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@bmc:Notes

@bmh1:Chapter 1

@nt:1.<n#>Immanuel Kant, The Critique of Judgement,  
trans. J.C. Meredith (Oxford: Clarendon Press, 1952), 90<-  
>130.

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2.<n#>David Friedrich Strauss, The Life of Jesus,  
Critically Examined, trans. Marian Evans (New York: Calvin  
Blanchard, 1855). The question of the authenticity of  
Jesus's discourses is taken up in Chapters VI and VII; the  
relevant passage, quoted below, is from p. 367.

3.<n#>Prospective Review 2 (1846), 479.

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4.<n#>D.A. Russell and M. Winterbottom, eds., Ancient  
Literary Criticism (Oxford: Clarendon Press, 1972), 472<-  
>74.

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5.<n#>Neil Hertz, The End of the Line: Studies in  
Psychoanalysis and the Sublime (New York: Columbia  
University Press, 1985), 2<->8.

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6.<n#>Gillian Beer, George Eliot (Brighton: Harvester  
Press, 1986), 200<->213; Sandra M. Gilbert and Susan Gubar,  
The Madwoman in the Attic: The Woman Writer and the

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Nineteenth-Century Literary Imagination (New Haven and  
London: Yale University Press, 1979), 453<->55.

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7.<n#>In Standard Deviations: Chance and the Modern British Novel (Berkeley: University of California Press, 1993), Leland Monk has written persuasively on "the marginalization of chance" in modern fiction. See, in particular, his chapter on Middlemarch (46<->74), and, apropos of "letters fallen asunder," his concluding pages (145<->54).

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8.<n#>Tina's return to consciousness seems to have been modeled on a famous paragraph in Rousseau's Rêveries. I discuss this resemblance at greater length in Chapter 3, below.

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9.<n#> Harry E. Shaw, in Narrating Reality: Austen, Scott, Eliot (Ithaca: Cornell University Press, 1999), 242<th>ff., takes note of these passages but finds less tension and sense of incommensurability in them than I do. He reads Eliot as balancing the private sufferings of individuals like Tina and Gwendolen against the suffering associated with major historical events, not in order to diminish the importance of private feeling (and here I would agree), but rather to produce a richer depiction of how individuals find their place in history. I discuss another such moment, in which Daniel Deronda's anguished

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thoughts about his mother are juxtaposed with "the world-changing battle of Sadowa" (DD 622), in Chapter 7, below.

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10.<n#>William Morris, ed., The American Heritage Dictionary of the English Language (Boston: Houghton Mifflin, 1976), 1059.

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11.<n#>I draw support for this reading from<sup>a</sup> Philippe Lacoue-Labarthe's essay "The Echo of the Subject," in Typography: Mimesis, Philosophy, Politics (Cambridge, Mass.: Harvard University Press, 1989), 139-207, where the presence of rhythm--what Eliot calls "pulse"--is the condition of "the most basic narcissistic assurance." The absence of rhythm can cause that assurance "to vacillate, in that the differentiation between the imaginary and the real, the fictive and the non-fictive, comes to be effaced" (195). I would add to that list another pair, the active and the passive, for Gwendolen is seen here as only uncertainly the agent of her own ambitions.

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12.<n#>Alexander Welsh, George Eliot and Blackmail (Cambridge, Mass. and London: Harvard University Press, 1985), 250. The citation may be found in the first

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<sup>a</sup> As written, you seem to undermine your confidence in your argument too much.

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paragraph of Chapter 5 of Urne-Burial, reprinted in Sir Thomas Browne, Religio Medici and Other Writings (New York:

E.P. Dutton, 1951), 175.

See [n. 7](#) in Chapter 5, below, for further discussion of Welsh's account of this moment in Middlemarch.

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@bhm1:Chapter 2

@nt:1.<n#>J. Hillis Miller, "Narrative and History,"

ELH<sup>b</sup> (1974), 466. Miller's account of the novel was further developed in "Optic and Semiotic in Middlemarch," in The Worlds of Victorian Fiction, ed. Jerome H. Buckley

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(Cambridge, Mass.: Harvard University Press, 1975), 125<->45.

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2.<n#>Gordon S. Haight, George Eliot: A Biography (New York and Oxford: Oxford University Press, 1968), 552. The notebook itself may be seen in the Beinecke Library at Yale.

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3.<n#>The most persuasive account of these scenes is still D.A. Miller's Narrative and its Discontents: Problems

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<sup>b</sup> Please supply volume and issue number.

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of Closure in the Traditional Novel (Princeton: Princeton University Press, 1981), 152-94.

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4.<n#> Richard Ellmann, "Dorothea's Husbands," in

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Golden Codgers: Biographical Speculations (London: Oxford University Press, 1973), 28, 38.

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5.<n#> See T.S. Eliot, "The Metaphysical Poets," in

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Selected Essays: New Edition (New York: Harcourt, Brace, 1950), 247.

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6.<n#> Jacques Derrida, in the introductory pages of

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La Dissémination (Paris: Editions du Seuil, 1972), writes

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of "le discours de ce qui revient au père" (see p. 56 and

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n. 32<sup>c</sup>). In Barbara Johnson's fine translation

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(Dissemination [Chicago: University of Chicago Press,

1981], 48 and n. 47<sup>d</sup>), the phrase appears as "the discourse

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of what goes back to the father."

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7.<n#> Kant, Critique of Judgment, <sup>e</sup>

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8.<n#>William Wordsworth, "Lines Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye

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During a Tour, July 13, 1798" in Selected Poems and

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<sup>c</sup> What page is n. 32 a note to?

<sup>d</sup> What page is n. 47 a note to?

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Prefaces, ed. J. Stillinger (Boston: Houghton, Mifflin, 1965), 108->11.

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9.<n#> Richard Holt Hutton, review of Book 2 of Middlemarch, Spectator, 3 February, 1872, reprinted in George Eliot: The Critical Heritage, ed. David Carroll (London: Routledge, 1971), 291.

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10.<n#> John Locke, An Essay Concerning Human Understanding, ed. Alexander Campbell Fraser, vol 1 (1894; rpt., New York: Dover, 1959), 403. Ian Adam, in Notes and Queries 209 (1964), 227, has traced Eliot's "roar on the

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other side of silence" to a more immediate source: a passage in T.H. Huxley's essay "The Physical Basis of Life," which itself clearly draws on Locke and had appeared in the Fortnightly Review in February of 1869, while Eliot was working on Middlemarch. Here is the passage: "<3.>the wonderful noonday silence of a tropical forest is, after all, due only to the dulness of our hearing; and could our ears catch the murmur of those tiny Maelstroms [of

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'protoplasmic granules']<sup>f</sup>, as they whirl in the innumerable

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<sup>e</sup> Please supply page number.

<sup>f</sup> Where does the material in brackets come from?

myriads of living cells which constitute each tree, we should be stunned, as with the roar of a great city."

@bhm1:Chapter 3

1.<n#> Nancy Waring first pointed this out to me, in a seminar at Cornell.

2.<n#> "L'exigence de dire" may be understood as the demand to speak, the need to speak, or the exaction of speech. Exigence is a key word in Blanchot, especially in Le Pas au-delà (Paris: Gallimard, 1973). I shall have more to say about this expression in Chapter 8, below.

3.<n#>Cf. Jean-Jacques Rousseau, Oeuvres complètes I: Les Confessions, autres textes autobiographiques (Paris: Gallimard, 1959), 1005. Future references to pages in the French original of Les Confessions (C), or of Les Rêveries du promeneur solitaire (R), will be given in the body of the text, followed by the English translations of Angela Scholar (Confessions [Oxford and New York: Oxford University Press, 2000]) (Ct), and Peter France (Reveries of the Solitary Walker [London and New York: Penguin, 1979]) (Rt).

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4.<n#> Thomas M. Kavanagh, Writing the Truth: Authority and Desire in Rousseau (Berkeley: University of California Press, 1987), 182.

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5.<n#>"Living On" was first published in English in Harold Bloom et al., Deconstruction and Criticism (New York: Seabury, 1979), 75->176. The French text is collected in Jacques Derrida, Parages (Paris: Galilée, 1986), 117->218. Hereafter, references to "Living On" will be in the text, abbreviated as LO.

6.<n#>Aaron Fogel, in Coercion to Speak: Conrad's Poetics of Dialogue (Cambridge, Mass. and London: Harvard University Press, 1985), has brilliantly addressed this issue as it emerges in Conrad's fictions, focusing more on the fate of the coerced of speech than on that of the speaker coerced. See, in particular, his final chapter, "Oedipus: The Punishment of the Speech-Forcer," pp. 219<->57.

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7.<n#>Terry Eagleton, "Power and Knowledge in 'The Lifted Veil'<hr>," Literature and History 9 (1983), 58.

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8.<n#>Ludwig Feuerbach, The Essence of Christianity [1841; English translation, by George Eliot, 1854] (New York: Harper, 1957), 182.

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9.<n#>Charles Swann, "Déjà Vu: Déjà Lu: 'The Lifted Veil' as an Experiment in Art," Literature and History 5 (1979), 52.

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10.<n#>Maurice Blanchot, "La Voix narrative (le 'il,' le neutre)" in L'Entretiens<sup>g</sup> infini (Paris: Gallimard, 1969), 556->67. Lydia Davis's fine translation of this text, "The Narrative Voice (the 'he,' the neuter)," appears in The Gaze of Orpheus, a collection of Blanchot essays edited by P. Adams Sitney (Barrytown, N.Y.: Station Hill Press, 1981) 133->43. References in the text will be to the English version (GO).

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@bmh1:Chapter 4

@nt:1.<n#>On the necessary narrative component of any situation of indebtedness, see Jacques Derrida, Given Time I: Counterfeit Money, trans. Peggy Kamuf (Chicago and London: University of Chicago Press, 1992), especially chapter 2, "The Madness of Economic Reason: A Gift without Present."

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<sup>g</sup> Should be Entretien?

2.<n#>Dianne F. Sadoff, Monsters of Affection: Dickens, Eliot and Brontë on Fatherhood (Baltimore and London: The Johns Hopkins University Press, 1982) 81, 111.

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@bml:Chapter 5

@nt:1.<n#>See Paul de Man, "Autobiography as Defacement" and "Shelley Disfigured" in The Rhetoric of Romanticism (New Haven and London: Yale University Press, 1979), 67->82, 93->124.

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2.<n#>See the entry for "Remainder man" in the standard American common-law glossary, Words and Phrases, vol. 36A, (St. Paul, Minn.: West Publishing Co., 1962), 512->13.

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3.<n#>Felix Holt, the Radical, ed. Peter Coveney (London: Penguin, 1972) 629.

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4.<n#>The imagery appears to have been infectious: we find R. H. Hutton, reviewing the novel in the Spectator (23 June 1866), calling Felix "a harsh mutilated sort of figure, that can scarcely occupy the central position of a story without making the story itself take something of a torso effect in the imagination." He goes on to complain that "Felix Holt seems a grand stump of a character in an

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impressive but fixed attitude" (*italics in original*). The review is reprinted in David Carroll, ed., George Eliot: The Critical Heritage (New York: Barnes and Noble, 1971), 259.

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5.<n#>See Appendix B to the 1972 Penguin edition, p. 636.

6.<n#>That the practical joke should involve the "castration" of a coat-tail while its owner is in a state of forgetfulness resonates with Eliot's occasional depiction of her narrators. In the course of discussing the ways in which they are characterized as male, Dianne Sadoff, citing passages in "Janet's Repentance" (SCL 205),

The Mill on the Floss (MF 122<->23), and Impressions of Theophrastus Such (TS 22), remarks that "the significant detail of coattails appears in each of Eliot's narrators' meditations upon boyhood, as memory links itself to the initiation into manhood." See Monsters of Affection, 106.

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7.<n#>Twenty years ago, in Reflections on the Hero as Quixote (Princeton: Princeton University Press, 1981), Alexander Welsh called attention to the use of practical jokes in advancing the plots of realistic novels. In George Eliot and Blackmail (see above, Chapter 1, note 12) he reads the transfer of the locket in Felix Holt as an

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anticipation of the equally contrived encounter that determines one of the narrative strands of Middlemarch: the chance discovery by the blackmailer Raffles of Bulstrode's name on a scrap of paper, which is heralded by the narrator's bravura paragraph (M 412) beginning, "Who shall tell what may be the effect of writing?" (Welsh, 210-13, 248-58). Welsh shrewdly links that paragraph to the subsequent discussion of Mr. Casaubon's uneasy consciousness as an author, and beyond that, to a thematics of writing and of the growing awareness in the nineteenth century of "the seemingly arbitrary behavior of information." This is a finely intelligent and persuasive reading. What I would add to it is that the resonance of particular allusions to writing in Eliot's work is only partially explained by appeals to notions like consciousness or information. There is a residual engagement with marking that draws these allusions into another register<sup>h</sup>, though one still implicated with authorship.

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<sup>h</sup> Please be more specific. What other register, and how implicated with authorship?

8.<n#>See Catherine Gallagher, The Industrial Reformation of English Fiction: Social Discourse and Narrative Form, 1832<->1867 (Chicago: University of Chicago Press, 1985), 219<->67; Daniel Cottom, Social Figures: George Eliot, Social History, and Literary Representation (Minneapolis: University of Minnesota Press, 1987), 3<->31.

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9.<n#>In The Standard Edition of the Complete Psychological Works of Sigmund Freud, trans. James Strachey, vol. 14, (London: Hogarth Press, 1955), 332<->33.

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10.<n#>In Nicolas Abraham and Maria Torok, L'Ecorce et le noyau (Paris: Aubier Montaigne, 1978), 124<->131. (The translation is my own.)

@bmh1:Chapter 6

@nt:1.<n#>Raymond Williams, The Country and the City (New York: Oxford University Press, 1973), 173.

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2.<n#>See "Lurid Figures," in Reading de Man Reading, eds. Lindsay Waters and Wlad Godzich (Minneapolis: University of Minnesota Press, 1989), 82<->104, and "More Lurid Figures," in Diacritics 20:3 (1990), 2<->27.

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3.<n#>See Edward William Lane, An Account of the Manners and Customs of the Modern Egyptians, vol. 1

(London: Charles Knight, 1842), 409->22.

4.<n#>"The Mirror of Ink," in A Universal History of Infamy (New York: Dutton, 1972), 125->29.

5.<n#>Ovid, Metamorphoses, vol. 1 (Cambridge, Mass.: Harvard University Press, 1984), 153.

6.<n#>See Roland Barthes, Camera Lucida: Reflections on Photography (New York: Hill and Wang, 1981), 92->97, and Maurice Blanchot, The Gaze of Orpheus 79->89.

7.<n#>In Felix Holt, this alignment of "wandering" with "mere lawlessness"--in a discussion of political freedom and political authority--occurs a page after a seemingly unrelated conversation about changes in ways of singing hymns. A choir, according to one parishoner, had "stretched short metre into long out of pure wilfulness and defiance, irreverently adapting the most sacred monosyllables to a multitude of wandering quavers [i.e., eighth-notes], arranged, it was to be feared, by some musician who was inspired by conceit rather than by the true spirit of psalmody" (FH 149). In Chapter 1, above, I noted that in "Armgart," Eliot's heroine is rebuked for impudently adding "trills" to an aria of Gluck's (P 118).

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Wandering without an object and self-willed impudent improvisation, though opposed in some respects--the one practically ego-less, the other clearly egotistic--are marked in Eliot as equally dangerous evasions of meaningfulness.

@bml:Chapter 7

@nt:1.<n#>See Nina Auerbach, Woman and the Demon: The Life of a Victorian Myth (Cambridge, Mass. and London: Harvard University Press, 1982), 205; Ruby V. Redinger, George Eliot: The Emergent Self (New York: Knopf, 1975), 359->60; and Gilbert and Gubar, Madwoman in the Attic, 455.

2.<n#>In Julia Kristeva, Tales of Love, trans. Leon S. Roudiez (New York: Columbia University Press, 1987), 23. Further page references will appear in the text. I'm grateful to Cynthia Chase for directing me to this text, when it first appeared in a briefer version in Tel Quel 91<sup>i</sup>

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(1982), and for her discussion of it in a review of

Kristeva's writings, in Criticism 26 (1984)<sup>j</sup>, 193<->202.

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@bml1:Chapter 8

@nt:1.<n#>The language is echoed, in Deronda, to describe Gwendolen's painful encounter with the artist Klesmer: "Every word that Klesmer had said seemed to have been branded into her memory, as most words are which bring with them a new set of impressions and make an epoch for us" (DD 262).

2.<n#>I alluded to this concept briefly in Chapter 3, above.

3.<n#>The allusion is to a passage in Civilization and its Discontents, in The Standard Edition of the Complete Psychological Works of Sigmund Freud, trans. James

Strachey, vol. 21 (London: Hogarth, 1953<->74), 120. I have discussed the language of this passage, and related figures, in "Freud and the Sandman," in The End of the Line, 100<->102.

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4.<n#>For a careful discussion of the difficulties of translating this term, see Leslie Hill, Blanchot: Extreme Contemporary (London: Routledge, 1997), 127<->42.

5.<n#>Maurice Blanchot, Le Pas au-delà (Paris: Gallimard, 1973), 101<->7. This work has been translated, by Lycette Nelson, as The Step Not Beyond (Albany: State University of New York Press, 1992). I have here and there modified her translation. See also Blanchot's L'Écriture du désastre (Paris: Gallimard, 1980), finely translated, by Ann Smock, as The Writing of the Disaster (Lincoln and London: University of Nebraska Press, 1986), especially the entry on p. 37 of the translation: "Write in order that the negative and the neutral, in their always concealed difference--in the most dangerous of proximities--might recall to each other their respective specificity, the one working, the other un-working [l'un travail<sup>k</sup> lant, l'autre désœuvrant]."

6.<n#> Step Not Beyond, 73.

7.<n#>Le Pas au-dela, 41<:; <v>Step Not Beyond, 26<->27.

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<sup>k</sup> Is there a space between *travail* and *lant* in the original, as here? Or is this a typo, and it should all be one word?

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8.<n#> Compare Daniel's "hr'Take your fear as a safeguard. It is like quickness of hearing<4.>Try to take hold of your sensibility, and use it as if it were a faculty, like vision'hr'" (DD 452) with the narrator's famous admonishment in chapter 20 of Middlemarch: "If we had a keen vision and feeling of all ordinary human life, it would be like hearing the grass grow and the squirrel's heart beat, and we should die of that roar which lies on the other side of silence. As it is, the quickest of us walk about well wadded with stupidity" (M 194).

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9.<n#>The best discussion of this is Alexander Welsh's in George Eliot and Blackmail, 337<->77.

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@bmh1:Chapter 9

@nt:1.<n#>On Eliot's "habit of antithesis," see Barbara Hardy's The Novels of George Eliot: A Study in Form (London: Athlone, 1959), 88, and Alexander Welsh's intriguing discussion of Romola in George Eliot and Blackmail, 169<->94. My claim is that antithetical structures in Eliot--verbal doublings, paired characters, etc.--implicitly or explicitly involve a third position, that of someone taking in the antithesis, located over

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against it, and having to come to terms with it in some way.

2.<n#>Simon During, "The Strange Case of Monomania: Patriarchy in Literature, Murder in Middlemarch, Drowning in Daniel Deronda," Representations 23<sup>1</sup> (summer 1988), 86->104.

3.<n#>See George Levine, "Romola as Fable," in Barbara Hardy, ed., Critical Essays on George Eliot (New York: Barnes & Noble, 1970), 78->97.

4.<n#>R. H. Hutton, in an unsigned review in the Spectator (18 July 1863), quotes the passage at length, praising it for "reproducing one great feature in the age of the revival of learning with the finest effect--that sense of large human power which the mastery over a great ancient language, itself the key to a magnificent

literature, gave." Hutton's review is reprinted in Carroll, ed., George Eliot: The Critical Heritage, 198->205.

5.<n#>See Sadoff, Monsters of Affection, 88->98.

6.<n#>Recall the child who asks Gilfil, when he comes to elicit a confession from Tina, "<hr>'Zoo tome to tee ze yady? Zoo mek her peak?'<hr>" (SCL 232). In Chapter 3, I

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suggested that her babytalk distracted attention from what was coercive about Gilfil's intervention. See also D.A. Miller's fine analysis of the famous scene in Middlemarch in which Dorothea makes Rosamond speak, bringing her to the point of revealing who it is that Will Ladislaw really loves. Quoting the narrator's remark that what Dorothea believed to be a "generous effort" on Rosamond's part was in fact "a reflex of her own energy" (M 798), Miller comments: "A reflex of her own energy? The phrase repeats the novel's very formula of blindness ('seeing reflected there every quality she herself brought,' 'what he saw there was no more than the reflex of his own inclinations'). Dorothea's most generous moment thus seems also the one in which her ego is most tyrannical: most able to coerce the other into a semblance of mirroring its aspirations." Narrative and Its Discontents, 180->84.

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