and its life. She fails to recreate in our minds the story of other days in other lands.

4. The fourth group:

The fourth group of novels begins ten years later than the S hero. During the intervening decade George Eliot had been steadily growing away from the scenes and associations of her youth, not only by that blurring of memories and emotions which result from the passage of time, but by growing into her later life a mass of experiences far different from those of her youth. She had become a great literary personality; had added to the friends of her earlier life a wide circle of brilliant, cultured admirers—men and women who stimulated her own intellect to the utmost; had traveled much, studied and observed much, and kept abreast of the progressive thought of the times, not only in literature but in other fields.

She had produced a long and difficult novel, ROMOLA, between her second and fourth groups of English stories; a novel which had no connection with England, and which required arduous foreign research. She had also produced a poetic work, THE SPANISH GYPSY, half novel and half drama, not so difficult as ROMOLA, but requiring very thorough preparation in still another field of foreign study. These two works had cost her a tremendous amount of effort. They were quite different in manner from her English stories, beside being broader in scope. Her return to the novel of English life was the return of a mind enriched and matured during its excursion into other fields. Just as at the outset of her career as a novelist she could not have written such a book as DANIEL DEROMBA, though MR. GILFI'S LOVE STORY reveals the latent
capacity to do so, it is very doubtful whether at this stage she could have written a book of such intense concentration as SILAS MARNER, for she had come to view life more as a panorama than she did in her youth. In the last group of novels we have the same breadth as in THE SPANISH GYPSY and ROMOLA, something she seems to have acquired through the study of a great historical period as the background for a romance. It is hardly too much to say that in writing these works she had taught herself a new technique for her English stories.

In the fourth group the number of passages which in some degree touch upon foreign life is so greatly increased that it is impossible to consider them individually. FELIX HOLT contains about twice as many as all the stories in the first two groups, MIDDLEMARCH about twice as many as FELIX HOLT, and DANIEL DERONDA about twice as many as MIDDLEMARCH. All that can be done is to summarize these passages and draw conclusions from the summaries. It has been noted that the foreign allusions in George Eliot's fiction are practically limited to the characters of superior social rank; and further that the characters continue in each successive novel to rise in rank. Thus the number of foreign allusions in one of George Eliot's stories indicates pretty accurately when the story was written.

IN FELIX HOLT we have the first foreign character since Catorina Sarti. Esther Lyon's French mother having died in Esther's infancy, the girl has been reared in a French convent. Naturally, therefore, though she lives in England she has such a knowledge of French life and speech that she is able to earn her living by the 'genteel' occupation of teaching French, and her standards of taste and manners are decidedly French. Yet there are no French phrases
in her conversation. Perhaps she considered it bad form to talk shop. By the same sort of inference that makes the Countess Czerlaski seem French when she is not, Esther's little airs of refinement, her daintiness and grace, her love of delicate colors and pretty clothes and household adornments, even her little outbursts of girlish pride and vanity, are tacitly imputed by the author to her French ancestry, while the fact that she is able to discern Felix Holt's excellence under the crust of his false social reasoning and his waywardness, the fact that she is capable of affection so downright and sturdy that she rejects the temptations which wealth and position offer her, are by the same inferential process imputed by the author to her English ancestry. Esther possesses the genuine qualities of which Caroline Czerlaski's affectations were counterfeit. Felix Holt, rebelling against the petty restraints of English conservatism, both in thought and conduct, mistakes the sign for the thing signified and displays an attitude of revolt toward the minor proprieties so dear to Esther; he refuses to submit to the somewhat uncomfortable neckwear which the fashion of the day demands; he scolds Esther for reading French romances,\(^1\) for doing fancy-work, and for acting like a lady. But he eagerly embraces the most advanced economic and social theories of the French thinkers\(^2\) of his day, and thus gets himself quite out of harmony with his conservative English environment. He at first believes Esther to be what the Countess really is. Later he perceives that what in the Countess we understand to have been merely temperament is in Esther really character, and that Esther's genuinely admirable French qualities, balanced by her admirable English qualities, make up a noble and lovable woman.

\(^1\) FELIX HOLT - Vol I - p 179 \(^2\) Ibid - Vol I, pp 39-40
The foreign material in Felix Holt is by the nature of the story divided into two nearly equal groups, the French and the Oriental, with some half dozen random allusions of no importance. The French allusions, which are nearly all quite specific, are devoted to developing the character of half-French Father Lyon and to showing the influence of French thought on Felix Holt. The Oriental allusions are all quite vague. The incidents of the story occur during the brief stay in England of Harold Transome, who has just returned from the Orient. He brings with him not only his son Harry, the child of a Greek slave, but his servant Dominic, who is such a mixture of races and nationalities that he may well be called international.

Dominic. The Oriental references are devoted to the characters of half-Oriental Harry, wholly-Oriental Dominic, and the influence of the Orient upon Transome. They are used to give local color rather than specific ideas of place and incident. Only two Oriental places are mentioned, and these but vaguely. Transome, going out to Constantinople to enter the diplomatic service, by chance saves the life of an Armenian merchant who in gratitude takes Transome into his banking business in Smyrna. Though the Armenians are notably a thrifty and a grateful people, it would seem that the merchant, who is mentioned only once, is merely a device to secure local color and to furnish a needed explanation of Transome's wealth. The purpose of all the Oriental allusions, in fact, and of the minor characters Dominic and Harry, seems to be merely to secure an effect of naturalness or some otherwise improbable situations, to provide for certain parts of the plot.

(1) Felix Holt, Vol. I, p. 139  
(2) Ibid. Vol. I p. 298  
(3) Ibid. Vol. I, p. 23
development, to show Transome's alienation from the life and thought of the England to which he has just returned, and to furnish him with that background of luxury, mystery, and detachment from his English life which is essential to the working out of the story.

MIDDLEMARCH contains not only foreign characters but foreign scenes, the first in George Eliot's novels of English life since the Italian scenes of HINT. CHARLOTTE'S LOVER STORY. And these, too, are in Italy. In MIDDLEMARCH there is constant talk of foreign travel, and Dorothea Brooke goes to Rome on her wedding journey. Several chapters are taken up with her experiences there with Mr. Casaubon, Will Ladislaw, and his artist friends. There is no attempt to picture Roman life; one merely sees the tourists against a background of art galleries and old buildings and ruins.

George Eliot has given us some interesting bits of self-revelation in MIDDLEMARCH. Instead of limiting her foreign allusions as heretofore to France and Italy, she displays a greater range. About eight countries are definitely named, others implied, and there is a great increase of random allusions such as characterize her essays. This fact indicates the growing cosmopolitanism of the author, due to her continued foreign travel and studies. The education of Dorothea and her sister in Switzerland reflects part of her own education. It is evident that if George Eliot had lived in this generation she would have pursued her scientific studies at college with a special seat, and would probably have been a scientist instead of a novelist. This quality of her mind accounts for her sympathy with Mr. Lowes's scientific pursuits and for the admiration she inspired in Herbert Spencer. That sympathy, and the resultant knowledge of what the foremost scientists of her day were thinking and doing, are revealed in the portrait of Dr. Lydgate, and

and in the familiarity she shows with the history and theory of medical practice at that period, not only in England but among the most advanced research workers in the medical schools of Paris, Edinburgh, and America.

Although there are about twice as many foreign allusions in MIDDLEMARCH as in Felix Holt, there is an extraordinary decrease in their proportion as the story advances; the first third of the novel has about four times as many as the last third has. This peculiarity has been found in earlier books, notably ADAM BEDS and THE MILL ON THE FLOSS. It results, apparently, from a withdrawal of attention from the outside world and a closer attention to the inner experiences of the characters. As the story reaches the stage where the author wishes to show that the inner experiences of the characters are all-important, foreign thoughts and phrases seem to have less and less place in their minds; they speak and think only as English people. This is one of the most interesting revelations we have about George Eliot's way of thinking about her characters.

Several foreigners appear in MIDDLEMARCH: Laure, the Provençal actress; Neumann, the German artist; Ledislaw, who is half-Polish, half-English. The latter is a careful study, the others mere sketches. The idea of a Polish marriage is not new in George Eliot's fiction. At this period the tragic history and present situation of Poland were factors in European politics and society. England, France, all the neutral countries, harbored refugee Polish patriots, many of them of noble birth but impoverished by the fate of their country. Such a marriage had a romantic glamour not easy to appreciate today. But there were also Polish impostors who played on the credulity of the inhabitants of other countries until they brought the name of Poland into discredit and made people suspicious of all who claimed Poland as their country. This accounts for the doubts cast on
the Countess Gersdaski's stories of her husband, and for the opposition of Dorothea's friends to her marrying Will Ladislaw. Her well-conducted friends could not understand and had no wish to understand the attitude of one who had no more fixity of purpose, no more conventionality of mind and behavior, than Ladislaw had.

The fact of Ladislaw's being half-Polish is important in the mechanics of the plot. It serves, in the minds of the other characters, to account for some of his more erratic traits; whether it did so in George Eliot's own mind is not clear; it furnishes a necessary obstacle in the story; it is used to show that among the provincial English of the higher classes there existed the same prejudice found among the humbler folk, and that though it was not based on such ignorance, it was no less narrow and intolerant.

FELIX MOLT shows greater differences in the social levels of the various characters than any of the previous novels do (but not than the SCHENES), and MIDDLEMARCH shows still greater differences; but in DANIEL DEROMDA we find all the characters again on nearly the same social level, though a much higher one than that in the earlier stories. With the exception of a few minor persons who are really part of the background rather than participants in the story, all the characters are gentlefolk. Most of them have traveled abroad, all know foreign languages and literatures, some are foreigners who never appear in England. The Lapidoth family may properly be included among gentlefolk, for although Lapidoth is a worthless hanger-on of the theaters, Mirah an opera-singer, and Mordecai an object of charity, both Mirah and Mordecai are highly cultured, and when opportunity presents itself they take their places among gentlefolk as a matter of course, while it is plain that Lapidoth's inferiority
is moral. The world in which these people move is utterly different from that of George Eliot's early stories. It is full of highly cultured people who have the whole world to move about in, to whom deep scholarship is a matter of course, music a career rather than a casual accomplishment, and position and splendor to be taken for granted. George Eliot was not familiar with this world when she wrote Adam Bede. She knew it only in after years when she had become a great novelist.

**DANIEL DERONDA** is not strictly a novel of English life. It is a European story in which English people are largely concerned. There is in it not one of the homely scenes so memorable in *Silas Marner* and *The Mill on the Floss*. Instead, many of the memorable scenes are foreign—the Hotel Russle, the gambling-place at Leobrunn, the synagogue and the Judengasse at Frankfort, the hotel and beach at Genoa. One little fragment of the episode on the beach at Genoa is an exact antithesis to the scene in Martin Poyser's farmhouse where the party discussed the French nation. When it is reported that some English people in a boat have met disaster and one of them is drowned, a Frenchman conjectures that the English milord has taken his wife out and drowned her according to the custom of the English.

Many of the most important events of the story take place abroad. The hero is not English, but a Portuguese Jew adopted in Naples by an Englishman and reared in England under the belief that he is English. In this respect his story somewhat resembles that of Caterina Sarti. His mother is an opera singer who has renounced her Jewish faith and married a Russian nobleman. Daniel encounters in the synagogue in Frankfort, where he had gone as a sightseer, the learned Kelynomos, a Jew with a Greek name, who gives him the first inkling of his Jewish origin.

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(1) **DANIEL DERONDA** vol. I, p. 11
(2) Ibid vol. I, pp. 5-6
(3) Ibid vol. I, pp. 351-236
(4) Ibid vol. I, p. 276
(5) Ibid vol. II, p. 260
(6) Ibid vol. II, p. 233
Hirah—if she be considered the heroine—though probably born in England, is a true cosmopolitan, a woman of no country, who speaks of having lived and sung in nearly every large city of the continent, and in New York. Wendolen—if she be considered the heroine—is English, but has lived more on the Continent than in England, neither can be regarded as firmly rooted in English soil. One feels, in the case of most of the important characters of this story, that they merely chance to be in England, or in Italy, as the case might be, and that they were always wandering about.

There is no attempt to reproduce any phase of foreign life. One sees all sorts of foreigners coming and going at the hotels, in the gaming-places, on the streets of foreign cities, a sort of moving background for the events of the story. This foreign environment and this constant shifting of the scene are apparently necessary to the artistic purposes of the book; they make plausible the train of events, they emphasize the fact that the Jew is not rooted in any soil, and they prepare the reader's mind to accept as reasonable and satisfactory Veronda's proposed journey, at the close of the novel, to the early home of his race.

CHAPTER 11

SUMMARIES

GEOGRAPHICAL ALLUSIONS:

If we could imagine a map on which were charted only those countries which are mentioned in George Eliot's fiction it would be found to contain besides England, France, and Italy, hardly anything but vague and cloudy outlines of the countries nearest to them. If we looked at the map when she had finished the first group of stories, we
should see Germany faintly indicated on the northern border, and the whereabouts of the one-time kingdom of Poland more plainly shown, while on the margin would be scribbled a few words which suggested remote, conjectural regions, rather than specific localities—such words as Zambezi, Chinese, Himalayas, and the like. These are the words which she uses for random allusions, rather than to name or suggest definite places. If we looked again when she had finished the second group of stories, we should find Scotland, Ireland and Wales dimly implied upon the borders of England; Holland, Egypt, and Russia faintly discernible; and far away to the southeast, a dim blur to suggest Australia. The random allusions on the margin, too, would be slightly increased. The one novel in the third group would add to the map only Greece and a cloudy oriental borderland which would do very well for the fourth group too if it were made a bit more distinct. But for the fourth group it would be necessary to add Switzerland, Austria-Hungary, Spain, and a faint indication that America existed somewhere far away to the west, and India somewhere far to the east. And the random allusions would be increased to a multitude.

These random allusions are often used to indicate luxury, as

1. 'Turkey carpets', 2. 'Spanish pictures' 3. 'Cashmere shawls' sometimes to imply the remote or unfamiliar, as 'all the ladies but those of

4. Lapland' or 'imagination stretches to the Zambezi' sometimes the

5. fantastic or absurd, as 'Brazilian monkeys'; 'Feejeean' is often used to imply the preposterous or inconsistent in personal appearance,

6. and the term 'Feejeean frizzles' seems to have been a favorite expression to indicate outlandishness.

Ireland, Wales and Canada are each mentioned but once;

Scotland and Russia but twice; America (meaning apparently the western
hemisphere in general) and America (meaning the United States) twice each; Spain six times; Germany ten; and the Scandinavian countries not at all. Asia and Africa beyond the borders of the Mediterranean are completely ignored except for the remark that a young man was taking the Indian civil service examinations in subjects that in no way concerned the future welfare of the Indian Empire.

George Eliot rarely uses description of natural scenery in her novels unless the description is essential to the story, but we have a scene on the Rhine described and interpreted to express the mood of one passage in THE MILL ON THE FLOSS and a pretty Spanish scene suggested rather than described when Deronda, watching the gamblers at Leubronn, mentally compares them to the Spanish beggar-boys he has seen tossing coppers on a sunny ruined wall.

QUOTATIONS FROM FOREIGN LANGUAGES AND LITERATURES:

One would expect from a writer of George Eliot's erudition many allusions to foreign literatures. Yet we find very few. In the first and second groups there are barely ten. Occasionally an Italian song is mentioned, and there are one or two quotations from the French and the Italian authors; in JANET'S REPENTANCE a lady is spoken of as reading Schiller in order to appear cultured, and in DANIEL DERONDA there is a chapter-heading from Zunz; The comparison of German and Italian pictures to suggest the difference between homely realism and romantic fancy is used rather frequently, and seems to have been a favorite figure of speech with George Eliot.

Sir Leslie Stephen says that there had been a Polish novel published, the masterpiece of Krasziewski, in which the germ

(1) DANIEL DERONDA, vol. 1, pp-54  (4) SCENES FROM CLERICAL LIFE, pp-30
(2) MILL ON THE FLOSS, pp-248-9  (5) DANIEL DERONDA, vol. 1, pt-b
(3) DANIEL DERONDA, vol. 11, pp-116  (6) Stephen, Leslie, GEORGE ELIOT, pp-105
of the story is substantially that of 

JUHAS ZARNAR, and some of the
details are handled in a similar manner; but he insists that the
similarity is a mere coincidence, and that although the novel had
been translated into French, Dutch and German, there is nothing to
indicate that George Eliot ever read it or knew of its existence.

In the fourth group, the nature of the stories increases the
number of allusions to foreign literature, rather than their kind.
In 

FELIX HOLT there are six; rather Lyon is fond of reading French
romances, and Felix scolds her for wasting her time on such trash.
He reads French books on sociology and economics. He is a radical,
and apparently has read all the radical literature of the time, both
English and French (there is nothing to indicate that the read German),
and he appears to suffer as a result from a sort of mental indigestion.
Of course other people attribute his peculiar views to the fact that
he reads foreign books, which are 'unsatisfying'.

In 

MIDDLEMARCH we have a few foreign quotations used as
chapter headings. They show a wide range of reading—desusset,
Gervantes, Dante, Macine, and Italian proverbs. Dante, Saffito, Quizet,
Pascal, macine and Victor Hugo are also quoted, in the conversation of
the characters, and Heine and Goethe are mentioned, but not quoted.
George Eliot's interest in medical science has already been mentioned.
In writing of Dr. Lydgate she refers to and quotes from the works of
some of the eminent French scientists of the day—Louis, Lanneau and
Bichat. The heroine of the story marries a book-worm, whom she is said
(2)
to have regarded as a second Desusset; also, the author remarks that
(3)
marrying him seemed to Dorothea like marrying Pascal; so one infers
that Dorothea was fairly well grounded in French literature. We are

1. FELIX HOLT, Vol. 1 p. 79
2. MIDDLEMARCH, Vol. 1 p. 28
3. Ibid, p. 34
given to understand that her husband's learning is very wide and
deep, yet he cannot read German or the Oriental languages, both of
which would seem to be essential to the work he has undertaken. He
spends his honeymoon doing research work in Vatican, but one is left
to conjecture what kind of work he did.

DANIEL DERONDA also has a few foreign quotations used as
chapter-headings, and a few Italian proverbs occur as part of the
author's comments on the story. The characters quote Dante and Tasso,
and occasionally a French author. Leopardi's Ode to Italy is

(1) emphasized by Kirah's success in singing it. This story has an
immense background of Oriental literature suggested, though never
specified. Mordecai writes long treatises in Hebrew, and reads
ancient documents in that language. Deronda takes up the study of
Hebrew to be able to carry on Mordecai's scholarly work. Kalynomos

(2) is learned in the languages of the East. Through him Deronda receives
as a legacy from his grandfather a chest carved with Arabic characters
and containing manuscripts in Italian, Lain, Hebrew, Spanish, Greek

(3) and Arabic. One feels that this array of Oriental and semi-Oriental
literature merely serves the purposes of local color.

VOCABULARY:

Except for geographical terms there are practically no foreign
words used by George Eliot except those borrowed from the French and
Italian. AMOS BARTON contains only French words, and they are always
italicized to show that they are borrowed. There are some Italian words
in JANET'S REMEMBRANCE, and the inconsistency in the use of foreign words
which has already been noted appears here and continues to characterize
all her later work. Mignonnet, which is not even yet accepted as an
English word, is not italicized, but embonpoint is, though now it is

1. DANIEL DERONDA vol. 11, p. 169
2. ibid., p. 150, p. 813
3. ibid., vol 11, p 814
quite well naturalized. **Braccio** may have been accepted into English at that time, but certainly **lazzarotti** was not. In the early stories it is noticeable that all the Italian words connected with music, such as *bravura, staccato, crescendo, cadence*---the words which the author learned in her youth to regard as foreign words, and which were no doubt deeply impressed upon her visual memory by her seeing them always printed in italics on the pages of her music---are always italicized; and this usage is consistent in all her later writings. At the same time, sometimes on the same page, words like *bambinetta, poveraccio, signore*, are used as English, probably because the author did not realize that she was using them. On the other hand in her early writings she accepts only as foreign such words as **enboupoint, physique and finesse**, though they are now naturalized into our language, and she herself varies her usage of them in her later writings. Apparently, as the author traveled more and made more habitual use of the tongues of other lands, she felt less and less distinction between them and her native tongue, yet she retains the habit of using as foreign those which in her earlier experience she had learned to consider foreign. It was not until her latest novels, and then not more than once or twice apiece, that she used *enboupoint* and *physique* as fully naturalized words, though she does so use *amour-propre, tableaux-vivants, clairvoyante, conoscenti, tic-doloroux, and brio-s-brac*. Some words, both French and Italian, she uses indifferently, as though she italicized them when she was minding her *p's* and *q's*, but not when her mind was intent on other things. A few of the words she especially uses in this inconsistent manner are *tete-a-tete* (probably used oftener by her than any other foreign expression), *protege, naive, pateete, nonchalent*, and

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(1) All these statements about the usage and naturalization of foreign words have been verified in the New English Dictionary.
nonchalance. Ennui and sotto voce are less often but more consistently used.

One expects to find in her latest work some reflection of the fact that she had devoted a great deal of time and study to the preparation of *The Spanish Gypsy*, and that she had traveled in Spain for that purpose. There are, it is true, one or two Spanish proverbs and a quotation from Cervantes used as chapter-headings, but nothing more than a woman of far less culture than hers, who had never been out of England, might easily have used. One looks in vain for a Spanish word. The language seems not to have taken root in her mind as French and Italian did. This may be because she began this work when she had no longer the impressionable mind of youth, although she read Spanish from her early youth.

**TYPES AND INDIVIDUALS:**

There is no consistency in George Eliot's portrayal of foreigners. She seems to have had only a slight notion of racial differences, and the foreigners she describes are either accurate portraits of individuals—in which case they are nearly always excellent, for she is observing and always selects the details that are effective—or they are conventional stock figures. She may use vague expressions like "Near by stood a tall Italian, calm, handsome, (1) statuesque", or "He had his hair turned off the brow, a little of (2) the foreign style", or she may give a genuine and very careful portrait, even of a very minor character, as of Craig, the Scotch gardener. Some of her foreigners are merely the symbols of ideas. The half Greek son of Harold Trusome is clearly not intended to represent a real Greek boy, but to serve as a tangible evidence of his father's mysterious Western life. Yet he is clearly characterized.

1. DANIEL DERONDA vol.I,p.5
2. MIDDLEMARCH vol.III,p.110
He is restless, cruel in an irresponsible way, tyrannical over his playmates, high spirited to a degree almost unbearable to his nervous elders; but while some of his elfishness may be attributed to his Greek blood, the Italian Caterina Sarti was not greatly dissimilar in her childhood. It is implied that her precocious vindictiveness was the result of her Italian temperament, but it is reasonable to suppose that both she and Harry had only the natural cruelty of childhood, coupled with more vivid emotions and less self-restraint than most English children have. Dominic on the other hand, is obviously a portrait of someone whom George Eliot has actually met or seen in her travels.

George Eliot furnishes us an interesting account of how she conceived of some of her foreign characters. She says that she was looking at an Italian painting of a Madonna she was suddenly struck with the possibility of making a story about a young woman who should believe herself to have a certain strange and great destiny which required her to renounce the ordinary lot of womankind and devote herself to an idea. Not one woman in thousands would have been learned enough to choose at all the period which came immediately to the mind of George Eliot as the only one in which she could find a situation that fitted the story she wished to tell. But George Eliot, having selected the period that furnished the necessary environment and situation, and having endowed the girl with the attributes essential to the plot, as well as those demanded by the conventions of romance, created Fedalma, the Spanish Gypsy, who is neither a true Gypsy nor a real woman, but a figure who did and said what George Eliot told her to do and say under the given circumstances, and whose Gypsy attributes are no more part of her real nature than an actor's costume is part of his body. The Gypsies of the poem are far less real than little Maggie

1. CROSS, J.W., GEORGE ELIOT'S LIFE, vol. II p.254
2. THE HILL ON THE FLOSS pp 91-105
(1) Tullivis, who were the true representation of Gypsies the author had seen and remembered. Those Gypsies, however, were not really foreign; the census-taker would have counted them as English, just as she would the Cohen family whom Daniel Veronda found in his search for Mirah's brother.

Far different from redalma is the greek, Tito melama, a foreigner in Florence in the fifteenth century. In him also the author conceived a person who was to play an appointed part in the drama of nomola's life as redalma did in the lives of her people. She chose to call him a greek not only because the character was historically plausible but because she seemed to think that the greek character fitted the requirements she had in mind. She made him a sort of combination of the qualities that tradition has assigned to Simon and to Alcibiades; but having once made such a character she lost control over it and had to let it work out its own destiny according to the inevitable reactions of such elements as she had put into it. Thus the so-called greek tendencies of Tito melama became lost in the universal tendencies of humanity, and we have a study not of greek character but of moral disintegration.

It is a peculiarity of George Eliot's foreigners that often we cannot decide whether we are reading about a foreigner who has the peculiar traits of his nationality, or a peculiar person who happens to be a foreigner, or one whose peculiar traits are more to be tolerated in him than in others because he is a foreigner. Did George Eliot wish us to think that Will Ladislaw was such a vacillating, irresponsible fellow because of his mixed Polish, Jewish and English ancestry, or just that he was a man with an artistic temperament, and that his English acquaintances were too prejudiced against foreigners, and too little inclined to make allowance for the artistic temperament, to realize the fact? or does she mean that the truth lay somewhere...

1. THE RILL ON THE FLOSS pp. 91-106
between these explanations: Herr Kleemor was a musician, "a felicitous combination of German, Semite and Slave, with grand features, brown hair floating back in artistic fashion, and brown eyes in spectacles. His English had little foreignness except in its fluency; and his alarming cleverness was made less terrifying by a certain softening air of silliness which will sometimes befall even genius in the desire of being agreeable to beauty." Reumann, the only wholly German character in George Eliot's fiction, is gross, self-satisfied, unscrupulous, calculating and arrogant. Herr Kleemor is also arrogant, though in a different way and less objectionably; and though the severity of his musicianship is so great that he seems pugnacious and self satisfied in his dicta on music, we feel sure that he is the true likeness of some musician whom George Eliot has known and respected, and that it is the genius and not the woman who is trying to show us. Hans Meyrick, the friend of Veronda, has some of the lovable and irresponsible qualities of Ladislaw, some of the intellectual and artistic abilities of Kleemor, but above all, he shows that he has been reared by a mother whose nature is "a happy mixture of Scottish fervor with Scottish caution and Walloch liveliness."

Laure, the actress, is described by Ladislaw as having dove's eyes, a Greek profile, a round, majestic form, a soft voice, a sweet matronliness of manner, and a virtuous reputation. Later he calls her the very type of large-eyed silence—the divine cow. It seems that for all her sweet looks and gentle ways she murdered her husband because she was so tired of him, and that afterward, although she seemed very melancholy, she tranquilly confessed her crime to her next suitor, as a reason for rejecting all matrimonial offers. But did the author mean her to be regarded as a type of women, or of

Provençal:

Quite another type of foreign woman is shown in the author's casual—almost accidental—description of the sort of oriental wife transome preferred to an Englishwoman: "A slow-witted, large-eyed woman, silent and affectionate, with a load of black hair weighing far more heavily than her brains," Still another is Mrs. Wilfil—poor Caterina Sarti—who "looks like a foreigner, with such eyes as you can't think and a voice that went through you in church... a little pale woman, with eyes as black as shoes."

Despite the intention to avoid discussing Jewish types, it would be a grave injustice not to mention the charming and dignified portrait of Kelymoces, the learned Jew of Frankfurt, who is so well presented that we can hardly doubt his being the portrait of some real person whom George Eliot has seen and observed for good purpose.

Verona's mother is also, apparently, a portrait—or rather a sketch—of a real person.

Aside from those in Daniel Deronda, but two foreign principal characters appear in George Eliot's novels of English life (Will Ladislaw is a minor character). These are Father Lyon, who is half-French, and Caterina Sarti, who is wholly Italian but is reared in England; so that their foreign qualities are strongly modified. It has been pointed out that Father is an example of the way in which a lovely character can be created out of the same materials which may be also used for the creation of an unlovely one. Father is an example of the woman as George Eliot sees her; Caroline, though the author evidently regards her as an unpleasant character, is rendered more so by being seen through the eyes of prejudiced English observers. Another example of contrasting viewpoints

2. Scenes from Clerical Life, p. 129
is seen in George Eliot's "delightful French woman marketing whom (1) we have all seen", and the remark of one of her characters; "She is a woman of strict principles and objects to having a French (2) person in her house." Caterina Sarti is described at various stages of her development, from the time of her babyhood in Italy to the close of her life in England, and as she appears not only to the author but to various characters in the story, some of them friendly toward Caterina, some of them antagonistic. Both the author and the characters in the story continually imply that everything Caterina does can be attributed to her Italian blood, and that her English upbringing has not essentially modified her nature. (Here at least is the national type triumphing over the influence of environment and the supreme importance of the individual.)

Caterina is always in the heights or the depths of some emotion, and never able to conceal the fact. She plans to murder the man who has trifled with her affections; but finding him already dead, she is so overcome with remorse and tenderness that she becomes temporarily deranged. Upon her recovery from this condition she is so stricken with repentance that her health gives way and she dies soon afterward, but not before she has had time to fall deeply in love with Mr. Gilfil in gratitude for his patient devotion to her.

In her fiery jealousy and love, her pride and passionate fury, her intensity of gratitude, her impulsive conduct, her dark beauty, her love of music, and her wonderful gift of a voice, she is quite as conventional an Italian as one might find in any melodrama, though the wonderful power of George Eliot to show the workings of the human heart removes her from any possibility of being melodramatic.

1. MIDDLESEX, Vol. 1, p. 334
2. DANIEL DE QUINCEY, Vol. 1, p. 261
CHAPTER III.

CONCLUSIONS.

Having traced George Eliot's treatment of foreign material through the successive groups of novels, it is necessary to return to the summary of the questions to be considered. (Page )

1. What was her concept of foreignness, and her attitude toward it?

It is evident from the tone of her writings from first to last that foreign meant to George Eliot anything not essentially English. This fact is apparent even in DANIEL DERONDÁ; where English and foreign life are mingled as nowhere else in her novels. But she keeps her own idea of foreignness quite separate from that of her characters. Her feeling is much more like that of her florentines in ROMOLA than like that of her provincial English characters.

Although she was born and reared in an environment such as she describes in her early novels, she had the temperament of a cosmopolitan and she kept reaching out for the training and experiences which would make her one. In her last group of stories, as in her first, she portrays the horror of anything outside their own experience that characterized even the well-born and well-bred English; the antagonism of England toward radicalism, which was abominable to the British mind not only because it was 'upsetting' but because it came out of France; the all-pervasive British complacency; but she takes no part in them. She is as much on onlooker in her own as in a foreign land. This is shown in the earlier stories where she displays, without comment but with evident amusement, the ignorant notions that prevail among English country people concerning foreigners; and in the later novels where she describes English people of higher rank and education, though possibly living in the same region, who have the same prejudice and
sometimes almost the same misconceptions. The attitude of the gentlefolk of MIDDLEMARCH toward Will Ladislaw, differs from that of the villagers of Sussex toward Silas Marner more in degree than in quality. George Eliot seems to have felt from the first to the last of her stories that human nature is the same in all lands, and that the quality of foreignness depends upon one's point of view. This impartiality, coupled with abundant humor, gives her a breadth of view we are accustomed to consider masculine rather than feminine.

2. How does she present her concept of foreignness to her readers?

Beside the contrasts afforded by her own attitude and speech, she employs the method of direct contrast between English and foreign or semi-foreign characters; she employs the implications of indirect descriptive methods when she lets the reader see the customary British reactions toward anything foreign; in a few cases she employs direct description of a foreign scene or person.

3. What influence had her character, environment and work upon her attitude toward foreigners and toward the English?

Broadmindedness was a quality inborn in George Eliot. It was the result of her intellect. Had she never gone to school or traveled she should still have displayed broader judgment than most of her acquaintances did. But from the first her active intellect reached out after things beyond her immediate experience, and from her earliest school days she aspired to be as learned, as cultured, as well acquainted with the world, as her circumstances permitted. At first circumstances did not favor these aspirations; but according to the old saying that water will find its own level, she soon found herself, through improving the opportunities she had, in possession of wider ones. A striking example of this is found in the development of her manner of
speech. As a child she had been accustomed to hear and to speak a broad provincial dialect, but when she went to school she carefully modeled her speech upon that of one of her governesses, an old-fashioned stately woman not without traces of Johnsonian grandiloquence. All the people who have recorded their impressions of her after she became a great personage agree upon one point—that she was noticeable for the correctness and formality with which she expressed herself. At the time when she began to write novels she was well trained rather than sophisticated. Her scholarly pursuits brought her into a circle of people whose outlook comprehended far more than that of most young persons from the country. Eventually she traveled abroad and became almost as much at home on the Continent as in England, so that she found much of the material for her later works abroad. This did not lessen her sympathy for English life. On the contrary it made her capable of portraying not merely one sort—and a very limited sort—of English life, but several different sorts in the same book. Her England was actually a bigger England when she wrote DANIEL DERONDA than when she wrote ADAM BORDE.

4. How much does she assume that her reader knows and understands?

George Eliot's first novels were and are read with pleasure by more people than her later ones will ever be. Anyone with a keen sense of humor or of interest in human nature can understand the earlier novels. One need not be highly educated to appreciate them. Hence they appeal to the ignorant as well as to the cultured reader. Of course, the ignorant reader will not get so much out of them as the cultured one will, but only the cultured one can appreciate the stories in which there are constant allusions to foreign books and language, constant assumption that the reader knows and has seen as much as
George Eliot did. George Eliot, having come from humble beginnings herself, and having become widely traveled only by slow degrees, evidently did not realize that by the time she had begun her third group of novels, she had ceased to write for everybody and had come to write for a special class. She never stopped to explain anything that seemed plain to her because, apparently, she never thought of it not being just as plain to everyone else. There is no intellectual arrogance in her. When she is writing of things that she knows are not matters of common knowledge, she is careful to share her knowledge with others, though never in a patronizing way. She writes a long proem to _Morte D'ARTHUR_, taking immense trouble to reconstruct for her readers the Florence of 1492 before she begins her story. And all along the way she explains the terms she uses and describes the setting as well as the action of the tale with a minuteness never shown in her novels of English life. All this is done with the air of sharing an interesting thing rather than explaining to an inferior in knowledge.

5-5. What is the extent of her conscious and unconscious use of foreign material? Degree of comprehension of foreign characters?

Examination of the fourth group of novels shows that despite the vast experience of life that she had acquired during her career as an author, her ideas of foreign character remained, even to the end, rather conventional, not always consistent, and based almost as often upon tradition as upon her own observations. Her most sincere and convincing portrayals are those in which she loses sight of the foreigner as such and tells about the workings of the human heart. There are innumerable touches of realism, however, given to her stories by unconscious bits of description, characterization, or the use of contrasts drawn from her life outside England; for instance, 'their soft Italian voices', or 'like the birthday fete for a German Grand-Duke'. These incidental revelations make the story seem actual, and open up at the
same time fascinating vistas of foreign life. Rarely does George Eliot analyze a character to show you its foreignness. She is usually content to show it to you and let you do your own analyzing, as in the unlovely character of Hamlet. Often she shows you the character through the eyes of others, as when Ladislaw is made the target of antagonistic criticism on one hand, and the object of deep sympathy on the other. Sometimes the character is presented by many slight touches scattered throughout the story, so that the reader has to assemble them to realize the full portrait.

7. What familiar types of foreigners prevail?

Among the outstanding foreign characters in George Eliot's fiction, those of whom full studies are made are Ladislaw, half-Polish; Caterina, Italian; Esther, half-French; Tito Helem, Greek. The author seems to have chosen them all not so much from special interest in their respective nationalities as because they fitted better into her stories than anyone else would have done. Their foreign qualities, as has been noted, are somewhat conventional, and might have been derived from the stock figures of the stage, yet her characters very much resemble the people whom she had observed in their respective countries. In this respect they are not conventional, after all. It is one of George Eliot's most striking characteristics that she could not use even the most commonplace or conventional material without adding to it something from her own personality which individualized it.

It is idle to speculate upon whether she would have thought a Russian or a Scandinavian, to mention two of the types she ignores, the suitable character to present certain ideas, if she had traveled in Russia or Norway; but it is noticeable that despite her frequent visits to Germany and Switzerland she ignores the Germans and the Swiss almost completely in her use of foreign types.
conspicuous characters who are nevertheless very well realized, are Laure, the Provencal actress, the international Dominic, Naumann the German, Craig the Scotchman, Kolyamos the Jew of Frankfort, half-Greek Harry Transome, and German-Semitic-Slavic Klesmer. Harry, Dominic, and the barely mentioned Armenian friend of Transome are the only characters who can be considered other than European, though the author evidently regarded Greeks as Oriental. except by a mighty effort of the intellect, as in the case of the characters in NOMOLA, she apparently limited herself to the types she had personally observed.

6. What are her artistic purposes in the use of foreign material?

(a) The most commonplace, and therefore the most obvious, use of foreign material in a novel of English life is to secure local color. George Eliot did so in various ways; by the use of foreign phrases—to an unfortunate extent in NOMOLA, but with better effect elsewhere; by the introduction of foreign persons; by allusions to foreign literature, music and painting; by repeated allusions to foreign places; and—very rarely—by direct description.

(b) Her purpose of revealing the British temperament has already been mentioned. Sometimes a comic effect is secured in this connection, as in the discussion at Martin Rayser's farmhouse.

(c) Because some of the characters travel much it becomes necessary to the naturalness and plausibility of the story that their foreign travels and experiences should be spoken of often in some detail. There is also a considerable gain in naturalness and vividness due to the author's unconscious illustrative use of foreign material, in inconspicuous but important and rather numerous passages.

(d) Finally, there are those uses of foreign material which
are essential to the development of the story; Tito is a foreigner in Florence so the story can be written at all; Ladislaw is Polish so that Dorothea's conventional English friends can find objections to her marrying him; Caterina is an Italian because an English girl would not have felt and acted as she did, and so the story would have worked out differently. Transome's oriental connections not only lend picturesqueness to the story, but explain and provide for many things that could not otherwise be taken care of; although Beronan does not know he is a Jew, that fact lies at the bottom of every important act of his life and finally determines his future; and because it is necessary for him to have a wife of his own race, there has to be a Jewish mirah in the story; because Ladislaw's early love-affair must be quite outside the experience of Dorothea and not the sort of thing that can offend her, he must have loved someone whom he knew abroad and long ago—hence the actress Laura. These are the mere mechanics of story-writing, but when they are manipulated by a writer like George Eliot we are not offended by the clank of machinery.

9. Evidences of development, foreshadowing and change.

It has been pointed out that the tendency toward cosmopolitan interests and viewpoints was inherent in George Eliot's mind. But the most obvious thing in George Eliot's use of foreign material is not the wide and varied interest she displayed in other peoples and countries, but the fact that in the order of their production her novels show so consistently the growth of her cosmopolitanism. At first she wrote only of her own countrymen within the narrowest of environments, because she knew them in that environment better than she knew anything else in the world. With added experience came added understanding and a fuller perception of the important truth that the human heart is much the same the world over and throughout all ages. At the beginning of her period of authorship she could portray of the joys and sorrows of life in a little English villages; at the close of that period
she could bring up the images of men and women who lived and struggled in Florence centuries ago, or show the persistence of the Jewish ideal of national unity through all the mutations of time and place, though the Jew had no country and was therefore the perfect cosmopolite.

Less obvious is the paradoxical fact that despite her immense development as a writer she made little or no progress from her earliest to her latest stories in portraying foreign types. Nearly all her characters are shown by means of a few highly suggestive touches that are nevertheless so accurate and so specific in detail that we feel sure they must describe individuals whom the author has actually observed. But all the more important characters, except possibly Ladislav, are made from those stock materials of which the cunnings of melodrama and conventional romance are constructed. Of Ladislav this is true perhaps in less degree. But George Eliot's characters are not dummies; they are highly individualized. From the first she used stock figures and conventional situations. In her latest novels we find her still doing the same thing. Sometimes the material of the earlier and the later stories is almost identical. An ordinary writer, putting these elements together, would have in the end merely a mechanical mixture. But George Eliot was like a chemist who could introduce into the mixture some catalyzing agent to bring about a reaction among the elements so mingled. And, as in chemical compounds, it mattered not at all whether the reaction took place on a great or a small scale. The Countess Czleraski is as well realized, within the limits of her novellette, as Esther Lyon is in the full-fledged novel which appeared some ten years later. And Caterina Sarti, of the second SOME, is within the limits of her story as vital and memorable as zito meleema within the limits of his. Both, by the alchemy of the author's insight into human character,
are made to work out their destinies, according to the reactions of the elements combined in them, showing that however much the author may have developed in the scope of her stories and in the depth of her psychological insight, she possessed from the beginning of her work the ability to portray dynamic characters; characters that had in themselves the power to act, to grow, to develop and change—-in a word, to live.