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GEORGE ELIOT AND THE PLAY: SYMBOL AND METAPHOR OF THE DRAMA IN *DANIEL DERONDA*

Both George Eliot and G. H. Lewes were avid playgoers. Lewes' catholicism and insight are shown in the collection of his earlier dramatic reviews, entitled *On Actors and the Art of Acting*, in 1875. George Eliot's criteria for the drama are of a piece with her standards for other arts. What she says of Rubens, for example, could be applied to the novel, the drama, or life itself. He was her favorite painter since "his are such real, breathing men and women—men and women moved by passions, not mincing and grimacing and posing in mere apery of passion!"¹ She praises, like Lewes, "action fluent and unconventional or at any rate unstagey", and notes "Judas conventional in his remorse" at the Oberammergau performance.² She is not concerned about the stage as a corrupting influence. It is a great opportunity to refine the feelings, and acting should move towards greater truth to life; absolute veracity striking down to the originality of the specific, (a direction the Moscow Art Theatre was to take). "Conventional" acting is surface show and an indulgence. Judas' remorse should be new every time it is played. She will allow only the highest standards in drama, or any art.³

Writing in the *Westminster Review* in 1856 about a novel of Charles Reade, George Eliot says that "the habit of writing for the stage misleads him into seeking after those exaggerated contrasts and effects which are accepted as a sort of rapid symbolism by a theatrical audience, but are utterly out of place in a fiction."⁴ At once, we can see her dissatisfaction with theatrical exaggeration, and we get a hint at her own symbolic method. Such "rapid symbolism", sketchy, extraneous, gratuitous, does not belong to the best writing. It is out of place in a play, and even more so in a novel. In *Daniel*

Deronda, George Eliot builds up an imposing symbolic structure, and not all out of the same material. Elsewhere I have suggested how she uses the symbolism of eyes and mirrors in the novel.⁵ It is the purpose of this essay to suggest how "the theatre" is another of the binding metaphors and symbols. Broadly speaking, it is used to discriminate between two kinds of being, or ways of regarding the self, even as a way of contrasting two worlds. Thus, when we find George Eliot castigating Gwendolen for her theatricalities and praising *Deronda*, *Mirah*, or *Klesmer* for their "naturalness", we should bear in mind that, initially at least, Gwendolen occupies the egotistic, immature, conventional, "theatrical" world, while the others live in the world of the "heart", the world of the truly real, where people are acknowledged in their objective existence. True drama is involvement with other people, not withdrawing and manipulating. This theme is introduced obliquely from the first page. We start in a gambling casino and are given our moral bearings at once.

The gambling imagery, which modulates into dramatic imagery, prepares us to understand the issues. Gambling and acting, we learn, have much in common. As Jerome Thale points out, this "gambling points to the intense and self-destructive powers of pure will asserting itself without reference to circumstance".⁶ This is exactly what we can say, later, of Gwendolen's play-acting. Moreover, in the course of the novel we learn that *Lepidoth's* downfall has been caused by his gambling; gambling and the cold-blooded manipulation of another's will go together. We also discover that speculation, or polite gambling, has led to the near-bankruptcy in Gwendolen's family. According to *Deronda* himself, gambling is the activity of demons, standing aloof from humanity. It is the opposite of sympathy or free-will; it is "a form of selfishness", and "appetite", which is "more absolutely dominant than bodily hunger".⁷

This first scene hints that Gwendolen is not, despite appearances and her own belief, in control of her own will. Instead, she is in the power of an anarchic self that we will later see acting out its fantasies. Her will, at this stage, is like Schopenhauer's "animal will", "a blind activity",⁸ or, as Comte would say, her will is in the "fictitious stage". The atmosphere she moves in is one of exploitation and perversion of dignity. There is "a be-dizened child stationed as a masquerading advertisement on the platform of an itinerate show", who was standing "close behind a lady deeply engaged in the roulette table". Masquerade implicates all the activities. The show, however, is in earnest, and a quick glance over the diction reveals that the "passion" is predatory and desperate. For instance, the people seem somehow unreal, as if their characters had become mere roles that no longer fitted.

There is a "dry-lipped figure prematurely old", a "bewigged woman" with eye-glasses "pinching" her nose, and an "emaciated beau or worn-out libertine". As the child is in masquerade in the interests of gain, and more than one person is bewigged, so the faces of the people are "masks" in the "dull gaspoisoned atmosphere". All this is a brilliant setting for the introduction of Gwendolen, herself a masquerading child. Her belief in her own power is a toy of "a sick child", but she is eventually inducted into a maturity beyond the lost souls in the casino.

In most of the novel, however, Gwendolen play-acts at being tragic or mysterious, her characteristic mode of perception being artful ignorance, until she is faced with the death such wilfulness leads to when she marries a man more horrific in his negation than any of the old novel heroes who were the staple of her book diet. On the other hand, Deronda stands aloof from the gambling world, just as he will later stand aloof from the world of the false stage.

From these opening remarks, it can be seen that the question of the stage is announced early. It is surprising, therefore, that critics have not paid more attention to the large amount of dramatic terminology in the novel. As we get deeper into the narrative, for instance, we discover that Gwendolen's early ambition is to go on the stage; also, that Deronda's mother was an actress, Lepidoth a manager, Mirah a singer, and so on. Yet those characters who stay stage-struck are those who get caught in their own mirror, and Gwendolen raises demons out of her egotism. Those who repudiate the stage are those who do so to concentrate on the domestic or quiet virtues. Klesmer is an artist rather than a performer, and an idealist in his art. Mirah is in direct contrast to the Princess, who has lost all means of knowing what is and what is not part of her original or real nature, until fragments of it are thrust before her. She claims that her nature gave her a character to act in accordance with her passions, a romantic egotistic claim that she is outside the borders of normal jurisdiction because of her specialness. But what she thought was freedom turned out to be a subtle anarchy. The "frame of her Jewishness" to her is a torture that gets "tighter and tighter" as she grew. For Mordecai and Daniel, such a frame is a necessary delimitation for discipline and order. By denying her Jewishness, the Princess denies ties. By choosing the stage she chooses egotism, eventual sickness, and becomes a split self.

Throughout *Daniel Deronda* runs the theme based on the implied proposition that the "stage" and the "heart" are in basic opposition, (we will see how the "stage" is opposed to "reality" or the tragic). Israel is the "heart

of mankind" according to Mordecai, and it is he who finally enunciates the condemnation of the stage as seducer of true worth, and venial exploiter of the animal will, (hence means and agent to keep the ignorant ignorant and flatter their ignorance with mere representation of the real). Without being stern or untender, he reproves his sister for being seduced momentarily into such a vision of unreality; for not listening to her heart, but reading from the script: "My sister, thou hast read too many plays, where the writers delight in showing the human passions as indwelling demons, unmixed with the relenting and devout elements of the soul. Thou judgest by the plays, and not by thy own heart, which is like our mother's" (554).⁹

Acting from the heart is the true art, since it is there that a self is so secure that it can lose itself in love. As Mordecai says, "this is the surpassing love that loses self in the object of love". And the true artist is motivated by love, not self-aggrandizement. True art, such as Klesmer's, is the "art which nature makes", (letter to MacIlwaine, 10 August 1868), but false art, such as Gwendolen aspires to, is merely outward and shows moral depletion or idiocy. From the beginning she has seen life in terms of drama, as "a genteel romance" (36), and her "air of tragedy" (200) is put on. She wants to be the "heroine of an admired play without the pains of art" (206). Her false art produces a "paralysing depression", and is "mere apery of passion". By the end of the book, however, the real drama of what is endured within, her "inward drama" with its "agitating figures", takes her into the realm of true feeling. As she deepens in her self-knowledge, and comes to understand the claims of others on her sympathies, so the imagery allows her the dignity of penitential ritual.

Gwendolen becomes uneasy at the presence of Deronda in the first scene. From then on she is presented with a series of arguments showing the consequences of her romantic egotism. Rather than engage in life, she prefers to play at it. She is blind to all warnings. For example, about to be resurrected as Hermione in the play-scene, she catches a glimpse of painted death and flight. After the initial shock, and lacking a symbolic turn of mind, she reverts to her own ways, unaware that the most perceptive members of the audience had seen that her emotion was not in the script. This important scene will be returned to later, but for the moment we need just note how Gwendolen is enmeshed in a world in which she cannot distinguish what is play-acting and what is real.

George Eliot contrasts Gwendolen's confusion with the education of Deronda into an early sense of "actuality": "That hard unaccommodating actual" (284), which denies the "cloud pictures" of romanticism and the stage,

expressions of the same debility, and puts in their place "the chief poetic energy" which is "in the force of imagination that pierces or exalts the common fact",—a form of Wordsworthian Romanticism. George Eliot is not anti-romantic, so much as against what romanticism degenerates into. Deronda senses "poetry in everyday events" (273), and eventually comes to see the Jews not as exotics out of Walter Scott, but "as a living suffering reality" (401). "Poetry" stands as a "reality" opposed to "the stage", since poetry is the capacity for true perception.

Deronda early renounces the idea put out (somewhat cruelly?) by Sir Hugo that he should go on the stage, and when Mirah asks, "Do you belong to the stage?" he replies, "in a decided tone", "No, I have nothing to do with the theatre". Deronda's heritage of racial stirrings keep him in the line of the heart.¹⁰ His process is to acquire a role that corresponds with his inner needs, but early on he adopts sincerity or "actuality" as the core of his personality. This actuality is not prosaic but poetic: its highest pitch is tragedy. The "strange mixture of acting and reality" in Gwendolen's "passion" eventually precipitates out also into "reality". Acting is indulgence of an invalid will, but tragedy is the highest form of experience since, like self-renunciation, it leads to "the transmutation of self" (351). In Gwendolen, as James' "Theodora" points out, the normal tragic process is reversed; the tragedy or tragic experience makes her conscience, and not vice versa. That is, poetry—sensitivity, the true perception of feeling and fact, and a real sense of being—comes after the experience which disrupts her. In Deronda's case, this sense comes before his experience, (which can hardly be called tragic, however), and leads to a disciplined sense of love. It also leads him deeper into experience. When he visits his mother "he has gone through a tragic experience which must for ever solemnize his life" (502). In both experiences, hope is held out for the future.

When Deronda does strike a pose—as Sir Hugo says, "there is no action possible without a little acting"—he is quite conscious of the fact. The best example of this is when he attempts to gain a foothold in the Cohens' confidence. He adopts the part of ingenuous indifference, which is poles apart from his mother's "sincere acting". For her "nature" "was one in which all feeling—and all the more when it was tragic as well as real—immediately became matter of conscious representation: experience immediately passed into drama, and she acted her own emotions" (472). Deronda's adopted role soon crumbles, as he begins to take a deeper interest in Mordecai and the family as a whole, learning from it, and eventually going over to Mordecai's project.

This is real, sincere acting, where the core of the personality is intact, and the sympathies engaged.

Gwendolen is closer to the Princess initially. In the first part of the book she is characterized by the phrase "I am not thinking of reality", (38) and her first desire is to act St. Cecilia. Drama and gambling, both abrogations of the will, are linked very early when Gwendolen's losing is called a "drama". She later plays Maid Marion and Robin Hood, and still later, ironically as it turns out, at Green Arbour "it was agreed that they were playing an extemporized *As You Like It*", where, of course, all the world's a stage. Her society is bent on turning the boredom of their existence into the comparative excitement or ceremony of drama. The scene satirizes the smallness of their spirit:

I am not concerned to tell of the food that was eaten in that green refectory, or even to dwell on the glories of the forest scenery that spread themselves out beyond the level front of the hollow; being just now bound to tell a story of life at a stage when the blissful beauty of earth and sky entered only by narrow and oblique inlets into the consciousness, which was busy with a small social drama almost as little penetrated by a feeling of wider relations as if it had been a puppet show. It will be understood that the food and champagne were of the best—the talk and laughter too, in the sense of belonging to the best society, where one makes no invidious display of anything in particular, and the advantages of the world are taken with that highbred depreciation which follows from being accustomed to them (109).

The natural scene is turned into a theatrical event of no particular distinction—"forest scenery", "level front", "social drama", "stage", "puppet show". As Grandcourt has no sense of the "wider relations" of social or political events, so here the playacting, the retreat into a silly yet culpable game, is its own condemnation. The sense of ennui is admirably given by the very circumlocution of the style, by its negative elaboration on what it will not do or leave understood. It is a society without positive or fertile values, and this is the society Gwendolen is initiated into.

She is also the product of this frivolous unstable society, characterized at its best by the good-hearted mediocrity of Sir Hugo, at its worst by Grandcourt, and at its most pretentious and silly by the parvenu Mrs. Arrowpoint and her ineffective spouse, who damn themselves when they accuse Klesmer and Catherine of acting a "comedy" when they're behaving with the utmost decency, and in accordance with their hearts. Gwendolen suffers two early reverses, the later when, in the presence of Klesmer, she discovers that "no

affectation was of any use", and when she discovers that her ability as an actress is severely limited. Klesmer stigmatizes Gwendolen's notions of herself as "a pantomime" divorced from "reality". Her stifling layers of egoism need severe disciplining, since she is "unmoulded by pressure of obligation" (137). The first reversal, as already mentioned, is in the form of a warning—the strange scene of the *Winter's Tale* performance. It is not a full drama, only a tableau, and we are told quite clearly that the whole idea is girlish, "before a domestic audience". The intention is "tragic", but Gwendolen's voice is "not so tragic" as Rachel's, "that thin Jewess". There is a contrast with Mirah implied, since, when she is told that her voice is suitable for a domestic setting only, she accepts the fact as a benediction, whereas Gwendolen attempts to convert the domestic setting into a charade, which only the more emphasises her lack of true feeling. The central dialogue in the *Winter's Tale* is about the relationship between Art and Nature, and the central meaning of the play is the saving power of grace, love, forgiveness, restoration and resurrection through penance and suffering. Gwendolen's tableau is a travesty, designed solely to show herself, and "her pretty foot and instep". As a scene of restoration it is a serious parody on the main theme of the restoration of Gwendolen through the redeeming agency of Deronda. That which appears on the words "Music, awake her, strike!" is not the expected resuscitation, but "the dead face and the fleeing figure", in F. L. Lucas' terms, "shapes far from angelic".¹¹

The mysteriousness of the scene reinforces the mysterious nature of Gwendolen's dread, her almost existential fear of solitude or open spaces. Dabbling in art, she seems to be dabbling in the occult of her own personality. The dramatic scene, with its playing at life and its sanctities, is equivalent to her later "playing at love". And yet it also shows that there is something in Gwendolen that responds to making sense of some sort out of herself. That she should choose a tableau of resurrection is significant. Apart from all the selfish reasons, there is the suggestion that, as the play-acting ends in real horror so Gwendolen's mock-up may climax in a real tragedy, real suffering, and real psychological resurrection. The religious terminology is important. This tableau naturally suggests a lack of religious seriousness in Gwendolen. Her "awe" has not yet found its antidote in a religious sense, such as Deronda is later to prescribe to her. The religious life would show her the real meaning of these emotions she is merely acting. The stage and the religious life are also in opposition. Deronda attempts to convert her fear into a safeguard, as a means of meditation. The fear should not be denied, but used. He tells her that "the refuge you are needing from personal trouble is the higher, the

religious life, which holds an enthusiasm for something more than our own appetites and vanities", and goes on to say that "the higher life must be a region in which the affections are clad with knowledge" (340).

Underneath the theatricalities lie the entities of death and life, stasis and pursuit. The scene is almost a phantasmagoric representation of what is wrong with Gwendolen, and how she will be cured. It is almost the place where the realistic novel moves into symbolism and into the subliminal conditions of undercurrent feelings. It is not allowed to get away too far, however. An explanation of the occurrence is appended—it is explained as the work of Gwendolen's sister—and the social continuum is reinstated by Klesmer's delicate remarks.

Through the playacting we can see the real situation. By the sudden impingement of a natural occurrence converted to a mysterious dread and horror by Gwendolen, the tableau degenerates to something approaching a farce. And this is how she comes to regard life, in her process of purgatory. She comes to see life as a farce, and thus forces a comparison with Mirah once again. Mirah asks, "Is this world and all the life upon it like a farce or vaudeville, where you find no great meanings?" (160).

The little Jewess Mirah represents a standard of conduct. She is one of her creator's moral absolutes, a holy innocent who has experienced great hardship, if not the terrible evil Browning's Pompilia is subjected to. She is not meant to compete with Gwendolen in plumbing the depths, but is, like Deronda, a fixed pole. By implication, she supplies Gwendolen's moral lacks—a sight of security and a mature will. As a symbolic creation, saved by Deronda from self-destruction, she complements him also. He moves in the stream with his rowing, and finally, when he acts in accordance with the direction of his nature, both he and Mirah move positively in a new direction. The specific observation she offers to Gwendolen is something that lady eventually finds out for herself the hard way: "acting is slow and poor to what we go through within". She opposes her experience to Gwendolen's romanticism, her inexperience, even though we are not meant to assume that Mirah's way is fully formed: her flaw is that she has too much "heart". When her father returns, she has too much compassion and sense of duty to deny him. Modecai's greater clearheadedness is needed to balance her softness (even though, in the event, Lapidoth takes them both in!).

From an account of her career, we can see that the stage, the entity behind the frills, is a place where the individual becomes "like a musical box" in an "unloving life". The Princess says that loving is a talent which she

lacks, and Gwendolen weeps to her mother that she cannot love. The stage emblemizes this morbid condition. To consent to such a satanic existence is to be en route to the "madhouse" (162), much as Schopenhauer says. The stage as a symbol in *Daniel Deronda* ministers to what he called the "theoretical" or "practical" egotism. In this stage "a man regards and treats himself alone as a person, and all other persons as mere phantoms": "as a serious conviction . . . it could only be found in a madhouse. . ." It is a world devoid of love or self knowledge, essentially a world for the immature. This is why Mirah finally escapes, and why Gwendolen in the early part of the book centres her ambitions on going on the stage, or of manipulating her life as if she were a stage-manager. As Lepidoth had controlled and used Mirah, so Gwendolen believes she can control and use Grandcourt. A picture of a madhouse seems to Mirah "very much like some of the life" she had seen. A madhouse is to some extent a prison, and Gwendolen in Grandcourt's yacht, comes to see herself as an inmate, literally cabined, cribbed, confined. The assumption throughout is that love, the heart, is the central pivot of a sane personality. Sympathy and sensibility are the ways to come to a knowledge of oneself, because they force one into the world of others. To be the centre of a monomaniacal masquerade is to be cut off from truth. Mirah has "no notion of being anyone but herself". Her peculiar function is best shown in a domestic situation, that is, one with stability and continuity, for George Eliot peculiarly Jewish virtues. She writes in *Impressions of Theophrastus Such* of "their characteristic family affectionateness", and "the concentration of their joys in domestic life".¹²

The Jews are touchstones. Klesmer is the stereotype Jewish musician, but raised to a symbolic level. He has a "mane" of hair; he is the "lion", the rest "mice". While Gwendolen creates a drama of her life to compensate for its dullness and give vent to the pressures created by her nature, Klesmer behaves with perfect naturalness. Unlike Gwendolen, at odds with herself and her environment, the word often associated with Klesmer is "natural"—thus, "as to his carriage and gestures, they were as natural to him as the length of his fingers, and the rankest affectation he could have shown would have been to look diffident and demure" (363). He is reconciled with his nature; physical and moral are one. His art is incorporated into his nature as a sign of his self-possession. By heredity, the past experiences of the Jewish race, the Jews have supreme "self-confidence". Jews are, "more than any other nation educated into a sense of their supreme moral value".¹³ Klesmer's "kind sensibility" supplies the first real check to Gwendolen's desire to go onto the

stage. He is therefore responsible for the beginning of her self-examination. Her spirit is rebuked by Klesmer's. He prepares the way for Deronda. Gwendolen dreads him "as part of that unmanageable world which was independent of her wishes" (187). With Gwendolen in "a puerile state of culture", having "crude" ideas, Deronda requests her to "sing now something louder", and is thus the first of the Jewish teachers in the book—(he is tutor to Miss Arrowpoint and mentor to Gwendolen. Mirah becomes a music teacher, and her father started out as a teacher of languages. Mordecai wants his new Israel to be a place to teach mankind, and he himself is the tutor, almost the father, of little Jacob. Deronda becomes guide and instructor to Gwendolen.) The teacher is directly opposed to the "actor".

George Eliot held the theatre in high regard, and her personal opinion of it was that it should not be debased by insincere acting or a mere surface interpretation. Each part should be an original interpretation drawing on the character-reserves of each actor. In *Daniel Deronda*, however, she chooses to use the drama to indicate that dramatic representation is escape, a sign of egotism and immaturity. Gwendolen is not really acting, because her personality is unformed. In her drama, she plays almost all the parts herself, and those she doesn't play she tries to direct. In moral terms, she lacks "fellow-feeling" and "knowledge", or, as George Eliot put it elsewhere, "changes can only be good in proportion as they put knowledge in place of ignorance, and fellow-feeling in place of selfishness".¹⁴ Although it would need another essay to bring out the full implications of this statement, we may just note here that George Eliot is defining her new religion of humanity, (in this case, with the Jew as Christian humanist, or symbol of ecumenical teaching). It refers to what she called "a religion more perfect than any yet prevalent".¹⁵ This religion "must express less care for the personal consolation, and a more deeply awing [*sic*] sense of responsibility to man, springing from sympathy with that which of all things is most certainly known to us, the difficulty of the human lot". It is this progress from "personal consolation" to "sense of responsibility to man" that allows Gwendolen a new life, and which defines those characters that are "saved" and those that are not saved. The dramatic imagery is meant to embody the idea of individual integrity and responsibility, defining the true and false actor in the drama of "the difficulty of the human lot". George Eliot is not concerned with stating her objective *moral* position towards acting, but with investing the stage with symbolic meaning. In *Daniel Deronda*, the further a character gets from the stage the nearer he approaches the true tone of sincere feeling. Whatever George Eliot's personal attitude to

the theatre, the distrust it had often been viewed with (especially by her Puritan ancestors) afforded a perfect vehicle for symbolic freight.

NOTES

1. *The George Eliot Letters*, ed. Gordon S. Haight (New Haven, 1954), II, p. 449.
2. *Letters*, IV, p. 271.
3. She tells Alexander Main in 1875 that "great art, in any kind, inspirits me and makes me feel the worth of devoted effort, but from bad pictures, bad books, vulgar music, I come away with a paralyzing depression", (*Letters*, VI, p. 147.)
4. *The Essays of George Eliot*, ed. Thomas Pinney (London, 1963), p. 325.
5. "Eyes in the Mirror: Imagery and Symbol in *Daniel Deronda*", *Nineteenth Century Fiction*, 23, no. 4 (March, 1969), 434-446.
6. Jerome Thale, "The Darkened World: *Daniel Deronda*", in *Discussions of George Eliot*, ed. Richard Stang (Boston, 1960), p. 102.
7. George Eliot, *Daniel Deronda* (New York, 1960), p. 583.
(All references in this paper are to the Torchbook edition. The original edition appeared in 1878 in London.)
8. Arthur Schopenhauer, *The World as Will and Idea*, trans. Haldane and Kemp (London, 1909), III, 148.
9. It is necessary to understand the concern of writers during the Victorian era with the "heart" and the "head". (The terms shift but the meaning is essentially the same.) The age was highly conscious of the dangers of aggressive reason and material progress, and voices were raised in warning, not least the voice of George Eliot. In *Daniel Deronda*, the hero's gentleness almost passively, is important. He is given a large share of "feminine qualities", and has, for example, "a woman's acuteness of compassion" (522). The same holds true, to a lesser extent, in the case of Mordecai. "Feeling" is the antidote to aggression and selfishness. As George Eliot says in the heading to Chapter XXXIII, "sentiments are the best part of the world's wealth".
In addition to George Eliot, we need only mention the discovery that Mill and Carlyle made of the saving grace of feeling, and Arthur Hallam's faith in intuition and feeling that was crucial to his whole philosophy. For ways in which he influenced Tennyson, see Jerome Hamilton Buckley, *The Victorian Temper* (Cambridge, 1951). Also concerned with this aspect of the age is Henry Jones, "The Heart and the Head", in *The Browning Critics*, ed. Boyd Litzinger and K. L. Knickerbocker (Lexington, 1967). What William O. Raymond calls "a flight to the impregnable fortress of faith" is also, of course, part of this syndrome. (See his book *The Infinite Moment and Other Essays in Robert Browning* (Toronto, 1965), p. 132.)
10. From her early Evangelical anti-semitism, George Eliot came to invest the

Jews with all the virtues of her new positivistic religion. Thus, they are "more than any other nation educated into a sense of their supreme moral virtue", and are "steadfast to spiritual obligations", (*Theophrastus Such*, pp. 213-215.) They have "a predominant kindliness" and a great "capacity for tenderness", (p. 222). As "the truth of feeling is the only universal bond of union" (letter to Sara Sophia Hennell, October 9, 1843), it is the Jews who exemplify this virtue in its purest form.

11. F. L. Lucas, *The Decline and Fall of the Romantic Ideal* (Cambridge, England, 1937), p. 136.
12. George Eliot, *Impressions of Theophrastus Such* (New York, n.d.), p. 221. (The first edition was London, 1879).
13. *Theophrastus Such*, p. 213.
14. *Essays*, p. 422.
15. *Letters*, V, p. 31.