

be again' you; and I was the first to say you'd get your money back. And it's nothing but rightful as you should. And I'd ha' said the 'Amens,' and willing, at the holy matrimony; but Tookey's done it a good while now, and I hope you'll have none the worse luck."

In the open yard before the Rainbow the party of guests were already assembled, though it was still nearly an hour before the appointed feast time. But by this means they could not only enjoy the slow advent of their pleasure; they had also ample leisure to talk of Silas Marner's strange history, and arrive by due degrees at the conclusion that he had brought a blessing on himself by acting like a father to a lone motherless child. Even the farrier did not negative this sentiment. On the contrary, he took it up as peculiarly his own, and invited any hardy person present to contradict him. But he met with no contradiction; and all differences among the company were merged in a general agreement with Mr. Snell's sentiment, that when a man had deserved his good luck, it was the part of his neighbors to wish him joy.

As the bridal group approached, a hearty cheer was raised in the Rainbow yard; and Ben Winthrop, whose jokes had retained their acceptable flavor, found it agreeable to turn in there and receive congratulations; not requiring the proposed interval of quiet at the Stone Pits before joining the company.

Eppie had a larger garden than she had ever expected there now; and in other ways there had been alterations at the expense of Mr. Cass, the landlord, to suit Silas's larger family. For he and Eppie had declared that they would rather stay at the Stone Pits than go to any new home. The garden was fenced with stones on two sides, but in front there was an open fence, through which the flowers shone with answering gladness, as the four united people came within sight of them.

"O father," said Eppie, "what a pretty home ours is! I think nobody could be happier than we are."

QUESTIONS AND SUGGESTIONS FOR STUDY.

THE author's purpose in framing the following questions has been twofold: to lead the pupil to appreciate the power and truthfulness of the picture of life here presented; and to understand the excellence of the craftsmanship exhibited in the presentation. The second of these purposes is, of course, technical; that is, it has to do with the pupil's advancement in the art of composition. The first is fundamental. Unless the reading of literature influences the character and life of the pupil there can be no excuse for its inclusion in the school curriculum.

It will be noted that the earlier chapters are treated with much greater fullness than the rest of the story. The reason for this is that a method of treatment is outlined in these chapters which the teacher is supposed to pursue throughout the book. To have followed this method throughout would have involved a repetition which would have been wearisome to both teacher and pupil.

The author is indebted for many suggestions in her treatment of this story to Blaisdell's *Composition and Rhetoric*.

CHAPTER I.

Literature appeals primarily to the imagination and not to the intellect. The imagination makes pictures, forms images; the intellect understands facts. Why does the author give the time of the story by saying, "In the days when the spinning wheels," etc., (p. 11) instead of giving an exact date? What other details in this paragraph give a picture of the time?

The hero is pictured in one line, "those large, brown, protuberant eyes in Silas Marner's pale face" (paragraph 2, p. 13). Why are these details selected? Is it necessary for the author to give in detail a full description of Silas Marner, or do you unconsciously fill in

the other features, the figure, the clothing, etc.? Which leaves something for the reader's imagination to work on, George Eliot's description of Marner in one line, or Scott's two-page description of Gurth in *Ivanhoe*? How many words are used to describe William Dane? What details are used? Contrast is here used effectively in what two ways?

What have you learned of the character of Silas Marner in this chapter? Character may be portrayed by action, by conversation, or by analysis on the part of the author. Select passages from the first chapter illustrating these three methods. Which one of these methods is the least interesting?

For the sake of convenience an act revealing character will hereafter be called a "character hint." The act, of course, must be typical; it must be performed because the person really wishes to perform it.

What mood is Silas Marner in when he says, "There is no just God"? (second paragraph on p. 22). What means does the author use to show you the mood? Which is more artistic, which appeals more to your imagination, to suggest the mood by an incident, by conversation, or to declare it by saying the character is angry, glad, etc.? Is the "mood hint" given here in keeping with the character of Silas Marner? Explain.

What effect does the loss of the confidence of his "brethren" in Lantern Yard have on Silas Marner's life? Was this effect heightened by his treatment at the hands of the people of Raveloe? How far was he responsible for this treatment? What superstitions are shown in this chapter? Why does the author introduce them? Can you duplicate any of these superstitions from your own experience?

What passages might be omitted without marring the narrative? Note the change from the narrative style into indirect discourse in the latter part of paragraph 4, pp. 15, 16. Why is indirect instead of direct discourse used? If Dickens had written this paragraph which would he probably have used? Does her sense of proportion cause George Eliot to use the indirect?

With which character is your sympathy enlisted in the latter part of the chapter? How does the author arouse this sympathy? The method employed here is called "subordination," that is, the comparison of two characters to the detriment of one of them.

CHAPTER II.

Why is the church chosen as the symbol of Silas Marner's life in Lantern Yard? Did the church play a prominent part in the life of Silas Marner? Should the setting of a story be a part of what is happening, or should it be a mere decorative background to the incidents? Explain. Does George Eliot follow this principle? What details are selected to describe Raveloe? Is the general air of the place shown by these details? Remember that narration is the principal method of fiction. Should descriptive passages retard the story or should they help to develop the action, or to reveal character, that is, should they be static or dynamic in effect? What details are selected to describe the life of Silas at Raveloe?

Why is the Sally Oates incident introduced? the earthenware pot incident? What takes the place of the Lantern Yard associates in Silas Marner's life at Raveloe? How does gold enter Silas Marner's life? To what growth did the passion for gold attain, and how is this shown? Examine this picture closely and determine what method George Eliot used in painting it. What details are especially suggestive?

Are the first fourteen lines of this chapter necessary to the story? Could they be omitted?

CHAPTER III.

Are the things with which a person surrounds himself an indication of character? Does the description of Squire Cass's parlor show the character of the inhabitants? How? What a person deliberately surrounds himself with we shall here call "environment." What does the "environment" in this chapter show?

Select picture hints from pp. 35, 36.

Conversation is introduced at some length in this chapter. Does the conversation seem natural to you? Are the sentences long or short? Compare the length of the speeches with the length of the paragraphs in Chapters I and II, where the narrative form is used. Do the speeches show the character of the speakers? Explain how. Does the conversation help the story along? Have you arrived at any principles for writing good conversation?

At what point in this chapter does the story proper begin? What is the purpose of all that has gone before?

How does the author reveal the character of Godfrey on pp. 41, 42, 43, 44, 45? Which is more vivid, to see Godfrey as he reveals himself in conversation and action, or to see him through George Eliot's eyes? When an author portrays character by means of the "character hint," the "mood hint," "environment," the "picture hint," "conversation," "subordination," we say such an author is *objective* in method. When we learn of the character through analysis on the part of the author, when we see the character through the eyes of the author, that author is called *subjective*. Which method do you enjoy the more? By studying the chapters that follow be able to tell whether George Eliot was naturally objective or subjective. Read a few chapters in one of Dickens' novels and tell which method he used.

Select an example of "subordination" in this chapter. With whom is your sympathy?

Why is the incident of the brown spaniel introduced? Is it a "character hint"?

The word "plot" signifies a weaving together; there must be more than one strand. What are the two strands in this story? These strands though widely separate at the beginning progress toward a common culmination—"a momentous event which stands at the apex of each series of events." This event is the knot which ties together the two strands. The French word *nouement* expresses the thought.

Exercise: Write the conversation that is implied on p. 20, where Marner is tried.

CHAPTER IV.

Why is the "red muddy water high up in the quarry" mentioned? (first paragraph of Chap. IV, p. 45). What is the first incident in the weaving of the strands of the plot?

What characteristics of Dunstan are shown in this chapter? How are they shown? What incident did Dunstan infer from the condition of the sand on the floor? An "incident hint" is an effect from which the incident, its cause, can be inferred. The "incident hint" sets the imagination to work, produces interest by arousing curiosity.

Would you have pictured the staking of Wildfire? Why does George Eliot pass this by with only a casual mention? Is it because

the incident would not make a good picture, or do you think it is because she is not interested in the incident? Which does she seem to enjoy the more, to relate incident, or to dwell on what a character thinks of the incident? Illustrate. Is this chapter as interesting as Chapter III? Give reasons for your answer.

By what figure does George Eliot suggest the amount of money in Dunstan's pocket? Is the author attempting to suggest anything by the last two sentences of the chapter?

CHAPTER V.

Select a passage in the first paragraph that might be omitted without marring the narrative. How many such passages have you already found?

What change has taken place in the character of Silas Marner since his residence in Raveloe? What incidents has the author used to show this?

What good picture has the author given us in this chapter? Why does she dwell on this scene? How does she contrive to paint such a powerful picture? Examine the details, and learn how they have been selected. Do the details simply state facts or do they arouse your imagination and feelings? Have they been selected for that purpose? This scene is visualized to show what two emotions, or feelings, of Silas? Select the details that the author has used to do this. Can you suggest any other way by which these emotions can be as powerfully presented?

Does the picture of Silas's home life which begins in this chapter make more forcible what happens later? What contrast is used to do this?

Was it natural for Silas Marner to accuse Jem Rodney? Select passages in this chapter showing that Silas Marner was illogical and unimaginative. What influence would Silas Marner's life have in bringing about such a condition of mind? Would a person of a logical mind, and of imagination, jump at the conclusion that Jem Rodney stole the money?

CHAPTER VI.

Does this chapter give a good picture of the villagers? Does the conversation reveal the character of each speaker? Characterize each

one. Does this chapter seem to interrupt the story? Why should the author spend a whole chapter giving a picture of the villagers? Do you feel that George Eliot knew this class of people intimately?

Does George Eliot at any point in this chapter mar the picture by dropping into the essay style? Do we see these people through her eyes, by analysis, or do we gain our knowledge of them chiefly from their speeches? Compare this chapter with other chapters in this respect. Which do you enjoy more? Does this chapter seem more natural than the previous chapters? Give reasons.

CHAPTER VII.

What is the second incident in the weaving of the strands of the plot? Is this chapter a continuation of Chapter V or of Chapter VI? What is the chief incident of this chapter? Why give it a separate chapter?

Are the villagers prompted by curiosity or by sympathy when they ask Silas to sit down by the fire and tell his story?

How is the effect of this scene heightened by contrast?

CHAPTER VIII.

What two incidents are dwelt on in this chapter? Why is the finding of the tinder box introduced? Describe how the story about the peddler grew? Who first suggested that the peddler might be the thief? What does he add beside the fact that the peddler said he owned a tinder box? Who suggested the earrings? What remark of Mr. Snell's caused him to think "earrings"? What was Mr. Snell's conclusion about the earrings? What caused the villagers to think they had seen the peddler with earrings? In what way did the glazier's wife make the earrings a more positive fact? Jinny Oates? Is the incident of the earrings true to life? What did the villagers expect Silas would say about the earrings? What did he see in the peddler's box? Why?

What do you think of the reasoning by which the villagers came to the conclusion that the peddler wore earrings, and that he was the thief? Have you ever heard people reason in this way?

What do you learn of Godfrey's character in this chapter? What methods are used to reveal it? Which method do you enjoy most?

Do you think Godfrey will confess? Which will move him to confess, a sense of right, or the feeling of fear? How has the author shown this? Compare the resolution of Godfrey the night he came home with his resolution the next morning.

Criticize George Eliot's use of the pronoun "I" in the passage, "I fancy," p. 90, and "I doubt," p. 92. Should the pronoun of the first person be used in the narrative of this story? Explain.

CHAPTER IX.

Notice the picture of Squire Cass. Does George Eliot give you a short description—a "picture hint"—of her characters nearly every time they appear? Why? Compare this with Scott's method in *Ivanhoe*. Which is the better method?

Is the conversation in this chapter interesting? Does it reveal character? Does it develop the plot? How? Does it show the relation between the father and son?

On what is Godfrey depending to help him out? Is this typical of him? How much of the last paragraph is in the essay style? Could it be omitted?

CHAPTER X.

With what is most of this chapter taken up? Why should the people of Raveloe take more interest in Silas Marner now? What do you think of Silas's "comforters"? Why are the speeches of the conversation long in this chapter? Has Silas Marner had much to say at any time? Is this in keeping with his character? Is there any humor in this chapter? When is George Eliot humorous? What do you learn of the character of Dolly Winthrop from her conversation? Is Aaron well drawn? Select passages that give good pictures of Aaron.

Why does the author put the thoughts of Godfrey into dialogue rather than monologue in the last part of the chapter?

Exercise: Write a "character hint" of Dolly Winthrop.

CHAPTER XI.

Why was George Eliot able to picture the people in this chapter so well? Whose thoughts are expressed in the last part of the first

paragraph? In whose language? Is the style vivid? Why? Does the "picture hint" of Nancy Lammeter reveal anything of her character? Is she broad and sympathetic, or narrow and conventional? Is she entirely sincere? Is she selfish? Contrast her with Priscilla. How is Priscilla's character revealed? Select a good "picture hint" from p. 118—one from p. 121.

By what means does the author give us the description of the dancers? Why is it interesting? How are the social distinctions in English village life brought out in this chapter?

Characterize each person in this chapter. How has the author revealed character in each case?

CHAPTER XII.

What vivid pictures has the author given in this chapter? Why is this good detail writing? Is the author concrete or abstract? Select the details in the first picture. What pleasing details in the second picture? What feeling of Silas is described in the third picture? Select details used in the third picture. What is the fourth picture? What details are selected for it? What details give a very vivid and pleasing picture of the child? Do you think this chapter fulfills the definition: "the one purpose of detail writing is to make the reader sympathetically live through the experience that the author is interpreting?"

This chapter is what is called Feeling writing, rather than Fact writing. The author interprets feeling. Examine the passages in the first ten chapters that might be omitted, and determine whether they are examples of feeling writing or fact writing. Are they concrete or abstract?

Why does the author have the child enter while Silas is in a trance? What entered his life, "good or evil" in the first trance earlier in the story?

CHAPTER XIII.

Is this an important chapter in the development of the story? What is the most dramatic point in the chapter? Whose character is well portrayed? What is the keynote of his character? What acts related are typical of him?

What change is coming over the character of Silas? What state-

ment on p. 140 do you think could be omitted to advantage? Why is it inartistic?

CHAPTER XIV.

What is the purpose of this chapter? Does George Eliot picture children in a pleasing manner? What incidents in this chapter show her power in this line? Select other details which help the picture of the home life. Is this picture powerful because it is concrete and definite?

What concrete details are selected on p. 150, in describing the walk in the fields? Are they suggestive? Why?

Is the theme of the story expressed in this chapter? Where? What did George Eliot say was the object of the story? (See Introduction, p. 10.) What change is taking place in the character of Silas Marner? What brings about this change? How does the author make this evident?

CHAPTER XV.

Would you be satisfied to have the story end with this chapter? Explain. How much time is covered by Chapters I and II? by III-XV (inclusive)?

What incidents does the author summarize in this chapter? Why are they not treated at greater length? Are they not important? Explain.

What development in Godfrey's character is brought out in this chapter? Is he a "reformed man"? Explain.

CHAPTER XVI.

What is the object of this chapter? Why is the scene at the church selected for a picture? What "picture hints" in this chapter? Is the conversation in this chapter as interesting as that in the other chapters? Explain. Are colloquial expressions used much in this chapter? In whose speeches?

Select a good picture from this chapter. What details are used?

How has the character of Marner changed? How has the author shown this? Summarize the changes in the other characters. How has the author shown these changes?

Is there any humor in this chapter? Characterize the humor of the author. Compare it with Mark Twain's.

CHAPTER XVII.

Compare the description of the parlor in this chapter with that on p. 36, Chapter III. For what is "environment" here used?

What is the object of the conversation, pp. 177-178, that is, what does it lead to? Does the author tell you directly that Godfrey and Nancy have lost a child? Has she done it by suggestion? Which method gives a picture? Does this method appeal to your feelings? What is the main purpose of literature?

Do you think the analysis of Nancy's character is clear? Is it interesting? Which do you enjoy more, George Eliot's analysis of the situation (the controversy over the adoption of the child) or Godfrey and Nancy's conversation concerning the matter?

What excuse did Godfrey make for not having confessed? Was this typical of him? Has George Eliot at any time in this story had the persons perform acts that were not typical of their characters? What does this show of the author's observation and knowledge of human nature?

CHAPTER XVIII.

Somewhere in the story the knotting of the strands of the plot must be untied. *Dénouement*, the untying, is the word the French use for this. Do you find the *dénouement* of the story in this chapter? At what point?

Has the author kept the stone pit continually before us in the preceding chapters? Why? Why did she dwell on the whip in Chapter IV? Is the finding of Dunstan's body in any way improbable? Has it been led up to in previous chapters?

How does Nancy receive Godfrey's story of the finding of Dunstan's body and the consequent disclosure of his own crime? What light does this throw on Nancy's character and on her relations with Godfrey? Is the story structurally weak at this point? Criticize the author's device of having Godfrey confess at this point.

What was Godfrey's punishment? Was it natural? Was it adequate? When did it begin? When does it end? What stage in the development of his punishment is brought out in this chapter? With

what resolution of Godfrey does this chapter end? Are you pleased with this resolution?

CHAPTER XIX.

With what picture does the author begin this chapter? Does it contrast sharply with Chapter XVIII? In what does this contrast consist? What effect has the finding of his money had upon Silas? Is this a measure of the development of his character in fifteen years?

What attitude does Godfrey assume toward Silas? Does Silas have any feeling of superiority over Godfrey? Is the subordination in the minds of the characters themselves or of the readers?

What sentence in this chapter expresses the theme of the story? What feelings in Godfrey are aroused by Eppie's refusal of his proposition? Who is subordinated in this chapter? How? Does he come to recognize his subordination?

CHAPTER XX.

What effect has Eppie's refusal on the relations of Nancy and Godfrey? In what sentence does Godfrey summarize his new-found knowledge of his own character? In what sentence does Godfrey express the full bitterness of his punishment?

CHAPTER XXI.

Has this chapter any structural relation to the rest of the story? Why has the author inserted it? Is there any symbolism in the disappearance of Silas Marner's old associates of Lantern Yard? Where do you find the purpose of this chapter definitely expressed?

CONCLUSION.

Is there any reason for this conclusion, other than the satisfaction of the reader? How is the time of this chapter suggested? What details are selected?

GENERAL QUESTIONS.

On which of the three elements of this story—plot, characters, setting—does the author place most emphasis? How does she handle the setting of the story?

Into what two groups do the principal characters naturally fall? At what points in the story do these two groups touch each other?

Trace the development of the character of Silas Marner; of Godfrey Cass. Is the author's method subjective or objective in the development of these characters? What method does she use in the portrayal of her other characters? In general, is her treatment of her characters subjective or objective? From the structural standpoint what is the position of Eppie in the story?

Why does the author allow an interval of fifteen years between the first and second parts of the story? How many paragraphs have you found throughout the story that could be omitted without loss?

Point out the dramatic situations in this story.

Notes.

Characteristics of Modern Novel

- Every novel is div. into three parts.
1. Setting - time, place + background
 2. Plot - framework which gives shape to ^{the novel}
 3. One or more characters

II

George Eliot (a)

Her genius as novelist

1. sympathy was great.
2. comprehended human life.
3. Great power of imagination
4. She was a great observer.
5. lover of human soul and art.
6. She is a realist.

(b)

Her methods and Psychological.

1. Adam Bede most natural of her books.
2. She was a scientist + moralist
3. She analyzed her character
4. She strives to make her case typical.
5. The interpretation of the world in terms of morality was her chief function as a writer
6. George's works represents the most conscious + sincere development of fiction with a purpose

Groups of her novels.

Two groups of her novels.

First group.

1. scenes of clerical life
2. Silas Marner
3. Adam Bede
4. The Mill on the Floss

consist of a main threat + one or more others woven together. Many or few they must be true to life and world knowing. Character determines the plot & not the plot the characters.

Fresh and Driving.

To show that the personal actions and the results which followed both to the individual and society are in accordance with general laws.

Second Group

1. Romola
2. Felix Holt
3. Middlemarch
4. Daniel Deronda

2) The novels of the first group were based upon Warwickshire life as it had been observed by her in her childhood and youth. She was careful to be in harmony with character & style of life.

3) Her second group was based on special study.

Her first group of books belonged to her own work.

Her second group belonged to outside work.

87. 00.
1891
8 10

Chemist
Painter
poet

Hugo Delinas

Jessie P.

Book

