

GEORGE ELIOT

GEORGE ELIOT'S LIFE, AS
RELATED IN HER
LETTERS AND
JOURNALS. VOL. 2 (OF 3)

Джордж Элиот

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Элиот Д.

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George Eliot

George Eliot's Life, as Related in Her Letters and Journals. Vol. 2 (of 3)

CHAPTER VIII

Journal, 1858.

Jan. 2.— George has returned this evening from a week's visit to Vernon Hill. On coming upstairs he said, "I have some very pretty news for you – something in my pocket." I was at a loss to conjecture, and thought confusedly of possible opinions from admiring readers, when he drew the *Times* from his pocket – to-day's number, containing a review of the "Scenes of Clerical Life." He had happened to ask a gentleman in the railway carriage, coming up to London, to allow him to look at the *Times*, and felt quite agitated and tremulous when his eyes alighted on the review. Finding he had time to go into town before the train started, he bought a copy there. It is a highly favorable notice, and, as far as it goes, appreciatory.

When G. went into town he called at Nutt's, and Mrs. Nutt said to him, "I think you don't know our curate. *He* says the author of 'Clerical Scenes' is a High Churchman; for though Mr. Tryan is said to be Low Church, his feelings and *actions* are those of a High Churchman." (The curate himself being of course High Church.) There were some pleasant scraps of admiration also gathered for me at Vernon Hill. Doyle happening to mention the treatment of children in the stories, Helps said, "Oh, he is a great writer!"

I wonder how I shall feel about these little details ten years hence, if I am alive. At present I value them as grounds for hoping that my writing may succeed, and so give value to my life; as indications that I can touch the hearts of my fellow-men, and so sprinkle some precious grain as the result of the long years in which I have been inert and suffering. But at present fear and trembling still predominate over hope.

Jan. 5.— To-day the "Clerical Scenes" came in their two-volume dress, looking very handsome.

Jan. 8.— News of the subscription – 580, with a probable addition of 25 for Longmans. Mudie has taken 350. When we used to talk of the probable subscription, G. always said, "I dare say it will be 250!" (The final number subscribed for was 650.)

I ordered copies to be sent to the following persons: Froude, Dickens, Thackeray, Tennyson, Ruskin, Faraday, the author of "Companions of my Solitude," Albert Smith, Mrs. Carlyle.

On the 20th of January I received the following letter from Dickens:

Letter from Charles Dickens to George Eliot, 17th Jan. 1858.

"Tavistock House, London,

Monday, 17th Jan. 1858

"My dear Sir, – I have been so strongly affected by the two first tales in the book you have had the kindness to send me, through Messrs. Blackwood, that I hope you will excuse my writing to you to express my admiration of their extraordinary merit. The exquisite truth and delicacy, both of the humor and the pathos of these

stories, I have never seen the like of; and they have impressed me in a manner that I should find it very difficult to describe to you, if I had the impertinence to try.

"In addressing these few words of thankfulness to the creator of the *Sad Fortunes* of the Rev. Amos Barton, and the sad love-story of Mr. Gilfil, I am (I presume) bound to adopt the name that it pleases that excellent writer to assume. I can suggest no better one: but I should have been strongly disposed, if I had been left to my own devices, to address the said writer as a woman. I have observed what seemed to me such womanly touches in those moving fictions, that the assurance on the title-page is insufficient to satisfy me even now. If they originated with no woman, I believe that no man ever before had the art of making himself mentally so like a woman since the world began.

"You will not suppose that I have any vulgar wish to fathom your secret. I mention the point as one of great interest to me – not of mere curiosity. If it should ever suit your convenience and inclination to show me the face of the man, or woman, who has written so charmingly, it will be a very memorable occasion to me. If otherwise, I shall always hold that impalpable personage in loving attachment and respect, and shall yield myself up to all future utterances from the same source, with a perfect confidence in their making me wiser and better. – Your obliged and faithful servant and admirer,

"Charles Dickens

"George Eliot, Esq."
Journal, 1858.

Jan. 21.– To-day came the following letter from Froude:

Letter from J A. Froude to George Eliot, 17th Jan. 1858.
"Northdown House, Bideford, *17th Jan. 1858.*

"Dear Sir, – I do not know when I have experienced a more pleasant surprise than when, on opening a book parcel two mornings ago, I found it to contain 'Scenes of Clerical Life,' 'From the author.' I do not often see *Blackwood*; but in accidental glances I had made acquaintance with 'Janet's Repentance,' and had found there something extremely different from general magazine stories. When I read the advertisement of the republication, I intended fully, at my leisure, to look at the companions of the story which had so much struck me, and now I find myself sought out by the person whose workmanship I had admired, for the special present of it.

"You would not, I imagine, care much for flattering speeches, and to go into detail about the book would carry me farther than at present there is occasion to go. I can only thank you most sincerely for the delight which it has given me; and both I myself, and my wife, trust that the acquaintance which we seem to have made with you through your writings may improve into something more tangible. I do not know whether I am addressing a young man or an old – a clergyman or a layman. Perhaps, if you answer this note, you may give us some information about yourself. But at any rate, should business or pleasure bring you into this part of the world, pray believe that you will find a warm welcome if you will accept our hospitality. – Once more, with my best thanks, believe me, faithfully yours,
J. A. Froude."

Letter to Miss Sara Hennell, 17th Jan. 1858.

I have long ceased to feel any sympathy with mere antagonism and destruction; and all crudity of expression marks, I think, a deficiency in subtlety of thought as well as in breadth of moral and poetic feeling. Mr. William Smith, the author of "Thorndale," is an old acquaintance of Mr. Lewes's. I should say an old *friend*, only I don't like the too ready use of that word. Mr. Lewes admires and esteems him very highly. He is a very accomplished man – a bachelor, with a small independent income; used to write very effective articles on miscellaneous subjects in *Blackwood*. I shall like to know what you think of "Thorndale." I don't know whether you look out for Ruskin's books whenever they appear. His little book on the "Political Economy of Art" contains some magnificent passages, mixed up with stupendous specimens of arrogant absurdity on some economical points. But I venerate him as one of the great teachers of the day. The grand doctrines of truth and sincerity in art, and the nobleness and solemnity of our human life, which he teaches with the inspiration of a Hebrew prophet, must be stirring up young minds in a promising way. The two last volumes of "Modern Painters" contain, I think, some of the finest writing of the age. He is strongly akin to the sublimest part of Wordsworth – whom, by-the-bye, we are reading with fresh admiration for his beauties and tolerance for his faults. Our present plans are: to remain here till about the end of March, then to go to Munich, which I long to see. We shall live there several months, seeing the wonderful galleries in leisure moments. Our living here is so much more expensive than living abroad that we save more than the expenses of our journeying; and as our work can be as well done there as here for some months, we lay in much more capital, in the shape of knowledge and experience, by going abroad.

Journal, 1858.

Jan. 18.– I have begun the "Eumenides," having finished the "Choephoraë." We are reading Wordsworth in the evening. At least G. is reading him to me. I am still reading aloud Miss Martineau's History.

Letter to John Blackwood, 21st Jan. 1858.

I am sure you will be interested in Dickens's letter, which I enclose, begging you to return it as soon as you can, and not to allow any one besides yourself and Major Blackwood to share in the knowledge of its contents. There can be no harm, of course, in every one's knowing that Dickens admires the "Scenes," but I should not like any more specific allusion made to the words of a private letter. There can hardly be any climax of approbation for me after this; and I am so deeply moved by the finely felt and finely expressed sympathy of the letter, that the iron mask of my *incognito* seems quite painful in forbidding me to tell Dickens how thoroughly his generous impulse has been appreciated. If you should have an opportunity of conveying this feeling of mine to him in any way, you would oblige me by doing so. By-the-bye, you probably remember sending me, some months ago, a letter from the Rev. Archer Gurney – a very warm, simple-spoken letter – praising me for qualities which I most of all care to be praised for. I should like to send him a copy of the "Scenes," since I could make no acknowledgment of his letter in any other way. I don't know his address, but perhaps Mr. Langford would be good enough to look it out in the Clergy List.

Journal, 1858.

Jan. 23.– There appeared a well-written and enthusiastic article on "Clerical Scenes" in the *Statesman*. We hear there was a poor article in the *Globe*– of feebly written praise – the previous week, but beyond this we have not yet heard of any notices from the press.

Jan. 26.– Came a very pleasant letter from Mrs. Carlyle, thanking the author of "Clerical Scenes" for the present of his book, praising it very highly, and saying that her husband had promised to read it when released from his mountain of history.

Letter from Mrs. Carlyle to George Eliot, 21st Jan. 1858.

"5 Cheyne Row, Chelsea,

21st Jan. 1858

"Dear Sir, – I have to thank you for a surprise, a pleasure, and a – consolation (!) all in one book! And I do thank you most sincerely. I cannot divine what inspired the good thought to send *me* your book; since (if the name on the title-page be your real name) it could not have been personal regard; there has never been a George Eliot among my friends or acquaintance. But neither, I am sure, could *you* divine the circumstances under which I should read the book, and the particular benefit it should confer on me! I read it – at least the first volume – during one of the most (physically) wretched nights of my life – sitting up in bed, unable to get a wink of sleep for fever and sore throat – and it helped me through that dreary night as well – better than the most sympathetic helpful friend watching by my bedside could have done!

"You will believe that the book needed to be something more than a 'new novel' for me; that I *could* at my years, and after so much reading, read it in positive torment, and be beguiled by it of the torment! that it needed to be the one sort of book, however named, that still takes hold of me, and that grows rarer every year – a *human* book – written out of the heart of a live man, not merely out of the brain of an author – full of tenderness and pathos, without a scrap of sentimentality, of sense without dogmatism, of earnestness without twaddle – a book that makes one *feel friends* at once and for always with the man or woman who wrote it!

"In guessing at why you gave me this good gift, I have thought amongst other things, 'Oh, perhaps it was a delicate way of presenting the novel to my husband, he being over head and ears in *history*.' If that was it, I compliment you on your *tact*! for my husband is much likelier to read the 'Scenes' on *my* responsibility than on a venture of his own – though, as a general rule, never opening a novel, he has engaged to read this one whenever he has some leisure from his present task.

"I hope to know some day if the person I am addressing bears any resemblance in external things to the idea I have conceived of him in my mind – a man of middle age, with a wife, from whom he has got those beautiful *feminine* touches in his book – a good many children, and a dog that he has as much fondness for as I have for my little Nero! For the rest – not just a clergyman, but brother or first cousin to a clergyman! How ridiculous all this *may* read beside the reality. Anyhow – I honestly confess I am very curious about you, and look forward with what Mr. Carlyle would call 'a good, healthy, genuine desire' to shaking hands with you some day. – In the meanwhile, I remain, your obliged

Jane W. Carlyle."

Journal, 1858.

Jan. 30.– Received a letter from Faraday, thanking me very gracefully for the present of the "Scenes." Blackwood mentions, in enclosing this letter, that Simpkin & Marshall have sent for twelve additional copies – the first sign of a move since the subscription. The other night we looked into the

life of Charlotte Brontë, to see how long it was before "Jane Eyre" came into demand at the libraries, and we found it was not until six weeks after publication. It is just three weeks now since I heard news of the subscription for my book.

Letter from M. Faraday to George Eliot, 28th Jan. 1858.

"Royal Institution, 28th Jan. 1858

"Sir, – I cannot resist the pleasure of thanking you for what I esteem a great kindness: the present of your thoughts embodied in the two volumes you have sent me. They have been, and will be again, a very pleasant relief from mental occupation among my own pursuits. Such rest I find at times not merely agreeable, but essential. – Again thanking you, I beg to remain, your very obliged servant,

M. Faraday

"George Eliot, Esq., &c., &c."
Journal, 1858.

Feb. 3.– Gave up Miss Martineau's History last night, after reading some hundred pages in the second volume. She has a sentimental, rhetorical style in this history which is fatiguing and not instructive. But her history of the Reform movement is very interesting.

Feb. 4.– Yesterday brought the discouraging news, that though the book is much talked of, it moves very slowly. Finished the "Eumenides." Bessie Parkes has written asking me to contribute to the *Englishwoman's Journal*– a new monthly which, she says, "We are beginning with £1000, and great social interest."

Feb. 16.– To-day G. went into the City and saw Langford, for the sake of getting the latest news about our two books – his "Sea-side Studies" having been well launched about a fortnight or ten days ago, with a subscription of 800. He brought home good news. The "Clerical Scenes" are moving off at a moderate but steady pace. Langford remarked, that while the press had been uniformly favorable, not one *critical* notice had appeared. G. went to Parker's in the evening, and gathered a little gossip on the subject. Savage, author of the "Falcon Family," and now editor of the *Examiner*, said he was reading the "Scenes" – had read some of them already in *Blackwood*– but was now reading the volume. "G. Eliot was a writer of great merit." A barrister named Smythe said he had seen "the Bishop" reading them the other day. As a set-off against this, Mrs. Schlesinger "Couldn't bear the book." She is a regular novel reader; but hers is the first unfavorable opinion we have had.

Feb. 26.– We went into town for the sake of seeing Mr. and Mrs. Call, and having our photographs taken by Mayall.

Feb. 28.– Mr. John Blackwood called on us, having come to London for a few days only. He talked a good deal about the "Clerical Scenes" and George Eliot, and at last asked, "Well, am I to see George Eliot this time?" G. said, "Do you wish to see him?" "As he likes – I wish it to be quite spontaneous." I left the room, and G. following me a moment, I told him he might reveal me. Blackwood was kind, came back when he found he was too late for the train, and said he would come to Richmond again. He came on the following Friday and chatted very pleasantly – told us that Thackeray spoke highly of the "Scenes," and said *they were not written by a woman*. Mrs. Blackwood is *sure* they are not written by a woman. Mrs. Oliphant, the novelist, too, is confident on the same side. I gave Blackwood the MS. of my new novel, to the end of the second scene in the wood. He opened it, read the first page, and smiling, said, "This will do." We walked with him to Kew, and had

a good deal of talk. Found, among other things, that he had lived two years in Italy when he was a youth, and that he admires Miss Austen.

Since I wrote these last notes several encouraging fragments of news about the "Scenes" have come to my ears – especially that Mrs. Owen Jones and her husband – two very different people – are equally enthusiastic about the book. But both have detected the woman.

Letter to Miss Sara Hennell, 2d March, 1858.

Perhaps we may go to Dresden, perhaps not: we leave room for the *imprévu*, which Louis Blanc found so sadly wanting in Mr. Morgan's millennial village. You are among the exceptional people who say pleasant things to their friends, and don't feel a too exclusive satisfaction in their misfortunes. We like to hear of your interest in Mr. Lewes's books – at least, *I* am very voracious of such details. I keep the pretty letters that are written to him; and we have had some really important ones from the scientific big-wigs about the "Sea-side Studies." The reception of the book in that quarter has been quite beyond our expectations. Eight hundred copies were sold at once. There is a great deal of close hard work in the book, and every one who knows what scientific work is necessarily perceives this; happily many have been generous enough to express their recognition in a hearty way.

I enter so deeply into everything you say about your mother. To me that old, old popular truism, "We can never have but one mother," has worlds of meaning in it, and I think with more sympathy of the satisfaction you feel in at last being allowed to wait on her than I should of anything else you could tell me. I wish we saw more of that sweet human piety that feels tenderly and reverently towards the aged. [*Apropos* of some incapable woman's writing she adds.] There is something more piteous almost than soapless poverty in this application of feminine incapacity to literature. We spent a very pleasant couple of hours with Mr. and Mrs. Call last Friday. It was worth a journey on a cold dusty day to see two faces beaming kindness and happiness.

Letter to Miss Sara Hennell, 26th March, 1858.

I enclose a letter which will interest you. It is affecting to see how difficult a matter it often is for the men who would most profit by a book to purchase it, or even get a reading of it, while stupid Jopling of Reading or elsewhere thinks nothing of giving a guinea for a work which he will simply put on his shelves.

Letter to Charles Bray, March, 1858.

When do you bring out your new poem? I presume you are already in the sixth canto. It is true you never told me you intended to write a poem, nor have I heard any one say so who was likely to know. Nevertheless I have quite as active an imagination as you, and I don't see why I shouldn't suppose you are writing a poem as well as you suppose that I am writing a novel. Seriously, I wish you would not set rumors afloat about me. They are injurious. Several people, who seem to derive their notions from Ivy Cottage,¹ have spoken to me of a supposed novel I was going to bring out. Such things are damaging to me.

Letter to Charles Bray, 31st March, 1858.

Thanks for your disclaimer. It shows me that you take a right view of the subject. There is no undertaking more fruitful of absurd mistakes than that of "guessing" at authorship; and as I have never communicated to any one so much as an *intention* of a literary kind, there can be none but imaginary data for such guesses. If I withhold anything from my friends which it would gratify them to know, you will believe, I hope, that I have good reasons for doing so, and I am sure those friends will understand me when I ask them to further my object – which is not a whim but a question of solid interest – by complete silence. I can't afford to indulge either in vanity or sentimentality about

¹ The Brays' new house.

my work. I have only a trembling anxiety to do what is in itself worth doing, and by that honest means to win very necessary profit of a temporal kind. "There is nothing hidden that shall not be revealed" in due time. But till that time comes – till I tell you myself, "This is the work of my hand and brain" – don't believe anything on the subject. There is no one who is in the least likely to know what I can, could, should, or would write.

Journal, 1858.

April 1, 1858.– Received a letter from Blackwood containing warm praise of "Adam Bede," but wanting to know the rest of the story in outline before deciding whether it should go in the Magazine. I wrote in reply refusing to tell him the story.

On Wednesday evening, April 7th, we set off on our journey to Munich, and now we are comfortably settled in our lodgings, where we hope to remain three months at least. I sit down in my first leisure moments to write a few recollections of our journey, or rather of our twenty-four hours' stay at Nürnberg; for the rest of our journey was mere endurance of railway and steamboat in cold and sombre weather, often rainy. I ought to except our way from Frankfort to Nürnberg, which lay for some distance – until we came to Bamberg – through a beautifully varied country. Our view both of Würzburg and Bamberg, as we hastily snatched it from our railway carriage, was very striking – great old buildings, crowning heights that rise up boldly from the plain in which stand the main part of the towns. From Bamberg to Nürnberg the way lay through a wide rich plain sprinkled with towns. We had left all the hills behind us. At Bamberg we were joined in our carriage by a pleasant-looking elderly couple, who spoke to each other and looked so affectionately that we said directly, "Shall we be so when we are old?" It was very pretty to see them hold each other's gloved hands for a minute like lovers. As soon as we had settled ourselves in our inn at Nürnberg – the Baierische Hof – we went out to get a general view of the town. Happily it was not raining, though there was no sun to light up the roof and windows.

Journal, April, 1858.

How often I had thought I should like to see Nürnberg, and had pictured to myself narrow streets with dark quaint gables! The reality was not at all like my picture, but it was ten times better. No sombre coloring, except the old churches: all was bright and varied, each *façade* having a different color – delicate green, or buff, or pink, or lilac – every now and then set off by the neighborhood of a rich reddish brown. And the roofs always gave warmth of color with their bright red or rich purple tiles. Every house differed from its neighbor, and had a physiognomy of its own, though a beautiful family likeness ran through them all, as if the burghers of that old city were of one heart and one soul, loving the same delightful outlines, and cherishing the same daily habits of simple ease and enjoyment in their balcony-windows when the day's work was done.

The balcony window is the secondary charm of the Nürnberg houses; it would be the principal charm of any houses that had not the Nürnberg roofs and gables. It is usually in the centre of the building, on the first floor, and is ornamented with carved stone or wood, which supports it after the fashion of a bracket. In several of these windows we saw pretty family groups – young fair heads of girls or of little children, with now and then an older head surmounting them. One can fancy that these windows are the pet places for family joys – that papa seats himself there when he comes home from the warehouse, and the little ones cluster round him in no time. But the glory of the Nürnberg houses is the roofs, which are no blank surface of mere tiling, but are alive with lights and shadows, cast by varied and beautiful lines of windows and pinnacles and arched openings. The plainest roof in Nürnberg has its little windows lifting themselves up like eyelids, and almost everywhere one sees the pretty hexagonal tiles. But the better houses have a central, open sort of pavilion in the roof, with a pinnacle surmounted by a weathercock. This pavilion has usually a beautifully carved arched opening in front, set off by the dark background which is left by the absence of glass. One fancies the old Nürnbergers must have gone up to these pavilions to smoke in the summer and autumn days.

There is usually a brood of small windows round this central ornament, often elegantly arched and carved. A wonderful sight it makes to see a series of such roofs surmounting the tall, delicate-colored houses. They are always high-pitched, of course, and the color of the tiles was usually of a bright red. I think one of the most charming vistas we saw was the Adler-Gasse, on the St. Lorenz side of the town. Sometimes, instead of the high-pitched roof, with its pavilion and windows, there is a richly ornamented gable fronting the street; and still more frequently we get the gables at right angles with the street at a break in the line of houses.

Coming back from the Burg we met a detachment of soldiers, with their band playing, followed by a stream of listening people; and then we reached the market-place, just at the point where stands "The Beautiful Fountain" – an exquisite bit of florid Gothic which has been restored in perfect conformity with the original. Right before us stood the Frauen-Kirche, with its fine and unusual *façade*, the chief beauty being a central chapel used as the choir, and added by Adam Krafft. It is something of the shape of a mitre, and forms a beautiful gradation of ascent towards the summit of *façade*. We heard the organ and were tempted to enter, for this is the one Catholic Church in Nürnberg. The delicious sound of the organ and voices drew us farther and farther in among the standing people, and we stayed there I don't know how long, till the music ceased. How the music warmed one's heart! I loved the good people about me, even to the soldier who stood with his back to us, giving us a full view of his close-cropped head, with its pale yellowish hair standing up in bristles on the crown, as if his hat had acted like a forcing-pot. Then there was a little baby in a close-fitting cap on its little round head, looking round with bright black eyes as it sucked its bit of bread. Such a funny little complete face – rich brown complexion and miniature Roman nose. And then its mother lifted it up that it might see the rose-decked altar, where the priests were standing. How music, that stirs all one's devout emotions, blends everything into harmony – makes one feel part of one whole which one loves all alike, losing the sense of a separate self. Nothing could be more wretched as art than the painted St. Veronica opposite me, holding out the sad face on her miraculous handkerchief. Yet it touched me deeply; and the thought of the Man of Sorrows seemed a very close thing – not a faint hearsay.

We saw Albert Dürer's statue by Rauch, and Albert Dürer's house – a striking bit of old building, rich dark-brown, with a truncated gable and two wooden galleries running along the gable end. My best wishes and thanks to the artists who keep it in repair and use it for their meetings. The vistas from the bridges across the muddy Pegnitz, which runs through the town, are all quaint and picturesque; and it was here that we saw some of the *shabbiest*-looking houses – almost the only houses that carried any suggestion of poverty, and even here it was doubtful. The town has an air of cleanliness and well-being, and one longs to call one of those balconied apartments one's own home, with their flower-pots, clean glass, clean curtains, and transparencies turning their white backs to the street. It is pleasant to think there is such a place in the world where many people pass peaceful lives.

On arriving at Munich, after much rambling, we found an advertisement of "Zwei elegant möblierte Zimmer," No. 15 Luitpold Strasse; and to our immense satisfaction found something that looked like cleanliness and comfort. The bargain was soon made – twenty florins per month. So here we came last Tuesday, the 13th April. We have been taking sips of the Glyptothek and the two Pinacotheks in the morning, not having settled to work yet. Last night we went to the opera – *Fra Diavolo* – at the Hof-Theatre. The theatre ugly, the singing bad. Still, the orchestra was good, and the charming music made itself felt in spite of German throats. On Sunday, the 11th, we went to the Pinacothek, straight into the glorious Rubens Saal. Delighted afresh in the picture of "Samson and Delilah," both for the painting and character of the figures. Delilah, a magnificent blonde, seated in a chair, with a transparent white garment slightly covering her body, and a rich red piece of drapery round her legs, leans forward, with one hand resting on her thigh, the other, holding the cunning shears, resting on the chair – a posture which shows to perfection the full, round, living arms. She turns her head aside to look with sly triumph at Samson – a tawny giant, his legs caught in the red

drapery, shorn of his long locks, furious with the consciousness that the Philistines are upon him, and that this time he cannot shake them off. Above the group of malicious faces and grappling arms a hand holds a flaming torch. Behind Delilah, and grasping her arm, leans forward an old woman, with hard features full of exultation.

This picture, comparatively small in size, hangs beside the "Last Judgment," and in the corresponding space, on the other side of the same picture, hangs the sublime "Crucifixion." Jesus alone, hanging dead on the Cross, darkness over the whole earth. One can desire nothing in this picture – the grand, sweet calm of the dead face, calm and satisfied amidst all the traces of anguish, the real, livid flesh, the thorough mastery with which the whole form is rendered, and the isolation of the supreme sufferer, make a picture that haunts one like a remembrance of a friend's death-bed.

April 12 (Monday).– After reading Anna Mary Howitt's book on Munich and Overbeck on Greek art, we turned out into the delicious sunshine to walk in the Theresien Wiese, and have our first look at the colossal "Bavaria," the greatest work of Schwanthaler. Delightful it was to get away from the houses into this breezy meadow, where we heard the larks singing above us. The sun was still too high in the west for us to look with comfort at the statue, except right in front of it, where it eclipsed the sun; and this front view is the only satisfactory one. The outline made by the head and arm on a side view is almost painfully ugly. But in front, looking up to the beautiful, calm face, the impression it produces is sublime. I have never seen anything, even in ancient sculpture, of a more awful beauty than this dark, colossal head, looking out from a background of pure, pale-blue sky. We mounted the platform to have a view of her back, and then walking forward, looked to our right hand and saw the snow-covered Alps! Sight more to me than all the art in Munich, though I love the *art* nevertheless. The great, wide-stretching earth and the all-embracing sky – the birthright of us all – are what I care most to look at. And I feel intensely the new beauty of the sky here. The blue is so exquisitely clear, and the wide streets give one such a broad canopy of sky. I felt more inspired by our walk to the Theresien Platz than by any pleasure we have had in Munich.

April 16.– On Wednesday we walked to the Theresien Wiese to look at the "Bavaria" by sunset, but a shower came on and drove us to take refuge in a pretty house built near the Ruhmeshalle, whereby we were gainers, for we saw a charming family group: a mother with her three children – the eldest a boy with his book, the second a three-year-old maiden, the third a sweet baby-girl of a year and a half; two dogs, one a mixture of the setter and pointer, the other a turn-spit; and a relation or servant ironing. The baby cried at the sight of G. in beard and spectacles, but kept her eyes turning towards him from her mother's lap, every now and then seeming to have overcome her fears, and then bursting out crying anew. At last she got down and lifted the table-cloth to peep at his legs, as if to see the monster's nether parts.

Letter to Miss Sara Hennell, 17th April, 1858.

We have been just to take a sip at the two Pinacotheks and at the Glyptothek. At present the Rubens Saal is what I most long to return to. Rubens gives me more pleasure than any other painter, whether that is right or wrong. To be sure, I have not seen so many pictures, and pictures of so high a rank, by any other great master. I feel sure that when I have seen as much of Raphael I shall like him better; but at present Rubens, more than any one else, makes me feel that painting is a great art, and that he was a great artist. His are such real, breathing men and women, moved by passions, not mincing and grimacing, and posing in mere aping of passion! What a grand, glowing, forceful thing life looks in his pictures – the men such grand-bearded, grappling beings, fit to do the work of the world; the women such real mothers. We stayed at Nürnberg only twenty-four hours, and I felt sad to leave it so soon. A pity the place became Protestant, so that there is only one Catholic church where one can go in and out as one would. We turned into the famous St. Sebald's for a minute, where a Protestant clergyman was reading in a cold, formal way under the grand Gothic arches. Then we went to the Catholic church, the Frauen-Kirche, where the organ and voices were giving forth a glorious

mass; and we stood with a feeling of brotherhood among the standing congregation till the last note of the organ had died out.

Journal, 1858.

April 23.— Not being well enough to write, we determined to spend our morning at the Glyptothek and Pinacothek. A glorious morning – all sunshine and blue sky. We went to the Glyptothek first, and delighted ourselves anew with the "Sleeping Faun," the "Satyr and Bacchus," and the "Laughing Faun" (Fauno colla Macchia). Looked at the two young satyrs reposing with the pipe in their hands – one of them charming in the boyish, good-humored beauty of the face, but both wanting finish in the limbs, which look almost as if they could be produced by a turning-machine. But the conception of this often-repeated figure is charming: it would make a garden seem more peaceful in the sunshine. Looked at the old Silenus too, which is excellent. I delight in these figures, full of droll animation, flinging some nature, in its broad freedom, in the eyes of small-mouthed, mincing narrowness.

We went into the modern Saal also, glancing on our way at the Cornelius frescoes, which seem to me stiff and hideous. An Adonis, by Thorwaldsen, is very beautiful.

Then to the Pinacothek, where we looked at Albert Dürer's portrait again, and many other pictures, among which I admired a group by Jordaens: "A satyr eating, while a peasant shows him that he can blow hot and cold at the same time;" the old grandmother nursing the child, the father with the key in his hand, with which he has been amusing baby, looking curiously at the satyr, the handsome wife, still more eager in her curiosity, the quiet cow, the little boy, the dog and cat – all are charmingly conceived.

April 24.— As we were reading this afternoon Herr Oldenbourg came in, invited us to go to his house on Tuesday, and chatted pleasantly for an hour. He talked of Kaulbach, whom he has known very intimately, being the publisher of the "Reineke Fuchs." The picture of the "Hunnen Schlacht" was the first of Kaulbach's on a great scale. It created a sensation, and the critics began to call it a "Weltgeschichtliches Bild." Since then Kaulbach has been seduced into the complex, wearisome, symbolical style, which makes the frescoes at Berlin enormous puzzles.

When we had just returned from our drive in the Englische Garten, Bodenstedt pleasantly surprised us by presenting himself. He is a charming man, and promises to be a delightful acquaintance for us in this strange town. He chatted pleasantly with us for half an hour, telling us that he is writing a work, in five volumes, on the "Contemporaries of Shakspeare," and indicating the nature of his treatment of the Shakspearian drama – which is historical and analytical. Presently he proposed that we should adjourn to his house and have tea with him; and so we turned out all together in the bright moonlight, and enjoyed his pleasant chat until ten o'clock. His wife was not at home, but we were admitted to see the three sleeping children – one a baby about a year and a half old, a lovely waxen thing. He gave the same account of Kaulbach as we had heard from Oldenbourg; spoke of Genelli as superior in genius, though he has not the fortune to be recognized; recited some of Hermann Lingg's poetry, and spoke enthusiastically of its merits. There was not a word of detraction about any one – nothing to jar on one's impression of him as a refined, noble-hearted man.

April 27.— This has been a red-letter day. In the morning Professor Wagner took us over his "Petrifaction Sammlung," giving us interesting explanations; and before we left him we were joined by Professor Martius, an animated, clever man, who talked admirably, and invited us to his house. Then we went to Kaulbach's studio, talked with him, and saw with especial interest the picture he is preparing as a present to the New Museum. In the evening, after walking in the Theresien Wiese, we went to Herr Oldenbourg's, and met Liebig the chemist, Geibel and Heyse the poets, and Carrière, the author of a work on the Reformation. Liebig is charming, with well-cut features, a low, quiet voice, and gentle manners. It was touching to see his hands, the nails black from the roots, the skin all grimed.

Heyse is like a painter's poet, ideally beautiful; rather brilliant in his talk, and altogether pleasing. Geibel is a man of rather coarse texture, with a voice like a kettledrum, and a steady determination to deliver his opinions on every subject that turned up. But there was a good deal of ability in his remarks.

April 30.— After calling on Frau Oldenbourg, and then at Professor Bodenstedt's, where we played with his charming children for ten minutes, we went to the theatre to hear Prince Radziwill's music to the "Faust." I admired especially the earlier part, the Easter morning song of the spirits, the Beggar's song, and other things, until after the scene in Auerbach's cellar, which is set with much humor and fancy. But the scene between Faust and Marguerite is bad – "Meine Ruh ist hin" quite pitiable, and the "König im Thule" not good. Gretchen's second song, in which she implores help of the Schmerzensreiche, touched me a good deal.

May 1.— In the afternoon Bodenstedt called, and we agreed to spend the evening at his house – a delightful evening. Professor Löher, author of "Die Deutschen in America," and another much younger *Gelehrter*, whose name I did not seize, were there.

May 2.— Still rainy and cold. We went to the Pinacothek, and looked at the old pictures in the first and second Saal. There are some very bad and some fine ones by Albert Dürer: of the latter, a full length figure of the Apostle Paul, with the head of Mark beside him, in a listening attitude, is the one that most remains with me. There is a very striking "Adoration of the Magi," by Johannes van Eyck, with much merit in the coloring, perspective, and figures. Also, "Christ carrying his Cross," by Albert Dürer, is striking. "A woman raised from the dead by the imposition of the Cross" is a very elaborate composition, by Böhms, in which the faces are of first-rate excellence.

In the evening we went to the opera and saw the "Nord Stern."

May 10.— Since Wednesday I have had a wretched cold and cough, and been otherwise ill, but I have had several pleasures nevertheless. On Friday, Bodenstedt called with Baron Schack to take us to Genelli's, the artist of whose powers Bodenstedt had spoken to us with enthusiastic admiration. The result to us was nothing but disappointment; the sketches he showed us seemed to us quite destitute of any striking merit. On Sunday we dined with Liebig, and spent the evening at Bodenstedt's, where we met Professor Bluntschli, the jurist, a very intelligent and agreeable man, and Melchior Meyr, a maker of novels and tragedies, otherwise an ineffectual personage.

Letter to Miss Sara Hennell, 10th May, 1858.

Our life here is very agreeable – full of pleasant novelty, although we take things quietly and observe our working hours just as if we were at Richmond. People are so kind to us that we feel already quite at home, sip *baierisch Bier* with great tolerance, and talk bad German with more and more *aplomb*. The place, you know, swarms with professors of all sorts – all *gründlich*, of course, and one or two of them great. There is no one we are more charmed with than Liebig. Mr. Lewes had no letter to him – we merely met him at an evening party; yet he has been particularly kind to us, and seems to have taken a benevolent liking to me. We dined with him and his family yesterday, and saw how men of European celebrity may put up with greasy cooking in private life. He lives in very good German style, however; has a handsome suite of apartments, and makes a greater figure than most of the professors. His manners are charming – easy, graceful, benignant, and all the more conspicuous because he is so quiet and low spoken among the loud talkers here. He looks best in his laboratory, with his velvet cap on, holding little phials in his hand, and talking of Kreatine and Kreatinine in the same easy way that well-bred ladies talk scandal. He is one of the professors who has been called here by the present king – Max – who seems to be a really sensible man among kings; gets up at five o'clock in the morning to study, and every Saturday evening has a gathering of the first men in science and literature, that he may benefit by their opinions on important subjects. At this *Tafel-rund* every man is required to say honestly what he thinks; every one may contradict every one else; and if the king suspects any one of a polite insincerity, the too polished man is invited no more. Liebig, the

three poets – Geibel, Heyse, and Bodenstedt – and Professor Löher, a writer of considerable mark, are always at the *Tafel-rund* as an understood part of their functions; the rest are invited according to the king's direction. Bodenstedt is one of our best friends here – enormously instructed, after the fashion of Germans, but not at all stupid with it.

We were at the Siebolds' last night to meet a party of celebrities, and, what was better, to see the prettiest little picture of married life – the great comparative anatomist (Siebold) seated at the piano in his spectacles playing the difficult accompaniments to Schubert's songs, while his little round-faced wife sang them with much taste and feeling. They are not young. Siebold is gray, and probably more than fifty; his wife perhaps nearly forty; and it is all the prettier to see their admiration of each other. She said to Mr. Lewes, when he was speaking of her husband, "Ja, er ist ein netter Mann, nicht wahr?"²

We take the art in very small draughts at present – the German hours being difficult to adjust to our occupations. We are obliged to dine at *one!* and of course when we are well enough must work till then. Two hours afterwards all the great public exhibitions are closed, except the churches. I *cannot* admire much of the modern German art. It is for the most part elaborate lifelessness. Kaulbach's great compositions are huge charades; and I have seen nothing of his equal to his own "Reineke Fuchs." It is an unspeakable relief, after staring at one of his pictures – the "Destruction of Jerusalem," for example, which is a regular child's puzzle of symbolism – to sweep it all out of one's mind – which is very easily done, for nothing grasps you in it – and call up in your imagination a little Gerard Dow that you have seen hanging in a corner of one of the cabinets. We have been to his *atelier*, and he has given us a proof of his "Irrenhaus,"³ a strange sketch, which he made years ago – very terrible and powerful. He is certainly a man of great faculty, but is, I imagine, carried out of his true path by the ambition to produce "Weltgeschichtliche Bilder," which the German critics may go into raptures about. His "Battle of the Huns," which is the most impressive of all his great pictures, was the first of the series. He painted it simply under the inspiration of the grand myth about the spirits of the dead warriors rising and carrying on the battle in the air. Straightway the German critics began to smoke furiously that vile tobacco which they call *aesthetik*, declared it a "Weltgeschichtliches Bild," and ever since Kaulbach has been concocting these pictures in which, instead of taking a single moment of reality and trusting to the infinite symbolism that belongs to all nature, he attempts to give you at one view a succession of events – each represented by some group which may mean "Whichever you please, my little dear."

I must tell you something else which interested me greatly, as the first example of the kind that has come under my observation. Among the awful mysterious names, hitherto known only as marginal references whom we have learned to clothe with ordinary flesh and blood, is Professor Martius (Spix and Martius), now an old man, and rich after the manner of being rich in Germany. He has a very sweet wife – one of those women who remain pretty and graceful in old age – and a family of three daughters and one son, all more than grown up. I learned that she is Catholic, that her daughters are Catholic, and her husband and son Protestant – the children having been so brought up according to the German law in cases of mixed marriage. I can't tell you how interesting it was to me to hear her tell of her experience in bringing up her son conscientiously as a Protestant, and then to hear her and her daughters speak of the exemplary priests who had shown them such tender fatherly care when they were in trouble. They are the most harmonious, affectionate family we have seen; and one delights in such a triumph of human goodness over the formal logic of theorists.

Journal, 1858.

² He is really a charming man, is he not?

³ Picture of interior of a Lunatic Asylum.

May 13.— Geibel came and brought me the two volumes of his poems, and stayed chatting for an hour. We spent the evening quietly at home.

May 14.— After writing, we went for an hour to the Pinacothek, and looked at some of the Flemish pictures. In the afternoon we called at Liebig's, and he went a long walk with us – the long chain of snowy mountains in the hazy distance. After supper I read Geibel's "Junius Lieder."

May 15.— Read the 18th chapter of "Adam Bede" to G. He was much pleased with it. Then we walked in the Englische Garten, and heard the band, and saw the Germans drinking their beer. The park was lovely.

May 16.— We were to have gone to Grosshesselohe with the Siebolds, and went to Frühstück with them at 12, as a preliminary. Bodenstedt was there to accompany us. But heavy rain came on, and we spent the time till 5 o'clock in talking, hearing music, and listening to Bodenstedt's "Epic on the destruction of Novgorod." About seven, Liebig came to us and asked us to spend the evening at his house. We went and found Voelderndorff, Bischoff and his wife, and Carrière and Frau.

May 20.— As I had a feeble head this morning, we gave up the time to seeing pictures, and went to the *Neue Pinacothek*. A "Lady with Fruit, followed by three Children," pleased us more than ever. It is by Wichmann. The two interiors of Westminster Abbey by Ainmueller admirable. Unable to admire Rothmann's Greek Landscapes, which have a room to themselves. Ditto Kaulbach's "Zerstörung von Jerusalem."

We went for the first time to see the collection of porcelain paintings, and had really a rich treat. Many of them are admirable copies of great pictures. The sweet "Madonna and Child," in Raphael's early manner; a "Holy Family," also in the early manner, with a Madonna the exact type of the St. Catherine; and a "Holy Family" in the later manner, something like the Madonna Delia Sedia, are all admirably copied. So are two of Andrea del Sarto's – full of tenderness and calm piety.

May 23.— Through the cold wind and white dust we went to the Jesuits' Church to hear the music. It is a fine church in the Renaissance style, the vista terminating with the great altar very fine, with all the crowd of human beings covering the floor. Numbers of men!

In the evening we went to Bodenstedt's, and saw his wife for the first time – a delicate creature who sang us some charming Bavarian *Volkslieder*. On Monday we spent the evening at Löher's – Baumgarten, *ein junger Historiker*, Oldenbourg, and the Bodenstedts meeting us.

Delicious *Mai-trank*, made by putting the fresh *Waldmeister* – a cruciferous plant with a small white flower, something like Lady's Bedstraw – into mild wine, together with sugar, and occasionally other things.

May 26.— This evening I have read aloud "Adam Bede," chapter xx. We have begun Ludwig's "Zwischen Himmel und Erde."

May 27.— We called on the Siebolds to-day, then walked in the Theresien Wiese, and saw the mountains gloriously. Spent the evening at Prof. Martius's, where Frau Erdl played Beethoven's Andante and the Moonlight Sonata admirably.

May 28.— We heard from Blackwood this morning. Good news in general, but the sale of our books not progressing at present.

Letter to John Blackwood, 28th May, 1858.

It is invariably the case that when people discover certain points of coincidence in a fiction with facts that happen to have come to their knowledge, they believe themselves able to furnish a key to the whole. That is amusing enough to the author, who knows from what widely sundered portions of experience – from what a combination of subtle, shadowy suggestions, with certain actual objects and events, his story has been formed. It would be a very difficult thing for me to furnish a key to my stories myself. But where there is no exact memory of the past, any story with a few remembered points of character or of incident may pass for a history.

We pay for our sight of the snowy mountains here by the most capricious of climates. English weather is steadfast compared with Munich weather. You go to dinner here in summer and come away from it in winter. You are languid among trees and feathery grass at one end of the town, and are shivering in a hurricane of dust at the other. This inconvenience of climate, with the impossibility of dining (well) at any other hour than one o'clock is not friendly to the stomach – that great seat of the imagination. And I shall never advise an author to come to Munich except *ad interim*. The great Saal, full of Rubens's pictures, is worth studying; and two or three precious bits of sculpture, and the sky on a fine day, always puts one in a good temper – it is so deliciously clear and blue, making even the ugliest buildings look beautiful by the light it casts on them.

Journal, 1858.

May 30.– We heard "William Tell" – a great enjoyment to me.

June 1.– To Grosshesselohe with a party. Siebold and his wife, Prof. Löher, Fräulein von List, Fräulein Thiersch, Frau von Schaden and her pretty daughter. It was very pretty to see Siebold's delight in nature – the Libellulæ, the Blindworm, the crimson and black Cicadæ, the Orchidæ. The strange whim of Schwanthaler's – the Burg von Schwaneck – was our destination.

June 10.– For the last week my work has been rather scanty owing to bodily ailments. I am at the end of chapter xxi., and am this morning going to begin chapter xxii. In the interim our chief pleasure had been a trip to Starnberg by ourselves.

June 13.– This morning at last free from headache, and able to write. I am entering on my history of the birthday with some fear and trembling. This evening we walked, between eight and half-past nine, in the Wiese, looking towards Nymphenburg. The light delicious – the west glowing; the faint crescent moon and Venus pale above it; the larks filling the air with their songs, which seemed only a little way above the ground.

Letter to Miss Sara Hennell, 14th June, 1858.

Words are very clumsy things. I like less and less to handle my friends' sacred feelings with them. For even those who call themselves intimate know very little about each other – hardly ever know just *how* a sorrow is felt, and hurt each other by their very attempts at sympathy or consolation. We can bear no hand on our bruises. And so I feel I have no right to say that I know *how* the loss of your mother – "the only person who ever leaned on you" – affects you. I only know that it must make a deeply-felt crisis in your life, and I know that the better from having felt a great deal about my own mother and father, and from having the keenest remembrance of all that experience. But for this very reason I know that I can't measure what the event is to you; and if I were near you I should only kiss you and say nothing. People talk of the feelings dying out as one gets older; but at present my experience is just the contrary. All the serious relations of life become so much more real to me – pleasure seems so slight a thing, and sorrow and duty and endurance so great. I find the least bit of real human life touch me in a way it never did when I was younger.

Journal, 1858.

June 17.– This evening G. left me to set out on his journey to Hofwyl to see his boys.

June 18.– Went with the Siebolds to Nymphenburg; called at Professor Knapp's, and saw Liebig's sister, Frau Knapp – a charming, gentle-mannered woman, with splendid dark eyes.

June 22.– Tired of loneliness, I went to the Frau von Siebold, chatted with her over tea, and then heard some music.

June 23.– My kind little friend (Frau von Siebold) brought me a lovely bouquet of roses this morning, and invited me to go with them in the evening to the theatre to see the new comedy, the "Drei Candidaten," which I did: a miserably poor affair.

June 24.– G. came in the evening, at 10 o'clock – after I had suffered a great deal in thinking of the possibilities that might prevent him from coming.

June 25.— This morning I have read to G. all I have written during his absence, and he approves it more than I expected.

July 7.— This morning we left Munich, setting out in the rain to Rosenheim by railway. The previous day we dined, and sat a few hours with the dear, charming Siebolds, and parted from them with regret – glad to leave Munich, but not to leave the friends who had been so kind to us. For a week before I had been ill – almost a luxury, because of the love that tended me. But the general languor and sense of depression produced by Munich air and way of life was no luxury, and I was glad to say a last good-bye to the quaint pepper-boxes of the Frauen-Kirche.

Munich to Dresden, 1858.

At the Rosenheim station we got into the longest of omnibuses, which took us to the *Gasthof*, where we were to dine and lunch, and then mount into the *Stell-wagen*, which would carry us to Prien, on the borders of the Chiem See. Rosenheim is a considerable and rather quaint-looking town, interrupted by orchards and characterized in a passing glance by the piazzas that are seen everywhere fronting the shops. It has a grand view of the mountains, still a long way off. The afternoon was cloudy, with intermittent rain, and did not set off the landscape. Nevertheless, I had much enjoyment in this four or five hours' journey to Prien. The little villages, with picturesque, wide gables, projecting roofs, and wooden galleries – with abundant orchards – with felled trunks of trees and stacks of fir-wood, telling of the near neighborhood of the forest – were what I liked best in this ride.

We had no sooner entered the steamboat to cross the Chiem See than it began to rain heavily, and I kept below, only peeping now and then at the mountains and the green islands, with their monasteries. From the opposite bank of the See we had a grand view of the mountains, all dark purple under the clouded sky. Before us was a point where the nearer mountains opened and allowed us a view of their more distant brethren receding in a fainter and fainter blue – a marsh in the foreground, where the wild-ducks were flying. Our drive from this end of the lake to Traunstein was lovely – through fertile, cultivated land, everywhere married to bits of forest. The green meadow or the golden corn sloped upward towards pine woods, or the bushy greenness seemed to run with wild freedom far out into long promontories among the ripening crops. Here and there the country had the aspect of a grand park from the beautiful intermingling of wood and field, without any line of fence.

Then came the red sunset, and it was dark when we entered Traunstein, where we had to pass the night. Among our companions in the day's journey had been a long-faced, cloaked, slow and solemn man, whom George called the author of "Eugene Aram," and I Don Quixote, he was so given to serious remonstrance with the vices he met on the road. We had been constantly deceived in the length of our stages – on the principle, possibly, of keeping up our spirits. The next morning there was the same tenderness shown about the starting of the *Stell-wagen*: at first it was to start at seven, then at half-past, then when another *Wagen* came with its cargo of passengers. This was too much for Don Quixote; and when the stout, red-faced *Wirth* had given him still another answer about the time of starting, he began, in slow and monotonous indignation, "Warum lügen sie so? Sie werden machen dass kein Mensch diesen Weg kommen wird,"⁴ etc. Whereupon the *Wirth* looked red-faced, stout, and unwashed as before, without any perceptible expression of face supervening.

The next morning the weather looked doubtful, and so we gave up going to the König See for that day, determining to ramble on the Mönchsberg and enjoy the beauties of Salzburg instead. The morning brightened as the sun ascended, and we had a delicious ramble on the Mönchsberg – looking down on the lovely, peaceful plain, below the grand old Untersberg, where the sleeping Kaiser awaits his resurrection in that "good time coming;" watching the white mist floating along the sides of the dark mountains, and wandering under the shadow of the plantation, where the ground was green with luxuriant hawkweed, as at Nymphenburg, near Munich. The outline of the castle

⁴ "Why do you tell such lies? The result of it will be that no one will travel this way."

and its rock is remarkably fine, and reminded us of Gorey in Jersey. But we had a still finer view of it when we drove out to Aigen. On our way thither we had sight of the Watzmann, the highest mountain in Bavarian Tyrol – emerging from behind the great shoulder of the Untersberg. It was the only mountain within sight that had snow on its summit. Once at Aigen, and descended from our carriage, we had a delicious walk, up and up, along a road of continual steps, by the course of the mountain-stream, which fell in a series of cascades over great heaps of bowlders; then back again, by a round-about way, to our vehicle and home, enjoying the sight of old Watzmann again, and the grand mass of Salzburg Castle on its sloping rock.

We encountered a *table-d'hôte* acquaintance who had been to Berchtesgaden and the König See, driven through the salt-mine, and had had altogether a perfect expedition on this day, when we had not had the courage to set off. Never mind! we had enjoyed our day.

We thought it wisest the next morning to renounce the König See, and pursue our way to Ischl by the *Stell-wagen*. We were fortunate enough to secure two places in the *coupé*, and I enjoyed greatly the quiet outlook, from my comfortable corner, on the changing landscape – green valley and hill and mountain; here and there a picturesque Tyrolese village, and once or twice a fine lake.

The greatest charm of charming Ischl is the crystal Traun, surely the purest of streams. Away again early the next morning in the *coupé* of the *Stell-wagen*, through a country more and more beautiful – high, woody mountains sloping steeply down to narrow, fertile, green valleys, the road winding amongst them so as to show a perpetual variety of graceful outlines where the sloping mountains met in the distance before us. As we approached the Gmunden See the masses became grander and more rocky, and the valley opened wider. It was Sunday, and when we left the *Stell-wagen* we found quite a crowd in Sunday clothes standing round the place of embarkation for the steamboat that was to take us along the lake. Gmunden is another pretty place at the head of the lake, but apart from this one advantage inferior to Ischl. We got on to the slowest of railways here, getting down at the station near the falls of the Traun, where we dined at the pleasant inn, and fed our eyes on the clear river again hurrying over the rocks. Behind the great fall there is a sort of inner chamber, where the water rushes perpetually over a stone altar. At the station, as we waited for the train, it began to rain, and the good-natured looking woman asked us to take shelter in her little station-house – a single room not more than eight feet square, where she lived with her husband and two little girls all the year round. The good couple looked more contented than half the well-lodged people in the world. He used to be a *drozchky* driver; and after that life of uncertain gains, which had many days quite penniless and therefore dinnerless, he found his present position quite a pleasant lot.

On to Linz, when the train came, gradually losing sight of the Tyrolean mountains and entering the great plain of the Danube. Our voyage the next day in the steamboat was unfortunate: we had incessant rain till we had passed all the finest parts of the banks. But when we had landed, the sun shone out brilliantly, and so our entrance into Vienna, through the long suburb, with perpetual shops and odd names (Prschka, for example, which a German in our omnibus thought not at all remarkable for consonants!) was quite cheerful. We made our way through the city and across the bridge to the Weissen Ross, which was full; so we went to the Drei Rosen, which received us. The sunshine was transient; it began to rain again when we went out to look at St. Stephen's, but the delight of seeing that glorious building could not be marred by a little rain. The tower of this church is worth going to Vienna to see.

The aspect of the city is that of an inferior Paris; the shops have an elegance that one sees nowhere else in Germany; the streets are clean, the houses tall and stately. The next morning we had a view of the town from the Belvedere Terrace; St. Stephen's sending its exquisite tower aloft from among an almost level forest of houses and inconspicuous churches. It is a magnificent collection of pictures at the Belvedere; but we were so unfortunate as only to be able to see them once, the gallery being shut up on the Wednesday; and so, many pictures have faded from my memory, even of those which I had time to distinguish. Titian's Danae was one that delighted us; besides this I remember

Giorgione's Lucrezia Borgia, with the cruel, cruel eyes; the remarkable head of Christ; a proud Italian face in a red garment, I think by Correggio; and two heads by Denner, the most wonderful of all his wonderful heads that I have seen. There is an Ecce Homo by Titian which is thought highly of, and is splendid in composition and color, but the Christ is abject, the Pontius Pilate vulgar: amazing that they could have been painted by the same man who conceived and executed the Christ of the Moneta! There are huge Veroneses, too, splendid and interesting.

The Liechtenstein collection we saw twice, and that remains with me much more distinctly – the room full of Rubens's history of Decius, more magnificent even than he usually is in color; then his glorious Assumption of the Virgin, and opposite to it the portraits of his two boys; the portrait of his lovely wife going to the bath with brown drapery round her; and the fine portraits by Vandyke, especially the pale, delicate face of Wallenstein, with blue eyes and pale auburn locks.

Another great pleasure we had at Vienna – next after the sight of St. Stephen's and the pictures – was a visit to Hyrtl, the anatomist, who showed us some of his wonderful preparations, showing the vascular and nervous systems in the lungs, liver, kidneys, and intestinal canal of various animals. He told us the deeply interesting story of the loss of his fortune in the Vienna revolution of '48. He was compelled by the revolutionists to attend on the wounded for three days' running. When at last he came to his house to change his clothes he found nothing but four bare walls! His fortune in Government bonds was burned along with the house, as well as all his precious collection of anatomical preparations, etc. He told us that since that great shock his nerves have been so susceptible that he sheds tears at the most trifling events, and has a depression of spirits which often keeps him silent for days. He only received a very slight sum from Government in compensation for his loss.

One evening we strolled in the Volksgarten and saw the "Theseus killing the Centaur," by Canova, which stands in a temple built for its reception. But the garden to be best remembered by us was that at Schönbrunn, a labyrinth of stately avenues with their terminal fountains. We amused ourselves for some time with the menagerie here, the lions especially, who lay in dignified sleepiness till the approach of feeding-time made them open eager eyes and pace impatiently about their dens.

We set off from Vienna in the evening with a family of Wallachians as our companions, one of whom, an elderly man, could speak no German, and began to address G. in Wallachian, as if that were the common language of all the earth. We managed to sleep enough for a night's rest, in spite of intense heat and our cramped positions, and arrived in very good condition at Prague in the fine morning.

Out we went after breakfast, that we might see as much as possible of the grand old city in one day; and our morning was occupied chiefly in walking about and getting views of striking exteriors. The most interesting things we saw were the Jewish burial-ground (the Alter Friedhof) and the old synagogue. The Friedhof is unique – with a wild growth of grass and shrubs and trees, and a multitude of quaint tombs in all sorts of positions, looking like the fragments of a great building, or as if they had been shaken by an earthquake. We saw a lovely dark-eyed Jewish child here, which we were glad to kiss in all its dirt. Then came the sombre old synagogue, with its smoked groins, and lamp forever burning. An intelligent Jew was our *cicerone*, and read us some Hebrew out of the precious old book of the law.

After dinner we took a carriage and went across the wonderful bridge of St. Jean Nepomuck, with its avenue of statues, towards the Radschin – an ugly, straight-lined building, but grand in effect from its magnificent site, on the summit of an eminence crowded with old, massive buildings. The view from this eminence is one of the most impressive in the world – perhaps as much from one's associations with Prague as from its visible grandeur and antiquity. The cathedral close to the Radschin is a melancholy object on the outside – left with unfinished sides like scars. The interior is rich, but sadly confused in its ornamentation, like so many of the grand old churches – hideous altars of bastard style disgracing exquisite Gothic columns – cruellest of all in St. Stephen's at Vienna!

We got our view from a *Damen Stift*⁵ (for ladies of family), founded by Maria Theresa, whose blond beauty looked down on us from a striking portrait. Close in front of us, sloping downwards, was a pleasant orchard; then came the river, with its long, long bridge and grand gateway; then the sober-colored city, with its surrounding plain and distant hills. In the evening we went to the theatre – a shabby, ugly building – and heard Spohr's Jessonda.

Dresden, 1858.

The next morning early by railway to Dresden – a charming journey, for it took us right through the Saxon Switzerland, with its castellated rocks and firs. At four o'clock we were dining comfortably at the Hotel de Pologne, and the next morning (Sunday) we secured our lodgings – a whole apartment of six rooms, all to ourselves, for 18s. per week! By nine o'clock we were established in our new home, where we were to enjoy six weeks' quiet work, undisturbed by visits and visitors. And so we did. We were as happy as princes – are not – George writing at the far corner of the great *salon*, I at my *Schrank* in my own private room, with closed doors. Here I wrote the latter half of the second volume of "Adam Bede" in the long mornings that our early hours – rising at six o'clock – secured us. Three mornings in the week we went to the Picture Gallery from twelve till one. The first day we went was a Sunday, when there is always a crowd in the Madonna Cabinet. I sat down on the sofa opposite the picture for an instant, but a sort of awe, as if I were suddenly in the living presence of some glorious being, made my heart swell too much for me to remain comfortably, and we hurried out of the room. On subsequent mornings we always came in, the last minutes of our stay, to look at this sublimest picture, and while the others, except the Christo della Moneta and Holbein's Madonna, lost much of their first interest, this became harder and harder to leave. Holbein's Madonna is very exquisite – a divinely gentle, golden haired blonde, with eyes cast down, in an attitude of unconscious, easy grace – the loveliest of all the Madonnas in the Dresden Gallery except the Sistine. By the side of it is a wonderful portrait by Holbein, which I especially enjoyed looking at. It represents nothing more lofty than a plain, weighty man of business, a goldsmith; but the eminently fine painting brings out all the weighty, calm, good sense that lies in a first-rate character of that order.

We looked at the Zinsgroschen (Titian's), too, every day, and after that at the great painter's Venus, fit for its purity and sacred loveliness to hang in a temple with Madonnas. Palma's Venus, which hangs near, was an excellent foil, because it is pretty and pure in itself; but beside the Titian it is common and unmeaning.

Another interesting case of comparison was that between the original Zinsgroschen and a copy by an Italian painter, which hangs on the opposite wall of the cabinet. This is considered a fine copy, and would be a fine picture if one had never seen the original; but all the finest effects are gone in the copy.

The four large Correggios hanging together – the *Nacht*; the Madonna with St. Sebastian, of the smiling graceful character, with the little cherub riding astride a cloud; the Madonna with St. Hubert; and a third Madonna, very grave and sweet – painted when he was nineteen – remained with me very vividly. They are full of life, though the life is not of a high order; and I should have surmised, without any previous knowledge, that the painter was among the first masters of *technique*. The Magdalen is sweet in conception, but seems to have less than the usual merit of Correggio's pictures as to painting. A picture we delighted in extremely was one of Murillo's – St. Rodriguez, fatally wounded, receiving the Crown of Martyrdom. The attitude and expression are sublime, and strikingly distinguished from all other pictures of saints I have ever seen. He stands erect in his scarlet and white robes, with face upturned, the arms held simply downward, but the hands held open in a receptive attitude. The silly cupid-like angel holding the martyr's crown in the corner spoils all.

⁵ Charitable Institution for Ladies.

I did not half satisfy my appetite for the rich collection of Flemish and Dutch pictures here – for Teniers, Ryckart, Gerard Dow, Terburg, Mieris, and the rest. Rembrandt looks great here in his portraits, but I like none of the other pictures by him; the Ganymede is an offence. Guido is superlatively odious in his Christs, in agonized or ecstatic attitudes – much about the level of the accomplished London beggar. Dear, grand old Rubens does not show to great advantage, except in the charming half-length Diana returning from Hunting, the Love Garden, and the sketch of his Judgment of Paris.

The most popular Murillo, and apparently one of the most popular Madonnas in the gallery, is the simple, sad mother with her child, without the least divinity in it, suggesting a dead or sick father, and imperfect nourishment in a garret. In that light it is touching. A fellow-traveller in the railway to Leipzig told us he had seen this picture in 1848 with nine bullet holes in it! The firing from the hotel of the Stadt Rom bore directly on the Picture Gallery.

Veronese is imposing in one of the large rooms – the Adoration of the Magi, the Marriage at Cana, the Finding of Moses, etc., making grand masses of color on the lower part of the walls; but to me he is ignoble as a painter of human beings.

It was a charming life – our six weeks at Dresden. There were the open-air concerts at the Grosser Garten and the Brühl'sche Terrace; the Sommer Theater, where we saw our favorite comic actor Merbitz; the walks into the open country, with the grand stretch of sky all round; the Zouaves, with their wondrous make-ups as women; Räder, the humorous comedian at the Sink'sche Bad Theater; our quiet afternoons in our pleasant *salon* – all helping to make an agreeable fringe to the quiet working time.

Letter to Miss Sara Hennell, 28th July, 1858.

Since I wrote to you last I have lived through a great deal of exquisite pleasure. First an attack of illness during our last week at Munich, which I reckon among my pleasures because I was nursed so tenderly. Then a fortnight's unspeakable journey to Salzburg, Ischl, Linz, Vienna, Prague, and finally Dresden, which is our last resting-place before returning to Richmond, where we hope to be at the beginning of September. Dresden is a proper climax; for all other art seems only a preparation for feeling the superiority of the Madonna di San Sisto the more. We go three days a week to the gallery, and every day – after looking at other pictures – we go to take a parting draught of delight at Titian's Zinsgroschen and the *Einzig*e Madonna. In other respects I am particularly enjoying our residence here – we are so quiet, having determined to know no one and give ourselves up to work. We both feel a happy change in our health from leaving Munich, though I am reconciled to our long stay there by the fact that Mr. Lewes gained so much from his intercourse with the men of science there, especially Bischoff, Siebold, and Harless. I remembered your passion for autographs, and asked Liebig for his on your account. I was not sure that you would care enough about the handwriting of other luminaries; for there is such a thing as being European and yet obscure – a fixed star visible only from observatories.

You will be interested to hear that I saw Strauss at Munich. He came for a week's visit before we left. I had a quarter of an hour's chat with him alone, and was very agreeably impressed by him. He looked much more serene, and his face had a far sweeter expression, than when I saw him in that dumb way at Cologne. He speaks with very choice words, like a man strictly truthful in the use of language. Will you undertake to tell Mrs. Call from me that he begged me to give his kindest remembrances to her and to her father,⁶ of whom he spoke with much interest and regard as his earliest English friend? I dare not begin to write about other things or people that I have seen in these crowded weeks. They must wait till I have you by my side again, which I hope will happen some day.

Journal, 1858.

⁶ Dr. Brabant.

From Dresden, one showery day at the end of August, we set off to Leipzig, the first stage on our way home. Here we spent two nights; had a glimpse of the old town with its fine market; dined at Brockhaus's; saw the picture-gallery, carrying away a lasting delight in Calame's great landscapes and De Dreux's dogs, which are far better worth seeing than De la Roche's "Napoleon at Fontainebleau" – considered the glory of the gallery; went with Victor Carus to his museum and saw an *Amphioxus*; and finally spent the evening at an open-air concert in Carus's company. Early in the morning we set off by railway, and travelled night and day till we reached home on the 2d September.

Letter to Miss Sara Hennell, 5th Sept. 1858.

Will you not write to the author of "Thorndale" and express your sympathy? He is a very diffident man, who would be susceptible to that sort of fellowship; and one should give a gleam of happiness where it is possible. I shall write you nothing worth reading for the next three months, so here is an opportunity for you to satisfy a large appetite for generous deeds. You can write to me a great many times without getting anything worth having in return.

Letter to Miss Sara Hennell, 6th Oct. 1858.

Thanks for the verses on Buckle. I'm afraid I feel a malicious delight in them, for he is a writer who inspires me with a personal dislike; not to put too fine a point on it, he impresses me as an irreligious, conceited man.

Long ago I had offered to write about Newman, but gave it up again.

The second volume of "Adam Bede" had been sent to Blackwood on 7th September, the third had followed two months later, and there are the following entries in the Journal in November:

Journal, 1858.

Nov. 1. – I have begun Carlyle's "Life of Frederic the Great," and have also been thinking much of my own life to come. This is a moment of suspense, for I am awaiting Blackwood's opinion and proposals concerning "Adam Bede."

Nov. 4. – Received a letter from Blackwood containing warm praise of my third volume, and offering £800 for the copyright of "Adam Bede" for four years. I wrote to accept.

Nov. 10. – Wilkie Collins and Mr. Pigott came to dine with us after a walk by the river. I was pleased with Wilkie Collins – there is a sturdy uprightness about him that makes all opinion and all occupation respectable.

Nov. 16. – Wrote the last word of "Adam Bede" and sent it to Mr. Langford. *Jubilate.*

History of "Adam Bede."

The germ of "Adam Bede" was an anecdote told me by my Methodist Aunt Samuel (the wife of my father's younger brother) – an anecdote from her own experience. We were sitting together one afternoon during her visit to me at Griff, probably in 1839 or 1840, when it occurred to her to tell me how she had visited a condemned criminal – a very ignorant girl, who had murdered her child and refused to confess; how she had stayed with her praying through the night, and how the poor creature at last broke out into tears and confessed her crime. My aunt afterwards went with her in the cart to the place of execution; and she described to me the great respect with which this ministry of hers was regarded by the official people about the jail. The story, told by my aunt with great feeling, affected me deeply, and I never lost the impression of that afternoon and our talk together; but I believe I never mentioned it, through all the intervening years, till something prompted me to tell it to George in December, 1856, when I had begun to write the "Scenes of Clerical Life." He remarked that the scene in the prison would make a fine element in a story; and I afterwards began to think of blending this and some other recollections of my aunt in one story, with some points in my father's early life and character. The problem of construction that remained was to make the unhappy girl one of the

chief *dramatis personæ*, and connect her with the hero. At first I thought of making the story one of the series of "Scenes," but afterwards, when several motives had induced me close these with "Janet's Repentance," I determined on making what we always called in our conversation "My Aunt's Story" the subject of a long novel, which I accordingly began to write on the 22d October, 1857.

The character of Dinah grew out of my recollections of my aunt, but Dinah is not at all like my aunt, who was a very small, black-eyed woman, and (as I was told, for I never heard her preach) very vehement in her style of preaching. She had left off preaching when I knew her, being probably sixty years old, and in delicate health; and she had become, as my father told me, much more gentle and subdued than she had been in the days of her active ministry and bodily strength, when she could not rest without exhorting and remonstrating in season and out of season. I was very fond of her, and enjoyed the few weeks of her stay with me greatly. She was loving and kind to me, and I could talk to her about my inward life, which was closely shut up from those usually round me. I saw her only twice again, for much shorter periods – once at her own home at Wirksworth, in Derbyshire, and once at my father's last residence, Foleshill.

The character of Adam and one or two incidents connected with him were suggested by my father's early life; but Adam is not my father any more than Dinah is my aunt. Indeed, there is not a single portrait in Adam Bede – only the suggestions of experience wrought up into new combinations. When I began to write it, the only elements I had determined on, besides the character of Dinah, were the character of Adam, his relation to Arthur Donnithorne, and their mutual relations to Hetty —i. e., to the girl who commits child-murder – the scene in the prison being, of course, the climax towards which I worked. Everything else grew out of the characters and their mutual relations. Dinah's ultimate relation to Adam was suggested by George, when I had read to him the first part of the first volume: he was so delighted with the presentation of Dinah, and so convinced that the reader's interest would centre in her, that he wanted her to be the principal figure at the last. I accepted the idea at once, and from the end of the third chapter worked with it constantly in view.

The first volume was written at Richmond, and given to Blackwood in March. He expressed great admiration of its freshness and vividness, but seemed to hesitate about putting it in the Magazine, which was the form of publication he as well as myself had previously contemplated. He still *wished* to have it for the Magazine, but desired to know the course of the story. At *present* he saw nothing to prevent its reception in "Maga," but he would like to see more. I am uncertain whether his doubts rested solely on Hetty's relation to Arthur, or whether they were also directed towards the treatment of Methodism by the Church. I refused to tell my story beforehand, on the ground that I would not have it judged apart from my *treatment*, which alone determines the moral quality of art; and ultimately I proposed that the notion of publication in "Maga" should be given up, and that the novel should be published in three volumes at Christmas, if possible. He assented.

I began the second volume in the second week of my stay at Munich, about the middle of April. While we were at Munich George expressed his fear that Adam's part was too passive throughout the drama, and that it was important for him to be brought into more direct collision with Arthur. This doubt haunted me, and out of it grew the scene in the wood between Arthur and Adam; the fight came to me as a *necessity* one night at the Munich opera, when I was listening to "William Tell." Work was slow and interrupted at Munich, and when we left I had only written to the beginning of the dance on the Birthday Feast; but at Dresden I wrote uninterruptedly and with great enjoyment in the long, quiet mornings, and there I nearly finished the second volume – all, I think, but the last chapter, which I wrote here in the old room at Richmond in the first week of September, and then sent the MS. off to Blackwood. The opening of the third volume – Hetty's journey – was, I think, written more rapidly than the rest of the book, and was left without the slightest alteration of the first draught. Throughout the book I have altered little; and the only cases I think in which George suggested more than a verbal alteration, when I read the MS. aloud to him, were the first scene at

the Farm, and the scene in the wood between Arthur and Adam, both of which he recommended me to "space out" a little, which I did.

When, on October 29, I had written to the end of the love-scene at the Farm between Adam and Dinah, I sent the MS. to Blackwood, since the remainder of the third volume could not affect the judgment passed on what had gone before. He wrote back in warm admiration, and offered me, on the part of the firm, £800 for four years' copyright. I accepted the offer. The last words of the third volume were written and despatched on their way to Edinburgh, November the 16th, and now on the last day of the same month I have written this slight history of my book. I love it very much, and am deeply thankful to have written it, whatever the public may say to it – a result which is still in darkness, for I have at present had only four sheets of the proof. The book would have been published at Christmas, or rather early in December, but that Bulwer's "What will he do with it?" was to be published by Blackwood at that time, and it was thought that this novel might interfere with mine.

The manuscript of "Adam Bede" bears the following inscription: "To my dear husband, George Henry Lewes, I give the MS. of a work which would never have been written but for the happiness which his love has conferred on my life."

Letter to John Blackwood, 25th Nov. 1858.

I shall be much obliged if you will accept for me Tauchnitz's offer of £30 for the English reprint of "Clerical Scenes." And will you also be so good as to desire that Tauchnitz may register the book in Germany, as I understand that is the only security against its being translated without our knowledge; and I shudder at the idea of my books being turned into hideous German by an incompetent translator.

I return the proofs by to-day's post. The dialect must be toned down all through in correcting the proofs, for I found it impossible to keep it subdued enough in writing. I am aware that the spelling which represents a dialect perfectly well to those who know it by the ear, is likely to be unintelligible to others. I hope the sheets will come rapidly and regularly now, for I dislike lingering, hesitating processes.

Your praise of my ending was very warming and cheering to me in the foggy weather. I'm sure, if I have written well, your pleasant letters have had something to do with it. Can anything be done in America for "Adam Bede?" I suppose not – as my name is not known there.

Journal, 1858.

Nov. 25.– We had a visit from Mr. Bray, who told us much that interested us about Mr. Richard Congreve, and also his own affairs.

Letter to Mrs. Bray, 26th Nov. 1858.

I am very grateful to you for sending me a few authentic words from your own self. They are unspeakably precious to me. I mean that quite literally, for there is no putting into words any feeling that has been of long growth within us. It is easy to say how we love *new* friends, and what we think of them, but words can never trace out all the fibres that knit us to the old. I have been thinking of you incessantly in the waking hours, and feel a growing hunger to know more precise details about you. I am of a too sordid and anxious disposition, prone to dwell almost exclusively on fears instead of hopes, and to lay in a larger stock of resignation than of any other form of confidence. But I try to extract some comfort this morning from my consciousness of this disposition, by thinking that nothing is ever so bad as my imagination paints it. And then I know there are incommunicable feelings within us capable of creating our best happiness at the very time others can see nothing but our troubles. And so I go on arguing with myself, and trying to live inside *you* and looking at things in all the lights I can fancy you seeing them in, for the sake of getting cheerful about you in spite of Coventry.

Letter to Charles Bray, Christmas Day, 1858.

The well-flavored mollusks came this morning. It was very kind of you; and if you remember how fond I am of oysters, your good-nature will have the more pleasure in furnishing my *gourmandise* with the treat. I have a childish delight in any little act of genuine friendliness towards us – and yet not childish, for how little we thought of people's goodness towards us when we were children. It takes a good deal of experience to tell one the rarity of a thoroughly disinterested kindness.

Letter to John Blackwood, 28th Dec. 1858.

I see with you entirely about the preface: indeed I had myself anticipated the very effects you predict. The deprecatory tone is not one I can ever take willingly, but I am conscious of a shrinking sort of pride which is likely to warp my judgment in many personal questions, and on that ground I distrusted my own opinion.

Mr. Lewes went to Vernon Hill yesterday for a few days' change of air, but before he went he said, "Ask Mr. Blackwood what he thinks of putting a mere advertisement at the beginning of the book to this effect: As the story of 'Adam Bede' will lose much of its effect if the development is foreseen, the author requests those critics who may honor him with a notice to abstain from telling the story." I write my note of interrogation accordingly "?"

Pray do not begin to read the second volume until it is all in print. There is necessarily a lull of interest in it to prepare for the crescendo. I am delighted that you like my Mrs. Poyser. I'm very sorry to part with her and some of my other characters – there seems to be so much more to be done with them. Mr. Lewes says she gets better and better as the book goes on; and I was certainly conscious of writing her dialogue with heightening gusto. Even in our imaginary worlds there is the sorrow of parting.

I hope the Christmas weather is as bright in your beautiful Edinburgh as it is here, and that you are enjoying all other Christmas pleasures too without disturbance.

I have not yet made up my mind what my next story is to be, but I must not lie fallow any longer when the new year is come.

Journal, 1858.

Dec. 25 (Christmas Day).— George and I spent this wet day very happily alone together. We are reading Scott's life in the evenings with much enjoyment. I am reading through Horace in this pause.

Dec. 31.— The last day of the dear old year, which has been full of expected and unexpected happiness. "Adam Bede" has been written, and the second volume is in type. The first number of George's "Physiology of Common Life" – a work in which he has had much happy occupation – is published to-day; and both his position as a scientific writer and his inward satisfaction in that part of his studies have been much heightened during the past year. Our double life is more and more blessed – more and more complete.

I think this chapter cannot more fitly conclude than with the following extract from Mr. G. H. Lewes's Journal, with which Mr. Charles Lewes has been good enough to furnish me:

Jan. 28, 1859.— Walked along the Thames towards Kew to meet Herbert Spencer, who was to spend the day with us, and we chatted with him on matters personal and philosophical. I owe him a debt of gratitude. My acquaintance with him was the brightest ray in a very dreary, *wasted* period of my life. I have given up all ambition whatever, lived from hand to mouth, and thought the evil of each day sufficient. The stimulus of his intellect, especially during our long walks, roused my energy once more and revived my dormant love of science. His intense theorizing tendency was contagious, and it was only the stimulus of a *theory* which could then have induced me to work. I owe Spencer another and a deeper debt. It was through him that I learned to know Marian – to know her was to love her – and since then

my life has been a new birth. To her I owe all my prosperity and all my happiness.
God bless her!

SUMMARY

JANUARY, 1858, TO DECEMBER, 1858

Times reviews "Scenes of Clerical Life" – Helps's opinion – Subscription to the "Scenes" – Letter from Dickens, 18th Jan. 1858 – Letter from Froude, 17th Jan. – Letter to Miss Hennell – Mr. Wm. Smith, author of "Thorndale" – Ruskin – Reading the "Eumenides" and Wordsworth – Letter to John Blackwood on Dickens's Letter – Letter from Mrs. Carlyle – Letter from Faraday – "Clerical Scenes" moving – John Blackwood calls, and George Eliot reveals herself – Takes MS. of first part of "Adam Bede" – Letters to Charles Bray on reports of authorship – Visit to Germany – Description of Nürnberg – The Frauen-Kirche – Effect of the music – Albert Dürer's house – Munich – Lodgings – Pinacothek – Rubens – Crucifixion – Theresien Wiese – Schwanthaler's "Bavaria" – The Alps – Letter to Miss Hennell – Contrast between Catholic and Protestant worship – Glyptothek – Pictures – Statues – Cornelius frescoes – Herr Oldenburg – Kaulbach – Bodenstein – Professor Wagner – Martius – Liebig – Geibel – Heyse – Carrière – Prince Radziwill's "Faust" – Professor Löher – Baron Schack – Genelli – Professor Bluntschli – Letter to Miss Hennell – Description of Munich life – Kaulbach's pictures – The Siebolds – The Neue Pinacothek – Pictures and porcelain painting – Mme. Bodenstein – Letter to Blackwood – Combinations of artist in writing – Hears "William Tell" – Expedition to Grosshesselohe – Progress with "Adam Bede" – Letter to Miss Hennell on death of her mother – Mr. Lewes goes to Hofwyl – Frau Knapp – Mr. Lewes returns – Leave Munich for Traunstein – Salzburg – Ischl – Linz – By Danube to Vienna – St. Stephen's – Belvedere pictures – Liechtenstein collection – Hyrtl the anatomist – Prague – Jewish burial-ground and the old synagogue – To Dresden – Latter half of second volume of "Adam Bede" written – First impression of Sistine Madonna – The Tribute money – Holbein's Madonna – The Correggios – Dutch school – Murillo – Letter to Miss Hennell – Description of life at Dresden – Health improved – Mention of Strauss at Munich – Dresden to Leipzig – Home to Richmond – Letter to Miss Hennell – Opinion of Buckle – Blackwood offers £800 for "Adam Bede" – Wilkie Collins and Mr. Pigott – History of "Adam Bede" – Letter to Charles Bray – Disinterested kindness – Letter to Blackwood suggesting preface to "Adam Bede" – Reading Scott's Life and Horace – Review of year – Extract from G. H. Lewes's Journal.

CHAPTER IX

Journal, 1859.

Jan. 12.— We went into town to-day and looked in the "Annual Register" for cases of *inundation*. Letter from Blackwood to-day, speaking of renewed delight in "Adam Bede," and proposing 1st Feb. as the day of publication. Read the article in yesterday's *Times* on George's "Sea-side Studies" — highly gratifying. We are still reading Scott's life with great interest; and G. is reading to me Michelet's book "De l'Amour."

Jan. 15.— I corrected the last sheets of "Adam Bede," and we afterwards walked to Wimbledon to see our new house, which we have taken for seven years. I hired the servant — another bit of business done: and then we had a delightful walk across Wimbledon Common and through Richmond Park homeward. The air was clear and cold — the sky magnificent.

Jan. 31.— Received a check for £400 from Blackwood, being the first instalment of the payment for four years' copyright of "Adam Bede." To-morrow the book is to be subscribed, and Blackwood writes very pleasantly — confident of its "great success." Afterwards we went into town, paid money into the bank, and ordered part of our china and glass towards house-keeping.

Letter to John Blackwood, 31st Jan. 1859.

Enclosed is the formal acknowledgment, bearing my signature, and with it let me beg you to accept my thanks — *not* formal but heartfelt — for the generous way in which you have all along helped me with words and with deeds.

The impression "Adam Bede" has made on you and Major Blackwood — of whom I have always been pleased to think as concurring with your views — is my best encouragement, and counterbalances, in some degree, the depressing influences to which I am peculiarly sensitive. I perceive that I have not the characteristics of the "popular author," and yet I am much in need of the warmly expressed sympathy which only popularity can win.

A good subscription would be cheering, but I can understand that it is not decisive of success or non-success. Thank you for promising to let me know about it as soon as possible.

Journal, 1859.

Feb. 6.— Yesterday we went to take possession of Holly Lodge, Wandsworth, which is to be our dwelling, we expect, for years to come. It was a deliciously fresh bright day — I will accept the omen. A letter came from Blackwood telling me the result of the subscription to "Adam Bede," which was published on the 1st: 730 copies, Mudie having taken 500 on the publisher's terms — *i. e.*, ten per cent. on the sale price. At first he had stood out for a larger reduction, and would only take 50, but at last he came round. In this letter Blackwood told me the first *ab extra* opinion of the book, which happened to be precisely what I most desired. A cabinet-maker (brother to Blackwood's managing clerk) had read the sheets, and declared that the writer must have been brought up to the business, or at least had listened to the workmen in their workshop.

Feb. 12.— Received a cheering letter from Blackwood, saying that he finds "Adam Bede" making just the impression he had anticipated among his own friends and connections, and enclosing a parcel from Dr. John Brown "to the author of 'Adam Bede.'" The parcel contained "Rab and his Friends," with an inscription.

Letter to John Blackwood, 13th Feb. 1859.

Will you tell Dr. John Brown that when I read an account of "Rab and his Friends" in a newspaper, I wished I had the story to read at full length; and I thought to myself the writer of "Rab" would perhaps like "Adam Bede."

When you have told him this, he will understand the peculiar pleasure I had on opening the little parcel with "Rab" inside, and a kind word from Rab's friend. I have read the story twice – once aloud, and once to myself, very slowly, that I might dwell on the pictures of Rab and Ailie, and carry them about with me more distinctly. I will not say any commonplace words of admiration about what has touched me so deeply; there is no adjective of that sort left undefiled by the newspapers. The writer of "Rab" *knows* that I must love the grim old mastiff with the short tail and the long dewlaps – that I must have felt present at the scenes of Ailie's last trial.

Thanks for your cheering letter. I will be hopeful – if I can.

Letter to Miss Sara Hennell, 19th Feb. 1859.

You have the art of writing just the sort of letters I care for – sincere letters, like your own talk. We are tolerably settled now, except that we have only a temporary servant; and I shall not be quite at ease until I have a trustworthy woman who will manage without incessant dogging. Our home is very comfortable, with far more of vulgar indulgences in it than I ever expected to have again; but you must not imagine it a snug place, just peeping above the holly bushes. Imagine it rather as a tall cake, with a low garnish of holly and laurel. As it is, we are very well off, with glorious breezy walks, and wide horizons, well ventilated rooms, and abundant water. If I allowed myself to have any longings beyond what is given, they would be for a nook quite in the country, far away from palaces – Crystal or otherwise – with an orchard behind me full of old trees, and rough grass and hedge-row paths among the endless fields where you meet nobody. We talk of such things sometimes, along with old age and dim faculties, and a small independence to save us from writing drivel for dishonest money. In the mean time the business of life shuts us up within the environs of London and within sight of human advancements, which I should be so very glad to believe in without seeing.

Pretty Arabella Goddard we heard play at Berlin – play the very things you heard as a *bonne bouche* at the last – none the less delightful from being so unlike the piano playing of Liszt and Clara Schumann, whom we had heard at Weimar – both great, and one the greatest.

Thank you for sending me that authentic word about Miss Nightingale. I wonder if she would rather rest from her blessed labors, or live to go on working? Sometimes, when I read of the death of some great, sensitive human being, I have a triumph in the sense that they are at rest; and yet, along with that, such deep sadness at the thought that the rare nature is gone forever into darkness, and we can never know that our love and reverence can reach him, that I seem to have gone through a personal sorrow when I shut the book and go to bed. I felt in that way the other night when I finished the life of Scott aloud to Mr. Lewes. He had never read the book before, and has been deeply stirred by the picture of Scott's character, his energy and steady work, his grand fortitude under calamity, and the spirit of strict honor to which he sacrificed his declining life. He loves Scott as well as I do.

We have met a pleasant-faced, bright-glancing man, whom we set down to be worthy of the name, Richard Congreve. I am curious to see if our *Ahnung* will be verified.

Letter to Mrs. Bray, 24th Feb. 1859.

One word of gratitude to *you* first before I write any other letters. Heaven and earth bless you for trying to help me. I have been blasphemous enough sometimes to think that I had never been good and attractive enough to win any little share of the honest, disinterested friendship there is in the world: one or two examples of late had given that impression, and I am prone to rest in the least agreeable conviction the premisses will allow. I need hardly tell you what I want, you know it so well: a servant who will cause me the least possible expenditure of time on household matters. I wish I were not an anxious, fidgety wretch, and could sit down content with dirt and disorder. But anything in the shape of an *anxiety* soon grows into a monstrous vulture with me, and makes itself more present to me than my rich sources of happiness – such as too few mortals are blessed with. You know me. Since I wrote this, I have just had a letter from my sister Chrissey – ill in bed, consumptive – regretting that she ever ceased to write to me. It has ploughed up my heart.

Letter to John Blackwood, 24th Feb. 1859.

Mrs. Carlyle's ardent letter will interest and amuse you. I reckon it among my best triumphs that she found herself "in charity with the whole human race" when she laid the book down. I want the philosopher himself to read it, because the *pre*-philosophic period – the childhood and poetry of his life – lay among the furrowed fields and pious peasantry. If he *could* be urged to read a novel! I should like, if possible, to give him the same sort of pleasure he has given me in the early chapters of "Sartor," where he describes little Diogenes eating his porridge on the wall in sight of the sunset, and gaining deep wisdom from the contemplation of the pigs and other "higher animals" of *Entepfuhl*.

Your critic was *not* unjustly severe on the "Mirage Philosophy" – and I confess the "Life of Frederic" was a painful book to me in many respects; and yet I shrink, perhaps superstitiously, from any written or spoken word which is as strong as my inward criticism.

I needed your letter very much – for when one lives apart from the world, with no opportunity of observing the effect of books except through the newspapers, one is in danger of sinking into the foolish belief that the day is past for the recognition of genuine, truthful writing, in spite of recent experience that the newspapers are no criterion at all. One such opinion as Mr. Caird's outweighs a great deal of damnatory praise from ignorant journalists.

It is a wretched weakness of my nature to be so strongly affected by these things; and yet how is it possible to put one's best heart and soul into a book and be hardened to the result – be indifferent to the proof whether or not one has really a vocation to speak to one's fellow-men in that way? Of course one's vanity is at work; but the main anxiety is something entirely distinct from vanity.

You see I mean you to understand that my feelings are very respectable, and such as it will be virtuous in you to gratify with the same zeal as you have always shown. The packet of newspaper notices is not come yet. I will take care to return it when it *has* come.

The best news from London hitherto is that Mr. Dallas is an enthusiastic admirer of Adam. I ought to except Mr. Langford's reported opinion, which is that of a person who has a voice of his own, and is not a mere echo.

Otherwise, Edinburgh has sent me much more encouraging breezes than any that have come from the sweet South. I wonder if all your other authors are as greedy and exacting as I am. If so, I hope they appreciate your attention as much. Will you oblige me by writing a line to Mrs. Carlyle for me. I don't like to leave her second letter (she wrote a very kind one about the "Clerical Scenes") without any sort of notice. Will you tell her that the sort of effect she declares herself to have felt from "Adam Bede" is just what I desire to produce – gentle thoughts and happy remembrances; and I thank her heartily for telling me, so warmly and generously, what she has felt. That is not a pretty message: revise it for me, pray, for I am weary and ailing, and thinking of a sister who is slowly dying.

Letter to John Blackwood, 25th Feb. 1859.

The folio of notices duly came, and are returned by to-day's post. The friend at my elbow ran through them for me, and read aloud some specimens to me, some of them ludicrous enough. The *Edinburgh Courant* has the ring of sincere enjoyment in its tone; and the writer there makes himself so amiable to me that I am sorry he has fallen into the mistake of supposing that Mrs. Poyser's original sayings are remembered proverbs! I have no stock of proverbs in my memory; and there is not one thing put into Mrs. Poyser's mouth that is not fresh from my own mint. Please to correct that mistake if any one makes it in your hearing.

I have not ventured to look into the folio myself; but I learn that there are certain threatening marks, in ink, by the side of such stock sentences as "best novel of the season," or "best novel we have read for a long time," from such authorities as the *Sun*, or *Morning Star*, or other orb of the newspaper firmament – as if these sentences were to be selected for reprint in the form of advertisement. I shudder at the suggestion. Am I taking a liberty in entreating you to keep a sharp watch over the advertisements, that no hackneyed puffing phrase of this kind may be tacked to my book? One sees

them garnishing every other advertisement of trash: surely no being "above the rank of an idiot" can have his inclination coerced by them? and it would gall me, as much as any trifle could, to see my book recommended by an authority who doesn't know how to write decent English. I believe that your taste and judgment will concur with mine in the conviction that no quotations of this vulgar kind can do credit to a book; and that unless something looking like the real opinion of a tolerably educated writer, in a respectable journal, can be given, it would be better to abstain from "opinions of the press" altogether. I shall be grateful to you if you will save me from the results of any agency but your own – or at least of any agency that is not under your rigid criticism in this matter.

Pardon me if I am overstepping the author's limits in this expression of my feelings. I confide in your ready comprehension of the irritable class you have to deal with.

Journal, 1859.

Feb. 26. – Laudatory reviews of "Adam Bede" in the *Athenæum*, *Saturday*, and *Literary Gazette*. The *Saturday* criticism is characteristic: Dinah is not mentioned!

The other day I received the following letter, which I copy, because I have sent the original away:

Letter from E. Hall to George Eliot.

"To the Author of 'Adam Bede,'

"Chester Road, Sunderland

"Dear Sir, – I got the other day a hasty read of your 'Scenes of Clerical Life,' and since that a glance at your 'Adam Bede,' and was delighted more than I can express; but being a poor man, and having enough to do to make 'ends meet,' I am unable to get a read of your inimitable books.

"Forgive, dear sir, my boldness in asking you to give us a cheap edition. You would confer on us a great boon. I can get plenty of trash for a few pence, but I am sick of it. I felt so different when I shut your books, even though it was but a kind of 'hop-skip-and-jump' read.

"I feel so strongly in this matter that I am determined to risk being thought rude and officious, and write to you.

"Many of my working brethren feel as I do, and I express their wish as well as my own. Again asking your forgiveness for intruding myself upon you, I remain, with profoundest respect, yours, etc.,

"E. Hall."

Letter to Miss Sara Hennell, 26th Feb. 1859.

I have written to Chrissey, and shall hear from her again. I think her writing was the result of long, quiet thought – the slow return of a naturally just and affectionate mind to the position from which it had been thrust by external influence. She says: "My object in writing to you is to tell you how very sorry I have been that I ceased to write, and neglected one who, under all circumstances, was kind to me and mine. *Pray believe* me when I say it will be the greatest comfort I can receive to know that you are *well* and *happy*. Will you write once more?" etc. I wrote immediately, and I desire to avoid any word of reference to anything with which she associates the idea of alienation. The past is abolished from my mind. I only want her to feel that I love her and care for her. The servant trouble seems less mountainous to me than it did the other day. I was suffering physically from unusual worrit and muscular exertion in arranging the house, and so was in a ridiculously desponding state. I have written no end of letters in answer to servants' advertisements, and we have put our own advertisement in the *Times* – all which amount of force, if we were not philosophers and therefore

believers in the conservation of force, we should declare to be lost. It is so pleasant to know these high doctrines – they help one so much. Mr. and Mrs. Richard Congreve have called on us. We shall return the call as soon as we can.

Journal, 1859.

March 8.– Letter from Blackwood this morning saying that "'Bedesman' has turned the corner and is coming in a winner." Mudie has sent for 200 additional copies (making 700), and Mr. Langford says the West End libraries keep sending for more.

March 14.– My dear sister wrote to me about three weeks ago, saying she regretted that she had ever ceased writing to me, and that she has been in a consumption for the last eighteen months. To-day I have a letter from my niece Emily, telling me her mother had been taken worse, and cannot live many days.

March 14.– Major Blackwood writes to say "Mudie has just made up his number of 'Adam Bede' to 1000. Simpkins have sold their subscribed number, and have had 12 to-day. Every one is talking of the book."

March 15.– Chrissey died this morning at a quarter to 5.

March 16.– Blackwood writes to say I am "a popular author as well as a great author." They printed 2090 of "Adam Bede," and have disposed of more than 1800, so that they are thinking about a second edition. A very feeling letter from Froude this morning. I happened this morning to be reading the 30th Ode, B. III. of Horace – "Non omnis moriar."

Letter to John Blackwood, 17th March, 1859.

The news you have sent me is worth paying a great deal of pain for, past and future. It comes rather strangely to me, who live in such unconsciousness of what is going on in the world. I am like a deaf person, to whom some one has just shouted that the company round him have been paying him compliments for the last half hour. Let the best come, you will still be the person outside my own home who *first* gladdened me about "Adam Bede;" and my success will always please me the better because you will share the pleasure.

Don't think I mean to worry you with many such requests – but will you copy for me the enclosed short note to Froude? I know you will, so I say "thank you."

Letter to J. A. Froude from George Eliot.

Dear Sir, – My excellent friend and publisher, Mr. Blackwood, lends me his pen to thank you for your letter, and for his sake I shall be brief.

Your letter has done me real good – the same sort of good as one has sometimes felt from a silent pressure of the hand and a grave look in the midst of smiling congratulations.

I have nothing else I care to tell you that you will not have found out through my books, except this one thing: that, so far as I am aware, you are only the *second* person who has shared my own satisfaction in Janet. I think she is the least popular of my characters. You will judge from that, that it was worth your while to tell me what you felt about her.

I wish I could help you with words of equal value; but, after all, am I not helping you by saying that it was well and generously done of you to write to me? – Ever faithfully yours,

George Eliot.

Letter to Miss Sara Hennell, 21st March, 1859.

It was worth your while to write me those feeling words, for they are the sort of things that I keep in my memory and feel the influence of a long, long while. Chrissey's death has taken from the

possibility of many things towards which I looked with some hope and yearning in the future. I had a very special feeling towards her – stronger than any third person would think likely.

Journal, 1859.

March 24.– Mr. Herbert Spencer brought us word that "Adam Bede" had been quoted by Mr. Charles Buxton in the House of Commons: "As the farmer's wife says in 'Adam Bede,' 'It wants to be hatched over again and hatched different.'"

March 26.– George went into town to-day and brought me home a budget of good news that compensated for the pain I had felt in the coldness of an old friend. Mr. Langford says that Mudie "thinks he must have another hundred or two of 'Adam' – has read the book himself, and is delighted with it." Charles Reade says it is "the finest thing since Shakespeare" – placed his finger on Lisbeth's account of her coming home with her husband from their marriage – praises enthusiastically the style – the way in which the author handles the Saxon language. Shirley Brooks also delighted. John Murray says there has never been such a book. Mr. Langford says there must be a second edition, in 3 vols., and they will print 500: whether Mudie takes more or not, they will have sold all by the end of a month. Lucas delighted with the book, and will review it in the *Times* the first opportunity.

Letter to John Blackwood, 30th March, 1859.

I should like you to convey my gratitude to your reviewer. I see well he is a man whose experience and study enable him to relish parts of my book, which I should despair of seeing recognized by critics in London back drawing-rooms. He has gratified me keenly by laying his finger on passages which I wrote either with strong feeling or from intimate knowledge, but which I had prepared myself to find entirely passed over by reviewers. Surely I am not wrong in supposing him to be a clergyman? There was one exemplary lady Mr. Langford spoke of, who, after reading "Adam," came the next day and bought a copy both of that and the "Clerical Scenes." I wish there may be three hundred matrons as good as she! It is a disappointment to me to find that "Adam" has given no impulse to the "Scenes," for I had sordid desires for money from a second edition, and had dreamed of its coming speedily.

About my new story, which will be a novel as long as "Adam Bede," and a sort of companion picture of provincial life, we must talk when I have the pleasure of seeing you. It will be a work which will require time and labor.

Do write me good news as often as you can. I owe thanks to Major Blackwood for a very charming letter.

Letter to John Blackwood, 10th April, 1859.

The other day I received a letter from an old friend in Warwickshire, containing some striking information about the author of "Adam Bede." I extract the passage for your amusement:

"I want to ask you if you have read 'Adam Bede,' or the 'Scenes of Clerical Life,' and whether you know that the author is Mr. Liggins?.. A deputation of dissenting parsons went over *to ask him to write for the 'Eclectic,'* and they found him washing his slop-basin at a pump. He has no servant, and does everything for himself; but one of the said parsons said that he inspired them with a reverence that would have made any impertinent question impossible. The son of a baker, of no mark at all in his town, so that it is possible you may not have heard of him. You know he calls himself 'George Eliot.' It sounds strange to hear the *Westminster* doubting whether he is a woman, when *here he is so well known.* But I am glad it has mentioned him. *They say he gets no profit out of 'Adam Bede,' and gives it freely to Blackwood, which is a shame.* We have not read him yet, but the extracts are irresistible."

Conceive the real George Eliot's feelings, conscious of being a base worldling – not washing his own slop-basin, and *not* giving away his MS.! not even intending to do so, in spite of the reverence such a course might inspire. I hope you and Major Blackwood will enjoy the myth.

Mr. Langford sent me a letter the other day from Miss Winkworth, a grave lady, who says she never reads novels, except a few of the most famous, but that she has read "Adam" three times running. One likes to know such things – they show that the book tells on people's hearts, and may be a real instrument of culture. I sing my Magnificat in a quiet way, and have a great deal of deep, silent joy; but few authors, I suppose, who have had a real success, have known less of the flush and the sensations of triumph that are talked of as the accompaniments of success. I think I should soon begin to believe that *Liggins* wrote my books – it is so difficult to believe what the world does *not* believe, so easy to believe what the world keeps repeating.

Letter to Miss Sara Hennell, 11th April, 1859.

The very day you wrote we were driving in an open carriage from Ryde to the Sandrock Hotel, taking in a month's delight in the space of five hours. Such skies – such songs of larks – such beds of primroses! *I* am quite well now – set up by iron and quinine, and polished off by the sea-breezes. I have lost my *young* dislike to the spring, and am as glad of it as the birds and plants are. Mr. Lewes has read "Adam Bede," and is as dithyrambic about it as others appear to be, so *I* must refresh my soul with it now as well as with the spring-tide. Mr. Liggins I remember as a vision of my childhood – a tall, black-coated, genteel young clergyman-in-embryo.

Letter to Miss Sara Hennell, 15th April, 1859.

Mr. Lewes is "making himself into four" in writing answers to advertisements and other exertions which he generously takes on himself to save me. A model husband!

We both like your literal title, "Thoughts in Aid of Faith," very much, and hope to see a little book under that title before the year is out – a book as thorough and effective in its way as "Christianity and Infidelity."

Rewriting is an excellent process, frequently both for the book and its author; and to prevent you from grudging the toil, I will tell you that so old a writer as Mr. Lewes now *rewrites* everything of *importance*, though in all the earlier years of his authorship he would never take that trouble.

We are so happy in the neighborhood of Mr. and Mrs. Richard Congreve. She is a sweet, intelligent, gentle woman. I already love her: and his fine, beaming face does me good, like a glimpse of an Olympian.

Journal, 1859.

April 17. – I have left off recording the history of "Adam Bede" and the pleasant letters and words that came to me – the success has been so triumphantly beyond anything I had dreamed of that it would be tiresome to put down particulars. Four hundred of the second edition (of 750) sold in the first week, and twenty besides ordered when there was not a copy left in the London house. This morning Hachette has sent to ask my terms for the liberty of translation into French. There was a review in the *Times* last week, which will naturally give a new stimulus to the sale; and yesterday I sent a letter to the *Times* denying that Mr. Liggins is the author, as the world and Mr. Anders had settled it. But I must trust to the letters I have received and preserved for giving me the history of the book if I should live long enough to forget details.

Shall I ever write another book as true as "Adam Bede?" The weight of the future presses on me, and makes itself felt even more than the deep satisfaction of the past and present.

Letter to John Blackwood, 20th April, 1859.

This myth about Liggins is getting serious, and must be put a stop to. We are bound not to allow sums of money to be raised on a false supposition of this kind. Don't you think it would be well for *you* to write a letter to the *Times*, to the effect that, as you find in some stupid quarters my letter has not been received as a *bonâ-fide* denial, you declare Mr. Liggins not to be the author of "Clerical Scenes" and "Adam Bede;" further, that any future applications to you concerning George Eliot will

not be answered, since that writer is not in need of public benevolence. Such a letter might save us from future annoyance and trouble, for I am rather doubtful about Mr. Liggins's character. The last report I heard of him was that he spent his time in smoking and drinking. I don't know whether that is one of the data for the Warwickshire logicians who have decided him to be the author of my books.

Journal, 1859.

April 29.— To-day Blackwood sent me a letter from Bulwer, which I copy because I have to send back the original, and I like to keep in mind the generous praise of one author for another.

Letter from E. B. Lytton to John Blackwood.

"Malvern, April 24, 1859

"My dear Sir, — I ought long since to have thanked you for 'Adam Bede.' But I never had a moment to look at it till arriving here, and ordered by the doctors to abstain from all 'work.'

"I owe the author much gratitude for some very pleasing hours. The book indeed is worthy of great admiration. There are touches of beauty in the conception of human character that are exquisite, and much wit and much poetry embedded in the 'dialect,' which nevertheless the author over-uses.

"The style is remarkably good whenever it is English and not provincial — racy, original, and nervous.

"I congratulate you on having found an author of such promise, and published one of the very ablest works of fiction I have read for years. —

Yours truly,
E. B. L.

"I am better than I was, but thoroughly done up."

Journal, 1859.

April 29.— Finished a story — "The Lifted Veil" — which I began one morning at Richmond as a resource when my head was too stupid for more important work.

Resumed my new novel, of which I am going to rewrite the two first chapters. I shall call it provisionally "The Tullivers," for the sake of a title *quelconque*, or perhaps "St. Ogg's on the Floss."

Letter to John Blackwood, 29th April, 1859.

Thank you for sending me Sir Edward Lytton's letter, which has given me real pleasure. The praise is doubly valuable to me for the sake of the generous feeling that prompted it. I think you judged rightly about writing to the *Times*. I would abstain from the remotest appearance of a "dodge." I am anxious to know of any *positive* rumors that may get abroad; for while I would willingly, if it were possible — which it clearly is not — retain my *incognito* as long as I live, I can suffer no one to bear my arms on his shield.

There is *one* alteration, or rather an addition — merely of a sentence — that I wish to make in the 12s. edition of "Adam Bede." It is a sentence in the chapter where Adam is making the coffin at night, and hears the willow wand. Some readers seem not to have understood what I meant — namely, that it was in Adam's peasant blood and nurture to believe in this, and that he narrated it with awed belief to his dying day. That is not a fancy of my own brain, but a matter of observation, and is, in my mind, an important feature in Adam's character. There is nothing else I wish to touch. I will send you the sentence some day soon, with the page where it is to be inserted.

Journal, 1859.

May 3.— I had a letter from Mrs. Richard Congreve, telling me of her safe arrival, with her husband and sister,⁷ at Dieppe. This new friend, whom I have gained by coming to Wandsworth, is the chief charm of the place to me. Her friendship has the same date as the success of "Adam Bede" — two good things in my lot that ought to have made me less sad than I have been in this house.

Letter to Mrs. Congreve, 4th May, 1859.

Your letter came yesterday at tea-time, and made the evening happier than usual. We had thought of you not a little as we listened to the howling winds, especially as the terrible wrecks off the Irish coast had filled our imaginations disagreeably. *Now* I can make a charming picture of you all on the beach, except that I am obliged to fancy *your* face looking still too languid after all your exertion and sleeplessness. I remember the said face with peculiar vividness, which is very pleasant to me. "Rough" has been the daily companion of our walks, and wins on our affections, as other fellow mortals do, by a mixture of weaknesses and virtues — the weaknesses consisting chiefly in a tendency to become invisible every ten minutes, and in a forgetfulness of reproof, which, I fear, is the usual accompaniment of meekness under it. All this is good discipline for us selfish solitaries, who have been used to stroll along, thinking of nothing but ourselves.

We walked through your garden to-day, and I gathered a bit of your sweetbrier, of which I am at this moment enjoying the scent as it stands on my desk. I am enjoying, too, another sort of sweetness, which I also owe to you — of that subtle, haunting kind which is most like the scent of my favorite plants — the belief that you do really care for me across the seas there, and will associate me continually with your home. Faith is not easy to me, nevertheless I believe everything you say and write.

Write to me as often as you can — that is, as often as you feel any prompting to do so. You were a dear presence to me, and will be a precious thought to me all through your absence.

Journal, 1859.

May 4.— To-day came a letter from Barbara Bodichon, full of joy in my success, in the certainty that "Adam Bede" was mine, though she had not read more than extracts in reviews. This is the first delight in the book as *mine*, over and above the fact that the book is good.

Letter to Madame Bodichon, 5th May, 1859.

God bless you, dearest Barbara, for your love and sympathy. You are the first friend who has given any symptom of knowing me — the first heart that has recognized me in a book which has come from my heart of hearts. But keep the secret solemnly till I give you leave to tell it; and give way to no impulses of triumphant affection. You have sense enough to know how important the *incognito* has been, and we are anxious to keep it up a few months longer. Curiously enough my old Coventry friends, who have certainly read the *Westminster* and the *Times*, and have probably by this time read the book itself, have given no sign of recognition. But a certain Mr. Liggins, whom rumor has fixed on as the author of my books, and whom *they* have believed in, has probably screened me from their vision. I am a very blessed woman, am I not, to have all this reason for being glad that I have lived? I have had no time of exultation; on the contrary, these last months have been sadder than usual to me, and I have thought more of the future and the much work that remains to be done in life than of anything that has been achieved. But I think your letter to-day gave me more joy — more heart-glow — than all the letters or reviews or other testimonies of success that have come to me since the evenings when I read aloud my manuscript to my dear, dear husband, and he laughed and cried alternately, and then rushed to me to kiss me. He is the prime blessing that has made all the rest possible to me, giving me a response to everything I have written — a response that I could confide in, as a proof that I had not mistaken my work.

⁷ Miss Emily Bury, now Mrs. Geddes.

Letter to Major Blackwood, 6th May, 1859.

You must not think me too soft-hearted when I tell you that it would make me uneasy to leave Mr. Anders without an assurance that his apology is accepted. "Who with repentance is not satisfied," etc.; that doctrine is bad for the sinning, but good for those sinned against. Will you oblige me by allowing a clerk to write something to this effect in the name of the firm? – "We are requested by George Eliot to state, in reply to your letter of the 16th, that he accepts your assurance that the publication of your letter to the reviewer of 'Adam Bede' in the *Times* was unintentional on your part."

Yes, I *am* assured now that "Adam Bede" was worth writing – worth living through long years to write. But now it seems impossible to me that I shall ever write anything so good and true again. I have arrived at faith in the past, but not at faith in the future.

A friend in Algiers⁸ has found me out – "will go to the stake on the assertion that I wrote 'Adam Bede'" – simply on the evidence of a few extracts. So far as I know, this is the first case of detection on purely internal evidence. But the secret is safe in that quarter.

I hope I shall have the pleasure of seeing you again during some visit that you will pay to town before very long. It would do me good to have you shake me by the hand as the ascertained George Eliot.

Journal, 1859.

May 9.– We had a delicious drive to Dulwich, and back by Sydenham. We stayed an hour in the gallery at Dulwich, and I satisfied myself that the St. Sebastian is no exception to the usual "petty prettiness" of Guido's conceptions. The Cuyp glowing in the evening sun, the Spanish beggar boys of Murillo, and Gainsborough's portrait of Mrs. Sheridan and her sister, are the gems of the gallery. But better than the pictures was the fresh greenness of the spring – the chestnuts just on the verge of their flowering beauty, the bright leaves of the limes, the rich yellow-brown of the oaks, the meadows full of buttercups. We saw for the first time Clapham Common, Streatham Common, and Tooting Common – the two last like parks rather than commons.

May 19.– A letter from Blackwood, in which he proposes to give me another £400 at the end of the year, making in all £1200, as an acknowledgment of "Adam Bede's" success.

Letter to Miss Sara Hennell, 19th May, 1859.

Mrs. Congreve is a sweet woman, and I feel that I have acquired a friend in her – after recently declaring that we would never have any *friends* again, only *acquaintances*.

Letter to John Blackwood, 21st May, 1859.

Thank you: first, for acting with that fine integrity which makes part of my faith in you; secondly, for the material sign of that integrity. I don't know which of those two things I care for most – that people should act nobly towards me, or that I should get honest money. I certainly care a great deal for the money, as I suppose all anxious minds do that love independence and have been brought up to think debt and begging the two deepest dishonors short of crime.

I look forward with quite eager expectation to seeing you – we have so much to say. Pray give us the first day at your command. The excursion, as you may imagine, is not ardently longed for in this weather, but when "merry May" is quite gone, we may surely hope for some sunshine; and then I have a pet project of rambling along by the banks of a river, not without artistic as well as hygienic purposes.

Pray bring me all the Liggins Correspondence. I have an amusing letter or two to show you – one from a gentleman who has sent me his works; happily the only instance of the kind. For, as

⁸ Madame Bodichon.

Charles Lamb complains, it is always the people whose books *don't* sell who are anxious to send them to one, with their "foolish autographs" inside.

Letter to Miss Sara Hennell, 21st May, 1859.

We don't think of going to the festival, not for want of power to enjoy Handel – there are few things that I care for more in the way of music than his choruses, performed by a grand orchestra – but because we are neither of us fit to encounter the physical exertion and inconveniences. It is a cruel thing the difficulty and dearness of getting any music in England – concerted music, which is the only music I care for much now. At Dresden we could have thoroughly enjoyable instrumental music every evening for two-pence; and I owed so many thoughts and inspirations of feeling to that stimulus.

Journal, 1859.

May 27.– Blackwood came to dine with us on his arrival in London, and we had much talk. A day or two before he had sent me a letter from Professor Aytoun, saying that he had neglected his work to read the first volume of "Adam Bede;" and he actually sent the other two volumes out of the house to save himself from temptation. Blackwood brought with him a correspondence he has had with various people about Liggins, beginning with Mr. Bracebridge, who will have it that Liggins is the author of "Adam Bede" in spite of all denials.

June 5.– Blackwood came, and we concocted two letters to send to the *Times*, in order to put a stop to the Liggins affair.

Letter to Major Blackwood, 6th June, 1859.

The "Liggins business" *does* annoy me, because it subjects you and Mr. John Blackwood to the reception of insulting letters, and the trouble of writing contradictions. Otherwise, the whole affair is really a subject for a Molière comedy – "The Wise Men of Warwickshire," who might supersede "The Wise Men of Gotham."

The letter you sent me was a very pleasant one from Mrs. Gaskell, saying that since she came up to town she has had the compliment paid her of being suspected to have written "Adam Bede." "I have hitherto denied it; but really, I think, that as you want to keep your real name a secret, it would be very pleasant for me to blush acquiescence. Will you give me leave?"

Конец ознакомительного фрагмента.

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