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## THE WIDENING VISION AND UNDYING HOPE IN *THE SPANISH GYPSY*

By Miyuki Amano

On 20 May 1839, young Mary Ann Evans wrote to her close friend, Maria Lewis, about her 'oscillating judgment' on a religious matter: 'On no subject do I veer to all points of the compass more frequently than on the nature of the *visible* church. I am powerfully attracted in a certain direction but when I am about to settle there, counter assertions shake me from my position'.<sup>1</sup> This confession foreshadows a characteristic pattern of thinking of the later George Eliot. Her keen insight enables her to grasp the validity of multiple perspectives, and at the same time prevents her from being content with one conclusion. Pursuing various possibilities, she struggles to attain a certain balance among them. When we look at George Eliot's works as a whole, we notice that she explores the different, or sometimes opposite aspects, or possibilities of an issue. Therefore, her works are in a dialogic relationship to each other, and it shows her sense of balance. This is especially apparent in the relationship between her major works and the ones that have been regarded as inferior. For example, the tragic end of Latimer in *The Lifted Veil* is what Maggie and Philip in *The Mill on the Floss* might have experienced if they had lost a belief in trust and love. The artistic and feminine sensibility of Latimer and Philip is to be developed in later major characters such as Deronda and Mordecai in *Daniel Deronda*. *Brother Jacob* is a kind of *étude* for *Romola*, in that David Faux and Tito Melema are both egoistic epicureans and have much in common. In addition, the existence of the unknown world, the West Indies, in *Brother Jacob* foreshadows the problem of imperialism which is treated in *Daniel Deronda*.

The aim of this paper is to examine the significance of *The Spanish Gypsy* in relation to *Daniel Deronda* and Eliot's last essay-novel, *Impressions of Theophrastus Such*, and tries to clarify her vision of, and hope for, the future. The poetry of Eliot, including *The Spanish Gypsy*, has generally been considered inferior to her novels.<sup>2</sup> Though some critics have acknowledged its merits as a parallel text to the novels,<sup>3</sup> the importance of *The Spanish Gypsy* has not been fully demonstrated. The comparison of this dramatic poem with Eliot's last two novels will not only cast light on her creative process but also on what she was heading for in the final stage of her career. Here we will focus on three ideas in particular: the hereditary claim, the immortality of the soul, and the vision of the future.

The hereditary claim is the central theme of *The Spanish Gypsy*, which greatly excited Eliot's imagination. It is well known that she found inspiration for this work in Titian's *Annunciation*. According to her own explanation, she interpreted the Virgin Mary in Titian's picture as a maiden who had been chosen, 'not by any momentary arbitrariness, but as a result of foregoing hereditary conditions'.<sup>4</sup> The heroine of *The Spanish Gypsy*, Fedalma, is created to be such a young woman. On the eve of her marriage with a Spanish noble, Don Silva, she is suddenly ordered by her father, Zarca, to become the leader of the gypsies in order to help them achieve independence. Fedalma was abducted from her gypsy parent when she was three, and reared by Silva's mother.

*The Spanish Gypsy* is very interesting because of its similarities and dissimilarities to *Daniel Deronda*, which enable us to understand the creative process behind the works. Both Fedalma

and Deronda are suddenly confronted with the hereditary claim to be leaders of oppressed races which they originally belonged to, and accept this claim. Before becoming aware of their mission, both of them are dissatisfied with their situation and feel anxiety because of their unknown origin. It is important, however, to recognize that the problems Fedalma faces are different from those confronting Deronda. Because Deronda secretly believes that his real father is Sir Hugo, and habitually connects a feeling of dread with the unknown parentage, the freedom to choose his future is a burden to him. He rather hopes to be bound to duty as a son, half of his birthright having been robbed from him.

In contrast, Fedalma feels 'imprisoned'<sup>5</sup> in her luxury, and has an intense longing for freedom because the convention of Spanish society obliges her to restrain her feelings and actions. Her frustration finds its outlet in impulsive and unconventional actions such as going out alone and dancing in public, which are socially regarded as a source of shame for a woman in her present situation. Fedalma's dilemma is apparent when she pours her feelings out to the rubies which Silva gave her as evidence of his love for her:

These rubies greet me Duchess. How they glow!  
Their prisoned souls are throbbing like my own.  
Perchance they loved once, were ambitious, proud;  
Or do they only dream of wider life,  
Ache from intensesness, yearn to burst the wall  
Compact of crystal splendour, and to flood  
Some wider space with glory? Poor, poor gems!  
We must be patient in our prison-house,  
And find our space in loving. Pray you, love me.  
Let us be glad together. And you gold –  
*(She takes up the gold necklace.)*  
You wondrous necklace – will you love me too,  
And be my amulet to keep me safe  
From eyes that hurt? (280)

First, this scene presents 'the woman question', reminding us of similar scenes in Charlotte Brontë's *Jane Eyre* and Eliot's *Daniel Deronda*. Jane Eyre resists when Mr Rochester adorns her with jewels after their engagement, while Gwendolen Harleth freezes with terror when Grandcourt orders her to wear a diamond necklace which his mistress, Lydia, returned with words cursing her. The jewels symbolize the possibility of these women's identities being threatened by marriage or men's desire to possess them. Fedalma tries to suppress her longing for a 'wider life' and be content in the 'prison-house', but does not abandon her hope. She lays her hope in exerting her willpower in her marriage, declaring that she will become 'a Dutchess with new thoughts' (267) and have 'much power as well as joy! / Duchess Fedalma may do what she will' (285). Like Gwendolen, Fedalma has an illusion that she can utilize her husband's social status as well as exercise her own willpower over him.

Secondly, this scene foreshadows the conflict Fedalma is to face, presenting the question of identity. The hereditary claims on Silva and Fedalma are symbolically suggested by Silva's rubies, which are his 'hereditary jewels', and the gold necklace, which later turns out to be

Fedalma's Father's. At this point, Fedalma has not yet met her father, but feels 'a message from the dead, dead past' (280) from the necklace. She is conscious of the significance of her unknown origin as follows:

Perhaps I lived before  
In some strange world where first my soul was shaped,  
And all this passionate love, and joy, and pain,  
That come, I know not whence, and sway my deeds,  
Are old imperious memories, blind yet strong,  
That this world stirs within me; as this chain  
Stirs some strange certainty of visions gone,  
And all my mind is as an eye that stares  
Into the darkness painfully. (281)

Fedalma feels not only the weight of the unknown past which has shaped her essence, but also a strong sense of loss. Her father's appearance and order to be a leader mean, in a sense, the recovery of her lost past and the release from the woman's 'prison-house'. However, she is obliged to undergo the intense conflict between hereditary claims and personal fulfilment, in other words, between racial bonds and individual bonds.

It is also to suffer identity conflict. At first, she thinks that she can reconcile her hereditary claims with her personal fulfilment. She tells her father, Zarca, that she will marry Silva, declare her origin, and ask him to give aid for the gypsies. Zarca, however, rejects this idea because he believes any connection with the Spaniards is an obstacle to the independence of gypsies, and that Silva cannot separate himself from his Spanish heritage. Zarca insists that the hereditary claim is absolute and a first priority, and that personal fulfilment should be sacrificed for it. Thus, he shatters Fedalma's optimistic illusion, and demands that she live as 'a true Zíncala' (378).

It is worth noting that Zarca makes light of what Fedalma owes to her Spanish heritage, though he knows how hereditary conditions shape and bind the people. His view is racially exclusive and one-sided, denying the fusion of different heritages. Zarca regards it as 'false nurture in an alien home' (418) that Fedalma was raised by the Spaniards, and thinks that he can, nay, must make her renounce what she has received from them both materially and spiritually. Fedalma has lived most of her life in a Spanish noble family, and is conscious of her inheritance from both gypsy and Spanish cultures, which has made her what she is. Fedalma appeals to Zarca that her hands have not only a record of the 'memory' of childhood, but also a fresh record of 'a blended life' with Silva (307). When Zarca asks her, 'Are you aught less than a true Zíncala?' she replies, 'No; but I am more. The Spaniards fostered me' (378). These words reveal that she cannot feel a complete identification with the world of the gypsy, and Fedalma's problem of identity is both complicated and intense. This stands in striking contrast with Daniel Deronda, because, for him, choosing his Jewish heritage neither means abandoning his English heritage nor leads to an identity crisis. Even before he knows his own Jewish origin, he feels the necessity of tolerance among people. Believing Jewish religious feelings have much in common with those of other men, he overcomes his prejudice towards the Jews through his contact with the Cohen family and friendship with Mordecai and Mirah. Such an attitude

suggests that Deronda will personify an ideal fusion of English and Jewish heritage, which will enrich the world.

Fedalma struggles more intensely after accepting Zarca's demand and joining the gypsy camp with him, though she tries to resign herself to this new life she has chosen. Then Fedalma keenly realizes the difference between a gypsy girl, Hinda, and herself:

For her [Hinda], good, right, and law are all summed up  
In what is possible....  
She knows no struggles, sees no double path:  
Her fate is freedom, for her will is one  
With her own people's law, the only law  
She ever knew. (387-88)

While Hinda's parochial upbringing and narrow psychological horizon mean that she is free from conflicts, Fedalma struggles because she sees the 'double path'. Fedalma used to crave to achieve 'freedom' through a 'wider life', as we noted earlier, but now senses the irony that she has had a 'wider life' than Hinda's, and this makes the racial obligation a heavy yoke on her.

Silva, too, is to realize the 'double path', and suffer identity conflicts. Through this process, the perfect confidence he had in his own power is totally crushed, and he is consequently forced to humble himself before overwhelming hereditary claims. At first, he regards himself as a god who carries out his 'birthright of miraculous will' (323). He thinks that he can easily win back Fedalma, believing Zarca, as a father, wishes his daughter's happiness in marriage by love. Against his expectation, however, Zarca disregards Silva's love as 'common love' (394) and asserts his unshakable belief in Fedalma's duty as a rescuer of her race. That makes Silva decide to choose the individual bond over the racial bond. He pledges his loyalty to the gypsies and joins them, because he believes 'Love comes to cancel all ancestral hate / Subdues all heritage, proves that in mankind / Union is deeper than division' (394). He is rather arrogant, romantic and idealistic even at this point. He places his personal love in the highest order, and justifies his act of rejecting his past under the name of love. As K. M. Newton points out, Silva's rejection of his Spanish past and adoption of the gypsy cause is 'an assertion that he can choose his own identity and values by an act of will'.<sup>6</sup>

However, Silva gradually realizes how strongly the Spanish heritage holds him in its sway. When he tries to persuade himself that his choice is right:

Thought played him double; seemed to wear the yoke  
Of sovereign passion in the noon-day height  
Of passion's prevalence; but served anon  
As tribune to the larger soul which brought  
Loud-mingled cries from every human need  
That ages had instructed into life. (409)

Knowing the gypsies have slaughtered the Spaniards, and are about to execute Father Isidor, Silva realizes he can be nothing but a Spaniard. He shrinks 'before accusing throngs / Of thoughts, the impetuous recurrent rush / Of all his past-created, unchanged self' (429). **He**

becomes aware that his essence, which has been shaped by the Spanish tradition, cannot be discarded by an act of willpower. Besides, he understands for the first time the sacredness of the Spanish heritage, and is struck by a deep awe for it. Father Isidor the Inquisitor, whose tyranny Silva has hated and resisted, is now the personification of 'all the sacred things / That came back on him [Silva] in their sacredness, / Kindred, and oaths, and awe, and mystery' (430). Driven by the uncontrollable force within himself, he kills Zarca, and eventually returns to his original race and religion. Because of this newly-awakened consciousness and a sense of guilt for double treachery, he decides to make a pilgrimage to Rome so that he may live again as a Spanish knight and devote himself to his country.

Thus, the conflict between hereditary claims and personal fulfilment makes Fedalma and Silva suffer identity crises, as they are forced to realize the overwhelming power of heredity. It should be noted that there is another character who is in the same situation as they are, and shares their suffering. It is Silva's Jewish friend, Sephardo, and he has a better realization of himself from the beginning; therefore, he is not destroyed by the suffering. He feels a strong bond of friendship with Silva, a Christian, but at the same time, has an intense racial/ethnic consciousness as a Jew. Therefore, he not only understands the tragedy caused by the hereditary claim, but also is prepared for the day when the claim of his friendship and that of racial royalties might clash. When Silva asks for his help to pursue Fedalma, he predicts their future suffering:

I love you well.  
You are my friend. But yet you are a Christian,  
Whose birth has bound you to the Catholic kings.  
There may come moments when to share my joy  
Would make you traitor, when to share your grief  
Would make me other than a Jew.... (337-38)

Sephardo is determined to serve Silva as a friend as much as possible, whereas he warns Silva that being a Jew is 'the brand / Of brotherhood that limits every pledge' (339). In fact, Sephardo later sacrifices his friendship for the Jewish cause. Sephardo's keen self-recognition and insight are George Eliot's. He also expresses Eliot's belief in the significance and power of sympathy: 'Though death were king, / And cruelty his right-hand minister, / Pity insurgent in some human breasts / Makes spiritual empire, reigns supreme / As persecuted faith in faithful hearts' (333).

The conflict that Fedalma, Silva and Sephardo experience can be regarded as a variation on the same kind of conflict which Eliot found in a Greek tragedy, *Antigone*, and described as 'antagonism between valid claims'.<sup>7</sup> This theme is also embodied in the struggle of Maggie Tulliver in *The Mill on the Floss*, but what has to be noticed is a shift of emphasis in *The Spanish Gypsy*. While *The Mill on the Floss* emphasizes the importance and sacredness of individual bonds formed in the past, *The Spanish Gypsy* presents undying hope for the future in the tragedy by emphasizing the lasting strength of individual bonds. Individual bonds of love or friendship may sometimes be broken, but this does not mean that they are less valid or weaker. Even when racial or cultural bonds are more of a priority, in the end, individual bonds may prove strongest. It is individual bonds that guide and support humans in the performance of their racial obligations. To put it another way, individual bonds prove their real worth when

they are the moving force for high allegiance. This idea is most clearly shown through Fedalma's final determination to live as a leader of the gypsies.

At the end of *The Spanish Gypsy*, Fedalma leaves for Africa, leading the gypsies on behalf of her father. It means a life-long separation from Silva, who has returned to his race and religion. The scene certainly shows a tragic and pessimistic view of the future. Fedalma envisages that she would bear 'the burning length of weary days / That parching fall upon her father's hope, / Which she must plant and see it wither only? / Wither and die' (442). Despite her fatalistic resignation and terrible despair, however, we feel her strong belief in, and hope for, the future. For example, Fedalma regards her destiny as 'the death of hopes / Darkening long generations, or the birth / Of thoughts undying' (444). It suggests that nevertheless hopes, even if blasted, will be revived and inherited by 'thoughts undying'. Fedalma says to Silva 'My father held within his mighty frame / A people's life: great futures died with him / Never to rise, until the time shall ripe / Some other hero with the will to save / The outcast Zíncali' (448). She does not abandon her hope completely even in such a deep despair. Furthermore, she remains with the gypsies more than anything else in order to keep her father's trust. Therefore, she defines her role as handing over her father's will to the next hero. She describes herself as 'one who sees / A light serene and strong on one sole path / Which she will tread till death...' (449).

It is the filial bond that has made Fedalma accept the role of the successor to her father, and it is her love for Silva that will sustain and guide her in the hard and solitary years to come. At their last meeting, she tells Silva about their past and future as follows:

Our marriage rite  
Is our resolve that we will each be true  
To high allegiance, higher than our love.  
Our dear young love – its breath was happiness!  
But it had grown upon a larger life  
Which tore its roots asunder. We rebelled –  
The larger life subdued us. Yet we are wed;  
For we shall carry each the pressure deep  
Of the other's soul. (451)

This is the firm determination which Fedalma has finally reached. She regards their destiny, not as separation, but as the 'marriage' of a couple who have made a unitary decision. This soulful union gains its support from their shared memories and experiences. By giving such a non-conventional definition of the word 'marriage', she is able to change her sorrow into hope, and contextualize her personal experience as part of the flow of history.

Fedalma lays her hope in living in Silva's soul, and living with Silva in her memory. The same can be said about Silva. To be remembered by others means to be kept alive, and it leads to immortality. Eliot presents this idea as a way for man to survive despair and sustain hope for the future. It is more directly and fully expressed in her poem 'O May I Join the Choir Invisible', which she composed while writing *The Spanish Gypsy* in 1867. This poem shows how the immortality of the soul can be gained. It begins as follows: 'O may I join the choir invisible / Of those immortal dead who live again / In minds made better by their presence'.<sup>8</sup> The dead can live with the living and gain immortality when they continue to exercise their

moral influence.<sup>9</sup>

In the third stanza of this poem, the poet expresses her devout wish to join the 'choir invisible'.

May I reach  
That purest heaven, be to other souls  
The cup of strength in some great agony,  
Enkindle generous ardour, feed pure love,  
Beget the smiles that have no cruelty –  
Be the sweet presence of a good diffused,  
And in diffusion ever more intense.  
So shall I join the choir invisible  
Whose music is the gladness of the world. (Emphasis added)<sup>10</sup>

Though the poet uses the language and images of Christianity such as 'choir' and 'cup', she regards the afterlife of individual existence as involving human relationships, both the dead and the living, those remembered and those remembering; hope is grounded in this profound and soulful relationship. The underlined words – 'a good diffused', 'diffusion ever more intense' – show the poet's belief that the goodness of humankind will be spread through their interaction and that one's self is extended through goodness. This idea is echoed in the words of the narrator of *Middlemarch*; 'the effect of her [Dorothea's] being on those around her was incalculably diffusive: for the growing good of the world is partly dependent on unhistoric act...' (emphasis added).<sup>11</sup> This cosmology is also expressed by the concept of 'this expanded and prolonged self'<sup>12</sup> which Mordecai longs for in *Daniel Deronda*.

So far, we have examined the ideas regarding 'the hereditary claim', 'the immortality of the soul', and 'the vision of the future' presented in *The Spanish Gypsy*. They are the subjects Eliot had to deal with before she could show a future vision for mankind from a broader perspective in later novels. As we have observed, there are differences as well as similarities between *The Spanish Gypsy* and *Daniel Deronda*, which cast light on Eliot's creative process and the development of her ideas. Fedalma yearns for freedom from the woman's constrained life, while Deronda suffers from the lack of binding duty. Fedalma undergoes identity conflicts and is forced to give up her personal fulfilment because of the two racial heritages she has received, while Deronda mentally grows, showing the possibility of ideal fusion of the different heritages. The problems Fedalma faces as a woman are explored and articulated through the female characters such as Gwendolen, Alcharisi and Mirah in *Daniel Deronda*. By allowing Deronda to be exempt from suffering the conflict between social/racial claims and personal fulfilment, Eliot presents her clear vision of the future on the largest scale and in the most idealistic way among her works. This was only possible for Eliot after she widened her vision, deepening her insight on race and its relevant problems, and articulated her firm belief in the immortality of the soul in the tragedy of *The Spanish Gypsy*.

Let us look at the vision presented in *Daniel Deronda*. While criticizing imperialism, this novel portrays the fusion of races as the inevitable result of the tendency of world history. We have seen that the character of Deronda shows the possibility of embodying the ideal fusion of races. In this context, Eliot presents a view of how relationships among both individuals and races/nations should be. Her assertion is condensed in the words of Deronda's grandfather:

'The strength and wealth of mankind depended on the balance of separateness and communication'.<sup>13</sup> These words are all the more persuasive because they are spoken by a Jew who devoted his life to preserving the Jewish tradition. The limit of one-sided separatism of Zarca is penetrated here. More significantly, it is one further example of Eliot trying to articulate a sense of balance.

Furthermore, Eliot shows two important aspects of culture, that is, the individuality of particular cultures and the universal aspects. The former is represented by Deronda and Mordecai, and the latter by Klesmer. Klesmer is a cosmopolitan artist, free from constraints of race or nation. With such an outlook and the moral sensibility to criticize British politics and colonialism, he strives to create and serve the culture of mankind through music, which he believes to be the mission of an artist. Mordecai and Deronda seem to be opposed to Klesmer in that they assert the importance of resistance against the tendency toward the fusion of races. There is, however, a point in common among these three: they aim for the development of humanity from the global point of view. Through these people, Eliot makes us see important aspects of culture and the possibility of creating a universal culture which is more than the mere totality of individual cultures.

Another point to be noticed about *Daniel Deronda* is the emphasis on the significance of 'passionate belief', which is defined by Deronda as what 'determines the consequences'.<sup>14</sup> He believes that it is the moving force even for scientific discoveries and that 'in relation to human motives and actions, passionate belief has a fuller efficacy'.<sup>15</sup> This is the expression of Eliot's own ardent expectation for, and faith in, the moral development of humankind, and forms the basis for idealism in *Daniel Deronda*.

Lastly, we touch on the relation between *The Spanish Gypsy* and *Impressions of Theophrastus Such*. Eliot's final essay-novel is marked by its ironical tone and a pessimistic view. With regard to the future, Theophrastus the narrator expresses his scepticism about the rapid mixing of races and cultures, and asserts 'all we can do is to moderate its course so as to hinder it from degrading the moral status of societies by a too rapid effacement of those national traditions and customs which are the language of the national genius...'.<sup>16</sup> It is important, however, to note that Theophrastus's experimental approach to language reveals Eliot's unwavering hope for the future, that is, her 'passionate belief' in the development of humanity. Theophrastus's linguistic experiment involves a continuing attempt to define many key words based on a strict moral sense. His humanistic view of language may provide a kind of way for humans to transcend the seemingly fixed nature of their cultural conditioning. For example, he criticizes the use of the word 'morals' which he considers to be inadequate, and then suggests as follows:

– But let our habitual talk give morals their full meaning as the conduct which, in every human relation, would follow from the fullest knowledge and the fullest sympathy – a meaning perpetually corrected and enriched by a more thorough appreciation of dependence in things, and a finer sensibility to both physical and spiritual fact....<sup>17</sup>

This definition is based on Eliot's view of language, which was established in collaboration with George Henry Lewes, and clearly stated in the last volume of his *Problems of Life and Mind*.<sup>18</sup> This final work of Lewes was the culmination of his philosophical and scientific

research, and edited by Eliot after his death. This work propounds a very modern view of language as follows: Man constructs his consciousness through language, arbitrary and social symbols. The power of thinking by language 'demarcates man from the animals, and gives one nation the superiority over others'. The power of language 'over feelings and action is incalculable'. Language makes man the 'only moral animal', and can unify and improve society. Therefore it is language that makes possible human progress: 'the invention of a new symbol is a step in the advancement of civilization'.<sup>19</sup>

It is not too much to say that this idea is directly expressed in *Impressions of Theophrastus Such*. A series of strict and eloquent definitions of words by Theophrastus help readers realize not only the extension of meanings of words but also the power of language in constructing their consciousness. Believing the interdependence between the moral development of man and the development of language, Eliot laid her hope in enriching the meaning of words and enlightening readers through refining their sensibility to language. Theophrastus's bitter irony and parodies reveal Eliot's disappointment and irritation with humanity, which had not progressed as much as she expected. Nevertheless, she was determined to make an effort until the last moment to produce 'the invention of a new symbol', that is, the creation of the new meanings of words. This was her essential task as a writer, in her estimation. These efforts became more and more straightforward and emphatic in later novels. In *The Spanish Gypsy* we see an important early expression of this view of language, an example of which is Fedalma's non-conventional definition of 'marriage'.

As we have tried to show, *The Spanish Gypsy* was a significant source for many of the issues and themes addressed in subsequent works. It is necessary to refer back to this earlier work in order to understand the evolution of Eliot's creative process which includes, above all else, her widening vision, undying hope and need to find a sense of balance between extreme or one-sided positions. These things are what she hoped her readers would realize in their lives.

#### Notes

- 1 *The George Eliot Letters*, ed. Gordon S. Haight, 9 vols (New Haven and London: Yale University Press, 1954-78), I, 25.
- 2 For example, Bonnie J. Lisle, 'Art and Egoism in George Eliot's Poetry', *Victorian Poetry*, 22 (1984), 263.
- 3 John Rignall, ed., *Oxford Reader's Companion to George Eliot* (Oxford: Oxford UP, 2000) 304-07; K. M. Newton, 'Byronic Egoism and George Eliot's *The Spanish Gypsy*', *Neophilologus*, 56 (1972), 388-400.
- 4 J. W. Cross, arr. and ed., *George Eliot's Life as Related in Her Letters and Journals*, vol. 3 (Edinburgh and London: Blackwood, 1885), 42.
- 5 George Eliot, *The Spanish Gypsy. Collected Poems*, ed. Lucien Jenkins (London: Skoob, 1989), 274. Further page references to this poem are given in the text.
- 6 Newton, 391. Newton analyzes the Byronic aspects of Silva in detail.

- 7 George Eliot, *Selected Essays, Poems and Other Writings*, ed. A. S. Byatt and Nicholas Warren (Harmondsworth: Penguin, 1990), 365.
- 8 George Eliot, 'O May I Join the Choir Invisible', lines 1-3. *Collected Poems*, 49.
- 9 Martha S. Vogeler, 'The Choir Invisible: The Poetics of Humanist Piety'. *George Eliot: A Centenary Tribute*, ed. Gordon S. Haight and Rosemary T. VanArsdel (London: Macmillan, 1982), 67; Lucien Jenkins, introduction, *Collected Poems*, 8.
- 10 Eliot, 'Oh, May I Join the Choir Invisible', lines 37-45.
- 11 George Eliot, *Middlemarch*, ed. W. J. Harvey (Harmondsworth: Penguin, 1985), 896.
- 12 George Eliot, *Daniel Deronda*, ed. Barbara Hardy (Harmondsworth: Penguin, 1987), 530.
- 13 *Daniel Deronda*, 791.
- 14 *Daniel Deronda*, 572
- 15 *Daniel Deronda*, 572.
- 16 George Eliot, *Impressions of Theophrastus Such*, ed. Nancy Henry (London: Pickering, 1994), 160.
- 17 *Impressions of Theophrastus Such*, 135.
- 18 For the view of language formed by Eliot and Lewes, see Miyuki Amano, *George Eliot, Language, and Dialogism* (Tokyo: Nan-un-do, 2004), 323-26; Peter Allan Dale, *In Pursuit of a Scientific Culture: Science, Art, and Society in the Victorian Age* (Madison, U of Wisconsin P, 1989), 116; Kate Flint, *The Victorians and the Visual Imagination* (Cambridge: Cambridge UP, 2000), 256-57.
- 19 George Henry Lewes, *Problems of Life and Mind*, vol. 5 (London: Trübner, 1879), 485, 494, 495, 496.