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GEORGE ELIOT'S WOMEN AS SEEN IN HER ENGLISH NOVELS

by

Lillian Stewart Johnston, B.A.

Being a Thesis presented to the Department of English
in the University of Manitoba in partial fulfillment of the
requirements for the degree of Master of Arts.

M.A.

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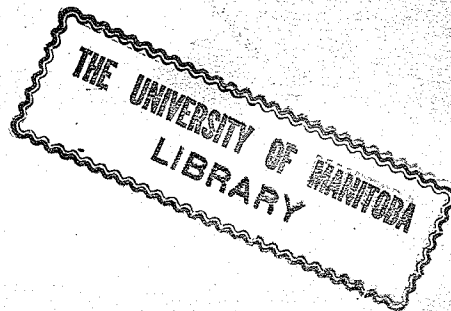
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GEORGE ELIOT'S WOMEN AS SEEN IN HER ENGLISH NOVELS.

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Introduction.

Between the years 1800 and 1820 there was born in England a galaxy of men and women who shed their glory, not only on the Victorian Age, but on the literary firmament of all time. With special interest do we turn to the names and births of some of these brilliant literary lights. In the year 1800 Thomas Babington Macaulay was born; in 1801 John Henry Newman; in 1803 Balver Igton; in 1806 Elizabeth Barrett Browning and John Stuart Mill; in 1809 Alfred Tennyson and Charles Darwin; in 1810 Mrs. Gaskell; 1811 William Makepeace Thackeray; in 1812 Charles Dickens and Robert Browning; in 1814 Charles Reade; in 1815 Anthony Trollope; in 1816 Charlotte Brontë; 1819 Charles Kingsley, Arthur Hugh Clough, John Ruskin and Mary Ann Evans.

Thus in the same county, as Mr. Sidney Lanier puts it, "we have the greatest Englishman and the greatest Englishwoman born, though two centuries and a half in time, but a few miles apart in space", - William Shakespeare and Mary Ann Evans, better known to the world under her non de plume of "George Eliot".

Friends and Relatives.

While George Eliot's women friends and female relatives must have exerted a great influence on one who was "from the first readily impressed by those around her";^{*} and while they must have helped in shaping the mould into which she poured her feminine characters, yet in considering this influence we must bear in mind George Eliot's own words, written with reference to "Adam Bede". In one of her letters she declares, "There is

* Deakin, Mary H., "The Early Life of George Eliot" Chap. 1, P. 5.

not a single portrait in the book, not will there be in any future book of mine. There are portraits in "Clerical Scenes" but that was my first bit of art and my hand was not well in. I did not know so well how to manipulate my materials.*

Thus in considering her women as representing her mother, sister, aunt, or friends, we must always reserve the opinion that she tries to avoid direct portrayal of real people. Her intense sympathy with, and pity for humanity as a whole, such less her personal love for her friends must have made her shrink from any form of direct portraiture which might prove to be a caricature and thus hurt the feelings of those who would naturally be very dear to her.

But perhaps we may be allowed to believe that as in the delineation of Celis in "Middlemarch" while it is not in any sense a portrait of her sister yet she "had Chrissy continually in mind". So perhaps she had other characters unconsciously "in mind" and did not realise to what extent these prototypes had fixed themselves in her mind and heart to be reproduced by her pen on a fitting occasion.

Her Mother.

In the person supposed to be George Eliot's mother the character painted is that of Mrs. Evans, the second wife of Robert Evans; her maiden name was Christiana Pearson. "She was a pale thin woman, not very strong but of marvellous energy; shrewd practical not sentimental, but very affectionate and warm hearted. She had the gift of epigrammatic speech which has made Mrs. Poyser immortal, and which was shared, though to

* "George Eliot's Life" W.J.Cress Vol.2. p.117.

a much smaller extent by Mrs. Hackit. Her kindness was not limited to her family; it was felt by many a neighbor in distress" *

Many times, indeed, had Mrs. Evans, the original of Mrs. Hackit who went to Mr. Barton's "a cheese and a sack o f potatoes now and then" given help in a tender friendly manner to Mr. Gwyther, the original of Milly Barton, though not in her last illness for George Eliot's mother died some time before her friend and neighbor.

Mrs. Evans was a capable manager, and a good housewife who worked with clockwork exactitude. We can think of her as being after the type of Polly Winthrop in "Silas Marner", a woman "so eager for duties that life seemed to offer them too scantily unless she rose at half past four".** Perhaps no better description can be given than the author's own word-portrait of Mrs. Hackit.

"Mrs. Hackit declines cream; she has so long abstained from it, with an eye to the weekly butter money, that abstinence, wedded to habit, has begotten aversion. She is a thin woman, with a chronic liver complaint which would have secured her Mr. Pilgrim's entire regard and unreserved good word, even if he had not been in awe of her tongue, which was as sharp as his own lancet. She has brought her knitting - no frivolous fancy knitting, but a substantial woollen stocking; the click-click of her knitting needles is the running accompaniment to all her conversation, and in her utmost enjoyment of spoiling a friend's self-satisfaction she was never known to spill a stocking."***

* Deakin, Mary H. "Early Life of George Eliot" Chap.1 p.7.

** "Silas Marner" Chap. 10.

*** "Scenes of Clerical Life: Amos Barton" Chap.1.

Since Mrs. Evans had a practical un sentimental mind with a love for orderliness in habits and surroundings we can see why the author described the clean bright spotless kitchen with a sense of rest about it, a place shining from "elbow polish". The dairy, too, cool, sweet and fragrant with fresh butter, cheese and cream bespeaks her labors.

Mr. Cross says of George Eliot's mother that she was "a woman with an unusual amount of natural force - a shrewd practical person with a considerable dash of the Mrs. Poyser about her." This we surely see in Adam Bede's illimitable feminine humorist who exhibits flashes of quick repartee and utters pithy aphorisms all based on sound practical commonsense and expressed in figures of her own everyday life and knowledge. She speaks of "poor draggie-tails o' wives you see like bits o' gauze ribbon good for nothing when the color's gone";* Or take these examples from farm life. Speaking of Mr. Craig, the gardener, "it was a pity he couldna be hatched o'er again and hatched different." Or again take this Aesop's fable in a single sentence. "He is like a cock who thought the sun had risen to hear him crow".** Betty is, "no better nor a cherry wi' a hard stone inside it." But while Mrs. Evans was of a sharp epigrammatic turn, yet the clever sayings of Mrs. Poyser are by no means remembered proverbs of her mother, but gold coins from the rich mint of George Eliot's own thought.

The admirable business ability with which the original Mrs. Poyser managed her dairy affairs would seem to sanction the lit-

* "Adam Bede" Bk.2 Chap.18.

** "Adam Bede" Bk.2 Chap.18.

erary creation in her position of domestic manager of the farm and justify her outbreak to the Squire and her meditations on the "stock and their keep" on her way to Church. Even Mr. Poyser was "secretly proud of his wife's superior power of putting two and two together."* And she fully appreciates her position. "I've a right to speak for I make one quarter o' the rent and save another quarter."** In any case she declares, "There's no pleasure i' living, if you're to be corked up forever, and only dribble your mind out by the sly, like a leaky barrel."***

But if George Eliot depicts her mother in this person she has not failed to show the other side of character. Mrs. Heckit's good nature, and kindly heart have already been commented on as showing Mrs. Ewan's loving thought. Her is Mrs. Poyser a whit behind her in good-hearted deeds. George Eliot takes care to point out that she was "not elderly or shrewish in her appearance."† When Hetty brought disgrace upon her friends and family, "Mr. Irwine was struck with surprise to observe that Mrs. Poyser was less severe than her husband." ††

"She's a downright good-natured woman", said Adam, "and as true as the daylight. She's a bit cross wi' the dogs when they offer to come in th' house, but if they depended on her, she'd take care and have 'em well fed. If her tongue's keen, her heart's tender; I've seen that in times o' trouble. She's one o' these women as are better than their word." †††

Thus we see portrayed the genuine kindness of George Eliot's own mother and her devotion as a tender hearted wife and parent.

*	"Adam Bede" Chap. 16	p.195
**	"Adam Bede" Chap. 38	p.359
***	"Adam Bede" Chap. 32	p.361
†	"Adam Bede" Bk.1. Chap. 6.	
††	"Adam Bede" Bk.6. Chap. 40.	
†††	"Adam Bede" Bk.6. Chap. 54.	

If we accept Mrs. Poyser as resembling the author's mother, always bearing in mind what we have said about her making no direct portraiture after the "Scenes From Clerical Life" it surely makes us wonder how Mrs. Tulliver, that placid, amiable, stupid creature who "from her cradle upwards had been healthy, fair, plump, and dull-witted", who "wasn't o'er' cute" and whom her husband had "picked from her sisters o' purpose, cause she was a bit weak-like", for he "wasn't a-going to be told the rights o' things by his own fireside"*. It makes us wonder, I say, how in any small degree she could resemble the prototype for those portraits of Mrs. Heckit and Mrs. Poyser. On this point let us give a portion of a letter by the Rev. Frederic B. Evans, son of Isaac Evans in which he says, "My grandmother who is supposed to have sat for Mrs. Poyser was spoken of by my father always as the gentlest of women, which description would hardly fit Mrs. Poyser." **

This would seem to indicate that the lifeless Mrs. Tulliver is then nearer the type of the original than the fiery irrepresible Mrs. Poyser. But again George Eliot with her love and respect for her mother would hardly have pictured her as a being of such moral apathy and commonplaceness. Mrs. Poyser she makes the "vehicle" for her wit; Mrs. Tulliver and her relations she makes the butt and object of her humor, tinged with a vein of ridicule. But perhaps the inference from which the relationship of Mrs. Tulliver being George Eliot's mother is drawn consists

* "Mill on the Floss" - Bk.1. Chap.1.

** Quoted from a portion of a letter given in "George Eliot: Scenes and People in Her Novels" - Chas. B. Clcott p.61.

chiefly in the fact that she is the mother of Maggie, the author's own spiritual and emotional prototype.

If Mrs. Talliver in any manner represents one side of Mrs. Evans' nature then Dolly Winthrop in many ways resembles Mrs. Talliver and through her the original. Although Dolly rose at half-past four in order to accomplish the day's work yet she "had not the vixenish temper which is supposed to be a necessary condition of such habits". On the contrary she was "a very mild patient woman whose nature was to seek out all the sad and more serious elements of life and feed on them".* Like Mrs. Talliver she was "a comfortable woman, good looking and fresh-complexioned."

Her Sister.

"The eldest of the children at home, Christiana, was a gentle, neat little girl, rather prim and dainty, fonder of sitting sewing by her mother than of exploring the country and poking about the farm with her younger brother and sister. Like Lucy Deane she was a great favorite with her aunts because she always behaved so prettily!"** "And there's Lucy Deane's such a good child: you may set her on a stool and there she'll sit for an hour together and never offer to get off."***

Though very unlike, the two sisters were very fond of each other and when Christiana died in 1859 George Eliot wrote, "I had a very special feeling towards her, stronger than any third person would think likely." Mr. Cross points out that "The

* "Silas Marner" Chap. 10.

** "The Early Life of George Eliot." Mary H. Deakin Chap. 1. p. 7.

*** "The Mill on the Floss." Bk. 1. Chap. 6.

relation between the sisters was somewhat like that described as existing between Dorothea and Celia in "Middlemarch" - no intellectual affinity, but a strong family affection." Though Celia was not in any sense her sister yet as we indicated before, George Eliot undoubtedly had her "in mind". Probably the original stood in as much awe of her sister's superior nature and qualifications as Celia did of Dorothea's lofty principles. While not explicitly stated Christians doubtless peacefully vended her way, happy with her family and like Celia dutifully submitting to her husband, while her more gifted sister went through the gauntlet of nearly all feelings and sufferings possible to a sensitive tortured soul.

With regard to the question of Dorothea's marriage to Ladislaw a resemblance is brought out between the two; for both the author's brother and sister strongly disapproved of George Eliot's relation to Lewes. While it is not given as fact we can easily imagine the elder sister like Celia attempting to dissuade the girl from her purpose. "All through their girlhood she (Celia) had felt that she could act on her sister by a word judiciously placed - by opening a little window for the daylight of her own understanding to enter among the strange colored lamps by which Dede habitually saw. And Celia the matron naturally felt more able to advise her childless sister."* In 1837 George Eliot's own sister was married and in 1853 Marian Evans entered into her relationship with Lewes. So the elder sister's fifteen years of wedded life would naturally seem to give her a superiority over the inexperienced Marian.

"The elder sister was always prim and tidy, faithful in her

* "Middlemarch" Bk.4 p.409.

household duties and not given to the indulgence of a too active imagination, - a strong contrast to the eager, impressible, story-loving, not very practical Mary Ann.* Thus we see her portrayed in Lucy Deane, a model of deportment for whom the aunts never have a word of complaint.

"As for Lucy she was just as pretty and neat as she had been yesterday. No accidents ever happened to her clothes, and she was never uncomfortable in them."**

Herein Lucy differs from Celia in "Middlemarch" on the question of love. While Celia as we pointed out tries to dissuade Dorothea from her course of action with regard to Ladislaw, Lucy on the contrary comes to Maggie, after she has seemingly forfeited all right to her love and pity and says, "I know you never meant to make me unhappy. It is a trouble that has come on us all. You have more to bear than I have."** Perhaps this is what George Eliot may have longed for her own sister to say, and how she wished she had acted in real life.

Her Aunts.

George Eliot's mother was a Pearson and three of her sisters were married and living in the neighborhood. No doubt the virtues of the Pearson family were often exalted in the home circle, and in her childhood George Eliot, herself, may probably have had some painful experiences with these three. But, if so, in later life she cherished no feelings of resentment and only holds them up to good-humored ridicule in Aunt Glegg, Aunt Fullet and Aunt Deane

* "Scenes and Persons in George Eliot's Works" Clcott, Chas. 8. p.90.

** "The Mill on the Floss" Bk.1. Chap.9.

** "The Mill on the Floss" Bk.7. Chap.4.

Mrs. Deane was "the thinnest and pallovest of all the Miss Deanses." "She was a thin-lipped woman who made small, well considered speeches on peculiar occasions, repeating them afterwards to her husband, and asking him if she had not spoken very properly."

Mrs. Bullet was ever "in tears" and the "muscles of her face" were ever "in quest of fresh tears". To her everything had "a funereal aspect". She felt a peculiar interest in the ailments of her neighbors and thought "it was not everybody who could afford to cry so much about their neighbors who had left them nothing";* Yet she by no means neglects the fashions of her day and we are told that her husband, "here about the same relation to his tall good-looking wife, with her balloon sleeves, abundant mantle and large be-feathered and be-ribboned bonnet, as a small fishing smack bears to a brig with all its sails spread." "Mrs. Bullet's front-door mats were not intended to wipe shoes on; the very scraper had a deputy to do its dirty work." Not only as sister Glegg says of her "you do talk o' people's complaints till it's quite undoesant" but she also takes a pride in the fact that her own physic bottles "fill two o' the long store-room shelves a ready, but its well if they ever fill three."***

"Mrs Glegg had doubtless the glossiest and crispest brown curls in her drawer, as well as curls in various degrees of fussy laxness; but to look out on the week-day world from under a crisp and glossy front would be to introduce a most dreamlike and unpleasant confusion between the sacred and the secular."† Chas. Clocott tells us that "visiting the home of the Rev. Frederic E. Evans, the writer was shown a life-size portrait of the original

*	"Bill on the Floss"	Bk. 5.	Chap. 5.
**	"Bill on the Floss"	Bk. 1.	Chap. 7.
***	"Bill on the Floss"	Bk. 1.	Chap. 9.
†	"Bill on the Floss"	Bk. 1.	Chap. 7.

"Aunt Glegg". There was the 'fussy curled front', the most striking feature of the portrait, plainly in evidence.* She "despised the advantages of costume". If Mrs. Tulliver was the weak-minded, she was undoubtedly the strong-minded member of the Dodson family. She was the "handsome embodiment of female prudence and thrift" we are told and one who ever upheld the respectability of the Dodson's family. After a vigorous quarrel with her husband she usually marched upstairs armed with "Saints Everlasting Best", gruel and "something else" to calm her feelings. Maggie says of her, "Aunt Glegg's a great deal crosser than Uncle Glegg" and we can imagine the poor child fretted by her aunt's sharp, sarcastic, unpleasant tongue taking a peculiar delight in driving nails into the head of the wooden doll in the attic which stood as the effigy of this troublesome relation. Yet when it comes to the point, whatever she might say of Maggie in private, she was ready to uphold her in public after her disgrace. "I won't throw ill words at her: there's them out o' th' family 'ull be ready enough to do that. But I'll give her good advice; an she must be humble".** Even in her kindness she must mingle some "advice". In real life, however, she does not condone her niece's actions with regard to love and marriage but upholds the respectability of society, its laws and conventions.

George Eliot's aunt, Elizabeth Evans, is said to have been the original of Dinah Morris in "Adam Bede". On this question let us note what George Eliot herself says:

"The character of Dinah grew out of my recollections of my Aunt;

* "George Eliot: Scenes and People in Her Novels"- Chas. C. Glegg p. 94
 ** "The Mill on the Floss" Bk. 7. Chap. 6.

but Dinah is not at all like my aunt, who was a very small black-eyed woman and (as I was told, for I never heard her preach) very vehement in her style of preaching. She had left off preaching when I knew her, being probably sixty years old, and in delicate health; and she had become, as my father told me, much more gentle and subdued than she had been in the days of her active ministry and bodily strength when she could not rest without exhorting and remonstrating in season and out of season..... Adam is not my father any more than Dinah is my aunt."*

In an article in the Century Magazine the writer speaks of a visit of George Eliot's to her aunt, and of Marian "asking Mrs. Evans a multitude of questions about her spiritual experiences and putting all this conversation down in a little notebook in her aunt's presence and finally of her carrying off and copying for Dinah's sermon at Hayslope notes of the sermon preached by Mrs. Evans on Ellaston Green, though George Eliot says she never saw anything of her aunt's writing".** But George Eliot herself says that after her aunt's first visit to Griff she saw her twice. "Once I spent a day and night with my father in the Wirksworth cottage, sleeping with my aunt. I remember our interview was less interesting than on the former time. I think I was less simply devoted to religious ideas. And once again she came to see me when father and I were living at Foleshill; then there was some pain, for I had given up the form of Christian belief and was in a crude state of freethinking."***

Indeed Marian Evans says, "How curious it seems to me that

* "J.S. Cross "Life and Letters" pp.254-55.

** "The Early Life of George Eliot." Mary H. Deakin Chap.15. p.147.

***Quoted from Miss Blind p.113, in Deakin p.147, from a letter to Miss Hennell.

people should think Dinah's sermons, prayers, and speeches were copied, when they were written with hot tears as they surged up in my own mind".* So finally in a letter the author says of her aunt, "You see how she suggested Dinah; but it is not possible you should see, as I do, how entirely her individuality differed from Dinah's....the difference was not merely physical. She was a woman of strong natural excitability, but as she grew older she was very gentle, very quiet in her manners - very loving, and a truly religious soul."**

Now while Leslie Stephen considers Dinah, "a little too good, not only for Beth, but for this world", and while he says, "I have a difficulty in obeying the summons to fall upon my knees and worship" we must take into account the testimony of Mr. Adam Chadwick, a banker of Melkoth Beth who was intimately acquainted with the original and says "The world does not yet know the real excellence of Dinah Morris. She far exceeded the presentation of her goodness in "Adam Bede". I knew her intimately from my youth up till the time of her death, and I must say that she was the most perfect character I have ever known. I have committed to writing my recollections of her; and if I live long enough I am resolved that the world shall know of her romantic career and of her beneficent labors in this district as long as strength and life were given to her.***

Her husband too, the real Beth, after forty-six years of wedded life says of her, "She did me good and not evil all the days of her life..... She never neglected her domestic duties, she was clever and industrious, a good wife and an exceedingly tender-hearted mother. I very much regret that her holy and valuable life was not

* Miss Blind p. 114.

** "George Eliot: Life and Letters" - J. Cross.

*** Quoted by W. Mottram in "The True Story of George Eliot" Ch.7 p. 140

ness, unaffected piety, rapt adoration and

"14"

printed, as her gifts and graces were great and extraordinary."*

William Mottram, himself a distant relation of Dinah and George Eliot says, "My ears never wearied of my mother's recitals of her two choice family saints - Beth Beale and Dinah Morris.... She was my mother's revered family saint, a woman of transcendent spirituality, a character almost ethereal; one who had in very deed walked with God, and was not because God had taken her."**

The real Dinah had no exalted sense of her own goodness; on the contrary we are told that she was moved by "a dependence on Christ and a desire to serve her fellow creatures to His glory". In the close of her autobiography she says, "what grieves me most is that I have had so little zeal and love and that I have not been more useful and holy".***

So whatever Leslie Stephen may say about the character of Dinah Morris being "too perfect", she herself had no such notion, although her friends and relatives seemed to regard her as a "saint". In reality she was a woman of unconquerable sympathy, unbounded hope and unflinching love combined in a character of singular sweetness, unaffected piety, rapt adoration and exceptional power in prayer.

"Adam Beale" is not and does not pretend to be a true history, so in some points the author has departed from the original. The real Dinah was an artisan, a Nottingham lace maker and not a mill hand. She did marry the original of Beth and did not cease, but rather undertook her evangelical labors, and preaching after her marriage. But it is true that wherever she went she did identify herself with

* "The True Story of George Eliot"	Wm. Mottram	Chap. 12.	p. 216
** "The True Story of George Eliot"	Wm. Mottram	Chap. 2.	pp. 28-9
*** "The True Story of George Eliot"	Wm. Mottram	Chap. 14.	p. 241

the ignorant, the needy, the sinful, and the afflicted in sickness, suffering or sorrow. In the estimation of Hugh Bourne, a preacher, says William Mottram, "Dinah was a rare spiritual phenomenon, a woman of exceeding power". The real Dinah, too, is said to have had dreams, visions, intuitions and impressions of a preternatural kind. We get a glimpse of this when Adam goes to plead his cause for the second time and calls to her as she approaches up the hill so as not to startle her, but "she was so accustomed to think of impressions as purely spiritual monitions that she looked for no material visible accompaniment of the voice". *

So, too, we see her expectation of the intervention of the Divine when she opens her Bible at random and expects to light on a text to guide her actions.

"The real Dinah departed hence in 1849, but the Dinah Morris of fiction sings on still, pleads with the souls of men, lifts their thoughts heaven-wards, moistens their eyes with tears, gladdens their hearts with song, and inspires them with pity to hope for the fallen." **

Her Friends.

George Eliot herself acknowledges that there are portraits in "Scenes From Clerical Life", but since no information is given of the lives or characters of the originals little can be done here but to give their names.

Anna Barton

Milly Barton

-

Mrs. Emma Gwyther

Mrs. Patten

-

Mrs. Hutchins

* "Adam Bede" Bk.6. Chap.54.

** "The True Story of George Eliot" Wm. Mottram Chap.14. p.256

Mrs. Hookitt	-	Mrs. Robert Evans.
Mrs. Woodcock	-	Mrs. Cradock.
Countess Czarliski	-	Countess Isabel

Mr. Gilfil's Love Story.

Lady Cheverel	-	Lady Hester Newdigate
Catarina Barti	-	Sally Shilton
Lady Ascher	-	Lady Anstruther

Janet's Repentance.

Janet Dempster	-	Mrs. Buchanan
Misses Linnet	-	Misses Hill
Mrs. Pettifer	-	Mrs. Robinson
Mrs. Ragnar	-	Mrs. Wellington

Janet Dempster, according to lists made out by residents of the town of Bunceston, was a Mrs. Buchanan whose story was well known to them all.

The little vicarage near Chilvers Coten Church is the place "where Milly Barton lived and fought a losing battle with poverty, sickness and gross imposition". "In the church yard near a fine old yew-tree is a tombstone commonly known as 'Milly's Grave'."* She died leaving a husband and seven children to mourn her loss, a truly sweet picture of Emma Gyther.

Charles S. Clecett tells us that Lady Newdigate, the original of Lady Cheverel, was a woman of far lovelier character than might be inferred from the unsatisfactory picture which George Eliot presents of her. The fact of the matter is that the writer never really knew her and did not get sufficient information to paint her

* "George Eliot: Scenes and People in Her Novels" Chas. S. Clecett p. 119

portrait as accurately as she did that of her husband. The real lady Cheverel was fond of music. The singing lessons which she took were in London, however, not in Italy; the child whom she took as a protegee was the daughter of a collier, not of a musician and was found singing on her father's doorstep and not in Italy. Pleased with her talent the Cheverels did take her into their household and guide her musical education with a view to a ~~musical~~ professional career, but this was given up on account of her delicate health. However she did sing at private musicales.

In the story, Sally Shilton is only faintly disguised as an Italian. The "yebrow" love story is probably untrue for the original of the Captain married Miss Anstruther, the conventional model for Miss Asher, while Sally was but eleven years old. The lover, Mr. Gilfil, is true, but she married and lived happily with him for twenty-two years, so her jealousy and the Captain's tragic death are pure fiction.

Mary Voss, the shell for Hetty Sorrel's story was an ignorant girl accused of poisoning her young child: she was tried, convicted and sentenced to be hanged. George Eliot's aunt was allowed to visit and console her in prison and finally won from her a confession of her guilt.

Gwendolin Harleth in "Daniel Deronda", while a creation of the author's own mind and not a copy from life was suggested by the sight of "a young lady who was only twenty-six years old, and was completely in the grasp of this mean, money-making demon - playing gambling".*

In "Daniel Deronda" too "George Eliot's friends at Coventry,

* Letter to Mr. John Blackwood in "Life and Letters" by J.W. Cross.

Mrs. Bray and Miss Hennell may have been in some slight degree in the author's mind when she drew the picture of the sisters of Hans Meyrick. But such suggestions are very remote. The truth is that real scenes and real persons had almost completely disappeared from George Eliot's writings." *

Thus we see that very few of George Eliot's women are directly drawn from life but are modified and blended with a delightful mingling of fact and fiction, while often the traits of one character are mixed with the life of another. Of all her women, I think, the portraits of "The Aunts" in "The Mill on the Floss" approach the nearest of any of George Eliot's characters to being caricatures.

* "George Eliot: Scenes and People in Her Novels" Chas. S. Lileott p.184.

Characters as Types.

In all writings of a moral nature intended for instruction or to impress some lesson, the characters, even if individuals, must be generalized so as to stand for the universal type in order to illustrate the author's ethical teaching. As it were, an enlargement of the individual portrait is made so as to fit the larger type photograph frame, and in the process, those features which in the individual are of special prominence stand forth with marked emphasis until in some cases the picture becomes almost a caricature of the original. In Dickens a favorite catch word serves to show the type to which the character belongs and he takes care to repeat this frequently lest it escape our notice: Uriah Heep is "an 'umble person"; Mr. Micawber is always "waiting for something to turn up". In Moliere the characters represent embodied moral ideas: "Le Malade Imaginaire" is the universal Hypochondriac; "L'Avare", The Miser; "Tartuffe", The Hypocrite. A moral presupposes a universal fact or teaching, and so the characters illustrating this become universal or typical and lose their individuality.

But this is not the case altogether with George Eliot. She is interested in her characters as personalities and individuals. Her interest lies in their thoughts and feelings. But, since she deals with them in the light of such that is universal in modern psychology and lays bare processes of the mind and developments of the character whether for better or worse, which is typical of all men and illustrates the inevitable results of the application of inexorable moral laws,- in this sense we may say that her characters are universal or typical. Thus Maggie is a type of youthful idealism. Her hopes, fears, motives, desires are those of

humanity; her mistakes and illusions are of unthinking youth." *

Most of her characters are drawn from middle class life, and this is especially true of all her early books with the exception of "Mr. Gilfil's Love Story". In making her characters chiefly types of this lower social stratum, George Eliot in "Adam Bede" says, "In this world there are so many of these common, coarse people who have no picturesque sentimental wretchedness** by which they can hold a claim on our sympathy. She condemned strongly those writers who introduce only the fashionable or learned type in their works. She wishes to arouse sympathy with those "who at first sight repel the more cultivated and intelligent; to give a fellow feeling for the pains and joys of those" who differ from themselves in everything but the broad fact of being struggling erring human creatures, for as she says in "Scenes From Clerical Life" - "So very large a majority of your fellow countrymen are of this insignificant stamp..... Yet these commonplace people, many of them bear a conscience and have felt a sublime prompting to do painful right; they have their unspoken sorrows, and their sacred joys; their hearts have perhaps gone out towards their first-born and they have mourned over the irreclaimable dead." She wishes us to see "some of the poetry and pathos, the tragedy and comedy lying in the experiences of a human soul that looks through dull gray eyes and that speaks in a voice of quite ordinary tone." ***

She claims that most writers, even if they do represent the present, yet by no means do they give a true picture and so we waste our sympathy on false types which should be saved for the real joys.

* *University Magazine* Dec. 1907.
 ** "Adam Bede" Bk.2. Chap.17.
 *** "Clerical Scenes" "Amos Barton" Chap.5.

sorrows, comedies and tragedies of life. They sentimentalize and make them idyllic types, jocund and gaily dressed, whereas George Eliot says they really are, "dull-witted, rough-mannered, unsmiling creatures with a heavy slouching walk, slow gaze, and a fun whose humor is somewhat coarse."

An extract from "The Times" tells us that George Eliot "did not transform her peasants after the fashion of sentimentalists.... Her Lisbeth Bode in her ignorance, superstitious, morality and in her love for her sons and the degenerate husband of her youth is a figure of ~~intense~~ intensest reality whom our author compels us to watch with tenderness". *

Yet when it comes to a matter of choosing a hero or heroine, George Eliot does not abide by her views. Amos Barton alone is chosen as a person whose chief characteristic is that he was "superlatively middling". Mary H. Deakin says she has "realised Wordsworth's desire to show simple and ordinary life beautified by a 'coloring of the imagination' ".** But when she chose her peasant types "she had to have persons with more individuality especially in her older works. If she chooses a peasant's son or a farmer's daughter they must have some noticeable traits of character - as Adam or Maggie or some striking distinction of person,- as the fascinating beauty of Hetty Sorrel. The ordinary peasant has not received quite so full a treatment from her as he has from Mr. Hardy in his "Wessex Tales."*** The loutish peasant and English clown she uses as a back ground, but she keeps him there. So her chief characters are not true peasant types.

Her favorite peasant types are those drawn from the faithful.

* "The Times"; Biography of Eminent Persons 1876-1881.

** "The Early Life of George Eliot" Mary H. Deakin Chap.13. p.137.

*** "The Early Life of George Eliot" Mary H. Deakin Chap.11. p.151.

humble, working class. Maggie Fulliver is a Miller's daughter; Dinah works in a factory; Hetty is a dairymaid, and even the refined lady-like Esther Lyon a daily governess.

Visits to the estates of which her father was agent gave George Eliot glimpses of characters of a higher social life, and, while she was always interested in the common people, as time went on, she sought characters who would be more complex and give more varied forms.

It is really wonderful how much George Eliot did bring, and in a natural manner, out of the mind of common or uneducated people; for the ignorant mind is of a simple rather than a complex nature. It is governed primarily by the emotions and feelings which obtain in the mind at the time rather than by a logical, thoughtful analysis of the facts of the matter in question. Hence complex emotions, thoughts, actions or expressions are impossible for them, since they lack the control and guidance of a discriminating reason to bring out the distinguishing features, the fine shades of meaning, the subtle forms of thought.

So George Eliot with her keen insight into natural psychology never makes the fatal error of forcing them to try to talk or act like complex highly-educated people. They convey their thoughts in the figures of their own every-day experience. Again we see her skill when she shows them in a groping, ignorant way exhibiting a vague "striving after expression, the using of a figure from nature to make more emphatic what is being said." But these figures are never far-fetched nor unnatural. Liebeth Bede says Dinah looks "welly like the snowdrop flowers as ha' lived for days and days when I've gathered 'em, wi' nothin' but a drop o' water an' a peep o' the daylight".* Or notice a particularly happy figure, "Thy

* "Adam Bede" Chap. 11.

old mother's got no right t' hinder thee. She's nought but th' old husk and thee'at slipped away from her like the ripe nut."

However, when her problems are those of the more complex forms of society she turns to the higher, better educated, more refined classes as being the fitter representatives of this complex life. Yet even among high society we are shown the conversation in the housekeeper's room, and servants play their own part in the stories.

"Mr. Gilfil's Love Story" is the only one of her early stories dealing with upper class feelings and emotions. Human nature is the same in every class, yet surely only the refinement of cruelty could act as it does in Miss Ascher's haughty superiority, and insulting insolence to poor jealousy-racked Fina. Jealousy is also characteristic of the lower strata of society, but in the ignorant it is a cruder, coarser emotion than that depicted by George Eliot. To make a peasant feel all the fine shades of joy and sorrow, love and hate, all the gradations of suffering experienced by Fina would have been an error in psychology. The lower nature is usually filled with but one emotion at a time and does not fluctuate between feelings. Analysis, and distinctions come with refinement, culture and education.

Even in her first story "Amos Barton", George Eliot introduces the Countess, a would-be society leader whose generalship, however, lies only in her skill in forcing others to give up their all to her selfish ends. In "Mr. Gilfil", too, appear Lady Cheverel, Lady and Miss Ascher and Caterina, all of whom uphold the social standard. In "Adam Bede" the social circle is but poorly represented by Squire Donnithorne and his sister, Miss Lydia, together with the minister Mr. Irvine and his mother. "The Mill on the Floss"

perhaps is the only story except "Janet's Repentance" which does not introduce a single character of the upper social strata. In "Silas Marner" again we have the squire and his household. From this on, her books introduce the higher classes not so much as a necessary scenic background for middle class life, but as active members of her social world. "Middlemarch" has several who lay claim to good blood. The Brooke family including, Gelia and Dorothea; Mrs. Caswallader, Dr. Lydgate, all have silent claims to "blood", while Rosamund Vincy eagerly aspires thereto.

"Middlemarch" gives a picture of character such as she would find it in Coventry, a provincial town. In Gelia's character as in that of Esther Lyon, we see the longing for opposition in society. These two stand for the attempt to mingle upper and lower life, while in "Daniel Deronda" is shown the upper strata as the centre of interest. In "Felix Holt" she weaves into the plot the threads of upper class life in "The Transome Mystery". "The characters in the whole are typical, each standing for a particular class of society."* In "Daniel Deronda" she deals frankly with the upper social world to the neglect of her former middle-class friends. They are types such as she might have known in London.

In her earlier books the clergy and squires are placed on a social platform of equality; in her later stories she separates them completely.

George Eliot's Character.

In studying George Eliot's women it is very essential that we fully understand her own character for many of her feminine creations are types, if not actual representatives of her own life. These types with important modifications occur throughout her books.

* "George Eliot: Scenes and People in Her Novels" Chas. S. Elliott. p.162.

"The character of Dorothea marks the last stage in the development of the personality which begins with Maggie Fulliver and is in reality Marian Evans own self." Maggie, Romola, and Dorothea are the same person in progressive stages of moral evolution. All are at cross corners with life and fate, all are rebellious against things as they find them: Maggie's state of insurgency is the crudest and simplest; Romola's is the most passionate in its moral reprobation of accepted unworthiness. Dorothea's is the widest in its mental horizon and the most womanly in the whole-hearted indifference to ought *but* love which ends the story and gives the conclusive echo. In its own way, her action in taking Will Ladislaw is like Esther's in marrying Felix Holt; but it has not the unlikelihood of Esther's choice. It is all for love of one will, but it runs more harmoniously with the broad lines of her character and gives us no sense of that dislocation which we get from Esther's decision and in its own way it is at once a parallel and an apology.*

Two very marked characteristics of her nature impress us at once. The first is her "ivy-like nature" which needs some strong firm support around which to fasten the clinging tendrils of her love and faith. The second is her "channelion-like" nature which takes color from the object upon which her affections are fastened for the time being. These two combined with a masculine breadth of mind wedded to a feminine sensibility and generous sympathy give briefly the chief characteristics of her personality.

Her "ivy-like" nature manifested itself early in an intense

* "Women Novelists of Queen Victoria's Age" Mrs. Lynn Linton p.99.

desire and yearning for love and sympathy to respond to her own lavish outpouring of affection. The first person from whom she sought support in her life was her brother, Isaac, as we see in the brother and sister poem. Her father, too, was a being to whom she clung. This need of devotion to someone was, through life, a very marked one. She always wished for someone "who should be all in all to her, and to whom she should be all in all". Friends were surprised that after her love for Lewis she would marry J.W. Cross, so soon after his death; but this is only another proof of her need of some love on which to lean.

"Here was a peculiarly receptive nature; she accepted gladly and almost unquestioningly whatever teaching came her way."* When we deal more fully with her religious views we shall see how each change in her faith corresponded with a change of friends and influences. She fitted herself into the mould of those with whom she was associated, and to whom she was bound by ties of friendship, love and sympathy. Thus she passed through strict Church views when under the influence of her father; Evangelicalism, Calvinism and finally Freethinking when she became acquainted with people of that nature.

Though her ways of thinking were vigorously masculine, her quick sensibility craving for love, and need of someone stronger than herself on whom to lean were intensely feminine. Her face, however, was masculine in its solid heavy countenance and of a type resembling Savonarola or Dante. She possessed a slow, massive, ponderous intellect, with no elasticity or flexibility, no personal

* "Early Life of George Eliot" Mary H. Deakin Chap. 4. p. 25.

humor or geniality. This calm wide intelligence shows her masculinity.

Yet withal she was a womanly woman and thoroughly feminine. She had a womanly charm, a low gentle voice and a self-distrust and diffidence in spite of her breadth of culture. Behind all her intellectual subtlety there was a passionate sentiment, a rich imagination, fervor of affections, and true greatness of heart. She had all the intensity of a woman's nature in her essential womanliness. Thus in spite of her learning she was the merest woman in her surrender to the emotions; in spite of her learning she scorned no womanly tasks, but rather took a pride in her own housekeeping abilities. Though intellectually self-contained as we pointed out before she was singularly dependent on the emotional side of her nature.

As a keenly sensitive nature, sympathy went much to her. "I went encouraging rather than warning or checking" * she says. Thus she shrank from any form of adverse criticism. Here was a shrinking nature with no self assumption and without a taint of egotism. Leslie Stephen thinks she is very feminine and shows it "to the best purpose in the subtlety of charm of her portraits of women, unrivalled in some ways by writers of either sex; and shows it also, as I think, in a true perception of the more feminine aspects of her male characters". **

Possessed of a wide reflective intellect, she manifested also a thoroughly tolerant spirit, - a desire to appreciate the good beneath the commonplace, a lively sympathy with all noble aspiration, a vivid insight into the perplexities and delusions

* "Life and Letters of George Eliot" E.J. Cross p.121.
 ** "George Eliot" Stephen Leslie p.190.

which beset even the strongest minds. It is this intense sympathy which enables her to portray^a a character like Dinah Morris, after she, herself, has lost all faith in her belief. It is this which enables her to portray even a selfish character like Rosamund, with no saving virtues, and yet not make her revolting. As Lord Acton says, "George Eliot seemed to me capable not only of reading the diverse hearts of men but of creeping into their skin, watching the world through their eyes, feeling their latent background of conviction, discerning theory and habit, the influence of thought and knowledge of life and descent and having obtained this experience, recovering her independence, stripping off the borrowed shell and exposing scientifically and indifferently, the soul of a vestal or crusader; an Anabaptist, an Inquisitor, a Dervish, a Nihilist or a Cavalier without attraction, preference, or caricature". With all her characters she shows so keen a dramatic sympathy, that we almost imagine in her portrayal of them that she surely must have moral sympathy too; yet such is not the case as we may judge from her delineation of Dinah, a preacher of the Christian faith and doctrines which George Eliot, herself, had long since denied.

Duty and affection are perhaps the strongest motives of her life. She is a woman of pure, tender, upright nature, full of sympathy and helpfulness, yet with rather a solemn, almost melancholy view of life, in spite of brilliant powers of wit. But her humor was not of a personal character. Her spirit had moral dignity but not saintly holiness. She is essentially a religious nature, but could not subscribe to the rigid creeds and dogmas of the Church. "The true George Eliot is Dinah Morris wrestling with God for the soul of Hetty, and Maggie Tulliver thrilling in spirit

to the devout passion of Thomas a Kempis." *

She was a woman of strong passions like Maggie and went through much the same inward struggles and painful experiences before she reached the moral self-government of later days.

George Eliot complains to her Methodist Aunt that her "besetting sin was ambition,- a desire insatiable for the esteem of my fellow creatures. This seems to be the centre whence all my actions proceed."

If "an infinite capacity for taking pains" is the sign of a genius then George Eliot must be classified as such. "She was never weary of giving her very best" says Mr. Cross. *Romola* stands as a monument to a tireless, painstaking, conscientious worker, though this very conscientiousness led to over elaboration, stiffness, and artificiality.

Being of a highly-strung nature, and usually working at high pressure, she often suffered from physical ailments such as fits of depression and headaches. But some say this delicate health can be traced to neglect in the early days of her school life.

Books and Studies.

George Eliot had a passion for reading as a girl but pedantry was foreign to her nature. "Her culture was not merely one of books, but it was also one of moral discipline, of strenuous spiritual subjection. It was one of stern moral requirements and duties as well as one of large sympathy with all that is natural and beautiful!" **

* "Makers of English Fiction." W.J.Dawson.

** "George Eliot" G.W.Cooke. p.97.

Paradoxes.

George Eliot's nature was a strange mingling of masculine and feminine, strength and weakness, consistency and inconsistency.

While translating Strauss, a book "dissecting the beautiful story of the Crucifixion" this strange woman declared that only the sight of the Christ image and picture can make her endure it and give her strength to go on.

Though she broke with Christianity intellectually, yet she was never able to get wholly away from its influence and spirit. Witness the Christian types of heroes and heroines she pictured: Dinah, a Methodist preacher; Savonarola, a Catholic divine; Dorothea, a modern St. Theresa.

Though a great reader of the Bible, which together with "Imitation of Christ" (by Thomas à Kempis) were her favorite books to the very last; yet she is frankly a freethinker and agnostic, but can write such a sermon as Dinah's even after the loss of her faith.

Though a shrinking sensitive soul, fearful of criticism, yet she brooked public censure by mating with Lewes.

Though seemingly fitted by nature to be an old maid, prim, demure, sober, and solemn, she falls in love with a very Bohemian, gay, flippant and brilliant.

She was indeed a woman ahead of her times in education; in her religious freedom of thought when others adhered to the known, and feared to launch on higher criticism; in her mere modern view of her relationship to Lewes and the laws of society.

None of her characters have her own massive nature. Maggie, indeed, represents but one side of George Eliot's character. Some of the other women stand for other of her characteristics. So to get anything like an adequate idea of her character as she reveals it in her creations we must consider all these representatives.

Maggie.

Real facts of George Eliot's life are not given in "The Mill on the Floss", but that in a sense it is autobiographical is best proven by the sonnet, "Mother and Sister". In many ways Maggie does stand for the early impressions and development of the author's own spiritual life, but with the glamor of time thrown over it. Miss Blind, indeed, singles out several incidents as being based on facts such as the cutting off of Maggie's hair in a passion, and the adventure with the gypsies.

However, the spiritual feeling is George Eliot's. Maggie resembles her creator in her impulsive, sensitive nature; in her quick imagination which was ever ready to throw over the trivial and commonplace the witchery of romance; and resembles her also in her intense love of books. Indeed Maggie's favorites are those of George Eliot. In the author's family there was a deep intimate tender love and she was her father's favorite, his "little un", his "little wench". Maggie's love and devotion to Tom is an idealized form of George Eliot's own affection for her brother, Isaac. Indeed it was George Eliot's transgression of social conventions and the controversy over her right to marry Lewis regardless of his ties to others that caused the estrangement in real life, just as in the story Maggie's attachment for Stephen, her cousin Lucy's betrothed husband, causes the tragedy in the family life. Her brother failed to understand the writer's religious feelings and emotions, just as Tom had no sympathy for Maggie in her sufferings.

Like George Eliot, Maggie was an affectionate child craving human sympathy and understanding, proud, sensitive, morbid, ambitious, quick in intellect, strong in will and lacking a strong

guiding hand - a child fitted for the keenest enjoyment or suffering. George Eliot, it is true, found her need for guidance, and kind sympathy better supplied by her teachers and friends than did Maggie, but still it was not fully provided for. Maggie was a passionate little soul and as we have already pointed out, George Eliot, too, was singularly dependent on her emotional nature. The need for sympathy betokens a corresponding need to pour oneself out in confession and receive help and instruction. The author was surely no stranger to this side of Maggie's nature for she must have experienced the same in the years of her painful yet ardent growth. Like Marion Evans, her prototype, she takes her tone "from every influence from the time when she follows her brother's lead in their childish games to the day when they are both swept out of life together. The writer is evidently aware of her own 'chameleon-like nature' ". *

About the age when Marion Evans went to school at Coventry and took a rank far in advance of the other pupils, with an eager longing for more knowledge, she is Maggie at thirteen "strangely old for her years" and "longing for books with more in them". Mr. Cross seems to think the heroine of "The Mill on the Floss" represents George Eliot about this time: "A creature full of eager passionate longings for all that was beautiful and glad; thirsty for all knowledge; with an ear straining after dreary music that died away and would not come near her; with a blind unconscious yearning for something that would link together the wonderful impressions of this mysterious life and give her soul a sense of home in it" **

The effect of music on Maggie is indeed autobiographical for

"The Literature of the Victorian Age." Hugh Walker. p.747.
 "The Mill on the Floss" Bk.3. Chap.4.

George Eliot explains, "I never felt I had enough music".

About the same age, when Maggie seeks strength for renunciation in Thomas à Kempis, does George Eliot accept the severe doctrines of Calvinism as taught by the Miss Franklins in Coventry. Like Maggie, too, she found the "simple rule of renunciation hard to keep."

George Eliot says, "My besetting sin is ambition - a desire insatiable for the esteem of my fellow-creatures." So Maggie exhibits her knowledge to Mr. Riley and Stelling while at the Gypsy's Camp, "her eyes sparkled and her cheek flushed when she thought by display of her superior knowledge she was instructing the gypsies and gaining great influence over them".*

The sorrows of childhood though keenly felt were somewhat driven away by Maggie's imagining that she would sometime do something wonderful and become great; as George Eliot "at a very early age got the idea into her head that she would become a person of importance in the world".**

But George Eliot conquered while Maggie failed. The latter is a smaller, simpler nature than George Eliot's. But the author never lost her interest in books, and she did have kind friends. Yet Maggie represents one phase of ^{her} creator's character. It is a transfiguration through the beauty of poetry and not an exact reproduction.

Milly Barton.

As a child and even later, George Eliot was very sensitive and shy, - "a queer, three-cornered, awkward girl who sat in corners

* "Mill on the Floss" Bk.1. Chap.2.

** "The Early Life of George Eliot" Mary H. Deakin Chap.2 p.121.

and shyly watched her elders".* When asked to play at school, though one of the best performers she "suffered agonies from shyness and reluctance".** George Eliot, too, though filled with ready tact was shy in meeting strangers.

So the description of Milly Barton would aptly fit her, "Among strangers she was shy and tremulous as a girl of fifteen: she blushed crimson if anyone appealed to her opinion; yet that tall graceful, substantial presence was so imposing in its mildness that men spoke to her with an agreeable sensation of timidity".***

Dinah Morris and Mrs. Poyser.

Frederic Harrison says in reference to George Eliot's willingness to help others that "there was much of Dinah studied not from her aunt but from the depths of the heart of George Eliot herself!

There is some controversy as to whether or not George Eliot actually did the manual work in ^{her} father's dairy, some claiming that her right hand was larger on that account, others declaring, on her brother's authority, that she never did any of the actual work. In any case, no one but a dairy-woman could have pictured that dairy, and the author has certainly endowed Mrs. Poyser with her own attributes of a tireless energetic worker whose special delight was in a task well done.

Dorothea.

George Eliot though intellectually self contained, as we have said above was singularly dependent on the emotional side of her

* Miss Blind p.16.

** "Early Life of George Eliot" Mary H. Deakin Chap.4. p.25.

*** "Clerical Scenes: Mrs. Barton" Chap.2.

nature. So Dorothea comes to see that even if she could satisfy the intellectual side of her nature and be as learned as Casaubon yet all her doubts and questions would not be settled, for she has still the emotional side of her character to deal with. While George Eliot did not intend Dorothea to represent herself, and while she is not a direct portrait of the writer, "yet she put herself into the character just as she did with Esther Lyon, and Romola and even with some of her man characters as Felix Holt, and Daniel Deronda, all of whom possessed some of her own ideals." *

In her Puritan notions of dress, Dorothea represents George Eliot during her period of Calvinism when as she herself says, "I used to go about like an owl to the great disgust of my brother and I would have denied him what I now see to have been quite lawful amusements."

Esther Lyon.

Esther represents George Eliot during another period of her life. Esther was "quick, and sensitive without being morbid, - alive to the finest shades of manner; to the nicest distinctions of tone and accent. She had a little code of her own with regard to accents and colors, textures and behaviour by which she secretly condemned or sanctioned all things and persons. And she was well satisfied with herself for her fastidious tastes".** Like Esther, when Marian Evans was at school at Coventry under the Misses Franklin it is said that, "her playfellows loved her as much as they could venture to love one whom they felt to be so immeasurably superior to themselves." Of Esther, too, it was said "The less

* "George Eliot; Scenes and People in her Novels" Chas. S. Clcott p.171
 ** "Felix Holt" Chap.6.

serious observed that she had too many airs and graces and held her head much too high".* About this time Marion Evans decided to copy her teachers and to speak "in perfectly finished sentences and with a low impressive voice. Naturally the immediate effect was a constrained artificial manner and an appearance of affectation; but these wore off with years".** Again she was very much like Esther who though of a humble up-bringing had a mind that "had fixed itself habitually on the signs and luxuries of ladyhood for which she had the keenest perception".*** she seemed to fit naturally into the life of Transome Court. So George Eliot in her rides with her father must have become familiar with "the signs and luxuries of ladyhood" and probably many of her day dreams are Esthers. "She certainly was able to see the environment of aristocracy from Esther's point of view."† Also in her love and devotion to her father Esther resembles George Eliot, as did Maggie, too, in this respect.

Gwendolin Harleth.

While attending Miss Isthon's boarding school, Marion Evans was often crowded from the heat of the fire by the elder girls, and her later ill-health with its subsequent nervous headaches is probably caused by chills received at this time. She suffered intensely from "nightly terrors" and ascribes many of her fears and terrors to Gwendolin Harleth in "Daniel Deronda." "All her soul became a quivering fear." Like the author Gwendolin suffered with these fears more or less for years.

* "Felix Holt" Chap. 6.

** "Early Life of George Eliot" Mary H. Deakin Chap. 4. p. 26.

*** "Felix Holt"

† "George Eliot: Names and Persons in Her Novels." Chas. S. Alcott. p. 150.

Leslie Stephen divides George Eliot's women into three types. We agree with these divisions, but would also add a few others.

Women Seeking a Confessor.

First comes the woman in need of a confessor. This is a type that she excels in representing, perhaps because it shows the great need of her own soul for help and guidance. This confessor is usually found not in those bound to us by natural ties of kinship but in a person who feels no bonds but those of our common nature. The first instance of this occurs in Janet Dempster, a noble womanly nature, with a thin veneer of faults beneath which the true character may be seen if like Fryan we care to go below the surface. Her mother she felt "could no more give comfort and fortitude to Janet, than the withered ivy-covered trunk can bear up its strong, full-boughed off-spring crashing down under an Alpine storm". In her need for guidance the remembrance of Mr. Fryan's love, faith and sympathy in others comes up and Janet thinks that "she had often heard Mr. Fryan laughed at for being fond of great sinners. She began to see a new meaning in those words; he would perhaps understand her helplessness, her wants. If she could pour out her heart to him! If she could for the first time in her life unlock all the chambers of her soul! " *

Hetty Sorrel, too, feels a craving for human help, love, and guidance. In her "journey in despair" she thinks "Suppose she were to go to Dinah and ask her to help her?..... But even to her Hetty shrank from beseeching and confession."** Then in the prison scene she says to Dinah "I thought o' you sometimes, and thought

* "Janet's Repentance"- "Clerical Scenes" Chap. 16.

** "Idon Bole" - Bk. 5. Chap. 37.

I'd come to you, for I didn't think you'd be cross with me and cry shame on me: I thought I could tell you." *

Haggie Fulliver needed some one on whom to depend. As a child this person was her brother Tom. But as she grew up and their ways lay apart, a new friend and confident arose in the person of Philip Waken. To him she pours out the sorrows and hardships of her life, her craving for love and beauty, and her attempt to style both in her new form of religious faith. With him she felt the "certainty that Philip would care to hear everything she said, which no one else cared for".** As she said to him, "I could tell you the thoughts that had come into my head while I was away from you". He tries to guide her away from the purely ascetic type of religion which she was adopting and to show her new thoughts, hopes and ideals.

In Dorothea Brooke and Will Ladislaw in "Middlemarch" the same relation exists - a noble womanly nature cannot adjust itself to its surroundings and so seeks help from without. Her wealth of lavish affection is checked by Casaubon's coldness and she must find an object on whom to pour it and with whom to discuss the problems of her life and lot. But in this case the character of the one who confesses is so much broader and deeper than the "confessor's" that we do not see her obtaining much direct teaching from him.

Rather Lynn in spite of all her father's zealous preaching and holy life is weakened to her best nature through "the impulse to confession which almost always requires the presence of a fresh ear and a fresh heart."*** This she finds in the person of Felix Holt. "He was like no one else to her: he had seemed to bring at once a law, and the love that gave strength to obey the law. Yet the next

* "Adam Bede" Bk.5. Chap.45.

** "The Mill on the Floss" Bk.5. Chap.5

*** "Janet's Repentance" - "Clerical Scenes"

moment, stung by his independence of her, she denied that she loved him; she had only longed for a moral support under the negations of her life. If she were not to have that support, all effort seemed useless." *

The last example of this type is the relation existing between Gwendolin Harleth and Daniel Deronda. In him she recognized "a corrective presence", a sort of social conscience to whom she could pour forth her wrong-doings and receive complete absolution and help for the future.

Shallow Natures.

The second type mentioned by Leslie Stephen is that of the shallow nature, the plaything of fate, whom we pity for its ignorance in mistaking "the wolf for a friend". We see this in the case of poor wilful Fina who loves and blindly, at first, trusts Captain Wyebrow and is betrayed by him. Also in the case of shallow-headed, kitten-like Hetty Sorrel who is led astray by Arthur Donnithorne's fair words. Lucy Deane may also be classed under this head, the loving, trustful nature, frivolous and light indeed if contrasted with Maggie's full mind.

Idealists.

His third class is women with noble aspirations; idealism in insignificant lots: "the heroic for earth too high". Under this head we may class Janet Dempster, type of a noble and holy redemption through her aspirations finding a prophet and preacher in Mr. Tryan. Dinah comes next, the type of lofty Christian belief and

* "Felix Holt" Chap. 27.

and works. In Maggie we see the ideal nature in strife with ignoble surroundings. The same may be said of Berthea in "Middlemarch". In Gwendolin of "Daniel Deronda" as in Janet Dempster the latent qualities of a noble soul lie concealed awaiting their discovery by a helpful confessor and guide.

Types of Renunciation.

The first division we would make is that of characters whose renunciation lies in self-effacing love. The outstanding example of this is sweet Milly Barton who works herself to death for her family, giving up all pleasures, skimping, saving, mending, darning, all for the sake of a man who was "superlatively middling". "She felt sure she was near a fountain of love that would care for husband and babes better than she could foresee." †

Next come the allied cases of Eppie in "Silas Marner" and Esther in "Felix Holt" both of whom give up position, wealth and rank for love; the former out of her affection for her adopted father, Silas, rejects the offer of Godfrey Cass, her real father to make amends for his former neglect of her; the latter though by nature fitted for, and delighting in refinement, ease, and luxury sacrifices all these, together with the chance of a higher social marriage, for love of Felix, a rough somewhat uncouth political reformer of no wealth save high ideals. To these we might add the faithful wifely devotion of Mrs. Bulstrode who in the face of her husband's crimes and hypocrisy loyally stands by him "for better, for worse". Janet Dempster after a sharp moral struggle wins victory over self and decides to return to her drunken husband and forgive his ill treatment of her, but happily the full amount

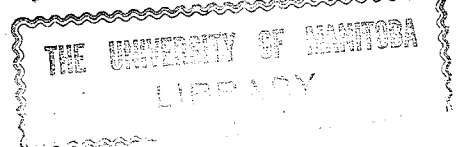
† "Amos Barton" - "Clerical Scenes" Chap. 2.

of sacrifice is not exacted from her. Grenadine Harleth's mother in "Daniel Deronda", through her sacrifices for this daughter; and in her desire to shield her forgets self in the maternal affection.

The second division is that of renunciation for an ideal which has in it the St. Therese self-abnegation or ascetic ideal. Those who represent this form of renunciation are Dinah, Maggie and Dorothea. Dinah stands more nearly for the ideal of Christian renunciation of self and self-will for the Divine Will. As she says to Seth, "God has called me to minister to others, not to have any joys or sorrows of my own, but to rejoice with them that do rejoice, and to weep with those that weep..... It could only be on a very clear showing that I could leave the brethren and sisters at Snowfield who are favored with very little of this world's good; where the trees are few, so that a child might count them and there's very hard living for the poor in the winter."* With regard to the barrenness of her country-side she says: "I shouldn't like to set my face towards the countries where they're rich in corn and cattle, and the ground so level and easy to tread, and to turn my back on the hills where the poor people have to live such a hard life, and the men spend their days in the mines away from the sunlight. It's very blessed on a bleak cold day, when the sky is hanging dark over the hill to feel the love of God in one's soul, and carry it to the lonely bare stone houses, where there's nothing else to give comfort".** Her self-sacrificing spirit seems incomprehensible to practical Mrs. Foyser and she declares: "She provoked me past bearing sometimes; and, as I told her, she went clean again' the Scriptur', for that says, 'Love your neighbor as yourself;' 'but', I said, 'if you loved your neighbor no better nor you do yourself, Dinah,

* "Adam Bede"
 ** "Adam Bede"

Bk.1. Chap.2.
 Bk.1. Chap.2.



it's little enough you'd do for him."* She herself says, "indeed it is needful for my own soul that I should go away from this life of ease and luxury in which I have all things too richly to enjoy".** "From my childhood upward", she tells Adam, "I have been led towards another path; all my peace and my joy have come from having no life of my own, no wants, no wishes for myself, and living only in God and those of his creatures whose sorrows and joys he has given me to know". In considering the possibility of reciprocating Adam's love she says, "a great terror has come upon me lest I should become hard, and a lover of self, and no more bear willingly the Redeemer's cross". ††

In criticism of her self-obnegation we might say that it is too passive. It was as if she came from another world and did not feel the passion or strife of this life nor its claims. She is too negative and quiescent in her resignation. Perhaps the only place where submitting to a Higher Will seems to give her any struggle is in deciding whether she will yield to the calls of natural love and marry Adam, or remain a spinster; and in the end self wins.

Maggie Tulliver represents a very different type of renunciation. It is a case of the fire- maiden and the ice-maiden to attempt to compare these two. Maggie is all warm impulsive human passion; Dinah, reserved and calm in a "quiet ecstasy" of renunciation for the cause. In the earlier years Maggie thought, "all the miseries of her life had come from fixing her heart on her own pleasure as if that were the central necessity of the universe". † She does learn to be a great deal happier since as she says, "I have given

* "Adam Bede" Bk. 2. Chap. 18.

** "Adam Bede" Bk. 6. Chap. 49.

*** "Adam Bede" Bk. 6. Chap. 52.

† "The Mill on the Floss" Bk. 4. Chap. 5.

up thinking about what is easy and pleasant and being discontented because I couldn't have my own will".* But this torpid state of mind did not last long and when the occasion arose all her old longings and feelings came back with increased strength because of their very suppression until she wished she could have died when she was fifteen. "It seemed so easy to give things up then; it is so hard now."**

Of course knowing Maggie we may be sure "she threw some exaggeration and wilfulness, some pride and impetuosity even into her self-renunciation".*** She will not read books lest they make her "in love with this world"; she resigns all joy and pleasures for "this life will not last long" until Philip declares, "You are shutting yourself up in a narrow self-delusive fanaticism which is only a way of escaping pain by starving into dullness all the highest powers of your nature. Stupefaction is not resignation."† She who was "never satisfied with a little of anything" finally decides that to preserve the happiness of others "some of us must resign love".†† Thus in the end Maggie lives up to her ideal of self-obnegation. But, as in the case of Janet Dempster, death releases her from the full toll of that sacrifice.

Dorothea Brooke was a character, "likely to seek martyrdom, to make retractions, and then to incur martyrdom after all in a quarter where she had not sought it".††† She was a person who in her renunciations did not always act in accordance with her views. "Riding was an indulgence which she allowed herself in spite of conscientious qualms; she felt she enjoyed it in a pagan sensuous way, and always looked forward to renouncing it."‡ She refuses

*	"The Mill on the Floss"	Bk. 5.	Chap. 1.
**	"The Mill on the Floss"	Bk. 6.	Chap. 11.
***	"The Mill on the Floss"	Bk. 4.	Chap. 5.
†	"The Mill on the Floss"	Bk.	Chap.
††	"The Mill on the Floss"	Bk. 6.	Chap. 11.
†††	"Middlemarch"	Bk. 1.	Chap. 1.
‡	"Middlemarch"	Bk. 1.	Chap. 1.

to take any of her mother's jewellery and then accepts a ring and bracelet. Celie thinks, "either she should have taken her full share of the jewels or have renounced them altogether".[†] Again when Celie says of her that she "likes giving up", she denies it, saying that her "giving-up would then be self-indulgence, not mortification. But there may be good reasons for choosing to do what is not very agreeable".^{††}

In her renunciation she is perfectly willing to give up, provided the giving-up accords with her own views. She is willing to make any sacrifice and expend any amount of energy in helping Ceasars in a way in which he didn't need, or at any rate didn't want help; whereas if she had gone a step further in her self-effacing she might have entered into his life and prevented the tragedy of their mismatched union.

Types of Selfishness.

It has been common with most critics to hold Jeannette up as the consummate conventional type of all selfishness. George Eliot, herself, confesses that she found this character a hard one to maintain because it was so contrary to her nature. But George Eliot has depicted two other characters quite as revolting in their selfishness if we rub off the veneer;— that of Betty Sorrel in "Adam Bede", and Gwendolin Harleth in "Daniel Deronda". But in their case she had added to their characters traits or attributes which seem to lessen their guilt, while for Jeannette she seems to make no excuse. We shall deal more fully with these under the head of "Characters as Individuals".

[†] "Middlemarch"
^{††} "Middlemarch"

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Chap.1.
Chap.1.

Many of her characters are "ethical ideas miraculously incarnated in flesh and blood", says E. J. Bowen. In this sense we may say they are types. Mrs. Irwin stands for the victim of Menais and retribution; Maggie represents a character who feels the obligations of the law of duty; Hetty, in contrast, feels no obligations to kith or kin.

In her method of working, it would seem as if George Eliot intended her characters to be types and not individuals. She says she began "with moods, thoughts, passions, and then invented the story for their sake and fitted it to them".[†] In other words she chose a theme and made her characters types to illustrate it, whereas Shakespeare, on the contrary, picked up a story of an individual which had struck his fancy and then worked in passions, moods, thoughts as they came to him in meditation on this story.

Characters as Individuals.

G. W. Cooke quotes Stopford Brooke to this effect: "Few have individualized their characters more than she did and of these characters we have many distinct types. But she individualized them with, I may say, almost the set purpose of showing that their individualism was to be sacrificed to the general welfare of the race. The more her characters cling to their individuality the more they fail in reaching happiness or peace. If they are noble characters they are finally obliged through their very nobility to surrender all their ideals, all their personal hopes, all the individual ends they hoped to develop; and they reach peace finally only through utter surrender of personality in humanity. The char-

acters in her books who do not do this; who cling to their individuality and maintain it, succeed in life for the most part if they are strong; are broken to pieces if they are weak; but in all cases, save one, are not the noble but the ignoble characters. The whole of her books is a suppressed attack on individualism and an exaltation of self-renunciation as the only force of progress, as the only ground of morality." *

"Her characters are full of power and life and stand out as distinct personalities..... Probably no novelist has created so many clearly cut positive, intensely personal characters as George Eliot, and this individualism is depicted as acting within social and hereditary limits." * *

Again, "the moral import of all George Eliot's work is that all individual personal relations grow out of and belong to large impersonal social forces and in all joy of the individual passion there lurks the danger of an egoism blind and cruel". * * *

Herein her characters are individual. They are not set, they change like ourselves and at the end are not what they were at the beginning. They set and are reacted upon and moulded by forces from without and within. They are not fixed, but through the struggles of life grow for better or worse.

As we have pointed out before, many of the originals of her characters can be identified from her representation of them in her books. This is surely a strong proof of their individuality, for if the characters were only typical, they would be so generalized that they ~~would~~ might apply to any one and not be recognized as having originals.

* "George Eliot"	G. E. Cooke.	Chap. 20.	p. 420.
* * "George Eliot"	G. E. Cooke.	Chap. 6.	p. 109.
* * * "Studies in Literature"		Edward London.	

The persons, moreover, speak as individuals, and George Eliot alters speeches, views and language to suit the character in question. She paints individual passions and emotions. Not until the very end can we foresee or predict what Maggie will do. Given all the circumstances of birth, education, environment, temperament, yet we are not able to foretell the outcome, for free-will and personal individuality are as evident and forceful here as in real life and we must take cognizance of them. Maggie is typical, in that being a woman she is necessarily inconsistent; but Maggie is individual in that you are not free to foretell in what form this inconsistency will display itself. The "University Magazine" points out that she is inconsistent: First, as an idealist she would not have listened to Stephen; second, as an egoist she would have married him; third, as a reasonable woman she would have told Lucy the truth and then have married Stephen. *

Gwendolin Harleth, too, as an individual is inconsistent, but her inconsistency lies in the fact that she was not true to her own nature as depicted in the first part of the book.

Dinah Morris though a Methodist preacher was not typical of that class in her day, for, as Mary H. Deakin says, she had "no ranting, no extravagance in her preaching, yet there was all the zealous ardor of the most fervid of her sect. She is not one of the strictest of Methodists; her religion is love." **

In depicting selfish women, while George Eliot gives this type, yet her characters are all individuals.

Hetty's is a form of that selfishness utterly cold, heartless, careless, caring not ^{for} friends, home, or relations, provided she can carry out her own petty, vain, little plans. A hard little nature.

* "University Magazine" Dec. 1907.

** "Early Life of George Eliot" Mary H. Deakin. Chap. 15. p. 153.

so well described in Mr. Poyser's apt phraseology, "She's no better nor a cherry wi' a hard stone inside it".* "There are some plants that ~~that~~ have hardly any roots: you may tear them from their native nook of rock or wall and just lay them over your ornamental flower pot and they blossom none the worse. Hetty could have cast all her past life behind her and never care to be reminded of it again."** she did not care for the house, she did not bother herself to do little kind acts for her uncle who had been a second father to her; she "did not understand how anyone could be very fond of middle aged people"; as for the children she thought them a "nuisance". The "round downy chicks peeping out from under their mother's wing never touched Hetty with any pleasure; that was not the kind of prettiness she cared about, but she did care about the prettiness of the new things she would buy for herself".** George Eliot endows her with a bewitching kitten-like beauty which holds us in her thrall and makes us forget her faults. "It is the fascination of a snake on a bird, the higher nature yielding to the lower; and along with Adam we succumb. Rosamund, too, possesses beauty, but it is not like Hetty's "spring-tide beauty" which circumvents you "with a false air of innocence". It is a more conventional society type.

George Eliot almost goes as far as to admit that it is Hetty's beauty that has a hold on us, for "there is a striking resemblance in the hopes and anxieties of Hetty and 'Chad's Bess',- the advantage is perhaps on Bessy's side with regard to feeling, but they were so very different outside! You would have been inclined to box Bessy's ears and you would have longed to kiss Hetty!" †

Hetty's weaknesses are those of a pretty dimpled child who

* "Adam Bede"	Bk.4.	Chap.51.
** "Adam Bede"	Bk.1.	Chap.15.
*** "Adam Bede"	Bk.1.	Chap.15.
† "Adam Bede"	Bk.3.	Chap.25.

knows no better, while Rosamund's fault lay in a sort of negative strength exercised in an unconscious selfishness. Her education and upbringing are greatly to blame for this selfishness. The queen of a small provincial town with only the ordinary shallow boarding-school education, she could not understand, appreciate nor sympathise with Lydgate. We feel sorry for her because her nature was so miserably inadequate for the demands made upon it. To her it seems that she is saving Lydgate from himself. He seems to be sacrificing them all to poverty for the sake of a phantom idea, for an unsatisfactory chimera of medicine that may never materialise. Is she selfish in trying to prevent him from selling his children's birthright - the right to the advantages which his position should offer? Lydgate, moreover, is selfish too. He drifts into marriage, debts and the ensuing misery without thinking, with a careless neglect that seems unpardonable. What wonder, when she sees what a failure he has made of his practical affairs that she will not trust him to carry out his fantasies.

Dorothea, too, with all her renunciation for others gives up nothing that means her own case, for her plans for cottages cost her nothing. For her there is an awakening, namely, that the world "is not an udder to feed her supreme self".

In her selfishness she never once thought of Casaubon nor that he had a self too; that he might have had some dreams to be realized in marriage. In her plans for helping him after marriage, had they been contrary to what she desired for herself, it is doubtful whether she would ever have complied. She hoped to become strong and wise through his strength, never considering that he might have had some hopes too.

But she had high ideals in other things and we make allowance and forgive her, while we condemn poor Rosamund.

The first picture we get of Gwendolin in her family life is one of intense selfishness, but as in the case of Rosamund her bringing up is largely at fault. As the eldest daughter, her mother spoilt her until she seemed to think that her mother and sisters existed only to wait on her. She is excused, however, for she has a better nature, which when aroused tries to baffle this selfishness. But even to the last she has a superior sense of her own importance and because she wants Daniel Deronda, she cannot understand why he should have duties and relations to others as well as to her. She had an idea "that whatever surrounded her was somehow specially for her".* Yet because of what she may be, of what she may become, we pardon what she is.

*"Daniel Deronda" p.744.

What Her Books Stand For.

In the "Scenes of Clerical Life" Mrs. Barton stands for George Eliot's view of the the pathos to be found in commonplace lives. There is a constant though not obtrusive suggestion of the depths below the surface of these trivial events, which adds impressive dignity to the characters. It is probably a vivid picture of the Midlands of England.

In "Mr. Gilfil's Love Story" the interest centres around the love tale and Mr. Gilfil's character.

In "Janet's Repentance" the religious motive is strong and the real purpose is to teach us the lesson which we may learn from the life of "Janet Dempster, rescued from self-despair, strengthened with divine hopes and now looking back on years of purity and helpful labor". *

"Adam Bede" is an expression of the spirit of English rustic life; of the beauty in the humdrum order of existence of the rustic population. It shows the consequences following the erring of a passionate moment. "There is a sort of wrong that can never be made up for." "Our deeds determine us as much as we determine our deeds." It is a tragedy of youthful passions and their resulting crimes.

"The Mill on the Floss" as the University Magazine points out is "a study in failures". "Maggie fails in all so utterly, hopelessly, tragically, that her early death comes as a relief to the reader." ** Her father fails in an unsatisfied spirit of revenge; Tom fails Maggie in the love affair; Stephen Guest fails to win the woman he loves and also to be faithful to the one who loves him;

* "Clerical Scenes: Janet's Repentance"
 ** "University Magazine"

Lucy fails to win and hold Stephen's best.

"Middlemarch" on the other hand is a tragedy of lost ideals, or of mislaid marriages. Like "The Mill on the Floss" it makes an appeal for pity because failure has resulted through lack of opportunity and the handicap of heredity and surroundings. While it starts out with "sympathy for the enthusiast" it virtually turns out to be a satire on the modern world. The lofty nature has to struggle against "the element of gross stupidity and stolid selfishness" which is apt to clog the wings of aspiration which would soar above the ordinary. The social conditions of moral life blight spiritual attainment and hinder and balk those who would live grandly and purely in a supreme unselfishness.

The trouble, however, seems to be that these ideals of unselfishness are so vague and filmy that even the characters themselves hardly know what they want to do, beyond the fact that it is something, and that different from what the others around are doing. Dorothea wants to help in some vague way and thinks that book knowledge will help her. Since the characters have laid out no ideals for themselves, little wonder that they cannot endure the critical search-light of society nor the questioning doubts of friends. Lydgate wants to do something great in the medical realm, but hardly knows just how to begin.

It seems to be a satire on young ladies, who "wish to learn Latin and Greek when they should be nursing babies and supporting hospitals" says Leslie Stephen.

In "Middlemarch" the individual is crippled and betrayed by society; in "Daniel Deronda" society, its ideals and traditions may become the true inspirer of the individual. Thus they seem to be companion books. The one is constructive while the other is des-

tructive. "Middlemarch" shows how we are guided and controlled and modified in our thought and action by the whole society of which the individual forms a single atom.

"It is a novel without a plot" says Chas. S. Clecott. "Middlemarch" like "The Mill on the Floss" represents "the clash of the heroic for earth too high". It is also "a sort of companion picture of provincial life to 'Adam Bede' " says George Eliot, while like "Felix Holt" it represents the struggle for an ideal. "Middlemarch" also resembles "The Mill on the Floss" in that it depicts the tragedy of "two intertwined lives, contrasted types from within the confines of a family life bound by kin love, yet separated by temperament".

"Felix Holt" is said to be a "novel without a hero", probably because all our sympathetic interest is centred in Esther Lyon. This is true of many of George Eliot's other books too. The hero takes second place. In "Adam Bede" the main interest finds itself not in Adam, but in Hetty Sorrel or Dinah Morris; in "Daniel Deronda", Gwendolin's life and struggles stand out above Deronda's somewhat tiresome moral instruction and strange enthusiasm for Jewish birth and traditions; in "Amos Barton" our love and sympathy go out to sweet Billy Barton. Although the title of the book in nearly every case ostensibly calls our attention to a hero as the mainspring of the action, yet, if we agree with Leslie Stephen's criticisms of her male characters that they are virtually women in disguise, it would seem as if she has no heroes, but heroines only.

"Felix Holt" is her one and only political novel in which she tries to show that "the greatest power on earth is public opinion", and that this must be educated in order for men to vote intelligently and helpfully.

"Da "Daniel Deronda" unfolds her conception of the influence of tradition and the national idea. "It differs from the others in being a romance"* says G.W. Cooke, probably because it is purely a creation of her imagination.

"Silas Marner" is rural life with the glamor of poetry over the uncountness. It teaches the lesson of the power of human love to transmute hard hearts and bitterness into its own precious metal. It gives the influence of one human being upon another: a little child shall lead them.

* "George Eliot" J.W. Eliot p. 326.

George Eliot's View of the Position of Women.

The woman of the Victorian Age was "a being of no political power and of very little real power of any sort. Her education was narrow: it consisted chiefly of accomplishments. She could embroider, paint a little and play commonplace music in a manner worthy of the music. She was barred from the professions; if she married, her own property passed out of her hands; if she did anything outside her own home she ran the risk of being criticised as unsexed".* Yet Maggie through her intense dissatisfaction with self and her great passion for something higher and diviner than she is or knows, represents the restless, eager, searching spirit of the Nineteenth Century. To a somewhat lesser degree does Dorothée Brooke with her eager striving after a vague ideal which she seems to be unable to attain, and Gwendolin, whose awakened soul cannot find rest in the world of conventions and fashions - to a lesser degree do these lives express the same type.

Education.

The whose education was practically ended as far as schools were concerned at the early age of seventeen, but who was a prodigious reader, must have had some very definite views on the education of women.

To mention all the books which she herself read and which had an influence on her would be a stupendous task. She was master of several languages having taken lessons in German, French, Italian and Spanish. She also understood Hebrew which was one of her favorite studies. She read the classics; poetry, drama, current literature and novels. But her bent was rather towards the theological.

* "The Age of Samyoon"

Hugh Walker.

She felt that life gave so little time she had none "to spend on things that never existed". So she preferred history to fiction and read French history as well as French literature. She spent much time on philosophical and religious writings of all sorts, including the Bible; she read books on medicine, astronomy and science. She thought Byron a vulgar minded genius, while Milton was her demi-god. She had a very retentive memory, and was good talker and listener. She was withal very proficient in music.

But while she has read and written on subjects which require a masculine understanding, social questions and political reforms; with all her ponderous reading she yet remains a true woman. "More education she did not hold to be an ornament in women. The culture must be transmuted into life power and poured forth.....as sympathy and enlarged comprehension of the daily duties of life."* Indeed we are told that "nothing offended her more than the idea that because a woman had exceptional intellectual powers therefore it was right that she should absolve herself from her ordinary household duties".** George Eliot, herself, says that she detests Mrs. Hannah Moore's letters, books and character, because she is "that most disagreeable of all monsters, a blue-stocking." After the death of her father, while in Europe she longs to have given to her "some woman's duty."

She expressed a broad and generous sympathy in favor of a more solid education for women but they must realize that this education is to lead them to find out the sort of work which suits their capacity, for "no good can come to women more than to any class of male mortals while each aims at doing the highest kind of work which ought rather to be held in annuity as what only the few can

* "George Eliot"
** "George Eliot"

do well".

In a letter to Mrs. Peter Taylor she says "I do sympathize with you most emphatically in the desire to see women socially elevated, educated equally with men and secured as far as possible with every other breathing creature from suffering the exercise of any unrighteous power..... On the whole I am inclined to hope for much good from the presentation of women's claims before Parliament." Again, "There is a scheme on foot for a Woman's College, or rather University to be built between London and Cambridge and to be in connection with Cambridge University, sharing its professors, examinations and degrees. I am much occupied just now, but the better education of women is one of the objects about which I have no doubt and shall rejoice if this idea of a College can be carried out."

She helped materially in the founding of Girton College to assist women to become more than "mere amateurs", but had some misgivings lest this scheme of women's higher education might tend to weaken the bonds of family affection and family duties which she felt was to be greatly deplored especially in the case of women.

While she advocated all plans for the real advancement of her sex she lays no stress on "women's rights" or the claims of the "new woman" but for this doctrine substitutes that of the theory of duties.

In founding the "Lowe's Studentship" she made it open to "men and women".

George Eliot thought that the whole of life should be portrayed, but held that "only a woman can truly speak for a woman". But her faith in women seems not to have been of the revolutionary character. She rather preferred that women should achieve a higher social con-

dition by deeds than by words." Yet "a great intellectual career like her own which places a woman in the front rank of literary creators does more to elevate the position of women than any amount of agitation in favor of suffrage".* She asked too that her work be judged on its own merits and not with reference to her sex, even adopting a masculine *nom de plume* and thereby deceiving many as to the sex of the writer.

That she believed in the solid education of women is proved by her own efforts to win it for herself, and her conception of its use is broad and generous.

Yet most of her feminine characters are brought up under the commonplace system of education and endowed with the petty accomplishments of their day.

In her first book she merely hints at the thought of her characters possessing a higher education and mildly satirizes the lady-like accomplishments of her day.

Janet is considered by some "a little too much lifted up, perhaps, by her superior education and too much given to satire".** Miss Minnet in the same book "always combined a love of serious and poetical reading with her skill in fancy-work, and the neatly bound copies of Dryden's "Virgil", Hannah More's "Sacred Dramas", "Falconer's Shipwreck", Mason "On Self-knowledge", "Miscellan" and Burke "On the Sublime and Beautiful", which were the chief ornaments of the bookcase.....and had been bought with her pocket money when she was in her teens".** Her "skill in fancy-work appeared to have gone through more numerous phases than her literary taste". - sealing wax ornaments, wax flowers and "transferred" landscapes

* "George Eliot" C.W. Cooke. Chap.7. p.129.
 ** "Clerical Scenes, Janet's Repentance" Chap.3.
 *** "Clerical Scenes, Janet's Repentance" Chap.3.

show her skill. George Eliot then gives us under the opinion of Milly the value of these 'accomplishments' but from her own viewpoint we see the satire.

"Then a man is happy enough to win the affections of a sweet girl who can soothe his cares with crochet, and respond to all his most cherished ideas with beaded urn-rugs and chair covers in German wool, he has, at least, a guarantee of domestic comfort, whatever trials may await him out of doors. What a resource it is under fatigue and irritation to have your drawing-room well supplied with small mats, which would always be ready if you ever wanted to set anything on them. And what styptic for a bleeding heart can equal copious squares of crochet, which are useful for slipping down the moment you touch them? How our fathers managed without crochet is the wonder; but I believe some small and feeble substitute existed in their time under the name of 'tattooing'."* Even the finishing school painting was of a unique character. It was "flower painting according to the ingenious method then fashionable, of applying the shapes of leaves and flowers cut out in card-board, and scrubbing a brush over the surface thus conveniently marked out".**

We can imagine how little sympathy George Eliot herself would feel toward such a system of finishing school accomplishments. Her nobler characters are above these petty aims. Milly Barton possessed that "soothing unspeakable charm of gentle womanhood which supercedes all acquisitions, all accomplishments. You would never have asked at any period of Mrs. Ance Barton's life if ^{she} sketched or played the piano."***

In the case of Tina in Mr. Gilfil's Love Story, the protegée and orphan, Lady Cheverel taught her to read and write and say her

* "Clerical Scenes: Janet's Repentance"	Chap. 3.
** "Clerical Scenes: Janet's Repentance"	Chap. 3.
*** "Clerical Scenes: Ance Barton"	Chap. 3.

catechism. Mr. Warren being a good accountant gave her arithmetic and Mrs. Sharpe gave her needlework. It is significant to note that "for a long time there was no thought of giving her any more elaborate education. It is very likely that to her dying day Caterine thought the earth stood still and that the sun and stars moved round it".*

George Eliot here gives her views of Milby education. "This youthful generation was not particularly literary. The young ladies who frizzed their hair and gathered it all into large barricades in front of their heads, leaving their occipital region exposed without ornament, as if that, being a back view, was of no consequence, dreamed as little that their daughters would read a selection of German poetry and be able to express an admiration for Schiller, as that they would turn all their hair the other way..... These charming well-frizzed ladies spoke French indeed with considerable facility, unshackled by any timid regard to idiom, and were in the habit of conducting conversations in that language in the presence of their less instructed elders; for according to the standard of those backward days, their education had been very lavish, such young ladies.....having been 'finished' at distant and expensive schools."**"Miss Pratt was the one blue-stocking of Milby, possessing, she said no less than five hundred volumes, competent, as her brother the doctor often observed, to conduct a conversation on any topic whatever and occasionally dabbling a little in authorship, though it was understood that she had never put forth the full powers of her mind in print." Her niece had "the advantage of being educated by her aunt and thus of imbibing a very strong

* "Clerical Scenes: Mr. Gilfil's Love Story"

Chap.4.

** "Clerical Scenes: Janet's Repentance"

Chap.2.

antipathy to all that remarkable woman's tastes and opinions".*

In "Adam Bede" little is said about the education of her characters by books. They are mostly ignorant. Even Dinah clinging to her Bible is a mill-head and well contented as such. But in one place our author does tell us of Hetty that "she had never read a novel; if she had ever seen one I think the words would have been too hard for her."** The only seeking after greater book learning is shown by Adam in his visits to Bartle Massey.

In "The Mill on the Floss" on the contrary "there were few sounds that roused Maggie when she was dressing over her book" *** this girl who "had often wished for books with more in them". Her father says, she's "allays at her book, but its had, a woman's no business wi' being so clever; it'll turn to trouble I doubt".† Maggie intends to grow up to be "a clever woman" so she informs Tom and she is very much set back at Mr. Stelling's view that women "can pick up a little of everything.... They've a great deal of superficial cleverness; but they couldn't go far into anything. They're quick and shallow." ††

When Maggie's troubles come upon her she is past the dream-world stage and wants some explanation of facts. "If she had been taught real learning and wisdom such as great men knew she thought she should have held the secrets of life. If she had only books that she might learn for herself what wise men knew." ††† so she turns her mind to Tom's schoolbooks, the Latin Dictionary and Grammar, a Delectus, a well-worn Virgil, Logie and Euclid, and feels "a gleam of triumph now and then that her understanding was quite equal to those peculiarly masculine studies". ‡ Poor Maggie was like

‡	"The Mill on the Floss"	Bk. 4.	Chap. 3.
*	"Clerical Scenes: Janet's Repentance"		Chap. 3.
**	"Adam Bede"	Bk. 1.	Chap. 13.
***	"The Mill on the Floss"	Bk. 1.	Chap. 1.
†	"The Mill on the Floss"	Bk. 1.	Chap. 1.
††	"The Mill on the Floss"	Bk. 2.	Chap. 1.
†††	"The Mill on the Floss"	Bk. 4.	Chap. 2.

the girl of her day "who had come, out of her school-life with a soul untrained for inevitable struggles - with no other part of her inherited share in the hard-won treasures of thought which generations of painful toil have laid up for the race of men, than shreds and patches of feeble literature and false history - with much futile information about Saxon and other kings of doubtful example, but unhappily quite without that knowledge of the irreverable laws within and without her, which governing the habits becomes morality and developing the feelings of submission and dependence, becomes religion".*

* 'Beauties of the Spectator', 'Rasselas', 'Economy of Human Life', 'Gregory's Letters'- she knew the sort of matter that was inside all these.** A little later we are told "She read constantly in her three books - the Bible, Thomas a Kempis, and The Christian Year". When Philip urges to her renunciation that "poetry and art and knowledge are sacred and pure" she admits it but says, "Not for me because I should want too much".* * *

In "Silas Marner" the Miss Gurns thought what a pity it was that these rich country people who could afford to buy such good clothes (Really Miss Nancy's lace and silk were very costly) should be brought up in utter ignorance and vulgarity. She actually said 'mate' for 'meat', 'appen' for 'perhaps', and 'ess' for 'horse' which to young ladies living in good lytherly society, who habitually said 'horse, even in domestic privacy and only said 'appen' on the right occasions, was necessarily shocking. Miss Nancy, indeed, had never been to any school higher than Dame Fedman's: her acquaintance with profane literature hardly went beyond the rhymes she had worked in her large sampler; and in order to balance an account she was

* "The Mill on the Floss"	Bk.4.	Chap.5.
** "The Mill on the Floss"	Bk.5.	Chap.1.
** * "The Mill on the Floss"	Bk.6.	Chap.5.

obliged to effect her subtraction by removing visible metallic shillings and sixpences from a visible metallic total. There is hardly a maid servant in these days who is not better informed than Miss Nancy; yet she had the essential attributes of a lady - high veracity, delicate honor in her dealings, deference to others, and refined personal habits." *

Dorothea in "Middlemarch" like Maggie Tulliver seemed to think that if she could have the opportunity of learning the more masculine studies she could then interpret life properly. "It was not entirely out of devotion to her future husband that she wished to know Latin and Greek. These provinces of masculine knowledge seemed to her a standing ground from which all truth could be seen more truly. As it was, she constantly doubted her own conclusions, because she felt her own ignorance: how could she be confident that one-roomed cottages were not for the glory of God when men who knew the Classics appeared to conciliate indifference to the cottages with zeal for the glory? Perhaps even Hebrew might be necessary - at least the alphabet and a few roots in order to arrive at the core of things, and judge soundly on the social duties of the Christian." **

She felt that in Cassinben, "here was something beyond the shallows of ladies'-school literature: here was a living Boesmet, whose work would reconcile complete knowledge with devoted piety". ***

If we take Mr. Brock's views on the knowledge, attainments and education of women we get some startling insight into this question. "Young ladies don't understand political economy." "Such deep studies, Classics, mathematics, that kind of thing are too taxing for a woman - too taxing you know." "There is a lightness about

* "Miss Warner"
 ** "Middlemarch"
 *** "Middlemarch"

Chap. 11.
 Bk. 1. Chap. 7.
 Bk. 1. Chap. 3.

the feminine mind - a touch and go - music, the fine arts, that kind of thing - they should study those up to a certain point, women should; but in a light way you know." *

Little wonder from these facts and from her timid questions about Greek accents she begins to feel a "painful suspicion that here indeed there might be secrets not capable of explanation to a woman's reason". *†

Rosamund Vinoy was "admitted to be the flower of Mrs. Lemon's school, the chief school in the county where the teaching included all that was demanded in the accomplished female - even to extras, such as the getting in and out of a carriage. Mrs. Lemon, herself, had always held up Miss Vinoy as an example: no pupil she said exceeded that young lady for mental acquisition and propriety of speech, while her musical execution was quite exceptional." **†

"Rosamund though she would never do anything that was disagreeable to her, was industrious; and now more than ever she was active in sketching her landscapes and market carts and portraits of friends, in practising her music, and in being from morning till night her own standard of a perfect lady, having always an audience in her own consciousness with sometimes the not unwelcome addition of a more variable external audience in the numerous visitors of the house. She found time also to read the best novels, and even the second best, and she knew much poetry by heart. Her favorite poem was 'Lalla Rookh' ".† "Rosamund never showed any unbecoming knowledge, and was always that combination of correct sentiments, music, dancing, drawing, elegant note-writing, private album for extracted verses and perfect blond loveliness which made the irresistible woman for the doomed man of that date." ††

*	"Middlemarch"	Bk.1.	Chap.7.
**	"Middlemarch"	Bk.1.	Chap.9.
**†	"Middlemarch"	Bk.1.	Chap.11.
†	"Middlemarch"	Bk.2.	Chap.16.
††	"Middlemarch"	Bk.3.	Chap.27.

Rather Lyon was sent to a French school and had been "allowed to take situations where she had contracted notions not only above her own rank but of too worldly a kind to be safe in any rank".*

Gwendolin meant to be a leader, but in her it "dwelt among strictly feminine furniture and had no disturbing reference to the advancement of learning or the balance of the constitution; her knowledge being such as with no sort of standing room or length of lever could have been expected to move the world".**

Characters with Reference to Religion.

George Eliot's was an intensely religious soul. By nature she was "given to wonder" and in her "awe and longing anxious to find out and acknowledge the power above it all". "She needed an object which she might exult far above herself; that attitude of submission and obedience was one in which she found satisfaction."***

In the development of her religious tendencies we see the effect of her "chameleon-like nature", which "accepted gladly and almost without questioning whatever teaching came her way."† If we divide these changes into periods we notice that they correspond to physical changes, moving to new places and coming under the influence of new friends.

As Mary H. Deakin says, "Her religious history begins not with the acceptance of Evangelicalism but with those early years in which her dim instincts were satisfied with the simple religion of the 'unawakened Church'."†† She accepted her father's religion without any variation save the individual coloring of her own imagination.

* "Felix Holt"	Chap. 6.		
** "Daniel Deronda"	Chap. 4.		
††† "Early Life of George Eliot"	Mary H. Deakin	Chap. 5.	p. 22
† "Early Life of George Eliot"	Mary H. Deakin	Chap. 5.	p. 23
†† "Early Life of George Eliot"	Mary H. Deakin	Chap. 5.	p. 22

In these days she was learning from her father's example and precepts to know reverence and believe in the inexorable necessity of doing one's duty and to worship the gospel of labor of which he was an ardent advocate. Honesty and truthfulness were instilled into her.

At the early age of thirteen she was sent to school in Manchester where she came under the influence of Miss Lewis. Under this friend she found vent for her ardent love and devotion. Evangelicalism made a much more intense personal and emotional appeal to her heart, and through it she found an outlet for practising the virtues already learned under her father's High Church views.

In 1852 she was sent to Coventry to be under the training of the Misses Franklin. Like Maggie she sought "something that would link together the wonderful impressions of this mysterious life and give her soul a sense of home in it".* This she sought in religion and the harder and more inflexible it was the more powerful and all-ruling it seemed to her. Hence she becomes devoted to the study of Thomas à Kempis and the doctrine of Calvin renunciation.

While a creature of the emotions, she seemed to need a religion from which the intellectual side of her nature could find a support and the religion which seemed to present this best was now the Calvinistic with its stiff unbending doctrines rather than Evangelicalism with its emotional personal appeal. Yet she still remains an adherent of the English Church.

Some time after the death of her mother, the family moved to Coventry where she met new friends who took the place of her old teachers and had a great influence on her. For some time before going to Coventry her mind had been in an unsettled state with re-

* "The Mill on the Floss"

gard to religious questions. She was beginning to read for herself and became skeptical about many of the Christian beliefs. The fact that beautiful characters could exist in life and literature without belief in Christian doctrines, whereas many who professed Christ's faith failed to live up to their knowledge - puzzled her.

At Coventry she met the Brays and Miss Sara Hannell. These people she found embodied to a great extent the beliefs in new philosophy and free-thinking. Mr. Bray was a professed Free-thinker and Pantheist, yet with theories of his own. Miss Hannell too, "sets aside the Christ of the Bible for the Christ of history and she searches psychology, and philosophy for their bearing on the matter."

In two months, or less, the metamorphosis was complete and George Eliot had become a Free-thinker; but to one who has followed the history of her doubts and fears the change seems to be less sudden than it must have appeared to her friends at that time. She now refuses all dogmas which cannot be proved, yet through all, holds to the Christian virtues of truth, duty and work well done. She thinks "what a pity that mathematical facts are indubitable and Christian doctrines which mean more to men can be fought over."

Good qualities are not to be found wholly in persons of one creed, nor bad ones only in those of another. Hence no dogmas produce perfect specimens, so she refuses to submit to any of them. From this comes her great tolerance and her portrayal of characters not wholly angels nor yet devils, but humanly frail fellow-beings.

This in a brief form is the history of her own experiences in the religious life, and is necessary that we might understand her treatment of such women as Dinah, Maggie or Dorothea.

Into this new life she threw herself with as much enthusiasm

and energy as she had ever displayed in Christian Evangelicalism or Calvinism. The result was her absolute refusal to go to Church and thus countenance a form of worship in which she had no belief. This naturally led to trouble in her family. We must give George Eliot credit in this for being perfectly sincere. She could not bear even to seem to act a dishonesty by appearing to care for the husks of Christian worship when the fruit kernel of the spirit was lacking. Nothing outward or unreal could satisfy her soul.

She compromised with her father, but it was only during her stay at Geneva that she finally lost all antagonism for the Christian faith. "The best lesson of tolerance we have to learn is to tolerate intolerance." Later she says of her attitude in "Adam Bede", "I have no longer any antagonism towards any faith in which human sorrow and human longing for purity have expressed themselves; on the contrary I have a sympathy with it that predominates over all argumentative tendencies. I have not returned to dogmatic Christianity nor to the acceptance of any set of doctrines as a creed, but I have seen in it the highest expression of religious sentiment that has yet found its place in the history of mankind, and I have the profoundest interest in the inward life of sincere Christians in all ages." As Leslie Stephen says, "She had indeed read too widely to be kept within the prison house of a single sect!

The tender regard which she feels for her early days extends even to the religion which had once roused her emotions. She says of herself, "my mind works best in my remotest past", and she has to wait the mellowing of time before she can "use artistically any material gathered in the present". Hence her first books reflect that "remotest past" of religious feeling and she depicts "artistically" the religious motives, feelings and thoughts of her early

life. But the period of religious doubts and philosophical unbeliefs never became a part of that past; they were always with her so that she was either unable or unwilling to embody them within the covers of her books.

But as W. J. Dawson says, "Her heart never wholly concurred in the denials of her intellect".* A man would have rejected the Christian faith with thoroughness but in her "the faith of the heart outlives the denials of the mind". Scherer declares that "here was the case of a tender conscience surviving a theological shipwreck".

Because of her tolerance and sympathy, because of her reverence for the beliefs and thoughts of others, she never made an attack on their hopes: she never wrote a single sentence in antagonism to religion nor did she ever attempt to paint virtues without some religious feeling though this may not always have taken the form of a set of doctrines, nor have conformed to any religious creed. She says, "I have too profound a conviction of the efficacy that lies in all sincere faith and the spiritual blight that comes with no faith to have any negative propogandism in me".

It is this quality of sympathy which underlies her portrayal of religious characters and beliefs. Her range extends from Dinah, the sweet Methodist preacher, through Maggie's Calvinistic renunciation, touches on Dorothea's St. Theresa aspirations; portrays vividly the redemption of Janet Dempster through the medium of a Christian pastor, and Gwendolin Harleth's redemption "as by fire" of suffering, finally effected through the doctrine of altruistic service for humanity. It places before us Savonarola, the Catholic martyr, and Daniel Deronda, the prophet of Judaism with the same

* "Makers of English Fiction" W. J. Dawson.

impartial broadmindedness that depicts English Church rectors, curates, and divines.

A Meliorist.

She was neither an optimist nor yet a pessimist, but a meliorist one who believes in "the slow contagion of the good". The obstacles are great; the world can be made better but only very slowly.

Altruism.

After a time, the love of speculation gave place to a new desire for practical good. For the love and service of ~~ESSE~~ God George Eliot substitutes the love and service of mankind, forgetting that the two are one; that the latter is naturally the outcome of the former. Dr. Lyman Abbott says, "it is the life of God in the soul of man", a religion of humanity.

"If each for each be all he can,

A very God is man to man."

Of the commandment she taught, thou shalt love "thy neighbor as thyself", but entirely neglected the more important phrase which is placed first, "Thou shalt love the Lord, thy God, with all thy heart." She preaches, not "faith in God, but faith in man". To live for self to her seems immoral. Self must be ignored save as it can be made to serve the universe.

Thus by altruism she means "living for and in the race as a willing member of the social organic life of humanity, as desiring not one's own good, but the welfare of others." *

But here her doctrine differs essentially from the Christian view in that the latter urges you to give up self because of "a perfect union with God", and in view of "an eternal destiny", whereas she ignores both these powerful motives and urges unselfishness

"for the sake of humanity", constituting a much less powerful appeal than the idea that man is a co-worker with God for eternity.

So for nearly every individual she has a more or less altruistic aim. And in this altruism there is no personal salvation, the individual having a place only in his influence on the life of the world.

Of her women, Dinah Morris and Janet Dempster, alone believe in a personal saviour. Among other things in her sermon Dinah dwelt on "the sufferings of the Saviour, by which a way had been opened for their salvation". "He is not weary of toiling for you: he has risen from the dead, he is praying for you at the right hand of God".* And again to Hetty in prison she speaks of "a friend to take care of you after death - in that other world - someone whose love is greater than mine..... If God, our Father, was your friend, and was willing to save you from sin and suffering, so as you should neither know wicked feelings nor pain again? If you could believe he loved you and would help you, as you believe I love you and will help you, it wouldn't be so hard to die on Monday would it? **

To Janet, Mr. Tryon says that when we once feel our helplessness "and go to the Saviour, desiring to be freed from the power as well as the punishment of sin, we are no longer left to our own strength..... You are weary and heavy-laden; well it is you Christ invites to come to him; to lean on him". * * *

In her other women the mysticism of a personal God for whom and with whom you labor is lost in the idea of a life of humanity for which you toil.

* "Adam Bede" Br.1. Chap.3.
 ** "Adam Bede" Br.5. Chap.45.
 *** "Clerical Scenes: Janet's Repentance"

Haggie is "making out a faith for herself without the aid of established authorities and appointed guides" and the influence which moved her was no personal feeling towards a personal God but "the voice of a brother who ages ago, felt and suffered and renounced." *

In Dorothea a personal God has become a "Providence" and she accounts for seeming discords in her life "by her own deafness to the ~~the~~ higher harmonies". "I can't help believing in glorious things in a blind sort of way." Her religion has not the definiteness of Dinah's sure faith. She says, "I have always been thinking of the different ways in which Christianity is taught, and whenever I find one way that makes it a wider blessing than any other, I cling to that as the truest - I mean that which takes in the most good of all kinds, and brings in the most people as sharers in it." Her belief is vaguely "that by desiring what is perfectly good, even when we don't quite know what it is and cannot do what we would, we are part of the divine power against evil - widening the skirts of light and making the struggle with darkness narrower", and she entreats that we do not call this "by any name". * * *

In the case of Swendelin in "Daniel Deronda", religion has become merely morality and lost its personal value. Deronda stood to her as a social conscience. She felt bound to him by spiritual ties as the Human Saviour who was to bring about her regeneration from sin.

Mirah is a type of the Jewish religion which does not acknowledge a personal Saviour in Christ. Her religion consists chiefly in being faithful to the traditions of her race.

* "The Mill on the Floss"
 "Middlemarch"
 ** "Middlemarch"

Bk. 4. Chap. 3.
 Bk. Chap.
 Bk. 4. Chap. 59.

Dolly Winthrop in "Silas Marner" stands midway between the firm personal faith of Dinah and the frank representatives of pure humanity, Dorothea or Gwendolin. She cannot understand wholly the mysteries of religion, but interprets them in terms of human love. To her God is "They". And she is content to realize that "if anything looks hard to me, it's because there's things I don't know on, for its little enough as I know - that it is..... An' all as we've got to do is to trusten - to do the right thing as far as we know, and to trusten". *

Thus the religious faith of Dinah is being rapidly replaced by duty and a high lofty system of morality.

Even Janet, the Christian convert finds peace in the humanitarianism of the sick room where "here at least, the conscience will not be dogged by doubt - the benign impulse will not be checked by adverse theory; here you may begin to act without settling one preliminary question". Here "the moral relation of man to man is reduced to its utmost clearness and simplicity". **

Dinah's work for mankind is done from a love of God as well as a love of man.

Heggie who cannot adjust herself to her surroundings and whose general dissatisfaction finds that even the strictest form of Christian religion fails her, decides that there remains "desiring not one's own good but the welfare of others". "I must not, cannot seek my own happiness by sacrificing others."

Dorothea's ideal for her life is altruistic. "It seems to me that the use I should like to make of my life would be to help someone who did great works so that his burden might be lighter." Again, "I try not to have desires merely for myself, because they

* "Silas Marner" Part 2. Chap.16.

** "Clerical Scenes: Janet's Repentance" Chap.24.

may not be good for others, and I have too much already." To Ladislaw she says, "If we have lost our own chief good, other people's good would remain and that is worth trying for."

Daniel Deronda urges Gwendolin, to "look on other lives besides your own. See what their troubles are and how they are borne. Try to care for something besides gratification of small selfish desires. Care for the best in action and thought. You will not go on being ignorant and selfish." * *

Thus man, as confessor, stands as a very God to man; but the highest type of pure altruism is, she considers, the unselfish sacrifice of Christ.

The necessary outcome of this sacrifice of self for humanity is the doctrine of self-renunciation. It is the lofty spirit of submission and renunciation which George Eliot admires in Thomas a Kempis, but she goes one step farther in her interpretation. It is to be self-sacrifice not for the sake of self-discipline alone as a Kempis would lead one to think, but for the sake of others, of humanity.

Thus we see that Maggie, Dinah, and Deronthea are each trying to live out this negative life. Herein they differ.

Maggie's is a full rich sensitive nature which seeks an opiate for the commonplace dullness of its monotonous existence, in the stern joy of self-effacement. This principle she tries to apply to life and even her great failure is turned to final success. In this struggle between self-will and self-sacrifice lies most of the tragedy of her life. Fortunately, death saved her from transgressing irretrievably this law of her life.

Dinah's was a negative nature in so far as it is first

* "Middlemarch"
 ** "Daniel Deronda"

Bk.4.
 Bk.5.

Chap.39.
 Chap.36.

presented to us. There is little or no struggle between self and sacrifice. Giving up luxuries and living in a desolate country do not affect her. Towards the end of the book there comes a little more contest between her love for Adam and her Christian work. Now for the first time she appeals to us as being a frail human being who like ourselves is subject to indecision and desires. But when it comes to the final issue of love and self-interest in favor of marriage with Adam, she yields to the former. She abandons the rule of renunciation but chooses "the better part".

Dorothea's nature was somewhat more akin to Maggie's but lacked something of its greatness of personality and fullness of emotion. In her case heredity and training under Puritan ideals had much to do with her austere manner of life. But she weighs what she will give up and lets self-will dictate to self-sacrifice the terms of surrender. In her final acceptance of idealism she does sacrifice property but self-desire is satisfied.

So it would seem as if George Eliot wished to show that self-sacrifice and renunciation are alright up to a certain point; but where the issue lies between love and sacrifice of it, the author would say that so long as this love does no harm to others, then the individual is right to choose it.

In every case in George Eliot's works retribution or a great part of it is received in this world. "Be sure your sin will find you out" is to her literally true. Herein she is true to the canons of art that the wrong-doer must be punished, but she fails in being true to life and nature, for too often the wicked man prospers in his sin. In her works however, she makes it clear that this success is but apparent.

Eppie's story in "Silas Marner" shows the powerful force of good over evil. It also shows that those who do wrong and fail in the performance of their duty shall be punished. Godfrey Cass fails to acknowledge and do his duty by his child, Eppie, and this wrong rebounds on his own head. He who failed to acknowledge his fatherhood had now that relationship denied. Silas who performs the duty of kindness and charity which falls to him is rewarded by Eppie's love and care.

Because of the dependence of man on man the influence of one's deeds is far reaching and retribution often falls on the innocent as well as the guilty. The deed and its inevitable consequences cannot be separated but follows the set law of an antecedent and consequent in nature. We have a dual personality, a Jekyll-Hyde nature: on the one side urging duty; on the other passion and egoism. The outcome of this struggle determines our life. If we sow "the wind" we shall surely reap "the whirlwind". She shows the inevitable result of certain feelings and acts; there is little or no delay for "though Nemesis is lame" she is "of colossal stature like the gods". "Our deeds determine us as much as we determine our deeds." "Though the mills of God grind slowly, they grind exceeding small", and in the end there is no failure to "grind all".

So the selfishness and wrong-doing of Hetty and the sin of Arthur Donnithorne bring not only evil and bitterness to themselves but cast the shadow of that sin and the shame of its punishment on others, her aunt and family, Adam, Dinah, and her friends. Maggie's departure from the rule of duty entails sorrow on Lucy, Philip, her brother, family, relations and friends.

Gwendolin Harleth's blind persistence in neglecting her plain

duty to others, while it brought the heaviest punishment upon herself yet involved Mrs. Glasher and her family.

Mrs. Ironsone's early sins not only call retribution on her own head but helped to involve her son, Harold, and his relations to Esther.

Bertha's and Rosamund's ignorance of their highest duties as wives, their failure to understand and supply the needs of their respective husbands led to family tragedies and the evils of selfish lives.

Sometimes this retribution takes no external form. Nemesis makes a sword for herself out of the conscience and sense of guilt. Poor little Tina feels a burning remorse for a definite act which she had committed only in her thoughts, the murder of the Captain who betrayed her love. Maggie is prepared to do any kind of self-imposed penance in expiation of an injustice and wrong which lay mostly in feelings, not acts. Gwendolin's remorse aggravated her inward guilt and gave the character of decisive action to what had been an inappreciably instantaneous glance of desire. She exclaims "Getting wicked was misery", "It was all like a writing of fire within me".* Like Tina, she too has committed the murder of Grandcourt really only in thoughts. "I knew no way of killing him there, but I did, I did kill him in my thoughts". As Parson Irvine in "Adam Bede" says, "The inward Nemesis is the worst form."

Thus conscience is a universal gift of her characters who are fit for redemption. Betty feels no remorse. She acknowledges that she was frightened, and feared lest people should find out; she dreaded the shame. But even this is dragged from her, as is

* "Daniel Deronda"

her confession to Adam of having wronged him.

Sometimes the characters try by means of some penance to make reparation for their faults and evil deeds and ward off the consequences. But "there is a sort of wrong that can never be made up for? Reparation cannot remove the consequences.

Grandolin who had strangled "her sister's canary-bird in a final fit of exasperation at its shrill singing" had "taken pains to buy a white mouse for her sister in retribution".* This idea of being able to make reparation for her evil deeds she carried through life. She quieted her conscience in marrying Grandcourt by planning what she would do to make up to Mrs. Glasher for the wrong done her. In Godfrey's offer to take Appie he feels "he was about to compensate in some degree for the greatest demerit of his life".

Because of this dependence of one person upon another comes the idea of a confessor and it is through this human love that many of her characters receive whatever glimpse they may get of a Divine God. So in the rescue of Hetty the human agent of God's pardon is Dinah. For Mrs. Transome, Esther is the medium of a forgiving love. "As Mrs. Transome felt that soft clinging, she said, 'God has some pity on me'."** Janet, too, learns to love God because of the human love of Tryan. In "Silas Marner's case it is Dolly Winthrop with her naive belief in the Divine "They" who restores his faith in God and man.

Hereditiy and Environment.

George Eliot preaches a social heredity. Human beings are dependent on each other not only morally but socially. "Man lives

* "Daniel Deronda"

Ek.1.

Chap.1.

** "Felix Holt"

Chap. .

and thinks as man has lived and thought; he inherits the past." *

"In his social life he is as much the child of the past as he is individually the son of his father." In other words, tradition furnishes customs, laws, institutions, ideas, motives and feelings which we naturally adopt and against which it would be as vain to struggle as to quarrel with nature for giving us two hands. We may cut one off, just as we may attempt to do without these social obligations, but the result in each case is an individual who is not perfect in attainment and who is but a maimed member of society.

"Things out o' natur' niver thrive" says Luke of the rabbits in "The Mill on the Floss". To those who try to live outside nature's set laws come to grief. Harmony with these laws brings true development; discord brings pain and sorrow. Conformity to established moral standards is necessary as one form of nature's fixed laws of traditional social heredity. Maggie must conform to the laws of social heredity which forbid a girl to rob her friend of her fiancé; else suffering is involved even through the short time when she lets social ties relax while she makes up her mind whether to hold to them or not. Her fault, too, lies in her failure to be true to her own nature. We see how narrow, almost sordid surroundings act on a character which is not in harmony with its environment. Maggie's education, family, social standing and personal qualities help to determine the consequences of her conduct. Joe. Cliphant says, "Our destiny is determined less by the nature we inherit than by the influence of our environment. We recognize the causes of Maggie's misfortunes and feel the necessity of the outcome." Sidney Lanier, too, declares that "heredity plays no part in George Eliot except social heredity of traditions".

* "George Eliot" G.W. Cooke. Chap. 10. p. 207.

So Dorothea's wrongs seem to come from entering on a marriage which was opposed by her social world, her uncle, sister, Sir James, and friends. Again in marrying Ladislaw she flouts their views, so her marriage means a compromise with her high ideals of service, her personal endowment, and her own nature. But it was "largely her education and social environment which helped to shape her career and leave her bereaved of the larger possibilities of her nature".* Hatty's sorrows come from breaking the bonds and traditions of social conventions.

As we pointed out before, Reganund in her selfishness to a great extent is the product of her education and environment so that she can't appreciate her husband's side of the question but thinks she is the practical one who saves the day for the luckless, hap-hazard idealist. As Jas. Cliphent points out, her marriage itself was due rather to force of circumstances and environment than to "deliberate intention" for she was "no adventuress with sordid plots". Indeed she "never thought of money except as something necessary which other people would always provide".

Gwendolin Harleth's selfishness, too, is largely due to her education and training: "At home, at school, among acquaintances, she had been used to have her conscious superiority admitted".**

There is another kind of heredity, - that which is the result of the life, character and deeds of parents. ~~Of~~ this George Eliot does not make so much.

Rather Lyon approaches the nearest to this type in her instinctive love of luxuries and her natural manners of a lady. Yet we see how circumstances and environment in the form of Felix Holt,

* "George Eliot"
** "Daniel Deronda"

G. W. Cooke
Bk. 3.

p. 265.
Chap. 23.

a contrasting character who preaches contrary ideals, helps to influence and change her views and course of life.

Maggie with her intense nature and intellectual alertness is the child of a "flaccid mother" and a father "wooden by nature and sodden by misfortunes". This, with the case of the four Bodes in "Adam Bode", seems to present the case of an inverted heredity. Adam is so vainly and both so good to be sons of the "querulous Lisbeth Bode" and "drunken Thias".

Not only is this rule of heredity made for the past, but it is also to apply to the future. To live hereafter only in the life of the race or by hereditary transmission. Not only does what we have been "make us what we are", but it also determines what we shall be. Hence because of the individual's relation to the past, the past brings duties, burdens, and sorrows which we must bear. "The present is determined by the past, and our debt to the race can only be paid by doing what we can to make humanity better." Thus Maggie cries out, "If the past is not to bind us where shall duty lie? We should then have no law but the inclination of the moment".*

Yet George Eliot never deems anyone utterly by the past. Her characters are self-directing and by the very force of their character often rise triumphantly above the degrading influences of training or environment. This we see in the case of Maggie and Scandalin. They are not blind victims of their surroundings but self-determining individuals with personal powers of choice. They have struggles and inward fights before any final victory is made. Dorothea though a child of wrong direction and misleading training is capable of heroism and self-consecration.

* "The Mill on the Floss"

But the altruistic ideal is kept before us in the matter of whether the individual shall submit to outward circumstances, and as G.W.Cooke says, often "the individual is sacrificed to his social environment. He is to renounce his own personality for the sake of the race".* She seems to teach slavish adherence to whatever beliefs, surroundings, domestic or family bonds a person may be born.

In the case of Daniel Deronda she shows the influence of the heredity of a people and race on an individual. Mirah strives to be a "good Jewess" and live up to the knowledge of what her people should be.

So, G.W.Cooke says, "The environment of her characters, George Eliot makes of great importance for as Mr. Jas. Sully says, "A character divorced from its surroundings is an abstraction. A personality is only a concrete living whole when we attach it by a network of organic filaments to its particular environment".**

Thus in judging anyone George Eliot does not lay down a hard and fast rule of ethical law, but "we must look at the individual, his inherited moral power, his environment, his special motives, if we would judge him aright". "Maggie is not to be tried by the moral ideal of Christianity nor by any such standard of perfection as Kant proposed, but by all the circumstances of her place in life and her experience." So "Moral judgments must remain false and hollow unless they are checked and enlightened by a perpetual reference to the special circumstances that mark the individual lot." But man is not the mere victim of these circumstances nor ruled by fate. "His environment includes his own moral heredity which may

* "George Eliot"

G.W.Cooke

p.268.

** "George Eliot"

G.W.Cooke

p.216.

overcome the physical circumstances which surround him." * "It always remains true that if we had been greater, circumstances would have been less strong against us." * *

All other faith being gone George Eliot clings to the watchword of duty, the idea of God and immortality being gone. Man is to be saved not by a personal Saviour but by working out his own salvation through following the law of duty. But if "faith without works is dead" so is her theory of works without faith vain.

She would say, too, that people must have some definite work in which to carry out this idea of duty. Most of Maggie's troubles come from her "lack of definite aim; the vagueness and indolence of nature" says W.J. Dawson. Hetty, too, fell through her vagueness of mind which indulged in foolish dreams. In the case of Grandolin, "what she was clear upon was, that she did not wish to lead the same sort of life as ordinary young ladies did; but what she was not clear upon was, how she should set about leading any other". * * *

For Marian Evans duty is "a moral emotion rather than religious enthusiasm" says H.H. Bennell. Duty is a practical art not a scientific theory.

"Shakespeare has never drawn, so far as I know a repentance of any sort" says Sidney Lanier. There are long drawn out "pictures of regret" but not of "repentance". Perhaps we may say that this is due to the form in which he worked. In the drama a character's past, present and future must be drawn with a few bold strokes leaving no time for slow tracing and analysis of repentance which is a process and not an act. For this purpose the vehicle of George Eliot's work, the novel, is particularly well adapted and her own style of introspective and external analysis of feelings lends

* "George Eliot"

* * "Middlemarch"

* * * "Daniel Deronda"

G.W. Cooke

Chap. 12. p. 258.

Bk. 1 Chap. 6.

itself fittingly to this characterization. Accordingly, two admirable portraits of the regeneration of women are given in Janet and Swendelin. The former a portrait of a Christian salvation; the latter of a moral awakening to the underlying laws of the universe.

She traces the course of their ~~summarized~~ lives downward to a culminating act. Then she analyzes the motives which lead to a repentance and follows the gradual changes in thought, feeling and emotion, which finally result in a modification of character and an alteration of the ways of life. Neither the fall nor the final regeneration are the outcome of merely one definite act, so she paves the way for them naturally and gradually, that they may come to us as no surprise. In this we see her subtle skill as a psychologist.

George Eliot seems to set aside the view that a woman is harder on her own sex when they have done some wrong than a man would be. Mrs. Glegg feels "if you were not to stand by your 'kin' as long as there was a shred of honor attributable to them, pray what were you to stand by?" And though she "had always sugared ill of Maggie's future at a time when other people were perhaps less clear-sighted" yet she stood by her now in her disgrace and she "only hoped, that Mrs. Wooll, or anyone else, would come to her with their false tales about her own niece, and she would know what to say to that ill-advised person".* Tom, the man, is the one who condemns her. So in Hetty's case even "kind-hearted Martin Poyser the younger" feels the "sense of family dishonor too keenly" to have any compassion for her. The sharp tongued Mrs. Poyser, however, is less severe than her mild husband.

* "The Mill on the Floss"

In nearly everyone of her early books George Eliot has a character under whose caustic wit, good-humored pleasantries, or quick repartee lies a fund of sound commonsense and shrewd weighing up of the situation. These female preachers of precepts are to be found usually in characters of humble life. Chief among these is the illimitable Mrs. Poyser.

In most of her later books these are omitted. In place of such characters as Mrs. Hocket in "Clerical Scenes", Mrs. Poyser in "Adam Bede", Dolly Winthrop in "Silas Marner", or the ladies' maid, Denner, in "Felix Holt", we notice a tendency for the author to give her views in her own monologues rather than in the sugar-coated pellets of her witty humorists. This leaves the characters free to act, without feeling the responsibility of giving a moral on every subject presented. But it is to be greatly deplored, for to this is due something of the ponderous heaviness of her later books unembellished as they are by these lighter humour characters.

Their Relation to Love and Marriage.

George Eliot has been severely criticised for her personal position with regard to love and marriage. In fact Lord Acton has gone so far as to claim that by it "what she really sacrificed was liberty of speech, the foremost rank among the women of her time and a tomb in Westminster Abbey". *

Be this as it may, the facts are these. While at work on "The Westminster Review", through the mediation of Hubert Spencer, she met and later came to love George Henry Lewes, and though he

* "Lord Acton: Historical Essays and Studies" p.291.

still had a legal wife living, entered into the marriage relation with him. Her extenuation was that this wife, though received back after her first offence, had again left Lewes for a friend of his. "He having condoned her fault made it impossible for him to secure a divorce according to the laws of England at that time."* Moreover, even if it had been feasible to seek a divorce, in those days it was a difficult matter and utterly beyond the means of this literary couple.

Not without deep pondering, however, and careful weighing of the inevitable consequences of the world's attitude towards her unsanctioned deed did she finally consent to undertake these new responsibilities. To who know her extreme sensitiveness and shrinking from adverse criticism of any kind, must marvel at a love which could so fire this timid woman as to enable her to brave the world's harsh, cold looks.

They both felt that they were wronging no one. Rather, George Eliot proved a kind loving mother to Lewes' three sons, and a faithful helpmeet to her husband. Her action was a protest against what she thought was unjust legislation. Sacrifice to legal obligations was alright, but as she said of Jane Eyre she thought it should be "in a somewhat nobler cause than that of a diabolical law which chains a man, soul and body to a putrefying carcass". "Her view was that her act was against the social law accidentally in force at that time, but not against the fundamental idea of a sacred marriage tie."** It was not that she did not regard the importance of legal sanction. If she could she would have had it, but it was not to be. Mr. Lewes voices her feelings when he says, "The social sanction is always desirable, but there are cases when it is not

* "George Eliot"
 ** "George Eliot"

G. F. Cooke.
 H. E. Bonnell.

Chap. 3. p. 40.
 p. 189.

always to be had." We surely see that she felt no contempt for the form of marriage for when she married Mr. Cross "the ceremony was performed according to the regular rites of the Church of England".*

In her own view of her action she declares, "if there is any one action or relation of my life which is, and always has been profoundly serious it is my relation to Mr. Lewes,..... Light and easily broken ties are what I neither desire theoretically nor could live for practically. Women who are satisfied with such ties do not act as I have done." In each of her novels there is a loving inscription to "my husband".

Possibly, had she known the future position she was to hold in the world of letters she might not have entered on a life which threw discredit over her literary writings on the subject; but on the other hand, it is very doubtful whether without the encouragement and protection of Mr. Lewes she would ever have produced any of the books on whose merits her claims to fame are based.

Be this as it may, she never regretted her marriage. In but one letter to an intimate friend, Miss Hennell, written in 1857 does she say, "If I live five years longer, the positive result of my existence on the side of truth and goodness will outweigh the small negative good that would have consisted in my not doing anything to shock others, and I can conceive no consequences that will make me repent the past". **

Some critics may claim that in her works she attempts to make an atonement for her own views and actions. While throughout her books she faithfully upholds the marriage standard yet in them "there is not a situation or a word to apologize for her marriage relation

* "The English Novel" Sidney Lanier p.298.

** From Letter to Mrs. Bray, Sept.4. "Life and Letters" J.W.Cross.

with *Lesses*" declares Edmund Scherer. She is not making atonement in her books for she did not feel the need for atonement. While with regard to the marriage relation she seemed to teach that sometimes it is a duty to rebel against men's laws yet, "she does not think the world needs that lesson so much as to remain faithful, and so she teaches the latter in her books". *

Instead of making any excuse for her marriage in her works she seems, rather, to show us forms which are opposed to her own and silently places the evils and misfortunes of their course in contrast with the mutual helpfulness and joy of her own union.

If we consider the joint cases of Dorothea and Casaubon, Rosamund and Ladislaw in "*Middlemarch*" or that of Gwendolin and Grandcourt in "*Daniel Deronda*" we find that these portray mismatched minds, or marriage without love. These have the sanction of the law, yet they are very unhappy and result in misery. Her own experience, on the contrary was that of well-matched minds in the sense of being complementary, combined with true love but lacking the marriage sanction; yet the final outcome thereof is happiness.

In the case of Maggie Tulliver she points out clearly that where love and marriage would injure others they are not to be. Her own case of taking what we might call another woman's lover and husband are not analogous. She considers that she did not injure the woman in Lucy Deane's position for he was no longer a lover or husband.

Hetty Sorrel's love for Arthur Donnithorne like George Eliot's lacks the marriage sanction, but herein they differ. Hetty's is a case of mis-matched minds. A farmer's niece and a young Squire are far apart in the social scale too. It consists in a selfish yielding

* "*The Early Life of George Eliot*" Mary H. Deakin.

to a momentary passion in which the final outcome brings sorrow, shame and grief to many others. George Eliot's love was not selfish; it had no blind passion as its aim; it was a wedding of minds and positions well fitted to each other; it injured no others; was duly considered and pondered over, and was not entered upon with an unholy mind.

Thus, in her books, she seems to point out marriages to which her case does not belong, and whose end was evil while hers resulted in good for her husband, his sons, her books and even for the woman whom she helped to support by her earnings.

However, there frequently seems to be a somewhat solemn if not tragic tone in her pictures of married life which might not have occurred had everything been smooth between the world and her, although we may also attribute this to her melancholy if not gloomy outlook on life.

We are told, "she expounded all phases of the love of the sexes, but her expositions were cramped by the limitations of her illicit union. It made her indulgent towards sentiments which were repugnant to her better self. There in her pages love looks downward and away from the ethereal and the pure, her presentations are masterly; where it wings an upward flight towards its true home, she follows with uncertain and waning motions. There are two notable exceptions to this generalisation, otherwise it remains intact and conveys its own lesson."* Again Dr. Cadman tells us, "We cannot recall any perfect marriage in George Eliot's books. There are happy marriages, but they are not the blissful wedlock of completely matched and mated natures. Dinah was content with Adam, and Mrs. Barton dearly loved her poor husband, yet much was wanting. Perhaps

* "George Eliot" - "Methodist Review" Sept. 1913. J. Parker Cadman.

the authoress would have argued that it was better so, and that love finds its coveted opportunity for consecration and sacrifice in such imperfections."

Love in George Eliot is a human feeling. It is a social force working itself out in altruism. It never becomes mere passion for she does not deal with superlatives nor with emotions raised to the 5th power. Where it approaches passion or the lower forms our author never upholds it. She preaches adherence to the marriage ordinances and though in her own case she felt she was sufficiently justified to make a special set of rules and overthrow the social bonds, she never does so with her characters. The only instance where this is justifiable is when there has been infidelity to the marriage laws as in the case of Benola. This she considers nullifies those laws.

The marriage relation between Janet and Dempster horrible though it appears to Leslie Stephen, George Eliot countenances. She even states with little or no surprise her resolve to return to her drunken brute of a husband. Hetty's love for Donnithorne is condemned as being wrong and resulting in wrong. Maggie's love for Stephen instead of appearing noble or lofty arouses in us only feelings of mingled with pity. Mrs. Glasher's relationship to Grandcourt is wrong and carries in it the evil fruits and results of wrong. Moreover, she condemns Gwendolin for marrying Grandcourt knowing of his illicit relationship with Mrs. Glasher. His was a case of unfaithfulness like Tito's; his taking place before marriage, Tito's after. The secret marriage of Godfrey in "Silas Marner" and his denial of fatherhood, necessarily resulting out of it, cause much of the after sorrow of his life. Mrs. Transome's ills come from her secret relationship to the lawyer, Jermyn, and react on her son, Harold.

Thus almost without exception love is the central theme of her books and plays a powerful part in the lives of her heroines. Marriage and love for the most part are disastrous for them and cause the tragedies of their lives.

Let us consider a few other cases and see wherein they failed.

"Middlemarch" is a study in marital selfishness. The women are to be sacrificed to the men's literary or scientific demands, and marriage is made a spiritual background for the trying out of their souls. Or on the other hand we may view it as being mismatched minds and herein lay the tragedy. "Casaubon wants a pretty intelligent young wife who will admire him, ornament his home and care for his declining years." Rosamund would suit him, but instead he gets Dorothea, "an intellectual companion who annoys him by observing his mistakes and inaccuracies". Lydgate wishes "someone indifferent to material things who will enter into his ambitions, aims and studies and spend her life in shielding him from troubles and annoyances".* This is Dorothea's ideal, but instead he gets Rosamund.

"Adam Bede" and "Daniel Deronda" illustrate two of the author's fundamental teachings regarding love. First, there shall be no consummation of love without marriage; Daniel Deronda stands for the second, namely, "There shall be no consummation of marriage without love". Lord Acton points out that, "Geordina having been degraded by marriage without love, is rescued and purified by love without marriage; but we are not suffered to forget that the marriage was criminal and the love was pure". **

Whether through her love for Felix is gradually led to finer issues and "by that" high initiation given strength to choose what for her is difficult. Her outcry, "Father I have not been good but

* "University Magazine"
** "Historical Studies"

Dec. 1907.
Lord Acton.

"I will be, I will be," sounds a new note in her life for self-love is to be cast behind.

In the case of Caterina in "Mr. Gilfil's Lover Story" we see the tragedy of misplaced love again.

Unfortunately from the evils of love and marriage there is no gain. Dorothea's life is only saved from irreparable ruin by the death of Casauben; the drowning of Grandcourt comes at a critical time to keep Gwendolin from crime; the heart-failure of Captain Wybrow happens in the nick of time to preserve Caterina's innocence and keep her guiltless of crime; Maggie's death is a rescuing angel from the struggles and painful decisions of this world. "Middlemarch" misfortunes make no rightful returns.

Thus we have all forms of love portrayed. There is that of mother for child; witness Gwendolin's mother in Daniel Deronda, also Mrs. Tulliver and Tom. We have the love of child for parent, as shown in Maggie's and Esther's love for their father. We see the faithful wives in Milly Barton and Mrs. Bulstrode. Nor is the faithful ^{love} of domestics neglected for we have Mrs. Barton's staunch supporter, Nancy, and Mrs. Trensons's right-hand maid, Denner.

A number of the marriages in George Eliot's novels have been criticised very harshly as being untrue to life.

Dinah's marriage to Adam in "Adam Bede" has been severely censured. It was suggested by Lewes who urged that ^{since} in the first part of the book Adam predominates, while of the latter part Dinah is the heroine, these two should be married in order to give unity to the plot and to merge our two-fold interest into one.

As in the case of Maggie, here, too, the marriage is not inconceivable in real life, though probably not true to the canons of art. By the law of contrasts Dinah's chaste, pure, passionless nature would make an appeal to Adam's hot, more impetuous, full-blooded

manhood. Moreover, there would be a consequent reaction in his feelings once the influence and charm of Hetty were removed. Only in romance or fiction does the rejected unsuccessful lover pine away and die of a broken heart, cherishing always the image of his first and only love. In real life hearts are not so fragile and few are broken. Time is the great counselor and too soon we forget. To-day's unhappy lover is to-morrow's joyful bridegroom. This jars somewhat our illusions of love, loyalty, and plighted troths and shatters our belief in things as they ought to be, but fortunately or otherwise these things are. So while Art would end the tale at the Prison Scene, Life carries it on to the conclusion which George Eliot makes.

The rights and wrongs of Maggie's love for a character like Stephen Guest have been argued many times. Since the book represents the contrast between "the beautiful soul and commonplace surroundings", "the awakening of the spiritual imaginative nature and the need of finding some room for the play of the higher faculties" as a guideline religion or human affections, then Leslie Stephen thinks, "if Maggie errs against this nature it should be in a great, noble way and not on account of such a milk-sop as Stephen Guest for this degrades Maggie in our eyes".

George Eliot herself says, on the other hand, that if she is wrong in depicting a character essentially noble but liable to great error, - error that is anguish to its own nobleness, "then the ethics of art are too narrow and must be widened to correspond with a widening psychology".

"Maggie was a fool but a divine fool" says the University Magazine
 To a certain extent we who admired the potent nobility of

* "University Magazine" Dec. 1907.

Maggie's nature feel a sudden twinge of surprise when we see her falling in love with her cousin's lover, and this changes to contempt mingled with pity when we see her beneath his power. But in this case we must bear in mind our author's warning that "We are always doing each other injustice, and thinking better or worse of each other than we deserve, because we only hear and see separate words and actions. We don't see each other's whole nature."* So in judging Maggie's action we must try to take into account her "whole nature".

From the time when the family troubles came upon her until she meets Stephen, Maggie has been endeavoring to suppress one side of her nature, the aesthetic and emotional, and Philip warns her that no character can become strong by mere abnegation. "You will be thrown into the world some day, and then every rational satisfaction of your nature that you deny now will assault you like a savage appetite."^{**} What else is the mad passion for Stephen but the struggle of this long starved, long suppressed nature to gain a mastery over her being and supplant for a time those lofty ideals of renunciation which she has tried to set up. Stephen is not good enough for her. But when one is starving what matter if the food from which one would draw nourishment is not of the best, nor well fitted to the person. A starving man is no epicure, but seizes the first crust to hand. Indeed, part of the sadness and pathos of her lot is that it should seem natural for her to throw herself away on Stephen. How "truth is stronger than fiction". Sometimes it is so much stronger that when truth is applied to fiction it must be diluted or its full flavor is somewhat displeasing to the palate. While I do not approve of Stephen it seems to me that George Eliot

* "Clerical Scenes: Mr. Silfil's Love Story" Chap. 19.
 ** "The Mill on the Floss" Bk. 5. Chap. 3.

pointed Maggie's character true to life and natural psychology, so true, indeed, that the rules of art do not fit her experience. I can conceive and understand a noble nature like hers, set in ignoble surroundings falling in love with a man like Stephen, even against her better judgment, and for the time letting reason go by the board.

She is brought up in an atmosphere of bankruptcy in company with a drunken, cursing father deeply involved in debts, possessed of a flaccid mother and a morose sullen brother who undertakes the law-suits and troubles of his father. She is a child starved for music, for beauty, for love, for homage of her fellow-creatures. Her cousin Lucy says of her, "Maggie was at school with me six years ago, when she was fetched away because of her father's misfortune, and she has hardly had any pleasure since, I think. She has been in a dreary situation in a school since uncle's death, because she is determined to be independent, and not live with Aunt Pullet; and I could hardly wish her to come to me then, because dear mamma was ill, and everything was so sad." *

When Maggie met Stephen she now felt herself "for the first time in her life, receiving the tribute of a very deep blush and a very deep bow from a person towards whom she herself was conscious of timidity. This new experience was very agreeable to her." ** Thus for the first time she sees a man who flatters her vanity. "Vanity is self-love"; it is more than self-love. Frequently it, rather than the head or heart, is the seat of many of our other loves, as in the case of Maggie.

"Poor, Maggie. She was so unused to society that she could take nothing as a matter of course." Stephen opens out for her the intellectual and books. When he gave an "account of 'Buckland's Treatise' he was rewarded by seeing Maggie let her work fall and

* "The Mill of the Floss"

Bk.6. Chap.1.

** "The Mill on the Floss"

Bk.6. Chap.2.

and gradually get so absorbed in his wonderful intellectual story that she sat looking at him with an entire absence of self-consciousness". Before the advent of Stephen, Philip, the cripple, had been "the only person who had ever seemed to love her devotedly, as she had always longed to be loved". When she slipped in the boat and Stephen supported her, "It was very charming to be taken care of in that kind graceful manner by someone taller and stronger than oneself. Maggie had never felt just in the same way before".* When Lucy asks if she dislikes Stephen she exclaims, "Dislike him? No. Am I in the habit of seeing such charming people that I should be very difficult to please." **

"Music sung by a fine bass voice"; being conscious of "having been looked at a great deal in rather a furtive manner". "Such things could have had no perceptible effect on a thoroughly well educated young lady, with a perfectly balanced mind, who had had all the advantages of fortune, training and refined society", but "in poor Maggie's highly strung hungry nature - just come away from a third-rate schoolroom with all its jarring sounds and petty round of tasks - these apparently trivial causes had the effect of rousing and exciting her imagination in a way that was mysterious to herself.She felt the half-remote presence of a world of love and beauty and delight, made up of vague, mingled images from all the poetry and romance she had ever read or had ever woven in her dreamy reveries."*** Stephen himself was "an accomplished young man of twenty-five not without legal knowledge". "His attire of roses, and air of nonchalant leisure" would certainly make a strong appeal to Maggie's sensuous love of the beautiful and her pleasure-craving nature. Moreover, he is of Park House and is probably the first person of

* "The Mill on the Floss"
 ** "The Mill on the Floss"
 *** "The Mill on the Floss"

Bk.6. Chap.2.
 Bk.6. Chap.3.
 Bk.6. Chap.3.

any distinction with whom Maggie had come in contact for a long time. Lucy thinks him "very clever". Our author hints that he exercises his power of pleasing not over Maggie alone. "Gusset is a great concealer, but then he is a privileged person in St. Ogg's, - he carries all before him.. If another fellow did such things everybody would say he made a fool of himself." * Moreover, he was not definitely "engaged" to Lucy.

Surely now we can understand how such a character could make a temporary appeal to Maggie's starved soul.

Many think the sudden death of Maggie is inartistic. But as we have pointed out, this seems to be a favorite device of George Eliot's to quickly and quietly remove her troublesome characters off the stage. Death seems to be her great "deus ex machina" who divinely interposes and saves the situation. So it acted in the troubles of Caterina's life, resulting in the Captain's death, so again in the case of Casaubon, of Grandcourt, and of Hetty.

Since our author feels that "the ultimate extinction of a soul" is tragic, she considers death as a mere incident in the life of the soul and not as the saddest thing which may befall a character. Perhaps if she had lived, Maggie might have failed in her lofty ideals and therein would have been the tragedy, not in her death. Death here is "the great Reconciler" and restores Maggie to the affections of her relations, friends and those whom she had wronged; for loyally do we uphold the old saying "Nil nisi bonum" and cherish the good which men do, forgetting with their death the evil.

Just as true to life is our author in "Middlemarch" when she gives us natures well fitted for each other and then proceeds to show us their migrating. The tragedy lies in the fact that such

* "The Mill on the Floss" Bk.6. Chap.9.

things are. Just as true is the case of Janet Dempster and the drunken husband who in the night drove her from his door.

In the case of Mary Garth, too, a thoroughly sensible likeable girl to whom we are attracted in spite of her plain looks, we are puzzled to know how she can put up with a young cub like Fred Vincy when such a man as Fraebrother seeks her, yet how many times do we see this lived out before our eyes.

Position of Women.

George Eliot with all her liberal ideas seems to hold to some of the old conservative notions of a woman's complete subjection and submission to the male, irrespective of their relative positions. She portrays this frequently, only at times she shows them tugging at the leashes to be free. Where she depicts them, her tyrants have too much of the brute about them, probably due to her feminine view of a strong nature. She herself says, "An unloving, tyrannous, brutal man needs no motive to prompt his cruelty; he needs only the perpetual presence of a woman he can call his own".*

The drunken Dempster is at times revolting and we do not blame Janet for letting "her bitterness overflow in rosy words"**. We only wonder that her spirit does not flash out in open revolt when he goes so far as to strike her. Maggie yields too meekly to Tom's dictation. "Maggie had an awe of him against which she struggled as something unfair to her consciousness of wider thoughts and deeper motives; but it was no use to struggle."*** Selie is a nonentity in her absolute submission to her husband's views and opinions. She even goes so far as to reproach "Dodo" for having any plans of her

* "Clerical Scenes: Janet's Repentance"

Chap. 12.

** "Clerical Scenes: Janet's Repentance"

Chap. 12.

*** "The Mill on the Floss" Ek. 5.

Chap. 2.

own making, not approved by the masculine intellect in the form of Sir James.

Gwendolin Harleth's submission, alone, lies not in Grandcourt being of the superior sex but because of his knowledge of her guilty secret and broken promise which makes her cringe lest worse befall.

Let us notice the views which our author's characters took with regard to women.

The squire in "Silas Marner" says: "You take after your poor mother. She never had a will of her own; a woman has no call for one, if she's got a proper man for her husband." *

Celia thinks "men know best about everything, except when women know better". **

We are told, "Women were expected to have weak opinions; but the great safeguard of society and of domestic life was, that opinions were not acted on. Some people did what their neighbors did, so that if any lunatics were at large, one might know and avoid them." ***

Lady Cheverel received much pity because of the inconveniences which her husband's decorative ideas caused her, but "though Lady Cheverel did not share her husband's architectural enthusiasm, she had too rigorous a view of a wife's duties, and too profound a deference for Sir Christopher to regard submission as a grievance." †
Lady Cheverel "was on principle and by habitual self-command, the most deferential of wives.... A proud woman who has learned to submit, carries all her pride to the re-enforcement of her submission, and looks down with severe superiority on all feminine assumption as 'unbecoming'." ††

*	"Silas Marner"	Chap. 9.	
**	"Middlemarch"	Bk. 3.	Chap. 72.
***	"Middlemarch"	Bk. 1.	Chap. 1.
†	"Clerical Scenes: Mr. Gilfil's Love Story"		p. 107.
††	"Clerical Scenes: Mr. Gilfil's Love Story"		p. 139.

Mrs. Royser says, "I'm not denying the women are foolish; God Almighty made em to match the men." "I know what men like (in women) - a poor soft as ud simpur at em like the picture o' the sun whether they did right or wrong an' say thank you for ~~it~~ an' pretend she didn't know which end she stood uppemest till her husband told her. That's what a man wants in a wife mostly; he wants to make sure o' one feel as 'all tell him he's wise." *

In "Felix Holt" we are told that "if a woman really believes herself to be a lower kind of being, she should place herself in subjection: she should be ruled by the thoughts of her father or husband. If not, let her show her power of choosing something better." **

Masculine vs. Feminine Types.

Marian Evans shows her feminine nature in the subtlety and charm of her portraits of women, and by her "true perception of the more feminine aspects of her male characters". "One is always conscious that her women are drawn from the inside and her most successful men are substantially women in disguise" says Leslie Stephen. Her men are drawn from the outside only. She cannot seem to enter into their brains nor feel with them. Grandcourt seems rather "the cruel woman" in his method of crushing his victims than "a male autocrat". Daniel Deronda represents so many of her own views that he is said to be "a woman in disguise".

In this failure to portray masculine characters successfully, Leslie Stephen thinks, lies the tragedy of her women characters throwing themselves away on men, who as far as their character is

* "Adam Bede" Bk.6. Chap.53.
 ** "Felix Holt" Chap.10.

depicted, are unworthy of them. They would be unattractive to a man. This we see in the case of Maggie and Stephen; Dorothea and Ladislaw; Grandolin and Grandcourt.

Thus in spite of her great learning and philosophical insight our author is thoroughly feminine. Ostensibly she tries to centre her interest in the male characters and even names her books after them, but it is vain for she always works back to the "eternal feminine". So in "Anne Barton"; "Mr. Gilfil's Love Story"; "Adam Bede"; "Silas Marner", "Daniel Deronda, the male yields to the feminine form, and we are interested in the joys and sorrows of some women. Her strength lies in her conception of feminine characters. These are not perfect like her men but do wrong and are revealed and reformed from within and "as far as a man may judge, are unerring". *

Now while her male characters may be feminine the converse is not true for her feminine characters are by no means masculine. In fact they resent even the accusation thereof.

Dinah when she rose to preach was no masculine, bold, speaker but we are made aware "of the feminine delicacy of her appearance". * * Her chosen vocation was an unusual one for a woman; although some cases of feminine preachers had been known in her day.

When Mr. Garth says that Dorothea "had a head for business most uncommon in a woman", by this he meant "in the skilful application of labor" for "business" to him "never meant money transactions". Mrs. Garth quickly interposes, "But womanly I hope" and he replies, "Oh, you can't think". * * *

In the case of Mrs. Francene, " the fact that she had been

* "George Eliot"	Leslie	Stephen.
* * "Adam Bede"	Bk.1.	Chap.2.
* * * "Middlemarch"	Bk.6.	Chap.61.

active in the management of the estate - had ridden about it continually, had busied herself with accounts, had been head-bailiff of the vacant farms, and had yet allowed things to go wrong - was set down by him (her son) simply to the general futility of women's attempts to transact men's business." *

Thus she does not paint the masculine woman. For the most part her characters are domestic or home-birds. The only profession open to them if they are of the better class, and wish to be independent is that of governess or teacher. We see this in the case of Maggie Fulliver, Esther Lyon and Mrs. Garth. Gwendolin, too, considers it as a course. A few take their place as domestics or have dreams of being ladies' maids. None are modern in the sense of aspiring to a college education or of taking their place beside men in the ranks of lawyers, doctors or business associates. Her women find their work and interest usually in helping to do the tasks of the farm or home. Of such women we have Mrs. Poyser, Hetty, Priscilla Lameter, Dolly Winthrop, Mrs. Raakit, Lisbeth Bede and Celis. Some are the wives and relations of doctors, bankers, scholars, or business men: Rosamund, Dorothea, Mrs. Bulstrode and Mrs. Viney. Then we have the wives and relatives of clergymen of all kinds introduced; Mrs. Creve, Willy Barton, Miss Fraebrother, Miss Noble, Mrs. and the Misses Irwine. Last in the social scale come such characters as a blacksmith's daughter, a miller's child, and a factory-girl.

The neglect of women's home duties is the cause of much domestic unhappiness. "Old Mrs. Dempster thought she saw the true beginning of it all in Janet's want of housekeeping skill and exactness. 'Janet' she said to herself was always running about doing things for other people, and neglecting her own house. That

provokes a man. What use is it for a woman to be loving, and making a fuss with her husband, if she doesn't take care and keep his home just as he likes it; if she isn't at hand when he wants anything done; if she doesn't attend to all his wishes, let them be as small as they may? *

Outside the home her women expend their energies in vague forms of philanthropic work, drawing plans for cottages or ministering to the poor.

Contrasts.

George Eliot criticises Mrs. Gaskell saying that she seems led away by a love of "sharp contrasts and dramatic effects". But she herself works largely with this method.

Milly Barton's unselfish and genuine love for the Countess and others is a contrast to the latter's self-seeking and pretended affection. Warm-hearted, impulsive, hot-tempered little Tina is set up against the calm iciness of Miss Asher; Dinah's quiet self-abnegation is a background for Hetty's careless nature while her purity and beauty contrast with Hetty's sexual love and deceitfulness in concealing her love. Maggie's sordid, humdrum, common-place surroundings are in opposition to her lofty idealism and aspirations just as ^{is} her nature to Lucy's calm unshaken ideals.

Maggie and Dinah as idealists working out their practical theories are in contrast; Maggie with her faults and foibles being a loveable human character; Dinah with a calm self-contained nature being almost "too good for human nature's daily food".

Mrs. Boyser's practical common sense and witty sayings stand as a contrast to Dinah's idealism and solemnity. There is always a middle or upper-class life set against the low life in the tavern,

or housekeeper's rooms; the drawing room is just across the way from the tavern, dairy, or cottage.

In "Middlemarch", Mary Garth's plainness is a foil to Dorothea's beauty.

Physical Features.

Having no personal beauty, only a certain nobility of countenance George Eliot who like Maggie was fond of beautiful things, endowed her feminine characters with that beauty which she herself lacked.

Almost without exception her type of heroine is a tall, graceful noble-looking beauty possessed of a long white arching neck, and of the singular power of appearing to good advantage in old clothes.

Mrs. Barton is a "a large, fair gentle Madonna with thick close chestnut curls.....and large tender short-sighted eyes. The flowing lines of her tall figure made the simplest dress look graceful and her old frayed black silk seemed to repose on her bust and limbs with a placid elegance and sense of distinction".* In contrast is the Countess "with small hands and feet, a tall, lithe figure, large dark eyes, and dark silken braided hair".** Lady Cheverel is "tall and looks the taller because her powdered hair is turned backward over a toupee, and surmounted by lace and ribbons".** Miss Ascher was tall and gracefully though substantially formed". Her face "produced an impression of splendid beauty".† Janet appears before us as "the figure of a tall woman carrying aloft a heavy-plated drawing-room candlestick". She has "a liberal graceful outline" and grandly-cut features".‡

* "Amos Barton"	Chap. 2.
** "Amos Barton"	Chap. 3.
*** "Clerical Scenes: Mr. Gilfil's Love Story"	Chap. 2.
† "Clerical Scenes: Mr. Gilfil's Love Story"	Chap. 5.
‡ "Clerical Scenes: Janet's Repentance"	Chap. 4.

Dimsh "when she was near Seth's tall figure, she looked short, but when she had mounted the cart and was away from all comparisons she seemed above the middle height, though in reality she did not exceed it". She had "a small oval face of a uniform transparent whiteness with an egg-like line of cheek and chin". *

"She is an anxious, spare, yet vigorous old woman, clean as a snowdrop..... For Lisbeth was tall." **

Mrs. Transome in "Felix Holt" is "a tall, proud-looking woman with abundant gray hair, dark eyes and eyebrows and a somewhat eagle-like yet not unfeminine face." ***

"Miss Brooke had that kind of beauty which seems to be thrown into relief by poor dress." Dorothea and Rosamund were "both tall and their eyes were on a level. Rosamund was ^{of} an "infantine blondness with a wondrous crown of hair plaits".

A few of her characters are different. Hetty's is not a noble beauty but a kitten-like appealing loveliness. Maggie's case is that of the ugly duckling. The child who was "incessantly teasing her head to keep the dark heavy locks out of her gleaming black eyes,- an action which gives her very much the air of a small Shetland pony".in later life becomes a "tall dark-eyed nymph with her jet-black coronet of hair". † Lucy exclaims of her, "I can't think what witchery it is in you, Maggie, that makes you look best in shabby clothes! ‡ Two other characters represent George Eliot's types of plain-looking people. Mary Budge is "a sallow-faced girl: if she put on a bit of pink ribbon, she looked as yellow as a crow-flower, and her hair was as straight as a hank of cotton". She stands as a foil to Hetty's beauty and an aspirant for the position

of Adam's wife.

x "Adam Bede"	Bk.1.	Chap.2.
** "Adam Bede"	Bk.1.	Chap.4.
**x "Felix Holt"		Chap.1.
† "The Mill on the Floss"	Bk.6.	Chap.2.
‡ "The Mill on the Floss"	Bk. .	Chap. .

In "Middlemarch" we have Mary Garth who was "brown; her curly dark hair was rough and stubborn; her stature was low". Her plainness was of a good human sort "such as the mothers of our race have very commonly worn in all latitudes under a more or less becoming headgear". *

George Eliot seems to have a happy knack of picking an apt phrase to describe her characters and it is usually one which fixes itself on our minds.

Janet Dempster when she first returned to her mother after her school-life, with her rich pale beauty is "a tall white arum that has just unfolded its grand, pure curves to the sun".** Miss Linnet has a "face like a piece of putty with two Scotch pebbles stuck in it".*** Dinah's face makes us think of "white flowers with light touches of color on their pure petals".† In contrast see this portrait of "Chad's Boss" whose large red cheeks and blowy person had undergone an exaggeration of color which if she had happened to be a heavenly body would have made her sublime".†† Speaking of Grandolin she ~~never~~ mentions "the round white pillar of her throat" and also that "she walked with her usual floating movement".†††

"If ever a girl looked as if she had been made of roses that girl was Hetty in her Sunday hat and frock. For her hat was trimmed with pink and her frock had pink spots sprinkled on a white ground." †

*	"Middlemarch"	Bk.1.	Chap.12.
**	"Clerical Scenes: Janet's Repentance"		Chap.4.
***	"Clerical Scenes: Janet's Repentance"		Chap.3.
†	"Adam Bede"	Bk. 2.	Chap. 2.
††	"Adam Bede"	Bk.2.	Chap.25.
†††	"Daniel Deronda"	Bk.1.	Chap.1.
†††	"Adam Bede"	Bk.2.	Chap.12.

Conclusion.

Whatever may be said of the inconsistencies of George Eliot's life and beliefs she was in every respect a better practical Christian than some who actively profess that faith. Whatever may be said of her personal failure to live according to the world's set rules of conduct in life and religion, she has given us characters who take and carry out those laws which she, herself, seemed to lay aside. Whatever may be said of the flagrant faults and inertistic deviations from the canons of great art let us judge her in her own words as expressed through Mr. Gilfil in "Clerical Scenes":

"We mean to do wicked things that we never could do, just as we mean to do good or clever things that we never could do. Our thoughts are often worse than we are, just as they are often better than we are. And God sees us as we are altogether, not in separate feelings or actions, as our fellow-men see us. We are always doing each other injustice, and thinking better or worse of each other than we deserve, because we only hear and see separate words and actions. We don't see each other's whole nature."

She seems to live out the saying which Goethe is credited with, and embodies it in her works; "If you are certain of anything tell it to me; I have doubts enough of my own."

In her case surely we may apply the words of Alfred Tennyson from "In Memoriam":

"There lives more faith in honest doubt
Believe me, than in half the creeds."

By their deeds ye shall know them. So let her characters plead for themselves as "Her Jury".

"A lily rooted in a sacred soil,
 Arrayed with those who neither spin nor toil;
 Dinah, the preacher, through the purple air,
 Forever in her gentle evening prayer"
 Shall plead for Her - what ear too deaf to hear?
 'As if she spoke to someone very near.'

And he of storied Florence, whose great heart
 Broke for its human error; wrapp'd apart,
 And scorching in the swift prophetic flame
 Of passion for late holiness, and chase
 Than untried glory, grander, gladder, higher-
 Deathless for Her, he 'testifies by fire'.

A statue fair and firm on marble feet,
 Womanhood's woman, Dorothea, sweet
 As strength, and strong as tenderness, to make
 A 'struggle with the dark' for white light's sake,
 Immortal stands, unanswered speaks. Shall they,
 Of Her great hand the moulded, breathing clay,
 Her fit, select, and proud survivors be? -
 Posses the life eternal, and not she?"

Quoted "George Eliot" - Her Jury from a poem taken from Harper's
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