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Music in George Eliot's Life and Works

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MUSIC IN GEORGE ELIOT'S LIFE AND WORKS

BY

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A thesis submitted in partial fulfillment
of the requirements for the degree of
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FOREWORD

In the following thesis the author has attempted to show the importance of music to George Eliot personally, and her response to it as portrayed by the various characters in her books. In this study it was necessary to point out the various phases of music with which George Eliot was familiar and the interesting way in which she incorporated them in her stories. To Doctor John Smith Harrison I wish to express my sincere appreciation and gratitude for the assistance given me in the choice of a subject and also for the counsel and encouragement which he so graciously offered.

MUSIC IN GEORGE ELIOT'S LIFE AND WORKS

CHAPTER I

INTRODUCTION

Art, as we know it, is not only designed to please the eye but to excite the esthetic emotions. To one person it may suggest a beautiful painting; to another a graceful statue; and to another a piece of poetry. Art represents those things which are the creation of man and not of nature. It is the product of man's intellect, spirit and imagination, as well as the work of his hands. Painting, sculpture, architecture, music, and poetry are all forms of art and are all more or less interrelated. They all minister to man's love of harmony and beauty. Literature is really the most complex of all the fine arts in its resources, because it utilizes all the other arts, all the phenomena of nature, and also experiences of life. Music is the purest of the fine arts, because the sources of pleasure in it are purely artistic. All that man can feel or think in

all manner of situations is manifested in music. Sculpture is the classical art associated with the ages of clear and self-possessed ideas such as the Greek and Romans had, while painting, music, and poetry are called the romantic arts. They characterize modern civilization.

George Eliot was well aware of that interrelation of the arts. She was familiar with the intellectual power of the Greek mind through her study of Greek. She spent some time in Italy where she studied the history of that country. Then she became familiar with the great art and music centers. She spent some time in Spain, Switzerland, France and especially in Germany. In each of these countries she was particularly interested in the arts. She met artists, men and women skilled in music, literature, and painting. She read almost constantly. Was it any wonder then that her own literary works were full of the knowledge of the interrelation of those various arts? Her personality suggested art in all its phases. She was temperamental, emotional, persistent, and possessed a keen intellectual power. However, the two arts which seemed to find the most favor with George Eliot were music and literature. Perhaps that could be explained by the fact that

she was most proficient in those two. She studied music, was proficient as a player and developed a keen desire to hear music of various kinds. After she had been encouraged by George Lewes to begin her literary career, it was only natural that she should write about that with which she was most familiar and in which she was most interested.

CHAPTER II

GEORGE ELIOT'S INTEREST IN MUSIC

George Eliot, who during her life developed a greater feeling for music than for art or sculpture, began this interest at the age of four. She remembered playing the piano, without knowing a note, in order to impress the servant with her accomplishments. When seven years of age she went to a girls' school at Nuneston where she spent five years. At the age of thirteen she attended the Franklin school at Coventry. There she showed a great deal of enthusiasm for music. She was so interested that it was with much pleasure that her music-master came for his hour of study with her and it was not long until she had acquired all the musical knowledge that he could give her. She adored her music and gave herself to it completely. At the same time she was very sensitive. As George Eliot was the most proficient student of music, she was called upon to play whenever there were guests, and although she readily obeyed, she suffered greatly from shyness and reluctance. At the close of such performances she would rush to her room and relieve her emotion with tears. She probably realized that however great her affection for music might be, and however competent her technical mastering of an instrument might become, hers was essentially an unmusical genius. Her schoolmates loved her but they felt her to be much superior to themselves.

Following the death of her mother in 1836, she continued her study of music with Mr. McEwen of Coventry and also with Mr. Simms, the veteran organist of St. Michaels, Coventry. After the death of her father in 1849, George Eliot went with the Brays to the continent. She remained at Geneva for about eight months. She lived first at the Campagne Plongeon. There she wished to sell her "Encyclopaedia Britannica" and globes in order to get money to pay for her piano and lessons of different kinds which she wished to take. That was proof of the value she placed upon her music because she couldn't live without it. From there she moved to the home of M. and Mme. D'Albert, who were very kind to her and who were also interested in music. There she hired a piano, although there was already one in the salon.

In December, 1863, she practised on the piano at length. She was studying Beethoven's Sonatas for piano and violin with Herr Jansa, one of the old Beethoven Quartette players. The energetic piano playing was exercise for her muscles, a stimulus for her nerves, and a tonic for her general health. The fact that her piano was always open and covered with music indicated continual use. In her diary of 1861, she noted the day on which she received her new grand piano and she felt that it was a great addition to her pleasures. This new piano tempted her to play more than she had for years and it seemed to have

benefited her greatly. After the death of Mr. Lewes in November, 1878, George Eliot didn't touch the piano until in April, 1879, when John W. Cross induced her to play at Witley for the first time. After that she played regularly once or twice a week. Mr. Cross, whom she later married, in writing of her, said:

The Bible and our elder English poets bested suited the organ - like tones of her voice, which required, for their full effect, a certain solemnity and majesty of rhythm. ---- Philology was a subject in which she was most deeply interested; and this was my first experience of what seemed to me a limitless persistency in application. I had noticed the persistency before, whilst looking at pictures, or whilst hearing her play difficult music; for it was characteristic of her nature that she took just as great pains to play her very best to a single unlearned listener, as most performers would do to a room full of critical cognoscenti. 1.

To George Eliot, music became an absorbing passion and she found it to be, as it still is today, the most universal language. She became a musician of extraordinary skill. Her musical sense was so delicate and exquisite that there were tender, simple, true ballad melodies which filled her with pathetic pain and yet she had a firm, strong command of tone and touch, without which a scientific musician could not be made. She was all genius and culture. She could play high and severe classical music like a professional performer but her technical knowledge was better than her power of performance. She enjoyed writing about harmony and delighted in literature, art, music, and all that appeal-

1. Cross, J. W., George Eliot's Life, Vol. III, pp. 340-341

ed to the imagination, rather than in mere information. George W. Cooke, in his book, George Eliot, wrote of her:

Life played upon her heart like the wind upon an aeolian harp, and she reflected its every movement of joy and sorrow. 1.

Her chief pastime was music and it became the vital passion of her life, outside of her literary work and her love of home. Her books were full of the praise of music.

George Eliot read a great deal about music. Among other articles mentioned by her was one by Carlyle, published in the Keepsake, in which he denounced the opera. In her Journal dated 1866, she recorded that she was reading about Acoustics and Musical instruments. As she was working on The Spanish Gypsy at that time her reading may have been to get musical knowledge for the poem. She learned all she could about the names of gypsies because she felt she should occasionally need a musical name. In 1869, she recorded that she was reading Helmholtz on music.

George Eliot was intensely interested in several of the outstanding composers. Some she knew only through their music, biographies, and letters but with others she was personally acquainted. Chief among these was Liszt, whom she met at Weimar. She felt that his conversation was charming and of him she wrote:

1. Cooke, George W., George Eliot, p. 138.

"my great delight was to watch him and observe the sweetness of his expression. Genius, benevolence, and tenderness beam from his whole countenance, and his manners are in perfect harmony with it. Then came the thing I had longed for, - his playing. I sat near him, so that I could see both his hands and face. For the first time in my life I beheld real inspiration, - for the first time I heard the true tones of the piano. He played one of his own compositions, - one of a series of religious fantasies. There was nothing strange or excessive about his manner. His manipulation of the instrument was quiet and easy, and his face was simply grand, - the lips compressed and the head thrown a little backward. When the music expressed quiet rapture or devotion, a sweet smile flitted over his features; when it was triumphant, the nostrils dilated." 1.

George Eliot was especially interested in the room at Liszt's home where were to be found the memorials of his triumphs. There could be found a medallion of him, a bust, cabinets full of jewels, and precious gifts from great admirers. In the music salon stood Beethoven's and Mozart's pianos. In Germany she also visited the shrines sacred to the creator of Faust and made friends with Strauss. She also met Liebig, Rauch, Varnhagen von Ense and Rubenstein.

Mendelssohn was another favorite. She read aloud his Letters in 1870. They were cheering and she felt a communion with the pure, refined nature of Mendelssohn. His music seemed to have the power of hypnotism over her. Beethoven was held in very high esteem also. George Eliot was well acquainted with his Sonata in E flat and the Moonlight Sonata. She studied his music and never missed an oppor-

1. Cross, J. W., George Eliot's Life, Vol. I, p. 262

tunity to hear it. Handel's oratorios were always attended by George Eliot and Wagner's operas drew forth much of her admiration. It seemed to be the response of one musical personality to the feeling, rhythm, and soul of the other.

A source of great pleasure to her, and of interest to us, was the number of operas, concerts, oratorios, and musicals which she attended. George Eliot's interest in operas was clearly shown by the number which she attended and also by the frequency of attendance at certain particular favorites. In 1847, at Exeter Hall, London, she heard I Puritani and later some Italian operas. In March, 1852, she was the guest of Herbert Spencer at a performance of William Tell. The following month, April, she went with him to hear the opera I Martiri. In May, she heard The Huguenots with Mario, Grisi, and Formes, and Costa with his finest of orchestras. Later in the same month she attended the opera La Juive and she also heard Grisi again in Norma. In April, 1853, she heard the opera William Tell. This opera seemed to have been quite a favorite as she attended performances of it again and again. While in Weimar in September, 1854, she went to hear Ernani, with Liszt as conductor. This must have been a special treat as she held Liszt in such high esteem and especially as she had remarked that in Liszt she beheld such real inspiration. She considered herself fortunate also because she heard all three of

Wagner's most celebrated operas while in Weimar. Of these she said:

G., however had not patience to sit out more than two acts of "Lohengrin"; and, indeed, I too was weary. The declamation appeared to me monotonous, and situations, in themselves trivial or disagreeable, were dwelt on fatiguingly. Without feeling competent to pass a judgment on this opera as music, one may venture to say that it fails in one grand requisite of art, based on an unchangeable element in human nature, - the need for contrast. With the "Fliegender Holländer" I was delighted; the poem and the music were alike charming. The "Tannhäuser," too, created in me a great desire to hear it again. Many of the situations, and much of the music, struck me as remarkably fine. And I appreciated these operas all the better retrospectively when we saw "Der Frieschütz", which I had never before heard and seen on the stage. The effect of the delicious music, with which one is so familiar, was completely spoiled by the absence of recitative and the terrible lapsus from melody to ordinary speech. 1.

George Eliot's great anxiety while in Berlin was to see and hear Johanna Wagner, so she purchased tickets for Orpheus. Both she and George Lewes were thoroughly delighted with Johanna Wagner and her music. In January, 1855, they went to hear Fidelio. This evidently was not so good, except the orchestra, which George Eliot felt triumphed over the defects of execution of the opera. She remarked:

One is entirely wrapt in the idea of the composer. Last week we had "Orpheus and Eurydice", and I heard, for the first time, at once an opera of Gluck's and Johanna Wagner. It is one of the glories of Berlin to give Gluck's operas, and it is also something of a glory to have "die Wagner". She is really a fine

actress and a fine singer: her voice is not ravishing, but she is mistress of it. ---- The voices - except in the choruses - are all women's voices;----." 1.

There was no mention made of any operas until three years later, in 1858, when George Eliot attended the opera and saw the Nord Stern. In May, of that same year, she recorded that she heard William Tell again and that was a great enjoyment to her. In Prague, the same year, she heard Spohr's Jessonda. In December, 1862, she heard Faust three times and Elisir d' Amore once. In June, 1863, La Gazza Ladra was presented and George Eliot must have enjoyed it to the fullest, especially as she had just completed Romola. It must have been an evening of complete relaxation after the long toil with the tedious detailed historical facts of Romola. George Eliot said she could enjoy the opera better than any other form of evening entertainment because there was fresh air available. The Concert halls and theatres must have been very poorly ventilated because there was mention made several times of the presence of foul air. In April, 1864, she attended the opera Favorita. In 1865, while in Paris, she attended either the theatre or opera nearly every night. In July, 1865, she heard Faust at Convent Garden. She related, "I was much thrilled by the great symbolical situations, and by the music, - more, I think, than I had

1. Cross, J. W., George Eliot's Life, Vol. I, pp. 275-276

ever been before." 1. While visiting in Germany in 1870, she attended the opera four times, hearing Gluck, Mozart, and Tannhäuser for the second time. In June, 1872, she attended the opera twice but failed to record what she heard. In May, 1877, she attended a Wagner rehearsal for the third time.

In the early years of her life she was not very enthusiastic about oratorios. Evidence of this was found in a letter to Miss Lewis dated November 6, 1838, in which she wrote:

We have had an oratorio at Coventry lately, Braham, Phillips, Mrs. Knyvett, and Mrs. Shaw, - the last, I think, I shall attend. I am not fitted to decide on the question of the propriety or lawfulness of such exhibitions of talent and so forth, because I have no soul for music. ---- I am a tasteless person, but it would not cost me any regrets if the only music heard in our land were that of strict worship, nor can I think a pleasure that involves the devotion of all the time and powers of an immortal being to the acquirement of an expertness in so useless an accomplishment, can be quite pure or elevating in its tendency. 2.

These remarks concerning the oratorio are rather surprising because when George Eliot, then known as Miss Marian Evans, attended the Birmingham festival in September, 1840, she was deeply affected, so much so that the people near her were attracted by her hysterical sobbing. Another remarkable fact was that the oratorio became a chief delight to her during her later life. In 1840, she made a visit to Birmingham where she heard the

1. Cross, J. W., George Eliot's Life, Vol. II, p. 318
2. Ibid., Vol. I, p. 33

Messiah, a favorite, as she heard it several times in the succeeding years, and also some selections from other oratorios of Handel and Haydn. It was not until early in the year of 1847, that she spoke of hearing Elijah at Exeter Hall, London, where she had gone with her friends, the Brays. In May she returned to London where she heard Mendelssohn oratorios. She was especially fond of Mendelssohn and she seemed to have been utterly filled with the beauty and grandeur of the music. While on the continent she was invited by Mme. Ludwigsdorff to attend an Oratoire.

In March, 1852, she was a guest of Miss Parkes at a performance of Creation. She evidently had heard very little music for two or three months before because she was most delighted with that invitation. She was very fond of hearing Handel's choruses, especially when played by an orchestra. In the United States, we associate the Messiah with Christmas but in England they seemed to have enjoyed it at different times of the year because in June, 1859, George Eliot made an entry in her Journal stating that she had heard this wonderful music. It must have inspired her or fascinated her because she attended a performance of it oftener than anything else excepting the opera, William Tell. Again in December, 1860, she attended a performance of the Messiah. In April, 1861, she enjoyed two musical treats, namely Beethoven's Mass in D and Mendelssohn's Walpurgis Nacht. The latter, although not an oratorio, was very similar in nature because it was a Cantata. In December, 1862, there was another presentation of the Messiah

which George Eliot enjoyed. In March, 1864, she attended a performance of Judas Maccabaeus, which seemed to bring her great pleasure because Handel's music always seemed to revive her. In December, 1865, she again heard the Messiah. In 1871, in speaking of the Crystal Palace music, George Eliot was affected by the supreme effect of the Handel choruses.

George Eliot made a record of several concerts which she had the pleasure of hearing. In May, 1852, she attended an evening concert. Shortly after the presentation of the opera Fidelio in January, 1855, she, accompanied by George Lewes, attended a concert given by Vivier and Roger, who were assisted by Arabella Goddard and Johanna Wagner. She felt that

"Roger's singing of the "Erl King" was a treat not to be forgotten. He gave the full effect to Schubert's beautiful and dramatic music ----. Arabella Goddard played the "Harmonious Blacksmith" charmingly, and then Wagner sang badly two ineffective German songs, and Halévy's duet from the "Reine de Chypre" with Roger." 1.

While in Leipzig she spent an evening at an open-air concert. In February, 1859, she heard Arabella Goddard play at Berlin, which, although delightful, was so different from the playing of Liszt and Clara Schumann, whom she had heard at Weimar.

George Eliot was a regular attendant at the Monday Popular Concerts at St. James Hall; first, because they were inexpensive, and second, because she heard Beethoven's quartets and Sonatas.

Later in the same month she heard Sim Reeves sing Adelaide, "--- — that ne plus ultra of passionate song." 1. In April, 1861, she heard Beethoven's Symphony in B. In November, 1862, she spoke of having attended another Monday Popular Concert in order to hear Beethoven's Septet and an unusual number of Bach's, played by Joachim. Evidently they were playing too much popular music rather than the older classics and George Eliot seemingly didn't enjoy it so much. In 1866 she went to St. James Hall to hear Joachim, Piatti, and Hallé in glorious Beethoven music. In February, 1869, she spoke of having attended the third concert at which Madame Schumann played in Mendelssohn's quintet, and a trio of Beethoven's. She also played the Sonata in D minor. At another concert she heard Hallé, Joachim, and Piatti and Schubert's trio. While visiting in Germany in 1870, she heard some fine orchestral concerts. In Hamburg she attended band concerts in the afternoon. On December 4, 1880, she attended a Popular Concert at St. James Hall where she heard Madame Neruda, Piatti, and Miss Zimmerman. On Saturday, the eighteenth of December, 1880, she attended another concert at the same place. At this concert she sat in a draught and although that evening she played several pieces which she had heard that afternoon, it was to be her last touch on the piano. The following day she had a slight throat

1. Cross, J. W., George Eliot's Life, Vol. II, p. 221

infection which continued until Wednesday, when it became very serious. That evening the life of one of the most sympathetic, humanitarian wielders of the literary pen came to a peaceful close. "Her spirit joined that choir invisible 'whose music is the gladness of the world'." 1.

Not only was George Eliot an attendant at musical performances but she spent much of her time playing the piano and enjoying the friendship and talent of contemporary musicians. She spent her evenings playing for her father, who was also very fond of music. She was in the habit of enjoying music each Sunday at her home. One Sunday she wrote that she had not touched the keys for nearly two months but as her father was better she was "determined to play a mass before the piano is utterly out of tune again." 2. While on the continent at the home of M. and Mme. D'Albert, she enjoyed music. M. D'Albert played on the piano but sang much better than he played and in the winter they had parties at which they and their house guest, George Eliot, and the guests of the evening, sang masses. At their home George Eliot heard much music because they held a reunion of musical friends every Monday. It was fortunate for George Eliot that they had so many things in common, because after the death of her father she was in need, more than ever, of congenial companionship and

1. Cross, J. W., George Eliot's Life, Vol. III, p. 355.

2. Ibid., Vol. I, p. 148

music was one source through which mutual understanding could develop. Each Sunday George Eliot and George Lewes, while they lived at the Priory, entertained friends. At those gatherings of literary people, musicians, and others, George Lewes took the initiative as George Eliot's health compelled her to seek a rather quiet corner of the drawing-room. However, the social contact with the people prominent in the field of fine arts was a distinct advantage to both the Lewes's. From a letter written in 1843 to her friend, Mrs. Bray, we learned that George Eliot was a member of a musical society that met at Rosehill to play and enjoy music. At a gathering of authors at her home in May, 1852, she wrote:

The meeting last night went off triumphantly, and I saluted Mr. Chapman with "See the Conquering Hero comes" on the piano at 13 o'clock; for not until then was the last magnate, except Herbert Spencer, out of the house. 1.

On June 6, 1863, she entertained with a musical party in celebration of the completion of Romola.

George Eliot made special trips to various churches in order to hear the organ and singing. In June, 1852, she went to St. Paul's to hear the Charity children sing. Berlioz said it was the finest thing he had heard in England and his opinion influenced her to attend. She felt she was not disappointed. In April, 1858, while in Nürnberg, she visited the one Catholic

church there. The sound of the organ and the voices acted as a magnet to draw her inside and she stayed until the music ceased. The music warmed her heart and stirred her emotions, blending all into harmony. She returned to that church again to hear the mass. In May, 1858, she attended a Jesuit church to hear the music and on Christmas day, 1870, she went to the Ritualist Church in order to hear the "tenor-voiced clergyman". 1.

George Eliot had an unlimited number of musical friends. The most important one was Liszt, about whom I spoke earlier in this paper. Another friend was Herr Raff, a musician who had published a volume called Wagnerfrage, and who was also a friend of Liszt. Mr. Tugwell, who was quite proficient on the harmonium, visited George Eliot at Ilfracombe where they enjoyed music until almost midnight. She spoke of spending an evening at Siebold's to meet some celebrities. Mr. Siebold seated himself at the piano and played the accompaniments to Schubert's songs, while his wife sang. She spent an afternoon with Mrs. Siebold, where they were entertained with music. A mutual friend of these was Bodenstedt, at whose home a pleasant evening was spent, as Bodenstedt's wife sang some charming Bavarian Volkslieder. The evening of May 27, 1858, was spent listening to Frau Erdl, who played especially well, Beethoven's Andante and the Moonlight Sonata. Miss Bremer, a pianist, Mr. Pigott, a tenor, and Mr. Redford, a baritone, had

1. Cross, J. W., George Eliot's Life, Vol. III, p. 98

several social contacts with George Eliot. October 7, 1859, was spent with Mr. Pigott and Mr. Redford at which time Mr. Redford sang Beethoven's and Schubert's songs because George Eliot delighted especially in these. On January 26, 1860, these two friends dined with her and the evening was spent enjoying music. They again visited her on August 17th and 31st, 1861, and also on October 5th, of the same year. Jansa, a violinist, was an intimate friend and George Eliot accompanied him on the piano. One Sunday, in 1877, Holmes, the violinist, accompanied by Mrs. Vernon Lushington, played at the home of George Eliot. There were others, naturally, but those seem to have been outstanding in the mind of George Eliot as they were the ones about whom she spoke in her diary and Journal. In 1869, she made a visit to Weybridge, where she became more intimately acquainted with John W. Cross. Of this visit, Mr. Cross wrote:

Mr. and Mrs. Bullock were staying with us; and my sister, who had some gift for music, had set one or two of the songs from "The Spanish Gypsy". She sang one of them, - "On through the woods, the pillared pines," - and it affected George Eliot deeply. She moved quickly to the piano, and kissed Mrs. Bullock very warmly in her tears. 1.

George Eliot was not only interested in music but she was also very fond of youth. She was greatly interested in the sons of George Lewes. Their son, Charles, was quite a passionate

1. Cross, J. W., George Eliot's Life, Vol. III, p. 76

musician and his mother found great pleasure in playing duets with him. In a letter to him July 30, 1859, she wrote:

I have none of Mozart's Symphonies, so that you can be guided in your choice of them entirely by your own taste. I know Beethoven's Sonata in E flat well; it is a very charming one, and I shall like to hear you play it. That is one of my luxuries, - to sit still and hear some one playing my favourite music; so that you may be sure you will find willing ears to listen to the fruits of your industrious practising. 1.

In 1860, she wrote that he was in need of much sympathy in music and graver things. In 1864, Charles became engaged to a handsome girl who possessed a splendid contralto voice. After their marriage their union was blest by a child who had a "cooing, chanting song of her own". 2. It would seem then that music became a tradition in George Eliot's family. Another youthful musician of whom she was very fond was Beatrice Trollope, a musical genius of ten years. This child sang so well that it was a thrilling delight to hear her.

It was quite evident from this study of George Eliot's interest in music that she would naturally be so steeped in its history, its harmony, its effect upon human nature, and its great personalities, that she could not have been such a literary genius without incorporating those personalities and ideas into her books. In so doing she displayed great skill.

1. Cross, J. W., George Eliot's Life, Vol. II, p. 93

2. Ibid., Vol. III, p. 150

CHAPTER III

MUSIC IN THE WORK OF GEORGE ELIOT

A. Choice and Treatment of Characters

The study of characters in the stories of George Eliot was most fascinating. Her outstanding characters all possessed musical temperaments. Why? The answer was very evident. Her own literary genius and musical temperament were so interwoven that without the one, the other would have been barren. The most outstanding character, and the one which really portrayed George Eliot best, was that of Maggie Tulliver. Our introduction to Maggie's interest in music took place at the home of her Uncle Pullet. They possessed a musical snuff-box which Maggie loved to hear. She, in that particular instance, had dropped her cake and unconsciously crushed it on the carpet, for which she felt she would be punished by not being allowed her pleasure of hearing the music. However, she was not punished.

Perhaps the suspense did heighten Maggie's enjoyment when the fairy tune began: for the first time she quite forgot that she had a load on her mind - that Tom was angry with her; and by the time "Hush, ye pretty warbling choir" had been played, her face wore that bright look of happiness, while she sat immovable with her hands clasped, which sometimes comforted her mother with the sense that Maggie could look pretty now and then, in spite of her brown skin. But when the magic music ceased, she jumped up, and, running towards Tom, put her arm round his neck and said, "Oh, Tom,

isn't it pretty?" 1.

Another character of importance and associated very closely with Maggie was Philip Wakem, a fellow student of Tom's, and later the lover of Maggie. He was also interested in music as a child. He played and also sang and that touched a sympathetic chord in Maggie's heart. As they grew older, and their souls began to long for one another, Philip told Maggie:

"Certain strains of music affect me so strangely - I can never hear them without their changing my whole attitude of mind for a time, and if the effect would last, I might be capable of heroisms."

"Ah! I know what you mean about music - I feel so," said Maggie,----. "At least," she added, in a saddened tone, "I used to feel so when I had any music: I never have any now except the organ at church." 2.

Later she told Philip

"--- I never felt that I had enough music - I wanted more instruments playing together - I wanted voices to be fuller and deeper." 3.

Philip asked her if she wouldn't like to be a tenth Muse. In answer, she said:

"The Muses were uncomfortable goddesses, I think - obliged always to carry rolls and musical instruments about with them. If I carried a harp in this climate, you know, I must have a green baize cover for it - and I should be sure to leave it behind me by mistake." 4.

1. Eliot, George, The Mill On The Floss, p. 85
2. Ibid., p. 287
3. Ibid., pp. 308-309
4. Ibid., p. 312

She enjoyed solitude when all the folks were gone and she could sit alone and play what she chose. That was especially true of George Eliot and she poured all her sensitiveness and desire into the character of Maggie. She wrote:

The mere concord of octaves was a delight to Maggie, and she would often take up a book of studies rather than any melody, that she might taste more keenly by abstraction the more primitive sensations of intervals. Not that her enjoyment of music was of the kind that indicates a great specific talent: it was rather that her sensibility to the supreme excitement of music was only one form of that passionate sensibility which belonged to her whole nature, and made her faults and virtues all merge in each other - made her affections sometimes an impatient demand, but also prevented her vanity from taking the form of mere feminine coquetry and device, and gave it the poetry of ambition. 1.

Closely connected with these two characters were those of Lucy, a cousin of Maggie's, and Stephen, Lucy's fiancé. The relationship between Maggie and Stephen was developed by the play of music upon the emotions of those two youths. The character of Maggie was the best portrayal of George Eliot to be found in any of her writings. Through her, she has most effectively revealed her own emotional response to music.

Another character of great importance was Mirah, in Daniel Deronda, a Jewess, who possessed a very beautiful voice. Her mother sang Hebrew hymns to her in a sweet low voice and taught her as much as she could. An Italian singer, who lived with them, also taught her and finally she was trained by a music master. Her voice was considered wonderful for a child and she was called

1. Eliot, George, The Mill On The Floss, pp. 377-378

upon to sing at any time, just as one would play a musical box. Her father felt that she would be a wonderful singer and make a huge income. They lived at different times in Hamburg and Vienna where she studied voice and her father looked forward to her coming out in the opera. But her master at Vienna told her not to strain her voice any more because it would never do for the public. But her father continued to get her engagements in Vienna, although her voice seemed to be getting weaker.

At Mrs. Meyrich's home her voice came back a little because of the rest. Mrs. Meyrick and her daughters were anxious for Daniel Deronda to hear her sing.

She sang Beethoven's "Per pietá non dirmi addio," with a subdued but searching pathos which had that essential of perfect singing, the making one oblivious of art or manner, and only possession one with the song. It was the sort of voice that gives the impression of being meant like a bird's wooing for an audience near and beloved. Deronda began by looking at her, but felt himself presently covering his eyes with his hand, wanting to seclude the melody in darkness; ----. 1.

Daniel felt he had never enjoyed a song more than that. And she went on singing willingly, various numbers by Gordigiani and Schubert. In conclusion, she sang the Hebrew hymn which her mother had sung to her. Her voice became sweeter and more tender than while she was singing the other numbers. Daniel Deronda, says George Eliot,

--- had not only one of those thrilling boy voices which seem to bring an idyllic heaven and earth before our eyes, but a fine musical instinct, and had early made out accompaniments for himself on the piano, while he sang from memory. 2.

His mother had been a great singer and actor. Sir Hugo, his uncle, had often taken him to London to hear the great tenor opera singers and he was impressed by the applause accorded them but he was very timid about playing before an audience. As he grew older his voice became a high barytone rather than a tenor.

Two characters of less importance but who were connected indirectly with Daniel Deronda and Mirah were Gwendolen and Miss Arrowpoint. Gwendolen, a spoiled, conceited young lady wished Herr Klesmer to approve of her singing but he disapproved heartily. As the Germans were considered the greatest musicians of all, and Liszt was representative of them, one could easily understand Klesmer's critical attitude. Miss Arrowpoint, a student of Herr Klesmer's, was a thorough musician, playing three instruments but not singing. She also played duets with her music maestro. In Miss Arrowpoint and Gwendolen were found the two types of musicians, the one a thorough, talented, poised interpreter of musical ideas, while in the other a conceited, moderately powerful soprano who could perform for ordinary hearers but lacked that talent and fineness of musical intellect which marked a genius.

An important character in Middle-March was Rosamond, who possessed a melodic charm. A musical education was expected of every cultured young lady and Rosamond had attempted to fulfill that expectation. She was a student at Mrs. Lemon's school where she showed great ability and "her musical execution was quite

exceptional" 1. That seemed to be the portrayal of George Eliot while she was a student at the school owned by the Franklin sisters. Rosamond Vincy's teacher in Middle-March was a faithful portrayal of Mr. Simms, the organist of St. Michael's, Coventry, from whom George Eliot took lessons. Rosamond's brother played the flute and he loved to have Rosamond accompany him. That was rather distasteful to her, however. Besides playing the piano, Rosamond could sing.

Rosamond played admirably. Her master at Mrs. Lemon's school --- was one of those excellent musicians here and there to be found in our provinces, worthy to compare with many a noted Kapellmeister in a country which offers more plentiful conditions of musical celebrity. Rosamond, with the executant's instinct, had seized his manner of playing, and gave forth his large rendering of noble music with the precision of an echo. ---- A hidden soul seemed to be flowing forth from Rosamond's fingers; ----. ---- Her singing was less remarkable, but also well trained, and sweet to hear as a chime perfectly in tune. It is true she sang "Meet me by moonlight" and "I've been roaming;" for mortals must share the fashions of their time, and none but the ancients can be always classical. But Rosamond could also sing "Black-eyed Susan" with effect, or Haydn's canzonets, or "Voi che sapete," or "Batti, batti" - she only wanted to know what her audience liked. 2.

Another character of the story, also interested in music, and closely connected with Rosamond was Will Ladislaw. According to some of the twon gossips he was a dangerous person with his opera songs and ready tongue. He was an impressible type for

"The bow of a violin drawn near him cleverly, would at

1. Eliot, George, Middle-March, Vol. I, p. 82

2. Ibid. p. 140.

one stroke change the aspect of the world for him," ----. 1. Rosamond fell in love with Lydgate who had a fine baritone voice but his knowledge of music did not go beyond Offenbach or very light music. Rosamond asked if he had studied music, to which he answered,

"No, I know the notes of many birds, and I know many melodies by ear; but the music that I don't know at all, and have no notion about, delights me - affects me. How stupid the world is that does not make more use of such a pleasure within its reach!" 2.

Caleb Garth, another character, was very fond of music and often went to hear an oratorio that came within his reach. Of Dorothea, he told his wife

"She speaks in such plain words, and a voice like music. Bless me! it reminds me of bits in the 'Messiah' - 'and straightway there appeared a multitude of the heavenly host, praising God and saying;' it has a tone with it that satisfies your ear." 3.

It will be remembered that George Eliot was especially fond of the oratorio and also of the Messiah. She certainly put her own feeling for those in the words of Caleb Garth.

A character of a very different type was Dinah, in Adam Bede. She was a Methodist preacher and naturally would be interested in hymns rather than other forms of music. Of great inter-

1. Eliot, George, Middle-March, Vol. I, p. 342
2. Ibid., p. 138
3. Ibid., Vol. II, p. 108.

est to us were Seth and Adam Bede, both of whom were closely associated with Dinah. We were introduced to Dinah as she was leading a group of townsmen in the singing of hymns. Later she and Seth, who was in love with her, reached home and Seth said to her:

Perhaps I feel more for you than I ought to feel for any creature, for I often can't help saying of you what the hymn says -

'In darkest shades if she appear,
My dawning is begun;
She is my soul's bright morning-star,
And she my rising sun.' 1.

Dinah, that personification of faith, hope, and love, was the character through whom George Eliot could express her own religious thoughts and reactions. Near the end of the book, Dinah, while she was sweeping, sang to herself in a very low tone, one of Charles Wesley's hymns:

"Eternal Beam of Light Divine,
Fountain of unexhausted love,
In whom the Father's glories shine,
Through earth beneath and heaven above;

Jesus! the weary wanderer's rest
Give me thy easy yoke to bear;
With steadfast patience arm my breast,
With spotless love and holy fear.

Speak to my warring passions, 'Peace!!'
Say to my trembling heart, 'Be still!!'
Thy power my strength and fortress is,
For all things serve thy sovereign will." 2.

Adam, a baritone, was a member of the choir and could usually be

1. Eliot, George, Adam Bede, p. 37

2. Ibid., p. 471

heard singing as he worked. He was a simple carpenter but he had the strength of Samson when it came to moral decisions. George Eliot portrayed that strength musically by giving him a baritone voice.

From the study of George Eliot's life we learned that she was emotional and of a very sensitive disposition. She played only for a few chosen friends. Her music was so intensely a part of herself, that she could not give it freely; and it had a wonderful effect upon her. Those characteristics she carried over in some of her writings. Caterina, a character in Mr. Gilfil's Love Story, played the harpsichord and possessed also a rare contralto voice. Caterina, of Italian parentage, was very emotional and enjoyed playing chiefly to the members of the Cheverel household. Her foster-mother, Lady Cheverel, was also a fine musician, having a fine soprano voice. While studying music in Italy she had need of a poveraccio, one who copies manuscript music. In the course of events he became ill and on his death-bed he asked Lady Cheverel to care for his daughter, the later talented Caterina.

When the fact that Caterina had a remarkable ear for music, and a still more remarkable voice, attracted Lady Cheverel's notice, the discovery was very welcome both to her and Sir Christopher. Her musical education became at once an object of interest. Lady Cheverel devoted much time to it; and the rapidity of Tina's progress surpassing all hopes, an Italian singing-master was engaged, for several years, to spend some months together at Cheverel Manor. ----, this rare gift of song endeared her to Lady Cheverel, who loved music above all things, and it associated her at once with

the pleasures of the drawing-room. 1.

In that home she fell in love with Captain Wybrow, whom she was destined not to marry. Music was a great source of pleasure for both of them and Caterina put her entire soul and love into her music when Captain Wybrow was present. He praised her singing and was always near the piano while she played. This became a source of bitterness because he had won her love but Miss Asher had won his promise of marriage. With all this bitterness, Caterina sang oftener and better because this outward expression seemed to offer her relief and eased her heartache. In one instance she played

---"All we like sheep," and Caterina threw herself at once into the impetuous intricacies of that magnificent fugue. In her happiest moments she could never have played it so well; for now all the passion that made her misery was hurled by a convulsive effort into her music,----. 2.

In the tragic end of the love episode she wandered away and was found and cared for by Mrs. Heron, a sister of Mr. Gilfil who was in love with Caterina. She had lost her memory and in the hope of helping to bring her back to normal he had a harpsichord placed in the drawing-room. It was not until sometime later that, quite accidentally, she was made aware of the presence of this musical instrument. It was like an electric shock and seemed to change her whole soul. She walked toward the harpsichord, fingered it,

1. Eliot, George, Scenes From Clerical Life, pp. 106-107

2. Ibid., p. 151

played it, and sang as she played. "The soul that was born anew to music was born anew to love." 1.

It can be seen that certain of the characters in the works of George Eliot were very closely bound up with others, temperamentally. There was also a group that was rather individual in their relationship to music. One of the more important of these was Armgart.

Most of George Eliot's time in Europe was spent in Germany where she heard many operas and concerts and became acquainted with many prominent musicians. Her later writings bore evidence of the influence which German music and German musicians had on her. The poem Armgart was a good example of the influence of Germany on George Eliot. Armgart, an opera singer, was ambitious for a great musical career. Graf said of her:

Poor human-hearted singing-bird! She bears
Caesar's ambition in her delicate breast,
And nought to still it with but quivering song! 2.

She felt that the great masters wrote for women's voices, and Music called her. She refused the love of Graf because she felt she could live unmated,

--- but not live
Without the bliss of singing to the world,
And feeling all my world respond to me. 3.

1. Eliot, George, Scenes From Clerical Life, p. 178
2. Eliot, George, Poems, (Armgart), p. 455
3. Ibid., p. 488

In the meantime, her throat had become infected and she was under the care of a physician. She was to let the doctor hear her voice before she did any singing. Disobeying orders, she rushed to the rehearsal because she was not going to let anyone but herself sing "Fidelio" that night. But her voice was gone and she was crushed as songless as a "missel-Thrush". She felt her soul was nothing without the voice that gave it freedom. Leo, her teacher, tried to console her and Armgart began to realize that he at one time had fame and glory, but that now they hardly ever played his music. To which he answered,

No!

Schubert too wrote for silence: half his work
Lay like a frozen Rhine till summers came
That warmed the grass above him. Even so!
His music lives now with a mighty youth. 1.

So Armgart passed from an opera singer to a teacher of music just as Leo had done. In that poem may possibly be found the germ of some of the speeches made by Klesmer in Daniel Deronda.

In Jubal we were in the presence of a great soul, the inventor of the lyre. The lyre was the symbol of Apollo, the god of music and poetry, and was the favorite instrument among the Greeks for accompanying songs and recitations. George Eliot's interest in Greek literature no doubt inspired her to write about the lyre. Jubal was the brother of Tubal-Cain. Tubal-Cain was a smithy and Jubal listened to the melody of the hammer on the various metals.

1. Eliot, George, Poems, (Armgart), p. 517

In those sounds he heard the songs of the birds, the spoken word, the mother's call, the answer of the children, laughter, cattle and echoes. There was such a force at work within him that he decided to begin work on his instrument, the lyre:

Then Jubal poured his triumph in a song -
 The rapturous word that rapturous notes prolong
 As radiance streams from smallest things that burn,
 Or thought of loving into love doth turn.
 And still his lyre gave companionship
 In sense-taught concert as of lip with lip.
 Alone amid the hills at first he tried
 His wingéd song; then with adoring pride
 And bridegroom's joy at leading forth his bride,
 He said, "This wonder which my soul hath found,
 This heart of music in the might of sound,
 Shall forthwith be the share of all our race
 And like the morning gladden common space:
 The song shall spread and swell as rivers do,
 And I will teach our youth with skill to woo
 This living lyre, to know its secret will,
 Its fine division of the good and ill.
 So shall men call me sire of harmony,
 And where great Song is, there my life shall be". 1.

 And thus did Jubal to his race reveal
 Music their larger soul, where woe and weal
 Filling the resonant chords, the song, the dance,
 Moved with a wider-wingéd utterance.
 Now many a lyre was fashioned, many a song
 Raised echoes new, old echoes to prolong,
 Till things of Jubal's making were so rife,
 "Hearing myself," he said, "hems in my life,
 and I will get me to some far-off land,
 Where higher mountains under heaven stand
 And touch the blue at rising of the stars,
 Whose song they hear where no rough mingling mars
 The great clear voices. Such lands there must be, ---

1. Eliot, George, Poems, (The Legend of Jubal), pp. 402-403

Where bees and birds and beasts that hunt or browse
 Will teach me songs I know not. Listening there,
 My life shall grow like trees both tall and fair
 That rise and spread and bloom toward fuller fruit each year". 1.

So he traveled far away until he came to the ocean. Then he became silent and did not touch his lyre again. He began to long for his home and his friends and so decided to return to them. It was a long, tiresome journey and the traveler became weary. He had to leave his lyre and finally he dropped from exhaustion. Ah! the sound of music reached his ears, hope sprang in his breast, friends must be near. As they came nearer he could hear them singing praises to Jubal. But when they came and he

Cried, "I am Jubal, I! ... I made the lyre!" 2.

the praises ceased and in their stead was laughter - ah what a dream. But to us, the readers, what a character!

While in Spain George Eliot heard the troubadours in their romantic interpretation of music. The outstanding musical instruments used were the tambourine, viol, trumpet and lute. In the poem, The Spanish Gypsy, she introduced us to the Spanish music and musical characters. Juan was the troubadour. Of him she wrote:

So Juan was a troubadour revived,
 Freshening life's dusty road with babbling rills
 Of wit and song, living 'mid harnessed men
 With limbs ungalled by armour, ready so
 To soothe them weary, and to cheer them sad.
 ---; lending brief lyric voice
 To grief and sadness; ----.
 ---- He sings God-taught such marrow-thrilling strains

1. Eliot, George, Poems, (The Legend of Jubal), pp. 408-409

2. Ibid., p. 419

As seem the very voice of dying Spring,
A flute-like wail that mourns the blossoms gone, ----. 1.

The instrument which Juan used was the lute and he sang with a voice that shook the air with its masculine vibration. Pablo was the viol player and his idea was that

Music must not be wasted, but must rise
As needed climax; ----. 2.
To play the viol and discreetly mix
Alternate with the bow's keen biting tones
The throb responsive to the finger's touch,
Was rarest skill that Pablo half had caught
From an old blind and wandering Catalan;
The other half was rather heritage
From treasure stored by generations past
In winding chambers of receptive sense. 3.

Pablo also was a singer whose voice was similar to the Greek reapers in Sicily. Juan and Pablo had been playing and singing for a crowd in the street. The heroine of the poem, Fedalma, a gypsy by birth, but in love with a Spanish officer, heard that music and it awakened her gypsy blood and she ran out in the midst of the scene to dance.

But she, sole swayed by impulse passionate,
Feeling all life was music and all eyes
The warming quickening light that music makes,
Moved as, in dance religious, Miriam,
When on the Red Sea shore she raised her voice
And led the chorus of the people's joy;
Or as the Trojan maids that reverent sang
Watching the sorrow-crownéd Hecuba: ----. 4.

1. Eliot, George, Poems, (The Spanish Gypsy), pp. 16 and 18
2. *Ibid.*, p. 57
3. *Ibid.*, p. 60
4. *Ibid.*, p. 64

Silva, the lover of Fedalma, heard the music of Pablo

Dreamily Silva heard and hardly felt
 The song was outward, rather felt it part
 of his own aching, like the lingering day,
 Or slow and mournful cadence of the bell.
 But when the voice had ceased he longed for it, ----. 1.
Silva then

Bethought him whence the voice came, ---
 A boy lame, melancholy eyed, who bore
 A viol -- ----. 2.

Hark, again!

The voice and viol. 3.

A third musician was Arias, a lad of fifteen, who sang in a boyish treble voice. In The Spanish Gypsy we not only got a clear picture of the troubadours with their instruments but also a good portrayal of the gypsie bands of Spain. Juan said of these gypsies

"Orpheus, professor of the gai saber,
 Made all the brutes polite by dint of song."
 Pregnant - but as a guide in daily life
 Delusive. For if song and music cure
 The barbarous trick of thieving, 'tis a cure
 That works as slowly as old Doctor Time
 in curing folly. Why, the minxes there
 Have rhythm in their toes, and music rings
 As readily from them as from little bells
 Swung by the breeze. 4.

That picture of Spanish gypsy life and Moorish music made a deep impression upon George Eliot because she had made us feel the very soul of the music, as well as the musicians.

1. Eliot, George, Poems, (The Spanish Gypsy), p. 183
2. Ibid., p. 183
3. Ibid., p. 183
4. Ibid., p. 242

In Lisa was found the embodiment of purity. She was in love with the king. She watched all day for him to pass but finally said:

I have no music-touch that could bring nigh
My love to his soul's hearing. I shall die,
And he will never know who Lisa was - 1.

She finally told her father she wished to see Minuccio, the great singer. She longed for music and so Minuccio came and sang for her. Then she wished to be alone with him. She told him of her love for the king and desired that he make known to the king her love for him. This he did in a perfect melody and as answer the king promised to visit Lisa.

Lisa,

A little lark, enamoured of the sky,
That soared to sing, to break its breast, and die. 2.

Tito, in Romola, was the embodiment of a pleasure seeking character. He could sing and play the lute and thus he made himself an attribute at any social gathering.

Arion, a Corinthian, in the poem Arion, another character interested in music, returned ladened with gold to the land of his birth. Sailors suspected his wealth:

With brawny arms and cruel eyes
They press around him where he lies
In sleep beside his lyre,
Hearing the Muses quire. 3.

They took his wealth and let him choose his type of death.

1. Eliot, George, Poems, (How Lisa Loved The King), p. 533

2. Ibid., p. 554

3. Ibid., (Arion), p. 676

In flowing stole, his eyes aglow
 With inward fire, he neared the prow
 And took his god-like stand,
 The cithara in hand.

The wolfish men all shrank aloof,
 And feared this singer might be proof
 Against their murderous power,
 After his lyric hour.

But he, in liberty of song,
 Fearless of death or other wrong,
 With full spondaic toll
 Poured forth his mighty soul: 1.

Not only has George Eliot portrayed amateur musicians but she has described professional men also. In Daniel Deronda the German influence was most prominent. The outstanding character, as far as music was concerned, was Herr Klesmer, the music master. In him was found a devotion to an art which rose far superior to his personal grotesqueness. In his character, George Eliot had been influenced and inspired by the life and accomplishments of Liszt. He was as critical of words as of music, feeling that they should be always among the meaning of a noble music. He believed

"No man has too much talent to be a musician. Most men have too little. A creative artist is no more a mere musician than a great statesman is a mere politician. ---- And a man who speaks effectively through music is compelled to something more difficult than parliamentary eloquence." 2.

To which Miss Arrowpoint, of whom he was very fond, responded,

1. Eliot, George, Poems, (Arion), pp. 677-678
2. Eliot, George, Daniel Deronda, Vol. I, p. 363

"Herr Klesmer is something more than a pianist," ----.
 "He is a great musician in the fullest sense of the word.
 He will rank with Schubert and Mendelssohn." 1.

He had written a melody "which he had set to Heine's 'Ich hab'dich geliebet und liebe dich noch.'" 2. to him

"--- a child that inherits a singing throat from a long line of choristers and learns to sing as it learns to talk, has a likelier beginning. Any great achievement in acting or in music grows with the growth. Whenever an artist has been able to say, 'I came, I saw, I conquered,' it has been at the end of patient practice. Genius at first is little more than a great capacity for receiving discipline. Singing and acting, like the fine dexterity of the juggler with his cups and balls, require a shaping of the organs towards a finer and finer certainty of effect. Your muscles - your whole frame - must go like a watch, true, true, true, to a hair." 3.

Those ideas could come from none other than a great musician. He could hardly tolerate anything the English did in music. He, the German musician, could

--- certainly fetch as much variety and depth of passion out of the piano as that moderately responsive instrument lends itself to, having an imperious magic in his fingers that seemed to send a nerve-thrill through ivory key and wooden hammer, and compel the strings to make a quivering lingering speech for him. 4.

Ranking with Klesmer was Stradivarius, in the poem, Stradivarius, the master of the violin. In that poem was felt the influence of Italian musicians on the deep music-loving nature of

1. Eliot, George, Daniel Deronda, Vol. I, pp. 363-364
2. Ibid., p. 366
3. Ibid., pp. 385-396
4. Ibid., p. 68

the poetess. That poem was a tribute to the greatest violin master of all history, who pursued his loved occupation with as great a sense of responsibility as if he had been ordained to the work by the direct command of heaven.

--- Antonio Stradivari has an eye
That winces at false work and loves the true,
With hand and arm that play upon the tool
As willing as any singing bird
Sets him to sing his morning roundelay,
Because he likes to sing and likes the song. 1.

Leo, another professional musician, was the music-master in Armgart. He had been ambitious, had written music, had known failure and was only a singing master, training others for the fame he once thought might be his.

B. Choice and Treatment of Setting

Almost parallel in importance with the choice and treatment of character was that of the setting of her stories. The most important of these was the social background. These social backgrounds might be grouped under two headings, namely English and foreign. The English settings predominated because George Eliot

1. Eliot, George, Poems, (Stradivarius) p. 597

was an Englishwoman and better acquainted perhaps with the English customs and habits. Chief among the social settings were those of living-rooms, drawing-rooms or music-rooms in the homes of the various characters. A great center for musical entertainment was the drawing room of the Dean's home. There, many enjoyable evenings were spent by Maggie, Philip, Lucy, and Stephen, in playing and singing in concert. In a conversation with Lucy, Maggie said:

"I think I should have no other mortal wants, if I could always have plenty of music. It seems to infuse strength into my limbs and ideas into my brain. Life seems to go on without effort, when I am filled with music." 1.

That musical contact with Stephen, Lucy's fiancé, was to be the downfall of Maggie because Stephen made music the excuse for calling at the Dean's home when he was sure Lucy was not at home but that Maggie was. One evening when Philip and Stephen were calling on the girls, Lucy entreated Philip to play. That pleased Philip and George Eliot expressed her own opinion as to the emotional effect of music on a person by saying:

---for there is no feeling, perhaps, except the extremes of fear and grief, that does not find relief in music - that does not make a man sing or play the better; and Philip had an abundance of pent-up feeling at this moment, as complex as any trio or quartet that was ever meant to express love and jealousy, and resignation and fierce suspicion, all at the same time. 2.

He began to realize that there was some feeling between Maggie and Stephen and he was right in his surmise. Maggie had tried to

1. Eliot, George, The Mill On The Floss, p. 363

2. Ibid., p. 391

sew while the singing was in progress;

But it was no use: she soon threw her work down, and all her intentions were lost in the vague state of emotion produced by the inspiring duet - emotion that seemed to make her at once strong and weak: strong for all enjoyment, weak for all resistance. When the strain passed into the minor, she half started from her seat with the sudden thrill of that change. Poor Maggie! She looked very beautiful when her soul was being played on in this way by the inexorable power of sound. You might have seen the slightest perceptible quivering through her whole frame as she leaned a little forward, clasping her hands as if to steady herself; while her eyes dilated and brightened into that wide-open, childish expression of wondering delight, which always came back in her happiest moments. ---- and Maggie, in spite of her resistance to the spirit of the song and to the singer, was taken hold of and shaken by the invisible influence - was borne along by a wave too strong for her. 1.

Another living room was very important and recognized for the hospitality found there. It could be none other than Mrs. Myerick's. Mrs. Myerick and Daniel Deronda were anxious that Mirah should be known as an admirable singer so they made arrangements to have Herr Klesmer call at Mrs. Myerick's home and hear her voice. He came and

"The song she had chosen was a fine setting of some words selected from Leopardi's grand Ode to Italy: -

"O patria mia, vedo le mura e gli archi
E le colonne e i simulacri e l'erme
Torri degli avi nostri" -

This was recitative; then followed -

"Ma la gloria non vedo" -

a mournful melody, a rhythmic plaint. After this came a climax of devout triumph - passing from the subdued adoration of a happy Andante in the words -

"Beatissimi voi,
Che offriste il petto alle nemiche lance
Per amor di costei che al sol vi diede" -

1. Eliot, George, The Mill On The Floss, pp. 392-393

to the joyous outburst of an exultant Allegro in -

"Oh viva, oh viva:

Beatissimi voi

Mentre nel mondo si favelli o scriva."

---- Mirah, simply bent on doing what Klesmer desired, and imagining that he would now like to hear her sing some German, went through Prince Radzivill's music to Gretchen's songs in the 'Faust,' one after the other, without any interogatory pause. ----; then with a sudden unknitting of his brow and with beaming eyes, he put out his hand and said abruptly, "Let us shake hands: you are a musician." 1.

Klesmer advised that she consider only singing in private drawing-rooms and fortunately in London there was a great opportunity for such a career. Klesmer invited Mirah to sing at his home the following week. Later she was to sing at Park Lane, the home of Daniel Deronda. There was some instrumental music before Mirah was to sing. Klesmer accompanied her and he had recommended that she sing Leo's "O patria mia" because it was more distinctive of her than better known music. Deronda had never heard her sing this and the words seemed to breathe inspiration through the music. Following this she was engaged for a party at Gwendolen's.

Mr. Brooke's, the uncle of Dorothea and Celia, was very interested in music and, being an Englishman, accepted the idea that every cultured young woman should have a musical education. In a conversation with Dorothea and her fiancé, Causabon, in the living-room of his own home, Mr. Brooke stated:

"But there is a lightness about 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. A woman

should be able to sit down and play you or sing you a good old English tune. That is what I like; though I have heard most things - been at the opera in Vienna: Gluck, Mozart, everything of that sort. But I'm a conservative in music - it's not like ideas, you know. I stick to the good old tunes." 1.

In that speech one could feel George Eliot expressing her own personal experiences, especially, as we know that she attended the very operas mentioned. She also preferred the old classical tunes rather than the popular music. Dorothea played some but her future husband, that dried-up, cynical, narrow-minded, sordid soul, was not fond of music, could not accept it as a means of recreation, so Dorothea refrained from antagonizing him. Her sister Celia played, however.

The Lydgate living room formed the background for many happy hours spent in playing and singing by Rosamond Lydgate and Will Ladislaw. On one occasion Dorothea Causabon called on the Lydgates and found Ladislaw there with Rosamond. They were playing and singing when interrupted. To Ladislaw that was fatal because to him neither music nor poetry should be interrupted.

The Cheverel family delighted in the hours they could spend together in their home with Caterina at the harpsichord. On one occasion she sang

Sir Christopher's favourite airs from Gluck's Orfeo, an opera which, for the happiness of that generation, was then to be heard on the London stage. It happened this evening that the sentiment of these airs, "Che faró senza Eurydice?" and "Ho perduto il bel sembiante," in both of which Orpheus pours out his yearning after his lost love, came very close to Caterina's own feeling. ----

"Excellent, Caterina," said Lady Cheverel, as there was a pause after the wonderful linked sweetness of "Che faró." "I never heard you sing so well. Once more!"

It was repeated; and then came "Ho perduto," which Sir Christopher encored, in spite of the clock, just striking nine. 1.

On another occasion when there were guests, Lady Assher and her daughter, Sir Christopher invited Caterina to play and sing. Caterina did and when she saw Captain Wybrow moving near the harp-sichord it gave her voice more strength. She was ready to fulfill the desire for more music, "for while she was singing she was queen of the room, ----." 2.

One type of home to which we went as invisible guests was much simpler than those where we had already seen family or friendly groups. In fact, there was no piano, although music was in the hearts of the inhabitants. It was none other than the home of Silas Marner. Dolly, Master Marner's neighbor, was inviting him to go to church and hear the anthems. Dolly, Silas, and Aaron, Dolly's son, were sitting around the hearth. Dolly was singing praises of Aaron.

"And he's got a voice like a bird - you wouldn't think," Dolly went on; "he can sing a Christmas carril as his father's taught him; and I take it for a token as he'll come to good, as he can learn the good tunes so quick. Come, Aaron, stan' up and sing the carril to Master Marner, come." ----

Aaron was not indisposed to display his talents, even to an ogre, under protecting circumstances; and after a few more signs of coyness, consisting chiefly in rubbing the backs of his hands over his eyes, and then peeping between them at Master Marner, to see if he looked anxious for the "carril," he at length allowed

1. Eliot, George, Scenes From Clerical Life, pp. 90-91
2. Ibid., p. 119

his head to be duly adjusted, and standing behind the table, which let him appear above it only as far as his broad frill, so that he looked like a cherubic head untroubled with a body, he began with a clear chirp, and in a melody that had the rhythm of an industrious hammer -

"God rest you merry, gentlemen,

Let nothing you dismay,

For Jesus Christ our Saviour

Was born on Christmas-day."

Dolly listened with a devout look, glancing at Marner in some confidence that this strain would help to allure him to church.

"That's Christmas music," she said, ----. "There's no other music equal to the Christmas music - 'Hark the erol angels sing.' ---- The boy sings pretty, don't he, Master Marner?" 1.

George Eliot brought out the beauty and influence of the Christmas anthems, probably because she had been so impressed by the divine emotion resulting from her love of the Messiah which she heard so often.

The quiet, peaceful home of Agatha where were found Agatha and Countess Linda made us realize the type of home life which George Eliot enjoyed and loved. It was a home scene in which the love of nature and God was quite as predominate as that of music. Countess Linda said:

That is your way of singing, Agatha;
Just as the nightingales pour forth sad songs,
And when they reach men's ears they make men's hearts
Feel the more kindly. 2.

To which Agatha answered,

Nay, I cannot sing;
My voice is hoarse, and oft I think my prayers
Are foolish, feeble things; ----. 3.

1. Eliot, George, Silas Marner, pp. 121-122

2. Eliot, George, Poems, (Agatha), pp. 438-439

3. Ibid., p. 439

George Eliot gave us a few glimpses of groups in public, particularly those in churches. George Eliot was intensely interested, at the beginning of her career, in religion and religious music. Religion was a problem for her; a source of controversy between her and her father and also her friends. She was not interested in orthodox religion but in a sympathetic understanding and duty toward all with whom she came in contact. This she carried over in her writing. Felix Holt wished to speak to Mr. Lyon and so he thought he would go to the chapel and see him immediately after the congregation had left. However, Mr. Lyon was not alone. There was a complaint being made against the singers of the choir by Mr. Nuttwood, the grocer. The singers had

--- declined to change the tunes in accordance with a change in the selection of hymns, and had stretched short metre into long out of pure wilfulness and defiance, ----. 1.

Mr. Lyon felt that they should all be more lenient with the choir as they were endowed with better vocal organs and had attained more of the musician's art than most of the church members. But Mr. Nuttwood couldn't help suspecting a Christian who had a bass voice like Brother Kemp's. He felt that the people preferred to hear Brother Kemp while God was probably more pleased with the song of the humble people. Felix mischievously suggested that they follow the fashion of the Presbyterians whom he had heard at Glasgow. The preacher would announce the psalm and everybody sang a different tune.

Another church scene was found in Adam Bede. At the funeral of Thias Bede, Lisbeth received some consolation in the fact that the funeral psalm was sung in memory of her husband's sudden departure. Along with the funeral scene George Eliot described the church and mentioned that

The choir had two narrow pews to themselves in the middle of the right-hand row, so that it was a short process for Joshua Rann to take his place among them as principal bass, and return to his desk after the singing was over. 1.

During George Eliot's life she traveled on the continent of Europe frequently. On those travels she spent most of her time in Germany, Switzerland, Italy, Spain, and France. In each of those countries, with the possible exception of France, she was getting information, background, and atmosphere for some of her books. While in each of those countries she was interested in the music of that particular country and she carried over in her writings the type of music characteristic of that country. Germany held more interest for her than most any other country, perhaps because she spent more time there or because Germany was the foremost country in music and in her wealth of great musicians. The poem Armgart certainly had German background. Let us go to Armgart's home. The first picture presented was that of an open piano with bronze busts of Beethoven and Gluck opposite each other. Armgart, Leo, and Graf were talking about Armgart's first performance in Orpheus. Leo told of his response to that performance.

1. Eliot, George, Adam Bede, p. 190

Well! The first notes came clearly firmly forth.
 And I was easy, for behind those rills
 I knew there was a fountain. I could see
 The house was breathing gently, heads were still;
 Parrot opinion was struck meekly mute,
 And human hearts were swelling. Armgart stood
 As if she had been new-created there
 And found her voice which found a melody.
 The minx! Gluck had not written, nor I taught:
 Orpheus was Armgart, Armgart Orpheus. 1.

Armgart felt she sang better near the end, and she said:

Each time I sang, it seemed new doors were oped
 That you might hear heaven clearer. 2.

From Germany the scene shifted to Italy. George Eliot had spent time in Florence, getting material for Romola. The first scene in that story, in which music played a part, was in the barber shop where Tito had gone, only to find Nello taking his siesta.

Treading with the gentlest step, Tito snatched up the lute, and bending over the barber, touched the strings lightly while he sang, -

"Quant' é bella giovinezza,
 Chi si fugge tuttavia!
 Chi vuol esser lieto sia,
 Di doman non c' é certezza." 3.

In the conversation which followed, several musical numbers were mentioned, such as Trovatore and Orpheus. In another scene presented in the street:

A rude monotonous chant made a distinctly traceable strand of noise, across which screams, whistles, gibing chants in piping boyish voices, the beating of

1. Eliot, George, Poems, (Armgart), p. 464
2. *Ibid.*, p. 467
3. Eliot, George, Romola, p. 128

nacchere or drums, and the ringing of little bells, met each other in confused din. 1.

An entirely different scene was presented in the loggia at Romola's home. Romola and Tito were talking. Tito said:

I wished we lived in Southern Italy, where thought is broken, not by weariness, but by delicious languors such as never seem to come over the 'ingenia acerrima Florentina'. I should like to see you under that southern sun, lying among the flowers, subdued into mere enjoyment, while I bent over you and touched the lute and sang to you some little unconscious strain that seemed all one with the light and the warmth. 2.

The most important scene was at a supper in the Rucellai Gardens. Several of the most important political men of Florence were present.

"How many minstrels are there among us?" ----. "Melema, I think you are the chief: Matteo will give you the lute."

"Ah, yes!" said Giannozzo Pucci, "lead the last chorus from Poliziano's Orfeo, that you have found such an excellent measure for, and we will all fall in: -

'Ciascun segua, o Bacco, te:
Bacco, Bacco, evoé, evoé!'"

The servant put the lute into Tito's hands, and then said something in an under-tone to his master. --- while Tito touched the lute in a preluding way to the strain of the chorus, and there was a confusion of speech and musical humming all round the table. Bernardo Rucellai had said, "Wait a moment, Melema;" but the words had been unheard by Tito, who was leaning towards Pucci, and singing low to him the phrases of the Maenad - chorus. 3.

Baldassarre was present and that ended the music.

1. Eliot, George, Romola, p. 135
2. Ibid., p. 179
3. Ibid., pp. 340-341

Another interest of George Eliot's was nature. She loved the out of doors and she and George Lewes took many long walks through the wonderful English countryside. Every voice of nature made its impression very definitely upon her memory. She was always alert to the change in landscape especially when Spring painted it with her lovely greens. She spoke of the Ilfracombe lanes and their great beauty. The flowers, streams, grasses and the glorious sunlight impressed her greatly. Her recollections of Scilly Isles dealt chiefly with the phenomena of nature and she was especially attracted by the larks soaring above them. In Gorey, the orchards, in full blossom, made a beautiful spectacle, especially against the background of hedge-rows. That interest in nature expressed itself in musical terms in the mind of George Eliot. In *Daniel Deronda* she used the river as a setting for the meeting of Daniel and Mirah. Daniel was rowing on the river, singing the gondolier's song in "Otello"

--- where Rossini has worthily set to music the immortal words of Dante -

"Nessun maggior dolore
Che ricordarsi del tempo felice
Nella miseria:"

and, as he rested on his oar, the pianissimo fall of the melodic wail "nella miseria" was distinctly audible on the brink of the water. --- but probably it was only to one ear that the low vocal sounds came with more significance than if they had been an insect-murmur amidst the sum of current noises. 1.

Daniel saw a figure which really looked the part of misery about which he had been singing. He ceased his singing and looked at

1. Eliot, George, *Daniel Deronda*, Vol. I, p. 279

the girl. She looked at him and immediately he felt an interest in and compassion towards her. After some time when it seemed she meant to throw herself in the river, Daniel rowed to where she was and spoke to her. That was the meeting of the fine singer, Mirah, and Daniel Deronda. On February 2nd, 1875, George Lewes and George Eliot drove to Kew Bridge and walked along the river to Richmond in order to choose that spot for the meeting of Deronda and Mirah.

In the study of the characters of George Eliot's works, it was very evident that the ones which she chose portrayed someone with whom she was very familiar. Maggie was the personification of her own early life. Mrs. Poyser was her mother. Adam Bede had the same characteristics as her father. Many other connective links might be mentioned. The backgrounds for her stories were also those with which she was in close contact. The very fact that her own piano was the center of interest in her own home explained the reason for so many drawing-room and living-room scenes in her stories.

CONCLUSION

The musical knowledge which George Eliot had and the excellent use of it in her books is quite unnoticed by a great many readers. Perhaps that is because most people are more familiar with the books in which music plays the least part, namely, Silas Marner, Romola, or Adam Bede. The books in which music was most prominent were The Mill On The Floss, Poems, Middle-March, and Daniel Deronda. The best portrayal of musical characters was found in the latter. There were three things that were responsible for the combination of the musical and literary art of George Eliot. They were her interest in the fine arts, her literary temperament, and the encouragement and sympathy given her by George Lewes. Had he not come into her life, some other force might have stimulated her to the artistic formulation of her thoughts and feelings but he produced the sparkling humor and enthusiasm which stimulated her to produce work of lasting fame.

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