

George Eliot (1819-1880), *Daniel Deronda* (1876)
The 19C Context of Klesmer

A Bibliographical Essay & Reference Guide

‘Ah, here comes Herr Klesmer,’ said Mrs Arrowpoint, rising; and presently bringing him to Gwendolen, she left them to a dialogue which was agreeable on both sides, Herr Klesmer being a felicitous combination of the German, the Sclave, and the Semite, with grand features, brown hair floating in artistic fashion, and brown eyes in spectacles. His English had little foreignness except its fluency; and his alarming cleverness was made less formidable just then by a certain softening air of silliness which will sometimes befall even Genius in the desire of being agreeable to Beauty. (Book One, ‘The Spoiled Child’, Chapter V)

Klesmer was as versatile and fascinating as a young Ulysses on a sufficient acquaintance—one whom nature seemed to have first made generously and then to have added music as a dominant power using all the abundant rest, and, as in Mendelssohn, finding expression for itself not only in the highest finish of execution, but in that fervor of creative work and theoretic belief which pierces devoted purpose. His foibles of arrogance and vanity did not exceed such as may be found in the best English families; and Catherine Arrowpoint had no corresponding restlessness to clash with his: ... (Book Three, ‘Maidens Choosing’, Chapter XXII)

KLESMER, HERR JULIUS: A composer and musician of some repute, who later becomes very famous. He is engaged to reside at Quetcham Hall in order to give music lessons to Catherine Arrowpoint, who is extremely musical. He meets Gwendolen Harleth, and is amused by her musical pretensions, later advising her not to try and follow a musical or acting career, since he realises she has no talent and no idea of the hard work involved. On the other hand, he much admires the excellent singing of Mirah Lapidoth and does all he can to further her career. While he is with the Arrowpoints, he and Catherine fall in love, but he will not propose to her because she is an heiress, and he is only on the threshold of his career. But Catherine loves him enough to propose herself, and also to overcome the resistance of her parents. They marry and settle in London, and both are active in promoting

the careers of young musicians like Mirah. *Daniel Deronda*.
(Phyllis Hartnoll. 1977. *Who's Who in George Eliot*, p 85.)

The fact that Klesmer bears the name 'Julius' immediately identifies him as a non-observant Jew of the German liberal or liberated middle classes whose family has abandoned Jewish observance. The obligatory baptismal certificate and his usefulness as a musician, attenuated to music teacher, are the preconditions for his ability to move with such ease and freedom among the clannish English upper-class *milieu* that constitutes part of the setting of the novel.

The action of *Daniel Deronda* takes place around 1865. The fact that this is between ten and twenty years after the arrival in London of the political refugees from the Continental revolutions of 1848, should not disturb. George Eliot was scrupulous about matching up the fictional events of her novels, especially those of the later ones, as her notebooks show. But in the novelistic details of individual characterization, she did not always let mere anachronism stand in the way of a good bit of *genre* painting.

Incompatible chronologies seem not to have troubled George Eliot. She is not working in real time, but in relative time, the time that separates and connects generations of people and of ages. To her as well as to her audience of educated mid- to late-Victorian middle-class readers, the beginnings of the 19thC in the second half of the 18thC is as far back beyond time immemorial¹ as the Birth of the Saviour. Any anachronism does not matter, and does not violate artistic truth.

Klesmer is no exception to the use of elastic or relative time to create artistic truth. His prickliness is easily explained by his evident and articulately-expressed feelings of being devalued as a refugee, as an artist, and as a Jew. If this has been suggested, as proposed by Haight (1986b p 490), by the acerbic views of Anton Rubinstein about his fellow composers and musicians, the prickliness has been transformed and metamorphosed in *Daniel Deronda* by assuming as its target the philistinism and lack of artistic sophistication of the England of that day. Instead of his fellow musicians, whom he does not mention, he directs his barbs at Gwendolen's singing (Chapter V), and the philistines and

¹ 'Time immemorial' has been defined as 'further back than which the memory of man runneth not' — which is not so long ago, as novelistic time is reckoned. Not to be confused with the English legal definition.

philistinism that he sees around him. He knows the true nature and value of art and the artist; they do not. Catherine Arrowpoint is an exception.

Note on the Name ‘Klesmer’

Dr Joseph Sherman, Oriental Institute, Oxford University, kindly provides the following information in an email of 22 December 2006.

‘Klezmer’ or ‘klesmer’, originally Hebrew כלי זמר *k’ley-z’mer*, ‘musical instruments’; literally, ‘instruments [of] music’ *ie* a band of musicians. In Yiddish, *kletheyzmer*, originally, the musical instruments, a band, hence, *klezmorim* ‘musicians’. Hence later ‘musician’. Now transferred as a generic term for Jewish folk music of Oriental-Eastern European origin, based on indigenous regional musical idioms, but with distinctive local klezmer features of its own. There is no uniform style of Jewish folk music known as ‘klezmer’.

See Ignaz Bernstein (1836-1909), *Jüdische Sprichwörter und Redensarten* etc. (‘Jewish Proverbs and Sayings.’) Zweite, vermehrte und verbesserte Auflage, etc. Warschau, 1908. Glossar, p 28b. Reprinted 1969. pp 135a & 135b:

‘Wus far a k’lej-semer, asa chasünn.’ Sherman has: ‘“Vos far a klezmer, aza khasene.” ‘What kind of a klezmer, that kind of a wedding.’ = ‘The wedding is only as good as the klezmer [band].’ ’ Literally: ‘What kind of klezmer [band], such [that kind of] a wedding.’ — A klezmer (band) was the indispensable ingredient for a successful wedding celebration.

I have personally never encountered the surname “Klezmer” or any variation of it in any people I have known.

The following note on the etymology of the word klezmer is due to Gene M. Schramm, a specialist in Middle East Languages and Culture (see his webpage at the University of Michigan), a native speaker of Hungarian but who grew up in the USA, in response to the question ‘whether the word Klesmer was ever in use in Hungarian’, he replied (e-mail of 20 June 2007):

As far as I know, klezmer (with a z) is used to denote a band, though it is derived from the Hebrew kley zemer, referring to the

musical instruments. I don't know about its use in Hungarian, though I don't see why not.

In response to e-mail enquiries, Klára Hamburger, then General Secretary of the Franz Liszt Society, Budapest, wrote: (composite text of two e-mails of 22 October 2005):

Dem Wort "Klesmer" — heutzutage sehr beliebt in Ungarn, wo es auch ausgezeichnete "Klesmer Bands" gibt, jedoch früher, d.h. vor der Wende, 1989, absolut unbekannt — bin ich in Liszts Schriften und Korrespondenz nie begegnet.

The word 'klezmer' — today very popular in Hungary, where there are excellent "klezmer bands", although earlier, that is, before the *Wende* ['the turning-point'; 'the change', *ie*, the fall of the communist state] in 1989 totally unknown — I have never met with in Liszt's writings and correspondence.

¶ There is no listing for anyone with the surname *Klesmer* or *Klesemer* etc in the Deutsche Telecom on-line directory enquiries, <www.teleauskunft.de>.

There is no entry for *Klesmer* in the *Duden Deutsches Universalwörterbuch*, 2., völlig neu bearbeitete und stark erweiterte Auflage, 1989, which does however contain some words and expressions taken over from Yiddish and which now have universal currency in the present-day German language.

Franz Liszt (1811-1886) and Anton Rubinstein (1829-1894) as the proposed 'Originals' for Julius Klesmer

The import of my article 'Hidden Parallels' is that Liszt could not be the 'original' of Klesmer, despite the indefatigable attempts of his entourage of followers to prove the contrary. The works cited here are selected for the originality and reliability of their sources and proposals.

Hamburger, Klára. 1987. *Liszt*. Translated into English by Gyula Gyulás. Translation revised by Paul Merrick. The letters written in

German and French were translated by Virginia Csontos and Paul Merrick. Budapest: Corvina Kiadó. 234 pp. First published in Hungarian 1966; German edition 1973; ‘revised and enlarged’ Hungarian edition Budapest: Gondolat, 1980. English and revised German translations 1987. See the review by Patrick Rucker, *Journal of the American Liszt Society*, Volume 23 / January — June 1988, pp 110-112.

Contains the best and most complete account of Liszt and his ‘Gypsy book’ (Liszt 1859). Her articles have virtually the same information that is scattered over the narrative structure of this biography, which seems to speak from intimate familiarity with the French, German, and Hungarian primary and secondary sources.

Hamburger, Klára. 1996. ‘Franz Liszt und die Zigeuner.’ In: *Liszt und die Nationalitäten*. Bericht über das internationale musikwissenschaftliche Symposium, Eisenstadt, 10.-12. März 1994. Herausgegeben von Gerhard J. Winkler. Wissenschaftliche Arbeiten aus dem Burgenland (WAB). Band 93, pp 62-73. Eisenstadt [Österreich]: Verlag und Vertrieb Burgenlandisches Landesmuseum.

Treats Liszt, the Gypsies, Liszt and his view of the Gypsies and their music, their style of performance, Liszt’s compositions based on Gypsy music, with many musical examples and commentary, and something about his book, *Des Bohémiens et de leur musique en Hongrie*. On this book, she writes (also *passim*):

Liszt, der „1er Zigeuner“, hatte in jedem Lande, das er bereiste, in seinen Konzerten über volkstümliche oder populäre Melodien fantasiert. Nirgends aber war ihm damit ein so große Erfolg beschieden — ein Erfolg, der eigentlich nicht nur auf musikalischen Motiven beruhte — wie in seinem Heimatland: dies zweifellos deshalb, weil die volkstümlichen Melodien eben Ausdrucksträger einer verbotenen politischen Idee, der der staatlichen Unabhängigkeit, waren und als solche aufgenommen wurden. Aus diesen Bravour-Improvisationen entwickelte er zwischen 1839 und 1847 seine *Magyar Dallok*, die „Hungarischen Nationalmelodien“ (R105/a-d), und aus diesen entstanden schließlich die zu Anfang der fünfziger Jahre erschienenen ersten funfzehn *Ungarischen Rhapsodien* (R 106). Zu diesen hatte Liszt bereits 1847 ein Vorwort geplant, sich aber für unfähig gehalten, es selbst zu verfassen. Da die Gräfin d’Agoult zu dieser Zwick dazu nicht mehr zur Verfügung stand [they were now finally estranged since 1844], wurde es einige Jahre später — leider —

schon von seiner nächsten Gefährtin, der Fürstin Wittgenstein, zu einem ganzen Buch angewachsen, geschrieben. Es erschien zuerst 1859 in Paris, in französischer Sprache, unter dem Titel *Des Bohémiens et de leur musique en Hongrie*. Die Autorschaft der Fürstin ist in Anlage und Stil des Ganzen sowie in der Schilderung mancher Einzelheiten evident. Wo es allerdings um konkrete musikalische Sachverhalte oder um eigene Erlebnisse geht, stammen die Ideen sicher von Liszt. (pp 63-64)

Obwohl Liszt dann [after the 1850s] mehr als dreißig Jahre lang keine *Ungarischen Rhapsodien* mehr schrieb, war das „Zigeuner-Thema“ darum aus seinem Leben keineswegs verschwunden, dafür sorgten schon die verschiedenen Auflagen seines unglückseligen Zigeunerbuches. (Dies bildet ein Kapitel für sich.) (p 71)

With this laconic parenthesized observation, Hamburger wisely takes the decision not to mix this adventitious circumstance of Liszt's life with his music.

Hamburger, Klára. 2004-2005. 'Understanding the Hungarian Reception History of Liszt's *Des Bohémiens et de leur musique en Hongrie* (1859/1881)'. *Journal of the American Liszt Society*, Volume LIV/LV/LVI [in one volume], 2005-2006, pp 75-84.

Goes some way to clarify the publication history of the two editions (French, with Hungarian and German translations), and the reception that Liszt's claims had in Hungary. (They didn't like it. His claim that the music of the Hungarian Gypsies was of Indian origin had been disproved years earlier. Liszt continued to hold to this belief until his death.) Liszt's garbled version of the Hungarian Gypsy music based, as he did not know, on motives furnished by enthusiastic Hungarian amateurs, and embellished with Gypsy development and performance practices by the Gypsy musicians, and his ignorance of the existence of native Hungarian folk music, remain inexplicable.

But the question of how Liszt came to tolerate the insertion by his consort, Fürstin Carolyne zu Sayn-Wittgenstein, of the second 'vitriolic' (Hamburger) anti-Semitic section, on 'Les Israélites', is never really explained, and his feeble repudiation of it in his letter to the *Gazette de Hongrie*, on the occasion of the publication of the unauthorized second edition in 1881 (French, German 1883), with its enlarged (!) section on the Jews, is also only partially accounted for. The Bibliography is useful for those interested in further tracking down the circumstances.

Walker, Alan (b 1930). 1983-1996. *Franz Liszt*. Three Volumes. Volume I. *The Virtuoso Years: 1811-1847*, 1983; revised paperback edition 1988; Volume II. *The Weimar Years: 1848-1861*, 1989; Volume III. *The Final Years: 1862-1886*, 1997. London: Faber and Faber Limited.

‘There is fashion in all things; biography is no exception.’ (Volume 1, Prologue, p 1. Liszt and the Literature, p 10). Walker’s industrious collection of the voluminous sources that he provides with running interpretative commentary often makes it difficult to separate the primary evidence from his interpretations of their significance. See my article ‘Hidden Parallels’ for some examples where primary materials give rise to extrapolated interpretations for which there is no concrete evidence.

Bache, Constance (1846-1903). 1901. *Brother Musicians. Reminiscences of Francis Edward (1833-1858) and Walter Bache (1842-1888)*. With sixteen illustrations (portraits). London: Methuen & Co. xii + 330 pp + 4-page unpaginated ‘List of 237 Subscribers’ — many distinguished musicians and musical institutions, etc. By their sister.

Walter Bache championed Liszt’s works in England, organizing and playing numerous concerts, between 1865 and 1887, to promote and champion his music. A useful survey, analysis, and critique of Bache’s concerts can be found in Allis 2002. For a full list of Bache’s concerts see the entry under ‘Walter Bache’ in COPAC.

Allis, Michael (b 1964). 2002. ‘Promoting the Cause: Liszt Reception and Walter Bache’s London Concerts 1865-87.’ *Journal of the American Liszt Society*, Volume 51 / Spring 2002, pp 1-38.

Liszt, Franz (1811-1886). 1859. *Des Bohémiens et de leur musique en Hongrie*. Paris: Librairie Nouvelle, Bourdillat et Cie. 348 pp. Signed (bottom of p 348): Weymar, ce 2 Avril 1859. Has CXL untitled chapters; no *table des matières*.

The Paris 1859 edition is the only work of Liszt’s listed in Baker 1981, No 566, p 88. George Eliot could have read this only after her visit to Weimar in 1854 when she met Liszt and where they might well have discussed it as ‘work-in-progress’.

Nouvelle Edition. Leipzig: Breitkopf et Haertel, 1881. 538 + 2 (*Tables des matières*) pp. Has 24 unnumbered chapters, with individually numbered subsections; see *Tables des matières* at end. This edition reprinted Bologna: Arnaldo Forni Editore, 1972. Still in print.

Liszt Ferencz (1811-1886). 1861. *A cigányokról és a cigány zenéről Magyarországon*. Pest: Kiadja Heckenast Gusztáv. Hungarian translation of Liszt 1859.

Liszt, Franz (1811-1886). 1861. *Die Zigeuner und ihre Musik in Ungarn*. Deutsch bearbeitet von Carl August Peter Cornelius (1824-1874). Pesth: Verlag von Gustav Heckenast. 1 + 1 + 259 pp. Has XX titled chapters; see *Inhalt* (p [iii]). Chapters in text have no titles. Front cover has ornamental gold script signature and title; ‘F. Liszt. Die Zigeuner’ running diagonally from lower left to upper right across green cloth board with ornamental flourish underneath. ‘... a revised, shortened version of Liszt’s text in German ...’ (Hamburger 2004-5:75) ‘As one might expect, Cornelius’s expurgated German translation omitted “Les Israélites” entirely, presumably so as not to offend the sizeable German-speaking Hungarian Jewish community.’ (Hamburger 2004-5:79) This is incorrect, not to say inexplicable and puzzling. Cf Liszt-Cornelius (1861:[iii]), *Inhalt*: ‘[Chapter] II. Des Zigeuners Gegensatz: der Israelit’ [‘The Gypsy’s Opposite: the Israelite’], (pp 13-29), which corresponds to chapters VII-XVI (pp 21-52) in Liszt 1859. Without further evidence, it may nevertheless seem from Cornelius’s chapter heading alone that this was not entirely designed to lessen the offence to the Hungarian Jews. Without collating the two texts, it is not possible to say in what way Cornelius may have softened the original.

GE met Cornelius (‘an agreeable looking artist’) when she and GHL first visited Liszt *et al* when they had arrived in Weimar; see the passage from her *Journal* above.

Bowen, Catherine Shober Drinker (1897-1973). 1939 “*Free Artist.*” *The Story of Anton and Nicholas Rubinstein*. New York: Random House, [Nicholas Gregor’evich Rubinstein (1835-1881), Anton’s brother, also a musician and pianist.].

Rubinstein, Anton Grigor’evich (1829-1894). 1890. *Autobiography of Anton Rubinstein 1829-1889*. Translated from the Russian by Aline P. Kuzmishcheva Delano (1845-1890). With Supplement: Rubinstein as a Composer. Rubinstein as a Pianist. Boston: Little, Brown, and Company. London: Sampson, Low, Marston, Searle and Rivington Limited. Reprinted 1892. Reprinted New York: Haskell House Publishers, 1969.

A certain virtuosomania seems to have prevailed in 1848. Liszt stood at the head of this movement; a virtuoso playing was demanded; brilliancy and style were required. The revolution of 1848, which made great changes in the polity of nations, also gave a new direction to music; it created a demand for the very soul of art, and thus we reached the climax, the *ne plus ultra*, culminating in Wagner.

In London I was graciously received by the young and then handsome Queen Victoria, ... (p 16)

... No one will refuse to acknowledge the fact that divided Germany did good service in the cause of science, literature, and art. United Germany is politically strong, but it makes no such advances in the domain of the fine arts. (pp 18-19) (Anton Rubinstein, *Autobiography*, Chapter II, 1840-1848.)

The creativity in the arts flowed from the competition between the German states, each providing its own microclimate in which artistic diversity flourished. The later Prussian passion for the central imposition of a universal uniformity in all spheres of social, political, and cultural institutions and in the arts led to the thwarting and suppression of the creative impulse so much admired and imitated by the English mid-Victorians.

Rubinstein, Anton (1829-1894). 1891. *Die Musik und ihre Meister. Eine Unterredung.* ('Music and its Masters. A Conversation'). Leipzig: Verlag von Barthols Senff.

Rubinstein, Anton (1829-1894). 1892. *Music and its Masters. A Conversation.* Translated for the Author by Mrs. John P. Morgan [*née* ?Jane Norton Grew (1868-1925). ?Wife of John Pierpont Morgan (1837-1913)]. London: Augener & Co. Chicago: Charles H. Sergel & Co., 1892.

Music and Musicians in 19thC Britain

Schmitz, Oscar Adolf Hermann (1873-1931). 1926. *The Land Without Music.* Translated from the 1918 edition of the German and with an Introduction [*sic; sc* Foreword] by Hans Herzl [(1891-1930), son of one of the founders of Zionism, Theodor Herzl (1860-1904)]. London: Jarolds Publishers Limited. 10 + 11-230 pp.

The following assessment of this multifarious work by a person intimately acquainted with the text and its background cannot be improved on.

THIS distinguished author, whose book *England's Political Bequest to Germany through Benjamin Disraeli, Lord Beaconsfield*, is probably his best-known work in this country, has here written an essay on British characteristics which anybody with a sense of humour, and not too much small vanity, must find intensely amusing.

His judgments have an honest impartiality from which he is never deterred by racial antagonisms (for he has none), though sometimes by the lure of an epigram. Not only this country but France, Germany and America come, in the course of comparison, under review. Here are some of the intriguing sub-titles: *The Riddle of Superiority, Deliberate Uneducation, Manners, Happiness, How the English see the Germans, the Psychology of the Political Parties, the Irish Atmosphere, The Jews in Whitechapel, How One Travels in Scotland, Breach of Promise—an Experience.* (pb on front of d/w)

Contents: Translator's Preface [*sic; sc* Foreword]; Author's Preface; Part I.—Social Problems: I. The Land Without Music [pp 13-27; there is in fact very little about music at all in this thoughtful, affectionate, and insightful first assessment of 'Englishness']; II. "Selfishness"; III. Narrow-Mindedness as Power; IV. Intentional Ignorance; V. The Riddle of Superiority; VI. Church and Class in London; VII. Manners; VIII. The Gentleman (1922); IX. How the English see the Germans; X. Servants; XI. Language; XII. The Stage; XIII. Happiness; XIV. Unenviousness (1918); XV. German and English Cultural Pioneers; XVI. Women; XVII. Suffragettes; XVIII. Puritanism and Sex; XIX. A Home-Coming.

Part II.—Politics: I. Psychology of the Political Parties; II. The Conservatives; III. The Liberals (1910); IV. Freedom; V. Democracy; VI. Institutions; VII. The Anglo-German Tension; VIII. No Second England.

Part III.—Ramblings: I. In London's Chinatown; II. The Jews in Whitechapel; III. How to Travel in Scotland; IV. The Irish Atmosphere.

Part IV.—Appendix: I. A Fragment of the Year 1898; II. "Breach of Promise," An Essentially True Story; III. The Essence of Puritanism: A Summing Up. (No index.)

Schmitz on English musicality, one of the few such mentions, but it might have come from Klesmer:

... You can often get an Englishman to be interested in and sympathetic with anything; but it is as though he only seized the externals, not the true inwardness of the thing. Nowhere, for instance, is music more highly esteemed than in England. The least skill in piano-playing or singing at times suffices to make of someone the lion of a “week-end” party in the country. With what persistence you sometimes hear a young lady practising, but soon you find her out; so much zeal, combined with so little talent, can only be explained on the assumption that she is totally unmusical; otherwise she could not bear her own strumming. With us, on the contrary, there are very many people who abstain from musical performance altogether, because their musical standards are higher than their own ability. [Not recognizing the significance of the limits of her capacities is one of Gwendolen Harleth’s fatal faults. The unmusical ‘strumming’ on the piano is a parallel with her unmusical singing of inferior music.]

It is also significant that England has no national opera. In the season of spring the stars of all countries come over at huge salaries and sing against one another, under a middling conductor or accompanist, without any ensemble effect. (Part I, Chapter I, ‘The Land Without Music’, pp 17-18)

Scholes, Percy Alfred (1877-1958). 1947. *The Mirror of Music, 1844-1944. A Century of Musical Life in Britain as Reflected in the Pages of the Musical Times*. Two [continuously paginated] Volumes. London: Novello & Company Limited and Oxford University Press. Reprinted Freeport, N.Y.: Books for Libraries Press, 1970.

An indispensable chronological sampling of a century of musical criticism and evolving musical taste in England.

Stanford, Sir Charles Villiers (1852-1924), Professor of Composition and Orchestral Playing in the Royal College. of Music (1883-1924); Professor of Music in Cambridge University (1887-1924). 1922. *Interludes. Records and Reflections*. With 7 glossy b&w photographic-plate Portraits plus Photograph of the Original Full Score. [Beethoven’s] 9th Symphony (Presto). London: John Murray. i] + 212 pp + 8 pp of adverts. Twelve of his previous published articles and original essays.

Contents: I. Some Notes upon Musical Education; II. English Orchestras; III. On Some Conductors and their Methods [principally

Hans von Bülow (1830-1894) ('more full of temperament'; 'more of a virtuoso, greater in insight') and Hans Richter (1843–1916) ('a species of ideal band-master') (both p [29]) ('Von Bülow and Richter may be said to be the archetypes from whom modern conducting has descended.') (p 31) plus Michael Costa (1810-1884), with mentions also of August Manns (1825-1907) and Charles Hallé (1819-1895)]; IV. Beethoven's Ninth Symphony and some Common Misreadings of its Pace [see annotation below]; V. The Composition of Music; VI. A Sketch of the Symphony; VII. On Some Recent Tendencies in Composition; VIII. Three Centenaries: Jenny Lind (1737-1781), Pauline Viardot-García (1821-1910), George Grove (1820-1900); X. Baireuth in 1876; XI. Upon Some Amateurs; XII. William Sterndale Bennett (1816-1875); Index of names.

Stanford dominated the teaching of musical composition for half a century, ensuring that his preference for English compositional devices took precedence over any continental, especially German, vagaries.

[In essay VI on Beethoven's 9th Symphony, Stanford gives an understandably testy account of the bizarre fate of Beethoven's metronome marking of the Trio to the Scherzo. There, on p 66, what (Stanford says) should have been an easily-detected fault in the engraving of the first edition changed a minim (half note) into a semibreve (whole note), doubling the 'pace'.

There is a clear, sharp b&w photographic plate of this page of the original published score facing p 42. There the minim at the top of the page with the metronome marking '166', all repeated at the foot of the page, is clearly visible. Although Stanford says that the careless engraver has placed the marking so close to the edge of the plate that the tail of the minim is not present, it is clearly visible in this photograph, possibly restored as if by George Grove (see below). Stanford also castigates the practice of tinkering and tampering with and 'improving' the score in order to obtain 'new readings', a practice he says no one would think of visiting on earlier music. See his essay on conductors.

Subsequent reprints carelessly continued to dispense with the tail, leading to the tradition in Germany and adopted also in England of continuing this performance practice, to the great annoyance also of Sir George Grove: 'I well remember the angry pencil addition of a tail, with which Grove used to decorate modern reprints of this corruption of the text.' (p 43) See Grove, *Beethoven and his Nine Symphonies*, London, 1898, pp 337n and 358-359, for another account of this metronome marking and the history of its textual corruption, of which Grove says

(still at the end of the 19thC!) that it ‘ought to be at once rectified.’ (p 359)]

He earned the reputation of being the most successful composition teacher of his time in England. Many of his pupils were destined to become distinguished musicians. Amongst these were Sir (Henry) Walford Davies (1869-1941), Samuel Coleridge-Taylor (1875-1912), Ralph Vaughan Williams (1872-1958), Gustav (Theodore) Holst (1874-1934) [*né* von Holst; ‘his father sent him to the Royal College of Music where he studied composition with (Sir) C. V. Stanford [q.v.]. At this time he got to know the later works of Wagner and heard Bach’s B minor Mass; thenceforth Bach and Wagner became his passion until in later years, ...’ (Article by Ralph Vaughan Williams on Holst in *DNB*)], John (Nicholson) Ireland (1879-1962), Frank Bridge (1879-1941), Rutland Boughton (1878-1960), Sir Eugène Goossens (1893-1962), Sir Arthur (Edward Drummond) Bliss (1891-1975), and Herbert (Norman) Howells (1892-1983). [Howells’s harmonic idiom was based on the tonal tradition, derived through Parry, Stanford, and Sir Edward Elgar [q.v.], but extended by bold use of chords superimposed or used as appoggiaturas. No composer of his generation could remain aloof from the recent revivals of Tudor music, folk-music, and modal harmony, and Howells took from these sources all that he needed: but he was never dominated by them, or by the powerful proximity of Ralph Vaughan Williams [q.v.], as were some of his contemporaries. (Article 1990 by Thomas Armstrong (1898-1994) on Howells in *DNB*)] This list alone will serve as testimony to the soundness of his training and the catholicity of his sympathies. (Article on Stanford by Thomas Frederick Dunhill (1877-1946) in *DNB*)

(These associations have to do with Stanford’s tenure at the RCM.)

Stanford’s antagonism towards Germany and the Germans and German music and musicians, shared by many others in Britain and America at that time and afterwards, was implacable, as shown by his virulent attack in article VIII. *Music and the War* (1916; pp [102]-124). One might almost be forgiven for thinking that the idiosyncratic or essential ‘Englishness’ of the music of his pupils might be characterized by its eschewing of ‘Germanisms’: what were also called ‘Germanic’ elements. ‘German’ or ‘Germanic’ had now become a term of abuse and denigration, then and into the middle of the 20thC in America.

In the middle of an unrelenting deconstruction of Richard Strauss's compositional and orchestral practices in his later works, Stanford remarks:

... Strauss began work as a writer of chamber-music, which to any eye of average critical ability is but "Capellmeistermusik" of a fairly distinguished order. He found this would not do, and that pale quasi-Brahms was not a passport to notoriety. So he threw Brahms, for whom he had apparently all the admiration of a would-be follower, overboard; even characterising in a never-to-be-forgotten gibe a work of his own, which bore that mark, as "nearly as bad as Brahms." He began to sit at the feet of Wagner and still more of Liszt, the greatest of executants and most fascinating of men, but none the less the emptiest and most pretentiously bombastic of composers, whose undisputed pianistic supremacy hid from his hearers the barrenness of his invention. Wagner was drawn upon for his orchestration, Liszt for his efforts to apply the stage to the concert-platform in the shape of programme-music. (p 109)

If you want to denigrate something in a foreign culture, use the foreign-language technical term peculiar to that concept in that culture. The English seem to have an aversion to the concept of *Capellmeister*, which to them seems to epitomize mediocrity, pedantry, conventionality and lack of originality. The very word, like all German words, seems absurd. But it merely means 'Musical Director' and is the title of an office unknown in England or America: the musical director of the musical establishment and its musical events at some public, state or private preserve of real or quasi-ruling aristocratic privilege. Among such *Capellmeister* we may mention Johann Sebastian Bach (his title was actually *Cantor* — like the *Cantor* in the synagogue — which means that he was in charge of the music of the Tomaskirche in Leipzig) and Joseph Haydn. Mozart's fate was never to obtain such a post, whether sought by him, or for him by his father.

GE's German Connections as Compiled by Pinney

Eliot, George: *Essays of George Eliot*. Thomas Pinney (ed.). New York: Columbia University Press; London: Routledge and Kegan Paul, 1963. Twenty-nine of her journalistic essays, each with a helpful introductory note by Pinney, also useful footnote annotations.

Contains the following selections with a German connection:

‘Three Months in Weimar.’ *Frazer’s Magazine* LI, June, 1855, pp 699-706. Pinney pp 82-95.

‘Liszt, Wagner, and Weimar.’ *Frazer’s Magazine* LII, July, 1855, pp 48-62. Pinney pp 96-122.

... The opera here, as every one knows, has two special attractions: it is superintended by Liszt; and Wagner’s operas, in many places consigned to the *Index Expurgatorius* of managers, are a standing part of the Weimar *répertoire*. Most London concert-goers, for whom Liszt has ‘blazed the comet of a season’ [Byron, ‘Churchill’s Grave’, I-2. (Pinney p 97n 3)], think of him as certainly the archimagus of pianists, but as otherwise a man of no particular significance; as merely an erratic, flighty, artistic genius, who has swept through Europe, the Napoleon of the *salon*, carrying devastation into the hearts of countesses. [See Pinney’s note below.] A single morning’s interview with him is enough to show the falsity of this conception. ... (Pinney p 97)

According to Ernest Newman (1868-1959), *Life of Richard Wagner* (1933-1946/7), Volume II, 1848-1860 (1937), pp 465-466, Liszt in the England of 1855 was known only as ‘the Liszt who had mingled so much that was shoddy with the brilliance of his virtuosity as a pianist, and the Liszt whose name stank in the nostrils of thousands of quiet, sober people because it had so often been associated with the escapades of the boudoir and the bedchamber’. (Pinney’s footnote p 97n)

Newman’s remarks accord very well with GE’s sole reference to Liszt in Chapter XXII of *Daniel Deronda*: ‘Klesmer was not yet a Liszt, understood to be adored by ladies of all European countries with the exception of Lapland: ...’ One could almost think that she had been reading Newman’s biography of Wagner.

Those who are interested in Wagner as the man championed by Liszt, his faithful protagonist, will find a very convincing, no-holds-barred, account in Newman’s *Wagner As Man and Artist* (1914; Second Edition 1924). There may be many seminal finds since then, but the conclusions that Newman draws from the materials then available to him have lost none of their plausibility, incisiveness, and uncompromising and unequivocal honesty, not to mention their entertainment value, in this portrayal of both aspects of his subject.

‘The Morality of Wilhelm Meister.’ *Leader* VI, 21 July 1855, p 703. Pinney pp 143-147. —Johann Wolfgang von Goethe (1749-1832), *Wilhelm Meisters Lehrjahre* (1821-1829) (‘Wilhelm Meister’s Years of Apprenticeship’). Defends the novel against accusations of immorality, pointing out that the novel is not a treatise on morality, but has many moral values.

‘The Future of German Philosophy.’ *Leader* VI, July 1955, pp 723-724. Pinney pp 148-153. Review of Otto Friedrich Gruppe (1804-1876), *Gegewart und Zukunft der Philosophie in Deutschland* (1855) (‘The Present and Future of Philosophy in Germany’).

‘Translation and Translators.’ *Leader* VI. 20 October 1855, pp 1014-1015. Pinney pp 207-211. Ostensibly a review or notice of John Miller Dow Meiklejohn’s (1830-1902) translation (1855) of Immanuel Kant (1724-1804), *Critik der reinen Vernunft* (1781) (‘Critique of Pure Reason’) (GE liked this), and of Mary Anne Burt, *Specimens of the Choicest Lyrical Productions of the Most Celebrated German Poets*, Second Edition, Two Volumes (1855) (GE thought it was a paradigm case of want of talent and lack of knowledge of the language of the originals; the title is some clue to the pretentious style of the examples of Burt’s work). She also has praise as well as some critical remarks about the Shakespeare translations of August Wilhelm von Schlegel and (Johann) Ludwig Tieck (1773-1853). Pinney regrets that GE did not produce a theory of translation, but she says quite enough about it to see in which directions she might have gone in a full treatment.

‘German Wit: Heinrich Heine (1797-1856)’. *Westminster Review* LXV, January 1856, pp 1-33. Pinney pp 216-254. Review of the first three volumes of *Sämtliche Werke* (Philadelphia 1855), and of the three volumes of his *Vermischte Schriften* (Hamburg 1854).

‘The Natural History of German Life.’ *Westminster Review* LXVI, July 1856, pp 51-79. Pinney pp 266-299. Review of new editions of Wilhelm Heinrich (von) Riehl (1823-1897), *Die Bürgerliche Gesellschaft* (1851) and *Land und Leute* (1852), the first two parts of his *Naturgeschichte des Volks*, ‘a pioneering work in the foundation of *Kulturgeschichte*.’ (Pinney p 267) (*ADB* & *NDB* have no *von*.)

The phrase, *Land und Leute* (‘The Country and its People’ — Riehl eschews the use of the more abstract *Volk*), is today a set phrase in German, meaning what you go there to get acquainted with.

‘A Word for the Germans.’ *Pall Mall Gazette* I, 7 March 1865, p 201. Pinney pp 386-390. (They’re not so bad after all, compared to the French or Italians, and have many redeeming virtues.) With some adjustments to the prose style to suit present-day norms, this could have been written yesterday, showing the persistence of racial, ethnic, and cultural stereotypes, and perceived characteristic character traits. Pinney says: ‘That George Eliot, despite her protest against over-simplified conceptions, took in much of the belief in a demonstrable national character, is apparent from this article; later, she made the notion of a determining racial heredity fundamental to *The Spanish Gypsy* (1868) [her first poem] and *Daniel Deronda*.’ (p 387n) In this, she was thoroughly of the 19th C.

John Ruskin (1819-1900) on ‘Talent’ and its Racial Foundations

Ruskin, John. (1819-1900). [1838; first published 1903 in this edition; see ‘Bibliographical Note’, p 266]. ‘Essay on the Relative Dignity of The Studies of Painting and Music and the Advantages to be derived from their Pursuit.’ In: *The Complete Works of John Ruskin*. Library Edition. Edited by Sir Edward Tyas Cook (1857-1919) and Alexander Dundas Ogilvy Wedderburn (1854-1931). London: George Allen. New York: Longmans, Green, and Co. Volume I. *Early Prose Writings* 1834-1843, 1903, pp 264-285.

Despite the beautifully-crafted, somewhat precious style, there is a certain juvenile air of special pleading in his argument, which clearly reflects the early 19thC view that all art, including painting and painters, must necessarily be moral in intent and effect, and so too must be music; but with musicians one cannot always be sure either of their talent, their training, their morals, or their *bona fides*. One does not expect such perfection from either music or musicians as one expects from painters and paintings.

A very few extracts from this essay were published before the 1903 edition (see first paragraph of the ‘Bibliographical Note’), so it is virtually impossible for GE to have known of the mention of talent. But once one becomes aware of the *topos*, ‘talent’, it appears that it was a frequently mentioned topic in relation to the arts. GE uses ‘talent’ to good effect in Klesmer’s diatribe to Bolt concerning the lack of it (‘too little’).

The relevance of these passages is the light they throw on the status of music as a ‘recreation’ (he means the enjoyment of them) as

well as a profession in (the practice of them) the mid-first half of the 19thC. These views, once established, persisted into the time when GE was writing *Daniel Deronda*, and certainly the time at which the novel is set (c1865).

In contrasting art and music, Ruskin alleges:

Since both of these arts are rather recreations than studies, rather intended for amusement than improvement, perhaps the degree of enjoyment which they are relatively capable of conferring is the point to which we ought first to look in their comparison.

It may be said that all persons are capable of enjoying music, although in different degrees [...] Thus far, music is superior to painting. (pp [267]-268)

Musicians affirm, in the first place, that there is mention made of music in the Bible, but none of painting. Now, among the Jews, music was used as a stimulus to devotion,—painting never. (pp 275) [The prohibition on graven images in the second commandment is not a counter-argument to this observation.]

Let us now consider what is necessary to form a musician, and even one who can not only execute, but compose. It requires talent, distinguished talent,—but of what description? A musical ear?—that is not intellect; and a something else, we do not know what to call it, which involves neither thought nor feeling,—a sensual power, a corporeal property. (pp 279-280)

This last passage is cited by Auerbach in her book *Maestros, Dilettantes* (1989:36), who continues:

The amorality of music and the separateness of the musician from his work troubled the Victorians who wished art to be moral, respectable. Ruskin hails painting as a superior art because only elevated cultivated minds can create and appreciate it:

[Auerbach's conclusion is:]

Music, Ruskin adds, is an art practised by Jews; painting an art pursued by gentlemen.

The last remark is a *non sequitur*, and anachronistic. The Jewish musician did not become prominent in Europe until the mid-19thC, when

the first fruits of emancipation and conversion had begun to work themselves through, after the time at which Ruskin was writing, and his reference to the Hebrews of Biblical times is in any case intended as an historical observation, one of the few of Ruskin's that is well-founded, with no particular contemporary reference or relevance. Ruskin's ignorance, like that of most non-Jews of that time and since, of Jewish law, rite, ritual, customs, observance, and practices, is shown by the equivocal way in which he discusses the second commandment.

The equivocation arises when you state the more general proposition — 'it [painting] might have been viewed by the more scrupulous as a violation of the second commandment' — which subsumes the more specific proposition — 'Thou shalt not make unto thee any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth:' (Exodus 20:4; *cf* also Leviticus 26:1; also Deuteronomy 4:16; *et passim*) — for which you at the moment have no unequivocal evidence. (He could have looked it up in Cruden's *Concordance*.)

Bibliographies²

I. George Eliot & *Daniel Deronda*

George Eliot: Selected Essays, Poems and Other Writings. Edited by A. S. Byatt and Nicholas Warred with an Introduction by A. S. Byatt. London: Penguin Books Ltd, 1990. Penguin Classics, 1990. xxiv + 505.

George Eliot: Selected Critical Writings. Edited with an Introduction and Notes by Rosemary Ashton. Oxford: Oxford University Press, 1992. The World's Classics. xlv + 382 pp.

Has 24½-page Introduction with footnote references and brief annotations; 1½-page Note on the Text; 1¼-page Select Bibliography; 8¾-page Chronology of George Eliot (details of Life and Cultural & Historical Background in parallel columns); 23½ pp of brief informative Explanatory Notes at end.

Acton, [Lord]. [Sir John Emerich Edward Dalberg Acton, first Baron Acton of Aldenham and eighth baronet (1834-1902).] 1885. 'George

² Additional biographical and bibliographical information and minor editorial improvements to these entries have been made without further tedious typographical indication. DAR

Eliot's Life.' *Nineteenth Century*, Volume XVII, March 1885, pp 464-485. This review of *George Eliot's Life* by her husband Walter Cross (1840-1924) 1884-1885, asserts (p 483) positively that Franz Liszt 'became Klesmer' (Haight 1986 p 489).

An extensive citation from Acton will be found in 'Hidden Parallels'.

Auerbach, Emily Kate. 1981. 'The Domesticated Maestro: George Eliot's Klesmer,' *Papers on Language & Literature*, Volume 19, Number 3, Summer 1983, pp 280-292.

Very good, eschewing the fanciful speculations of other treatments, and concentrating on the text and the textual clues to Klesmer, showing the diverse aspects of his personality and personal traits that convincingly support the view that he is GE's original creation and not a mere copy or recreation of some putative 'Original'. As the novel progresses, each of Klesmer's appearances provides GE with an opportunity for the exposition of serious topics of art and instances of the discrepancies between Klesmer with his continental background, ways, and airs, and the conventions of the English society within which he moves. These vignettes also provide on occasion opportunities for a certain element of comic relief.

However, like all such in-depth analyses of literature that take in all of the artist's life and thought and other writings, there is here a failure to appreciate that what the characters say or think or do does not necessarily reflect that thought. There is here, as in many such works, a tendency to mistake the distillate, what appears in the novel, for the author's own personal prejudices, opinions, and thought. See especially pp 286-287 on Klesmer's Jewishness, and his purported rejection and denial of it, with the invidious comparison with Mirah's acceptance of hers, and her refusal to do the same.

In the same passage (p 287) her reference to 'his call for a "fusion of Races"' is taken from a remark of Catherine Arrowpoint's:

"Herr Klesmer has cosmopolitan ideas," said Miss Arrowpoint, trying to make the best of the situation. "He looks forward to a fusion of races."

"With all my heart," said Mr Bult, willing to be gracious."

Without wishing to disagree with what George Eliot may or may not think about assimilation or 'fusion of races', cited by Auerbach, one cannot agree with her when she says: 'One cannot assume Eliot applauds Klesmer's assimilation or his call for a "fusion of races", since

she later attacks a society which forces Jewish singers such as Mirah Cohen to change their names before they can perform.

———. 1989. *Maestros, Dilettantes, and Philistines: The Musician in the Victorian Novel*. New York; Bern; Frankfurt am Main; Paris: Peter Lang Publishing, Inc. American University Studies. Series IV. English Language and Literature. Vol. 103. Published version of University of Washington Dissertation, 1981.

Baker, William (b 1944). 1975. *George Eliot and Judaism*. Salzburg: Institut für Englische Sprache und Literatur, Universität Salzburg, Salzburg Studies in English Literature. Romantic Reassessment 45. Has extensive 25-page Bibliography.

———. 1976. 'George Eliot and Hebrew — Some Source Materials.' *Studies in Bibliography and Booklore*, Volume XI, Winter, 1975/76, pp 75-84.

Despite the modest disclaimer in the title, this is a survey of all mentions of Hebrew language in George Eliot's notebooks etc, from which he concludes the following (final paragraph, p 81):

It is difficult to come to a conclusion as to how skillful George Eliot's Hebrew was. She could make out the letters of the classical printed script and copy sentences of that script. Her reading and notation exhibit a thorough immersion in Judaica. It would seem that George Eliot's knowledge of Hebraic ideas and her feeling for the language were much greater than her actual facility in it.

This puts into perspective Kaufmann's 1877 enthusiastic adulation of GE's familiarity with minutiae of Jewish life, which lacks however a firm foundation in Hebrew pedagogical texts.

———. 1977. *The George Eliot — George Henry Lewes Library: An Annotated Catalogue of their Books at Dr. Williams's Library, London*. New York & London: Garland Publishing, Inc. Garland Reference Library in the Humanities. Volume 67.

Now superseded by Baker 1981 below.

———. 1981. *The Libraries of George Eliot and George Henry Lewes*. Victoria, British Columbia: University of Victoria. English Literary Studies. Monograph Series No. 24.

Byerly, Alison. 1989. ‘“The Language of the Soul”: George Eliot and Music.’ *Nineteenth-Century Literature*, Volume 44, Part 1, June 1989, pp 1-17.

Da Sousa Correa, Delia. 2003. *George Eliot, Music and Victorian Culture*. Basingstoke: Palgrave Macmillan. [From University of Oxford PhD thesis, *George Eliot and Music in Nineteenth-Century Literature*, 1993.]

Based on a thorough examination of the references to music and George Eliot’s musical experiences in the *Letters, Journals, Notebooks*, etc. These provide the framework for her deductions about the significance of music in George Eliot’s life and art.

In Chapter 4, ‘*Daniel Deronda: The Other Side of Silence*’, she gives a comprehensive portrayal of Klesmer and his origins. She also correctly identifies the reference for ‘Freudvoll, Leidvoll, Gedankenvoll’: ‘The title of Klesmer’s fantasia *Freudvoll, Leidvoll, Gedankenvoll* is derived from Liszt’s setting of a poem [*sic; sc* Clärchen’s second song] from Goethe’s *Egmont*.’ (p 133). See also Note 15 (p 221) to p 133, which gives historical and bibliographical details of Liszt’s setting.³

Fulmer, Constance Marie. 1977. *George Eliot: A Reference Guide*. Boston, Massachusetts: G. K. Hall & Co. Reference Guides to Literature.

Contents: Introduction; Writings about George Eliot, 1858-1971; Index to George Eliot’s Works; Title Index to Writings about George Eliot and her Work; Author Index to Writings about George Eliot and her Work; Subject Index to Secondary Writings.

Gray, Beryl Mary. 1989. *George Eliot and Music*. Basingstoke: Macmillan. [From University of London PhD thesis, *The Listening Faculty: Studies in George Eliot’s Use of Music, Voice and Natural Sound*, 1986.]

³ The precision devoted to these references does not contribute to a case that Klesmer’s ‘fantasia’ is based on Liszt’s song. It is just as possible, maybe even more likely, that this song, with its passionate, poignant words, was selected for that reason because it would have been part of the general knowledge of German culture then current among many of George Eliot’s readers.

Has useful introductory chapter, 'A Brief Musical Biography' (of George Eliot); the further chapters treat *The Mill on the Floss*, *Middlemarch*, and *Daniel Deronda*.

Haight, Gordon Sherman (1901-1985). 1958. 'George Eliot's Originals.' In: Robert Charles Rathburn and Martin Steinmann, Jr. (b 1915) (eds.). 1958. *From Jane Austen to Joseph Conrad. Essays collected in memory of James Theodore Hillhouse (1890-1956)*. Minneapolis, Minnesota: University of Minnesota Press. 1958. pp 177-193. Reprinted in: Haight 1992, pp 1-21.

Contains many passages from her letters defending the originality of her artistic conceptions. No references to which letter are given or in Haight 1992 (ed. Witemeyer), because they were at that time not collected and published, but a look through the index of Volume IX of *The George Eliot Letters* (qv) could turn up the location.

Here (1958 [Haight 1992, p 20]), he cursorily identifies Liszt as the 'original' of Klesmer on the basis of generalized superficial physical resemblances. It is partly on the basis of physical resemblance that he later (Haight 1968a&b) identifies the 'original' as Anton Rubinstein, quite a different physical and personality type compared to Liszt.

———. 1968a. 'George Eliot's *Klesmer*.' In: Maynard Mack (1909-2001) and Ian Gregor (eds.), *Imagined Worlds. Essays in Some English Novels and Novelists in Honour of John Butt (1906-1965)*. London: Methuen & Co Ltd. pp 205-214. Reprinted in Haight 1992, pp 68-77.

———. 1968b. *George Eliot. A Biography*. New York: Oxford University Press. Oxford: At the Clarendon Press. Reprinted with corrections 1969. Chapter XIV. *Daniel Deronda*, pp 456-499; on 'Klesmer', pp 489-490.

———. (ed.). 1954-1978. *The George Eliot Letters*. Nine Volumes. New Haven and London: Yale University Press. Volume IX, 1978, Index, pp 361-539.

———. 1974. 'George Eliot's Originals.' In: Clyde De Loache Ryals (1928-1998) (ed.), with the assistance of John Clubbe (b 1938) and Benjamin Franklin Fisher IV. 1974. *Nineteenth-Century Perspectives: Essays in Honor of Lionel Stevenson (1902-1973)*. Durham, North Carolina: Duke University Press, pp 255-270. Reprinted in Haight 1992, pp [3]-37.

———. 1992. *George Eliot's Originals and Contemporaries: Essays in Victorian Literary History and Biography*. Edited by Hugh Witemeyer. Ann Arbor, Michigan: The University of Michigan Press. See especially Haight 1968*a* above, and the introductory essay.

Harris, Margaret (b 1942); Johnston, Judith (b 1947) (eds.). 1998. *The Journals of George Eliot*. Cambridge: Cambridge University Press. xxv + 447 pp. 'The complete text of George Eliot's surviving journals and diaries, which run from her union with George Henry Lewes in 1854 to her death in 1880.' (Preface p [vii]) Has 56-page Explanatory Index, identifying virtually all names dropped by George Eliot, with brief annotations.

Hartnoll, Phyllis. 1977. *Who's Who in George Eliot*. London: Elm Tree Books. Hamish Hamilton. viii + 183 pp. Foreword by Robert Nye (b 1939). Has informative thumbnail sketches *eg* the entry for Klesmer, from *Daniel Deronda* (1876), is c2/5 of the page; also animals, and list of the characters book by book without annotation.

Irwin, Jane (b 1941) (ed.). 1996. *George Eliot's Daniel Deronda Notebooks*. Cambridge: Cambridge University Press.

George Eliot's notebooks from the years 1872–1877 contain memoranda of her reading while she was preparing for and writing *Daniel Deronda*, together with the 'Oriental Memoranda' and other notes she recorded in the year following the novel's publication. Above all, the notebooks reveal her acquisition of a wide range of learning about Judaism and provide insight into the creative process of integrating that learning into *Daniel Deronda*. One of these notebooks is published here for the first time; others are offered in new transcriptions. They are all presented in a form which demonstrates the intellectual coherence underlying the diversity of the memoranda: translations are provided for the notes in German, French, Italian, Greek, and Hebrew; explanatory notes are offered, and interpretative links are made to the novel; primary sources are traced and the chronology of Eliot's reading outlined. (Publisher's blurb, p [i].)

James, Henry, Jr. (1843-1916) 1876. 'Daniel Deronda: A Conversation.' *The Atlantic Monthly*. Volume 30, Issue 230, December, pp 684-693. (This reference and the second two passages cited due to Longyear 1988 p 39.)

The text is available as an image of the original journal publication, and in at least one e-text, which has had the typographical accidentals thoroughly corrupted, but these have been restored in the excerpts below by collating the two versions. The conversation is introduced by a description of an idyllic vignette.

Theadora, one day early in the autumn, sat on her verandah with a piece of embroidery, the design of which she made up as she proceeded, being careful, however, to have a Japanese screen before her, to keep her inspiration at the proper altitude.

Pulcheria, who was paying her a visit, sat near her with a closed book, in a paper cover, in her lap. Pulcheria was playing with the pug-dog, rather idly, but Theodora was stitching, steadily and meditatively. "Well," said Theodora at last, "I wonder what he accomplished in the East." Pulcheria took the little dog into her lap and made him sit on the book. "Oh," she replied, "they had tea-parties at Jerusalem, — exclusively of ladies, — and he sat in the midst and stirred his tea and made high-toned remarks. And then Mirah sang a little, just a little, on account of her voice being so weak. Sit still, Fido," she continued, addressing the little dog, "and keep your nose out of my face. But it's a nice little nose, all the same," she pursued, "a nice little short snub nose and not a horrid big Jewish nose. Oh, my dear, when I think what a collection of noses there must have been at that wedding." At this moment Constantius steps upon the verandah from within, hat and stick in hand and his shoes a trifle dusty. He has some distance to come before he reaches the place where the ladies are sitting, and this gives Pulcheria time to murmur, "Talk of snub noses!"

Constantius is presented by Theodora to Pulcheria, and he sits down and exclaims upon the admirable blueness of the sea, which lies in a straight band across the green of the little lawn; comments too upon the pleasure of having one side of one's verandah in the shade. Soon Fido, the little dog, still restless, jumps off Pulcheria's lap and reveals the book, which lies title upward. "Oh," says Constantius, "you have been finishing Daniel Deronda?" Then follows a conversation which it will be more convenient to present in another form. (p 684a-b)

The conceit having been established, the three archly Jamesian characters conduct a discussion of the book and its characters and how GE presents them. James seems incapable of getting away from the *topos* of noses (instances omitted).

Like any other well-written text of this type, it is one long quotable quote. It is probably one of the best — and most entertaining — discussions of how novelistic characters are created. James is too aware from his own experience of how it is done to fall into the trap of confusing a composite with an invention.

On Klesmer, *cf* the following:

Constantius. There are in *Daniel Deronda* the figures based upon observation and the figures based upon invention. This distinction, I know, is rather a rough one. There are no figures in any novel that are pure observation, and none that are pure invention. But either element may preponderate, and in those cases in which invention has preponderated George Eliot seems to me to have achieved at the best but so many brilliant failures. (p 686a-b)

Pulcharia. And you must not forget that you think Herr Klesmer “Shakespearean.” Would n’t “Wagnerian” be high enough praise?

Constantius. Yes, one must make an exception with regard to the Klesmers and the Meyricks. They are delightful, and as for Klesmer himself, and Hans Meyrick, Theodora may maintain her epithet. Shakespearean characters are characters that are born of the overflow of observation—characters that make the drama seem multitudinous, like life. Klesmer comes in with a sort of Shakespearean “value,” as a painter would say, and so, in a different tone, does Hans Meyrick. They spring from a much-peopled mind. (p 693b)

Karl, Frederick Robert (b 1977). 1995. *George Eliot, Voice of a Century. A Biography*. New York: W. W. Norton, 1995. British edition entitled *George Eliot. A Biography*. London: HarperCollins Publishers. Also London: QPD Quality Paperbacks Direct, 1995.

See Chapter 19, Toward *Deronda*, and Chapter 20, Summa: *Daniel Deronda*, especially.

Kaufmann, David (1852-1899), Professor of the Jewish Theological Seminary, Buda-Pesth. 1877. *George Eliot and Judaism. An Attempt to Appreciate Daniel Deronda*. Edinburgh and London: William Blackwood and Sons [her publisher]. Translated from the German by James Walter Ferrier. Reprinted New York: Haskell House, 1970.

An essay-length eulogy of the book (95 pp), its design, purpose, and effect. Praises George Eliot for all her virtues as a person and her

skill and inspiration as novelist, and for her fair portrayal of the Jewish figures without sentimentality, idealizing, patronizing, moralizing, and so forth. Very good on the issue of Zionism and the possibility of Palestine as the Jewish National Home even at that early date.

It is by the piety and tenderness with which she treats Jewish customs that the authoress shows how supreme her cultivation and refinement are; and the small number of mistakes* [see footnote below] which can be detected in her descriptions of Jewish life and ritual may put to the blush even writers that belong to that race. What a loving insight into the spirit of Judaism is expressed by the reflection evoked by the confession of unity in the Shemah: “The divine unity embraced as its consequence the ultimate unity of mankind. The nation which has been scoffed at for its separateness, has given a binding theory to the human race.”

GE may be forgiven for her novelistic over-enthusiasm: the ‘authoress’ is not always the author. The Shemah is not a mystical affirmation of the unity of mankind, simply one of the obligatory parts of the rite and ritual of Jewish observance, affirming the unity and indivisibility of the Deity. The Jews may have given this idea to mankind, along with other related and unrelated religions and systems of belief, but they have not always been so effusively thanked for this.

*One such mistake—unless, indeed, the authoress has had the Sephardic custom in her eye—is to be found in the intimation that Deronda saw the *Talith* [‘fringed prayer shawl’] worn on the Friday evening in the Frankfort Synagogue and at Genoa. [Except on special occasions it is normally worn only at morning prayers. See article on TALIT in *EJ*]. The “thanksgiving which was carried on by responses” (Book IV., 362) cannot mean the Mesuman [grace after meals, the quorum of three or more males over the age of 13 who must be present for this to be said], for little Jacob [not being *Bar Mitzvah*] could not have taken part in that. Ezra Cohen’s assertion (Book VI., 322) that the Jews thank God every Sabbath that they were not made women needs correction also, since this benediction is in daily use [in the morning prayer, said on putting on the four-corner garment with the ritual fringes, or *zizis*]. “*Babli*,” again, cannot be called an “affectionate sounding diminutive” (Book VIII., 238), for in that case we should have to apply that term to “Talmud babli” [Babylonian Talmud] also, for which the single word stands. Nor

is it permissible to speak of the “vast volume of the Babylonian Talmud” (ibid.), since the Talmud actually fills twelve volumes. (footnote p 83)

Longyear, Rev. Morgan (b 1930). 1988. Klesmer, not Liszt: George Eliot’s Musical Portrait. *Journal of the American Liszt Society*, Volume 23 / January. — June 1988, pp 30-43; plus Appendix, pp 44-52: ‘Klesmer Criticizes Gwendolen’s Singing.’ Text of *Daniel Deronda*, Chapter XXIII, ¶¶ 26-66. For further details, see the full entry on this article in *Hidden Parallels*.

Mann, Karen B. 1983. *The Language that Makes George Eliot’s Fiction*. Baltimore, Maryland: London: The Johns Hopkins University Press. xi + 226 pp.

Milner, Ian. 1964. ‘Herr Klesmer: George Eliot’s Portrait of the Artist.’ *Philologica Pragensia*, Volume 7, pp 353-358.

Nurbhai, Saleel (b 1966); Newton, Kenneth McMillan. 2002. *George Eliot, Judaism and the Novels: Jewish Myth and Mystics*. Basingstoke: Palgrave. vi + 220 pp. Reviewed by Tamar Heller in *Victorian Studies*. Volume 46, Number 4, Summer 2004, pp. 692-694:

“My Gentile nature kicks most resolutely against any assumption of superiority in the Jews,” declared George Eliot in 1848, adding that “everything specifically Jewish is of a low grade” (25). Almost thirty years later, however, she would speak of the “peculiar debt” Christians owe to “the Hebrews”: “Can anything be more disgusting than to hear people called educated making small jokes about eating ham... They hardly know Christ was Jewish” (171). The Eliot who learned to challenge, rather than to echo, the pervasive anti-Semitism of her day is the subject of this study, by Saleel Nurbhai and K. M. Newton, which argues for the influence of Jewish mysticism on Eliot’s novels.

Sutherland, John Andrew (b 1938), Lord Northcliffe Professor of Modern English Literature, Department of English Language and Literature, University College, London. 1997. ‘Is Daniel Deronda circumcised?’, in: John Sutherland, *Can Jane Eyre Be Happy? More Puzzles in Classic Fiction*. Oxford: Oxford University Press, pp 169-180.

He concludes that he was not, as his mother, the Princess Leonora Halm-Eberstein, *née* Charisi, Sutherland postulates, eschewed the ritual *bris* [*sic*] on grounds of conviction: determination not to undertake traditional Jewish religious observance.

In Book Seven, *The Mother and the Son*, Chapter LI, Daniel meets his mother and in a rather long confession of her distaste for Judaism and all its ritualistic demands she sketches out the *credo* of an apostate Jew. She says, tellingly:

‘I saved you from it’, she tells Daniel. [Chapter LI] On the face of it, the ‘saving’ refers to her giving Daniel to Sir Hugo, to be brought up out of the faith. But it could as well refer to her keeping him intact from the possessive rituals of Judaism as a baby. (p 174)

Sutherland sees in this rebellion, made possible by her arranged marriage to her weak-willed cousin Ephraim Charisi, a parallel in George Eliot’s earlier life:

Ephraim would not stand in her way, should she choose not to submit ‘her’ child to ritual and ‘barbarous’ mutilation by tribal elders whom she hates. Her father gone, no family to interfere, a weakling husband who suppresses his ‘conscience’ in deference to her will—why should she have her baby circumcised?

This hypothesis is easier to sustain if one reconstructs the episode. The *bris*, or ritual circumcision, takes place eight days after birth. The child is taken from the mother, and the operation, performed by the *mohel*, is a predominantly [*sic*] male affair (it is the father’s duty to arrange it). The mother is not necessarily present. No anaesthesia is used. For a woman like the Princess, such a ceremony might well seem a vivid assertion of Judaism’s patriarchal tyranny—its ruthless appropriation of ‘her’ child, and its relegation of a mere woman like herself to the inferior status of a procreative vessel. Would she allow Ephraim to take the child away to the *bris*, completely under her thumb as the poor fellow was? She would not, one imagines. [Footnote 8 (p 230) draws an anachronistic parallel with a Channel 4 programme on ritual circumcision in 1994 (!), and the furore that followed it.]

This female rebellion on a point of religious ritual would strike a sympathetic chord with Eliot. The critical—and most agonizing—moment in her early progress to intellectual independence was her refusal to attend church with her father. It

provoked, as Gordon Haight records, an explosion in the Evans household: ‘Mr Evans, after a fruitless outburst of parental authority, lapsed into stony silence, refusing to discuss the question of religion with his disobedient child. How was he to hold a plate on Sunday mornings at Trinity [church], the father of an avowed freethinker?’ [Haight, *Life*, Chapter II, The Holy War, p 40. — The full account given there is even more harrowing.] The rift was patched but never mended. The rebellion was, as all biographers agree, necessary that the woman of letters might emerge. Had Eliot borne a baby, she would not, I think, have allowed it to be baptized in the church of her father, however much pressure were put on her. (pp 175-176)

It is tempting to imagine that it might be Klesmer’s decision as well, especially to those literary analysts who trawl through a work looking for what they regard as clues to the novel’s themes, in order to turn up in chance remarks and even individual words the clue to some special feature of the narrative that is not overt but rather buried deep below the surface, and which is nevertheless part of the fabric. Sutherland continues:

Kenneth Newton [‘Daniel Deronda and Circumcision’, *Essays in Criticism*, 31.4: 313-327 (1981)] is right, I think, to assume that circumcision is a significant thread in Daniel Deronda’s rich narrative tapestry. But it seems more likely that Eliot considered the problem, and accommodated it in the subplot of the Princess’s rebellion—her wilful *non serviam* on points of ritual. This seems both plausible, and in keeping with Eliot’s understanding of female psychology and its modes of resistance to patriarchal oppression. And if one assumes that Daniel is not circumcised it gives what seems like a sly undercurrent of meaning to Sir Hugo’s injunction to Daniel in Chapter XVI: ‘for God’s sake, keep an English cut, and don’t become indifferent to English tobacco’. ‘Cut’ here means ‘style’ (as in, ‘I like the cut of his jib’). But one would like to think there is an allusion to that unkind cut that Sir Hugo alone (at this point in the narrative) knows Daniel has never had inflicted on his private parts. (p 176)

One could continue to enumerate Sutherland’s supererogatory conjectures about the supposed iniquitous invasion of male physical integrity in the ritual of the *brith*, but it would add nothing to the simple problem of how an endless sequence of suppositions could amount to a certainty.

II. England in the Nineteenth Century Culture, Society, and Literature

Argyle, Gisela (b 1939). 1979. *German Elements in the Fiction of George Eliot, George Robert Gissing (1857-1903), and George Meredith (1828-1909)*. Frankfurt am Main; Bern; Las Vegas: Peter Lang. European University Papers. Europäische Hochschulschriften. Publications Universitaires Européennes. Series XIV. Anglo-Saxon Language and Literature. Reihe XIV. Angelsächsische Literatur und Germanistik. Séries XIV. Langue et littérature anglo-saxonne. Bd./Vol. 74.

Shows how, first, Samuel Taylor Coleridge (1772-1834), and then more successfully Thomas Carlyle (1795-1881), and after him Matthew Arnold (1822-1888), succeeded in transmitting an ideal form of German culture that influenced these writers, and less directly or substantially, other writers. George Eliot (1819-1880) seems to have had a special affinity for German language and culture. "I don't know how far my impressions have been warped by reading German, but I have regarded the word 'culture' as a verbal equivalent for the highest results of past and present influences." (*The George Eliot Letters* IV p 395. Reference due to Argyle p 195.)

George Eliot, Gissing and Meredith are the nineteenth-century British novelists who, in their fiction, made the most significant and substantial use of German material. The function of this material is twofold, relating both to the life presented and to the presentation. An elucidation of the German references adds not only to a fuller understanding of the individual novels, but also of the author's theory and practice of fiction, and of one of the experimental tendencies in the „wide“ tradition of the English novel. (*pb* on back cover of *pb*)

Contents: Part I. George Eliot: I. George Eliot's Relation with Germany; II. *Middlemarch* (1871-1872); III. *Daniel Deronda* (1876); Part II. George Gissing: IV. George Gissing's Relation with Germany; V. The German Link in the Double Art; VI. The German Link in the Double Life. Part III. George Meredith: George Meredith's Relation to Germany; VIII. An Alpine Affinity; Notes; 7½-page Selected Bibliography (by author).

———. 2002. *Germany as Model and Monster. Allusions in English Fiction 1830s-1930s*. Montreal & Kingston, London, Ithaca, New York: McGill-Queen's University Press. x + 257 pp.

By examining the works of George Eliot, Thomas Carlyle, Edward Bulwer-Lytton, George Meredith, George Gissing, Joseph Conrad, E. M. Forster, and D. H. Lawrence, as well as several post-World War II novels, Gisela Argyle explores the Goethean ideal of *Bildung* (self-culture) and the *Bildungsroman* (the apprenticeship novel), Heinrich Heine's anti-philistinism, music, Tübingen higher criticism, Schopenhauer's and Nietzsche's philosophies, Prussianism, and avant-garde culture in the Weimar Republic.

To establish the status of these allusions in the public conversation, Argyle moves between literary and extra-literary contexts, including biographical material about the authors, as well as information from contemporary literary works, periodical articles, and other documentation that indicates the understanding authors could assume from their readers. Her methodology combines theory of allusion and intertextuality with reception theory.

In *Germany as Model and Monster*, Gisela Argyle details allusions in English novels to German social, cultural, and political life. Such allusions serve as criticism of English life and of English conventions of fiction. Beginning her study with Thomas Carlyle's "Germanizing" efforts in the 1830s and ending before Hitler's Third Reich, Argyle concludes that current global conceptions of Englishness and of national literatures have made this kind of comparison in fiction obsolete. (*pb* on inside-front and back of d/w)

Contents: Acknowledgments; Introduction; 1. *Bildung* and the *Bildungsroman*; 2. The *Bildungsroman* Retailored [*cf* Carlyle's *Sartor Resartus*, 'The Taylor Retailored' (1833-1834)]; Thomas Carlyle (1795-1881) and Johann Wolfgang von Goethe (1749-1832), *Wilhelm Meisters Lehrjahre* (1795-1796); *Wilhelm Meisters Wanderjahre* (1821-1829) [Translated by Carlyle: *Wilhelm Meister's Apprenticeship*. 3 Volumes (1824); new edition in *German Romance*, 1827, Volume IV: *Wilhelm Meister*, including the first part of *Travels*, now first published]; 3. The *Bildungsroman* Assimilated: Edward Bulwer-Lytton's [(1803-1873); *aka* Edward George Earle Lytton Bulwer-Lytton, first Baron Lytton]

Ernest Maltravers [*The Last Days of Pompeii* (1834); *Rienzi* (1835), the basis of Wagner's opera (1840); the two novels afterwards combined as *Ernest Maltravers* in 1837 and 1838] and *Alice* [*Alice, or the Mysteries* (1838), afterwards with *Ernest Maltravers* as part 1 and part 2 of *The Eleusinia*]; 4. The *Bildungsroman* as Foil: George Meredith's (1828-1919) *The Ordeal of Richard Feverel* (1858-1859) and *The Adventures of Harry Richmond* (1871); 5. The "Philistines' Nets": George Eliot's (1819-1880) *Middlemarch* (1871-1872); 6. Regeneration in German Keys: George Eliot's *Daniel Deronda* (1876); 7. Infidel Novels; 8. Pessimism and Its "Overcoming": Arthur Schopenhauer (1788-1860) and Friedrich Nietzsche (1844-1900) [Schopenhauer's 'renegade disciple', p 126]; 9. Prussianized Germany (1871-1918) and the Second Weimar Germany (1919-1933); Conclusion; Notes (brief references); 20+-page Bibliography (extensive list of sources etc); Index; 8 undated unattributed wood-engraved cartoons, some certainly from *Punch*.

Armytage, Walter Harry Green (1915-1998). 1969. *The German Influence on English Education*. London: Routledge & Kegan Paul; New York, Humanities Press. The Students Library of Education.

A monograph length work of 110 pp of text, with 11 chapters, each devoted to some salient historical, cultural or economic movement; event, figure, etc, covering the period from the founding of the University of Wittenberg, at the beginning of the 16thC, to the present day. Has 20³/₄-page Bibliography, which includes many early works. Well written in a popular, sometimes even breezy or novelistic, outline style, making even basic or elementary notions unmistakably clear. No index.

One of a set of such studies by the same author, same publisher, same series, all very good capsule histories of education in the respective country, each with useful bibliography as before, and no index: *The American Influence on English Education* (1967); *The French Influence on English Education* (1968); *The Russian Influence on English Education* (1969).

Ashton, Rosemary (b 1947). 1980. *The German Idea. Four English writers and the reception of German thought 1800-1860*. Cambridge [etc]: Cambridge University Press.

Treats Samuel Taylor Coleridge (1772-1834), Thomas Carlyle (1795-1881), George Henry Lewes (1817-1878), and George Eliot (1819-1880).

———. 1986. *Little Germany. German Refugees in Victorian Britain*. Oxford [etc]: Oxford University Press. Oxford University Press paperback, 1989.

Contents: 7¾-page Introduction; 1. The Road from Germany to England; 2. Three Communist Clerks: Friedrich Engels (1820-1895), Georg Weerth (1822-1856), and Ferdinand Freiligrath (1810-1876) in Manchester, Bradford, and London; 3. The Communist Intellectuals: Karl Marx (1818-1883) and his Party; 4. The 'Bourgeois' Refugees: Arnold Ruge (1802-1880), Gottfried Kinkel (1815-1882), and the Journalists, Doctors, Artists, and Teachers of the Exile; 5. The Women of the Exile; 6. The Proletariat and the Lumpenproletariat of the Exile; *Epilogue*; 39¾ pp of Notes (annotations and references); 8-page Select Bibliography; Index.

Around the middle of the last century England became the home of a group of German exiles seeking refuge from political repression in their own country.^[4] They included in their number Karl Marx (1818-1883) and Friedrich Engels (1820-1895) and they held in common the belief in, and search for, political freedom. The outcome of that search, and the exiles' success or failure in coming to terms with it, is the subject of this book.

Marx spent his time in London at work on *Das Kapital* (1867; 1884; 1894), supported financially by Engels; other exiles found different spheres of activity. The 'bourgeois' refugees Gottfried Kinkel (1815-1882) and Friedrich Althaus (1829-1897) settled down to teaching and journalism; Friedrich Lessner (1825-1910) and Johann Georg Eccarius (1818-1889), tailors by profession, played a part in establishing the First International Working Men's Association in the 1860s; and among the German women who fled to England, the remarkable pianist and composer Johanna Kinkel *née* Mockel (1810-1858), and Malwida Freiin von Meysenbug (1816-1903) were forced to suffer the relative indignity of work as music teacher and governess respectively. (*pb* on inside front flap of d/w)

All German passages are given in idiomatic English translations. Their number and variety add to the interest, entertainment, and period feel.

⁴ Would we today call them 'asylum-seekers'? Rosemary Ashton was writing not long before this term entered the language. Anyway, they had the wrong *ie* the right skin-colour.

Fejtő, François *né* Ferenc Fejtő (1909-2002) (ed.). 1948. *The Opening of an Era. An Historical Symposium*. With an Introduction by A. J. P. [Alan John Percivale] Taylor (1906-1990). London: Allan Wingate (Publishers) Ltd.

‘The essays, with the exception of those on Great Britain and the U.S.A., were translated by Hugh [Bartholomew] Shelley.’ (p [vi]) The English translation of: *Printemps des peuples, 1848 dans le monde*. Ouvrage collectif dirigé par François Fejtő. Préface de Jean Bruller dit Vercors (1902-1991). Tome 1: *Printemps des peuples*. Paris: Les Éditions de Minuit. 1948. No further *Tomes* traced. Jacket design by Elizabeth Friedlander.

Has 6½-page ‘Chronological List of Events before, during, and after the Revolution of 1848’ [from February 1846 to December 1851]; 14-page ‘Introduction: The Opening of an Era’, by Taylor; introductory chapter by Fejtő, ‘Europe on the Eve of the Revolution’; followed by 18 chapters by leading historians, dealing with the repercussions of the 1848 revolutions in the countries of Europe and the USA. Conclusion by Fejtő, General Index (alphabetically by country interspersed with a few general historical topics and events); Index of Proper Names. Very sparse footnote references from time to time; no bibliography.

Of special interest for the German refugee colony in England would be the contribution on Germany by Edwin [*né* Edmond] Vermeil (1878-1964), ‘An Historical Paradox: The Revolution of 1848 in Germany’.

Kinkel, Johanna *née* Matthieu, later Mockel (divorced) (1810-1858). 1860. *Hans Ibeles in London. Ein Familienbild aus dem Flüchtlingsleben*. (‘Hans Ibeles in London. A Family Portrait from Refugee Life in London.’) 2 Bände. Stuttgart: J. G. Cotta. Aus ihrem Nachlaß. (‘From her posthumous papers.’) Reprinted: Herausgegeben von Ulrike Helmer. Frankfurt am Main: Ulrike Helmer Verlag, 1991. Edition Klassikerinnen.

Has a 17½-page *Nachwort* (‘Epilogue’, a critical essay), and 8½ pp of *Anmerkungen* (‘annotations’) to the text and references to the *Nachwort*.

By the pianist and composer who supported herself and her family by giving piano lessons. Supposed by some to be a *roman à clef* about refugee life in London. There is no listing for anyone with the surname *Ibeles* in the Deutsche Telecom on-line directory enquiries, <www.teleauskunft.de>.

Der vorliegende Band enthält den ungekürzten Neusatz der Erstaufgabe aus dem Jahr 1860. Orthographik und Zeichensetzung wurden im Sinne einer flüssigeren Lesbarkeit modernisiert. Wortschöpfungen, historische und umgangssprachliche Begriffe, Dialektwörter und grammatikalische Eigenwilligkeiten wurden jedoch beibehalten, um die Lebendigkeit des Stils authentisch wiederzugeben. Auch die Hervorhebungen wurden weitgehend übernommen. (End of *Nachwort*, p 401.)

‘The present volume contains the unabridged reset text of the first [and only previous] edition from the year 1860. Orthography and typography were modernized for purposes of more fluent readability. [It would also have been impossible to reproduce the typographical peculiarities of *Fraktur* in roman.] Original word-formations [*ie*, her inventions], historical [antiquated] and dialect concepts [terms] and grammatical eccentricities were however retained in order to reproduce authentically the liveliness of style. Emphases were also largely [!] taken over.’

Meysenbug, Malwida Freiin von (1816-1903). 1982 *Briefe an Johanna und Gottfried Kinkel* 1849-1885. Herausgegeben von Stefania Rossi, unter Mitarbeit von Yoko Kikuchi. Bonn: Röhrscheid. Veröffentlichungen des Stadtarchivs Bonn, Band 28.

By Johanna Kinkel’s friend who supported herself as a governess in London.

Rainbow, Bernarr (1914-1998). 1967. *The Land without Music. Musical education in England 1800-1860 and its continental antecedents*. London: Novello and Company Limited. 10 + 11-208 pp. Originally prepared in this format for the degree of MEd at Leicester University.

Contents: Part One. Indigenous Methods of Teaching Music in England: 1. Traditional Methods, 1600-1800. 2. Native Pioneers: John Turner and William Edward Hickson (1803-1870); 3. Another Native Pioneer: Sarah Ann Glover (1786-1867).

Part Two. Continental Methods of Teaching Music; 4. The birth of Modern Method: Jean-Jacques Rousseau (1712-1778); 5. The Disciples of Johann Heinrich Pestalozzi (1746-1827): Michael Traugott Pfeiffer (1771-1849) and Hans Georg Nägeli (1773-1836); 6. The spreading influence of Rousseau and Pestalozzi; 7. Other Continental Teachers: Guillaume Louis Bocquillon-Wilhem (1781-1842) and Joseph Mainzer (1801-1851).

Part Three. The Introduction of Continental Teaching Methods in England; 8. Music in the First State System of Education in England: James Kay [*ie* Sir James Phillips Kay-Shuttleworth (1804-1877). ‘Founder of the English system of popular education. ... He married, on 24 Feb. 1842, Janet (1817-1872), daughter and heiress of Robert Shuttleworth (1784-1818) of Gawthorpe Hall, near Burnley, Lancashire, whose name and arms he assumed by royal license on his marriage.’ (Article on Kay-Shuttleworth by Charles William Sutton in *DNB*)]; 9. The Singing School for Teachers: John Pyke Hullah (1812-1884); 10. The Synthesis of Indigenous and Continental Methods: John Curwen [(1816-1880); see Bernarr Rainbow, *John Curwen*, a Short Critical Biography. Sevenoaks: Novello, 1980 (67 pp)]; 11. Music in mid-nineteenth-century Educational Thought and Practice.

Appendices: 1. A Fuller Account of the Origin of the Gamut; 2. Continental Substitutes for the Ancient Gamut; 3. Facsimile Letter from John Curwen to Sarah Glover; 4. Edouard Jue de Berneval: Notation Monoganimique; 5. The Reverend J. J. Waite’s Psalmody Classes; 6. Letter to the Editor of *The Norwich Mercury* April 26, 1879.

Rather chaotic but highly useful 9½-page Bibliography of primary sources by chapter but with entries in no particular discernible order; names mentioned in individual chapters can be located by a simple eye search; many of these works have been reprinted in Rainbow’s series, *Classic Texts in Music Education*; see COPAC for listings; good Index.

The teaching of music is understood as the teaching of singing by various evolving systems of notation. The book is well illustrated with 14 well-reproduced glossy photographic b&w plates of musical notation, portraits, classroom scenes etc; see List of Illustrations (p [7]).

Shuttleworth, Sally (*b* 1952). 1981. ‘The Language of Science and Psychology in George Eliot’s *Daniel Deronda*.’ *Victorian Science and Victorian Values: Literary Perspectives*. New York, NY: New York Academy of Sciences, 1981. *Annals of the New York Academy of Sciences*, V, 360, pp 269-298.

———. 1989. *George Eliot and Nineteenth-Century Science. The Make-Believe of a Beginning*. Cambridge: Cambridge University Press.

Of great interest for its treatment of the theme of science in 19thC English literature, and of the influence of German science and philosophy on English science, arts, and society.

III. The Jew in English Literature and English Society in the 19thC

Cheyette, Bryan. 1993. *Constructions of 'the Jew' in English Literature and Society. Racial representations, 1875-1945*. Cambridge: Cambridge University Press. See Praver 1992.

Contents (the individual chapters treat not just the authors listed): 'Preface'; 1. 'Introduction: semitism and the cultural realm'; 2. 'The promised land of liberalism: Matthew Arnold (1822-1888), Anthony Trollope (1815-1882) and George Eliot (1819-1880)'; 3. 'Empire and anarchy: John Buchan, 1st Baron Tweedsmuir (1875-1940) and Rudyard Kipling (1865-1936)'; 4. 'The "socialism of fools": George Bernard Shaw (1856-1950) and Herbert George Wells (1866-1946)'; 5. 'The limits of liberalism: Joseph Hilaire Pierre Belloc (1870-1953) and Gilbert Keith Chesterton (1874-1936)'; 6. 'James Augustine Aloysius Joyce (1882-1941) and Thomas Stearns Eliot (1888-1965)'.

'... this book demonstrates the extent to which race-thinking about Jews was, in fact, a key ingredient in the emerging cultural identity of modern Britain.' (Preface p xi)

There is a comprehensive 16½-page 'Bibliography' of private papers, doctoral dissertations, newspapers and magazines, six pages of primary literature, listing many more authors and their works than those in the chapter headings, and nine pages of secondary literature (books and articles), including many on the same or a similar topic as this book. The 'Preface' may be quoted *in extenso* as a good portrayal of his point of view, which may have a more general validity.

More than most authors, I suspect, it has often occurred to me during the composition of this book that, in an ideal world, it would not have had to be written. Biographers and historians of literature, in my ideal, would have long since noted the race-thinking in the work of virtually everyone published before the Second World War. Literary critics, following suit, would have played their part and subjected the racial discourse of a favoured author to the same degree of close reading as, over the years, has been applied to other aspects of a writer's work. But, of course, such musings are far from the truth. Instead, the question of 'race' has, for the most part, been written out of literary-historical studies of nineteenth- and twentieth-century writers. At best, biographies might include a few pages at the end to explain one or two 'unfortunate' passages which are usually deemed to be inconsequential aberrations. Or, a literary critic might be spurred to the defence of a cherished author against the pernicious charge

of 'racism' or 'antisemitism'. Such are the involuntary strategies that are used to trivialize and marginalize those repressive aspects of liberal culture which, in effect, enables them to continue.

In an attempt to redress the balance, this book demonstrates the extent to which race-thinking about Jews was, in fact, a key ingredient in the emerging cultural identity of modern Britain. From Matthew Arnold's *Culture and Anarchy* onwards, I have located semitic racial representations at the centre of literary production and more widespread social and political discourses. Instead of a colonial or genocidal history of racism and antisemitism, this book is at pains to show the way in which racialized constructions of Jews and other 'races' were and are at the heart of domestic liberalism. Unlike other studies of pre-war 'literary antisemitism', which mistakenly foreground the Holocaust, my approach is to stress the enlightened expectation that a superior 'culture' can modernize and civilize even 'the Jew'. My aim is to understand the question of racial representations in terms of a dominant liberalism and not as an aberrant or exotic phenomenon that is, by definition, outside of mainstream society.

Along with the wider social context of this book, I try not to lose sight of specific literary texts nor the particular politics or histories of the writers under consideration. None of the authors discussed in detail have been chosen because they are especially pernicious but, on the contrary, because they are typical of broader modes of thinking. It is for this reason that some of the more notorious 'literary antisemites', such as Ezra Pound and Wyndham Lewis, are referred to only in passing in this study. This is not least because both writers are considered to be peculiarly fascistic and therefore reinforce the supposed exceptional or pathological nature of racial discourse in liberal democracies. Indeed, the writers examined in this book, taken as a whole, exemplify the broadest possible social and philosophical outlook to demonstrate the extent to which semitic racial representations saturated all aspects of British culture.

... much of the material in this book will be familiar to many readers of nineteenth- and twentieth-century English literature. The crisis of representation, which I have foregrounded throughout this study, is also a well-known problematic for teachers and students of late Victorian, Edwardian and modernist English literature. ... It is my hope that by confronting the critical commonplaces concerning the literature under discussion, I will

enable other literary critics and cultural historians to think about the question of racial discourse in nineteenth- and twentieth-century literature as a routine area of inquiry. Only in this way can the humanizing pretensions of European and American literary studies be both challenged and upheld. While the issue of ‘racism’ and ‘antisemitism’ remains merely a specialist discipline — of interest only to its victims and a few concerned individuals — then it will, in effect, continue to be ignored. (‘Preface’, pp xi-xiii)

The alternative view is that, however much one may think of art in general and literature in particular as having a humanizing effect or even purpose, the fact remains that literature reflects the lives and minds of the authors, no matter how indirectly, and the attitudes and beliefs that come to expression by this route may in effect represent the current views of the society within which the work of literature arises. To the members of society these attitudes and beliefs may represent ideal forms of culture and cultural values. It is the rare artist that can rise above this. The fate of the victim is of little concern.

———. 1996. *Between “Race” and Culture: Representations of “the Jew” in English and American literature*. Stanford, California: Stanford University Press. Stanford Studies in Jewish History and Culture. xiv + 222 pp.

Cohen, Derek (b 1941); Heller, Deborah (b 1939) (eds.). 1990. *Jewish Presences in English Literature*. Montreal; Buffalo, New York: McGill—Queen’s University Press. viii + 142 pp & illustrations.

Contents [from COPAC]: Introduction (Derek Cohen and Deborah Heller); Dangerous Innocence: Chaucer’s Prioress and her Tale (Allen C. Koretsky); Shylock and the Idea of the Jew (Derek Cohen); The Outcast as Villain and Victim: Jews in Dickens’ *Oliver Twist* (1837-1839) and *Our Mutual Friend* (1864-1865) (Deborah Heller); Constructing the Contradiction: Anthony Trollope’s *The Way We Live Now* (1875) (Derek Cohen); Jews and Women in George Eliot’s *Daniel Deronda* (1876) (Deborah Heller); The Jew in James Joyce’s *Ulysses* (1922) (Harry Girling); Literary Jews and the Breakdown of the Medieval Testamental Pattern (Ross G. Arthur); plus References, Bibliography and Index.

Cohen, Maxwell Tillman (1908-2000). 1939. *The Jews in Music*. New York City: Published under the auspices of the Order of the Sons of Zion.

Cowen, Anne; Cowen, Roger (eds). 1986. *Victorian Jews through British Eyes*. Oxford: Published for the Littman Library of Jewish Civilization by Oxford University Press. 2nd ed. London; Portland, Oregon: Littman Library of Jewish Civilization, 1998. xxviii + 196 pp.

Fisch, Harold. 1971. *The Dual Image: A Study of the Jew in English Literature*. Revised and Enlarged Edition. London: World Jewish Congress (British Section); New York: Ktav Publishing House. First published London, 1959.

Gilam, Abraham (b 1947). 1982. *The Emancipation of the Jews in England, 1830-1860*. New York: Garland Publishing. 193 pp.

Holde, Artur (1885-1962). 1959. *Jews in Music. From the Age of Enlightenment to the Present*. New York: Philosophical Library, Inc. London: Peter Owen, 1960. New edition prepared by Irene Heskes, New York: Bloch Publishing Company, 1974; title altered at end to read: *to the Mid-Twentieth Century*.

Contents: Introduction; Part I: Sacred Music: I. Before the Age of Enlightenment; II. The Reform Movement in the 19th Century; III. Famous Chazzanim [cantors] of the Past; IV. New Forces in Our Time; V. Important Anthologies; VI. Jewish Music in Recordings [‘Principal attention is centered here on complete sacred services and larger choral works.’]

Part II. Secular Music: VII. Composers; VIII. Conductors; IX. Soloists; X. Musicologists, Men of Letters; XI. Opera, Operetta, Musical Comedy; XII. The Yiddish Singspiel; XIII. Pioneers in the Development of Mechanical Music; XIV. Collectors of Manuscripts, Books and Music; XV. Foundations; XVI. Institutions and Organizations; XVII. The Ideological Conflict: Antagonism against Jewish Music and Musicians; XVIII. The Music of Palestine—Israel; XIX. On the Problem of a Jewish Style; 4¼-page Bibliography; very useful 12-page Index, with c1000 entries for Jewish musicians and their non-Jewish colleagues.

His treatment of secular music is focused exclusively on the mainstream of the classical European ‘art music’ tradition, with the exception of Chapter XII, The Yiddish Singspiel, mainly the numerous Yiddish theatres in New York during the first half of the 20thC.

Although he mentions the bands that played a big part in the productions, he says nothing about the type of music performed. The term 'klezmer' does not occur in the index. No work listed in the Bibliography seems to be devoted to Jewish folk music.

Hyamson, Albert Montefiore (1875-1954). 1951. *The Sephardim of England. A History of the Spanish and Portuguese Jewish Community 1492-1951*. London: Methuen & Co. Ltd. vii + 468.

Contents: 3¼-page Preface; List of 20 b&w Plates (plus frontispiece) with 30 portraits of dignitaries and views of notable buildings etc; (XIX Chapters; VI Appendices: I. 'Changes in the Synagogue Service (1664-1950)', by the Very Rev. the Haham [the Sephardi Chief Rabbi, Dr. Solomon Gaon (1912-1994)] (6½ pp); II. Signatures of the 18 Founders of the Congregation to the first Code of Ascamot (1664); 38 Signatures to the Ascamot of 1677 [*Ascamot*: plural of *Ascama*, 'one of the civil laws of the Congregation' (Glossary p [455])]; III. The names of 84 Seatholders in 5442 (1682); IV. The Earliest list of 44 Elders 5481 (1721) [8 names struck through as deceased]; V. List of Members [3-10] of the Mahamd ['the governing body of the Sephardi congregation (Glossary)]; VI. 2¼-page Glossary; 9½-page Index.

On the relations between the Sephardi and Ashkenazi Jews of Britain, predominately of London, see Chapters XV. The Great Succession [the growing difficulties of maintaining the Bevis Marks synagogue in the face of increasing dispersion of the Jews to the west of London, and the founding of the West London Synagogue, consecrated in January 1842, by seceders from Bevis Marks and other Ashkenazi Jews], XVI. The Sephardim and the Ashkenazim [two separate but equal communities, of which the Sephardim regarded themselves as the more equal; but generally living together in mutual harmony, with a few *contretemps*], XVII. Sir Moses Haim Montefiori (1784-1885).

On the difference between Sephardim and Ashkenazim, Hyamson says:

THE TWO GREAT groups into which Jews are divided are called Sephardim and Ashkenazim. In essentials their differences are in liturgy and in pronunciation of Hebrew. ...

The separation of the Sephardim from the other principal group in Jewry, the Ashkenazim or Jews of central and eastern Europe, goes back for a very long period, probably to the beginning of the present era, possibly even earlier. The Jews, who left Spain in 1492 and Portugal five years later, settled for the

most part in North Africa, Italy, and the Ottoman Empire.
(Beginning of Chapter I, The Earliest Sephardim in England, p
[1])

Prawer, Siegbert Salomon (b 1925). 1992. *Israel at Vanity Fair: Jews and Judaism in the Writings of W. M. Thackeray*. Leiden; New York: E. J. Brill. 492 pp.

Said by John Andrew Sutherland (b 1938) to be a ‘monumental survey of anti-Semitism in the works of William Makepeace Thackeray’ (1811-1863) (‘Is Melmotte Jewish?’, in: John Sutherland, *Is Heathcliff a Murderer?* Oxford; New York: Oxford University Press, 1996. The World’s Classics, paperback edition, pp. 156-162.) See Cheyette 1993.

Rosenberg, Edgar. 1960. *From Shylock to Svengali: Jewish Stereotypes in English Fiction*. Stanford, California: Stanford University Press. London: Peter Owen, 1961.

Contents: Part I: ‘Prototypes’: I. ‘Introduction’; II. ‘The Rise of the Jew-Villain’; III. ‘The Advent of the Saintly Jew: Cumberland and Edgeworth’. Part II: ‘Stereotypes’: IV. ‘The Jew as Clown and the Jew’s Daughter: Scott’; V. ‘The Jew as Bogey: Dickens’; VI. ‘The Jew as Parasite: Trollope and Bulwer’; VII. ‘The Jew as Hero and Isaiah Reborn: Eliot’. Part III: ‘Myth’: VIII. ‘The Evolution of the Wandering Jew’; IX. The Jew as Sorcerer: Monk Lewis and Godwin’; X. ‘The Jew as Degenerate and Artist: Du Maurier’; XI. ‘What News on the Rialto?’ [*The Merchant of Venice*, III. i. 111: ‘(Enter Solanio and Salerio) Solanio: Now, what news on the Rialto?’; also I. iii. 19. ‘Ri'alto: [The name of the quarter of Venice in which the Exchange was situated.] An exchange or mart. Also *fig.*’ (*OED*) The intended allusion is to the topic of money, rich Jews, good Jews, bad Jews, and so forth.]

Has 11 ‘Appendixes’: I. ‘English Fiction on Jewish Themes’ [3¼-page chronological list, from 1594, skipping to 1724-1900, of a selection of 86 novels etc of non-Jewish writers only; see also entries in the ‘Index’]; II-XI contain 28¼ pp of primary texts: 39 pp. of ‘Notes’, some being quite extensive addenda to the text; ‘Index’.

Of especial historical interest among the ‘Appendices’ are: III. ‘Marginalia to *Ivanhoe* (1819): From Raphael Holinshed’s (*d* 1580) *Chronicles* (1577), containing the following: ‘Coronation of Richard Lion-Heart’, which culminated in anti-Jewish riots, mob violence, arson, and murders, and so forth; ‘Expulsion of the Jews under Edward the First’; IV. ‘Readmission of the Jews to England’: ‘The Petition to Cromwell’; eye-witness account of ‘Cromwell in Council’, defending his decision to readmit the Jews; VIII. ‘“The Seder of the Mind”’: William

Hazlitt (1778-1830) on Jewish Emancipation (1831)', which begins: 'The Emancipation of the Jews is but a natural consequence in the progress of civilization.' (p. 328) IX. 'Thomas Babington Macaulay's (1800-1859) "Civil Disabilities of the Jews" (1831); XI. 'The Balfour Declaration: A Footnote to *Daniel Deronda* (1876)'. The 'Balfour Declaration' is addressed to: 'The Foreign Secretary Lionel Walter Rothschild'. Earlier, in X. 'The Suez Canal Purchase: Three Letters', letter no 1, 'Disraeli to Queen Victoria', states *inter alia*: 'Four millions sterling! [the purchase price] There was only one firm that could do it—Rothschilds. They behaved admirably; advanced the money at a low rate, and the entire interest of the Khedive is yours, Madam. ...' (p. 338)

Has 12 b&w photographic reproductions of illustrations from works of fiction with various representations (*sc* caricatures) of Jews; see 'List of Plates' (p. [x]). The text contains generous representative and illustrative excerpts from the works discussed.

Written in a cheerful uncompromisingly irreverent style that leaves no point of caricature, misrepresentation, prejudice, scorn, anger, condescension uncommented.

Roth, Cecil (1899-1970). 1950. *The Rise of Provincial Jewry: The Early History of the Jewish Communities in the English Countryside, 1740-1840*. London: Jewish Monthly.

———. 1964. *A History of the Jews in England*. Third Edition. Oxford: Clarendon Press. Reprinted 1978, 1979. First Edition, 1941. Second Edition, 1949. See Chapter XI (the final chapter) Emancipation 1815-1858. 'The changes in this new edition of this work have been substantial; ...' ('Preface to the Third Edition', p.[v])

Contents: Preface to the First Edition (½ page); 5½-page Preface to the Third Edition; 2¼-page 'Bibliographical Note' and short list of 'Other Abbreviations' (general bibliography); I. 'Settlement and Consolidation (to 1189)'; II. 'The Beginning of Persecution and the Organization of Jewry, 1189-1216'; III. 'The Royal Milch-Cow, 1216-72'; IV. 'The Expulsion, 1272-90'; V. 'Anglo-Jewry in the Middle Ages'; VI. 'The Middle Period, 1290-1609'; VII. 'Readmission, 1609-64'; VIII. 'The Jewry of the Restoration, 1664-1702'; IX. 'The Jews under Anne and the first Hanoverians, 1702-60'; X. 'The Reign of George III, 1760-1815'; XI. 'Emancipation, 1815-58'; 'Epilogue'; 24 pp of 'Additional Notes'; 'Index'. Has footnote annotations and additional references throughout.

Well-written, well-informed, thoroughly researched, comprehensive. One might be tempted to say: 'It is a pleasure to read.' — were the subject-matter not so depressing.

IV. Shakespeare's Shylock

For reference purposes, the following critical edition of the play can be recommended for background, origins, and interpretation over later Arden editions which are editorially and typographically inferior.

[Shakespeare, William (1564-1616)] *The Merchant of Venice*. Edited by John Russell Brown (b 1923). London: Methuen & Co Ltd. Cambridge, Massachusetts: Harvard University Press. The Arden Shakespeare. General Editors: Harold Fletcher Brooks (b 1907) and Harold Jenkins. Seventh Edition (John Russell Brown), revised and reset, 1955. Reprinted with minor corrections 1959. Reprinted 1961 [etc]. lviii + 174 pp.

This new edition of *The Merchant of Venice* is designed to help its reader towards a full appreciation of the play.

The text is based on the first quarto of 1600.

An introduction discusses the authority of this text, and the date, sources and stage history of the play. A critical introduction reviews the most valuable opinions and argues for the thematic unity of the play.

The annotations attempt to recover Elizabethan meanings and nuances, and discuss obscurities and confusions in the text.

A new translation of the story of Giannetta from *Il Pecorone* is given in an appendix, and other possible sources are reprinted in full or epitome. (pb on inside front flap of d/w)

Barnet, Sylvan (ed.). 1970. *Twentieth Century Interpretations of The Merchant of Venice. A Collection of Critical Essays*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc. Twentieth Century Interpretations. iii + 122 pp.

Contents: Sylvan Barnet: 'Introduction'; Part One—'Interpretations' (articles and book excerpts): Charles Laurence Barber, 'The Merchants and the Jews of Venice: Wealth's Communion and an Intruder' (1959); Barbara K. Lewalski, 'Biblical Allusion and Allegory in *The Merchant of Venice*' (1962); Harley Granville-Barker (1877-1976), '*The Merchant of Venice*' (1946); John Russell Brown (b 1923), 'Love's Wealth and the Judgement of *The Merchant of Venice*'

(1957); George Wilson Knight (1897-1985), 'The Ideal Production' (1936).

Part Two—'Two-View Points' (shorter extracts from books and articles): Sir (John) Frank Kermode (*b* 1919), 'Some Themes in *The Merchant of Venice*' (1961); Anthony David Moody (*b* 1932), 'An Ironic Comedy' (1964); Nevill [Henry Kendal Aylmer] Coghill (1899-1980), 'The Theme of *The Merchant of Venice*' (1950; retitled for this collection); Wystan Hugh Auden (1907-1973), 'Belmont and Venice' (1962).

'Chronology of Important Dates' (1½ pp); from '1290 Edward I banishes Jews from England' to '1655 Cromwell readmitted Jews to England'; ½-page of 'Notes on the Editor and Contributors'; 1-page 'Selected Bibliography'. No index. Has 1½-page list of 60 titles in this series including this one at end; repeated on back of d/j.

Has black-on-red pen-&-ink illustration, somewhat in the style of a woodcut, by Stanley Wyatt, across centre two-fifths of front of d/j, showing head of Shylock with skull cap and flowing locks, narrow aquiline nose, looking down rather neutrally, while on right what must be the stern-faced Duke, with brows drawn together, raises his right arm in dismissal.

Gross, John (*b* 1925). 1992. *Shylock. Four Hundred Years of the Life of a Legend*. London: Chatto & Windus Ltd. [viii] + 355 pp.

Has 19 'Illustrations' (see list pp vii-viii) of actors and theatrical settings past and present; front of d/w has b&w drawing, repeated in reduced dimensions on back cover, of 'Cover design by Andrea Pinnington' of Shylock in what must be a theatrical costume, surrounded by illegible names of costume parts, with lines leading to the portion of the costume intended.

Contents: [List of 19] Illustrations; Preface

I. Shakespeare's Shylock: 1. Where Does He Come From? 2. Jews; 3. Three Thousand Ducats; 4. 'Shylock is my Name' [Act 4 Scene 1]; 5. Wife and Daughter; 6. 'I Stand for Judgment' [Act 4 Scene 1]; 7. Christians.

II. Interpretations (1600-1939): 8. From Comical to Tragical; 9. Romantics and Revisionists; 10. Henry Irving [Sir John Henry Brodribb Irving (1838-1905)]; 11. Stage and Study; 12. Between the Wars:

III: A Citizen of the World: 13. A Legend and Its Legacy; 14. Other Voices, Other Cultures; 15. An Extended Family; Index (almost exclusively of names).

The earliest printed text of *The Merchant of Venice* is the first Quarto of 1600. On the title page the play is described as ‘The most excellent Historie of the *Merchant of Venice*. With the extreame crueltie of *Shylocke* the Jewe towards the sayd Merchant, in cutting a just pound of his flesh: and the obtayning of *Portia* by a choyse of three chests.’

‘Extreame crueltie’: one might well feel that there was not much more to be said. But Shylock, a villain who makes his appearance in a mere five scenes of a romantic comedy, has captured the imagination of the world. As a stereotype, he has undergone countless mutations, and for nearly two hundred years there have been claims that he is much more than a stereotype, that he is meant to engage our sympathies in ways that would have once seemed inconceivable.

The present book opens with an account of the elements that went into his making, but it is primarily an attempt to trace his subsequent fortunes — in the theatre, at the hands of critics and commentators, as an inspiration to other writers, as a symbol and a source of debate. He belongs to literature, and his greatness can only be properly appreciated in literary terms; but he belongs equally to the history of folklore and mass-psychology, of politics and popular culture.

Each of Shakespeare’s plays is a self-contained world. It has its own interconnections, its own atmosphere, its own balance of forces. To concentrate on a single character is to risk losing sight of this: who would want a whole book on King Lear rather than *King Lear*, or on Prospero rather than *The Tempest*? But Shylock is a special case. Not only does he stand out from his surroundings in peculiarly stark isolation; his myth has often flourished with very little reference to *The Merchant of Venice* as a whole, quite often with none at all.

In the first part of the book I discuss his origins, and his development within the play itself (in relation to the other characters, I need hardly say, since his fate is not finally separable from theirs). I have also tried to look at him in the light of Jewish history. The actualities of that history may not have much bearing on what Shakespeare wrote, but the play is important enough to be worth considering in a more-than-Shakespearean perspective.

Part II is devoted to Shylock’s interpreters in Britain and America, down to the Second World War — ‘interpreters’ meaning both the actors who played him, and the critics who wrote about him. Part III ranges more widely, through his role in

English culture at large and his history outside the English-speaking world. There are chapters on the very varied responses that he has elicited from Jews, on the uses to which he has been put by those who see him as a symbol of capitalism, on the psychological interpretations he has attracted, and on the part he has played in the demonology of anti-Semitism.

The Second World War constitutes a decisive break. A full account of what has been made of Shylock since 1945, both in the theatre and beyond, would require a book in itself — a book which I leave to others; but I have tried to sum up what seem to me the most significant developments in my concluding chapter.

[Acknowledgement of indebtedness to 11 others omitted.]

(Preface pp 1-2)