

Notes

CHAPTER 1 INTRODUCTION

1. *Proust and Three Dialogues with Georges Duthuit* (1965) p. 103.
2. Frank Kermode, *The Sense of an Ending: Studies in the Theory of Fiction* (1966) p. 4.
3. *Op. cit.*, p. 63.
4. *Op. cit.*, p. 64.
5. *Op. cit.*, p. 40.
6. *Op. cit.*, p. 39.
7. *Op. cit.*, p. 41.

CHAPTER 2 UTOPIA: FORM AS MODEL

1. J. H. Hexter, *The Vision of Politics on the Eve of the Reformation* (1973) p. 119.
2. David M. Bevington, 'The Dialogue in *Utopia*: Two sides to the Question', *Studies in Philology*, vol. 58 (1961), pp. 496–509.
3. That is, the letter printed in all of the first three important editions.
4. In his stimulating article, "‘Si Hythlodæo Credimus’": Vision and Revision in Thomas More's *Utopia*', *Soundings*, vol. 51 (1968), pp. 272–89, R. S. Sylvester points out that Hythlodæus 'wrested permission' from Vespucci to be left behind: his exile is completely self-willed. One might add that the contrast is carried through in great detail: the church More attends in Antwerp is Notre Dame, 'the most crowded with worshippers'.
5. *Proverbs* 29.11.
6. This has, of course, only superficial verbal resemblance to what in modern Protestant circles is called 'situation ethics'. In 'situation ethics', the ground of action is dependent on the situation; in More's view, the ground of action exists previously and independently, and one acts accordingly as far as the situation will permit. According to 'situation ethics' More should have forgiven Henry VIII and accepted his new queen and new title as Supreme Head of the Church in England. Hythlodæus would charge either to precipitate self-martyrdom, or back to Utopia. More used the law as long as the law could preserve his life; when the law was abused, More would not change the ground of his action.
7. *Matthew* 5.45–6.
8. 'More' is frequently taken to be foolish at the end of Book II when he says that the abolition of money 'utterly overthrows all the nobility, magnificence,

splendour, and majesty, which are, in the estimation of the common people, the true glories and ornaments of the commonwealth'. But this opinion is not his – he explicitly attributes it, without injustice, to the 'common people' (*publica est opinio*). Abolish such things and the common people, as opposed to austere intellectuals, will not like it: the point is not at all foolish.

CHAPTER 3 *UTOPIA*: THE PLEASURE ETHIC

1. Edward Surtz, *The Praise of Pleasure* (1957) p. 199.
2. *John* 18.36.
3. *The English Works of Sir Thomas More*, eds W. E. Cambell *et al.* (1931), p. 473.
4. *Op. cit.*, p. 463.
5. *Op. cit.*, p. 477.
6. *Responsio ad Lutherum*, ed. John M. Headley (1969) pp. 277–9.
7. *The English Works of Sir Thomas More*, p. 381.
8. *Op. cit.*, p. 381.
9. *Op. cit.*, pp. 381–2.
10. *Op. cit.*, p. 393.
11. *Op. cit.*, p. 394.
12. R. W. Chambers, *Thomas More* (1935), p. 128.
13. See p. 47 above.

CHAPTER 4 *UTOPIA*: PROXIMATE ENDS AND MEANS

1. *The English Works of Sir Thomas More*, p. 477.
2. J. H. Hexter, *More's Utopia: The Biography of an Idea* (1952), p. 70.
3. 'Treatise on the Passion' (Mary Basset's translation), *The Works of Sir Thomas More* (1557), p. 1358.

CHAPTER 5 *UTOPIA*: FORM AS DISCIPLINE

1. Harry Berger discusses *Utopia* in these terms in his article 'The Renaissance Imagination: Second World and Green World', *Centennial Review*, vol. 9 (1965), pp. 36–78. I do not share his wish to make a double distinction between 'green world' (*Utopia*), 'second world' (the actual world as represented within *Utopia*) and the actual world completely outside the book. The second and third are obviously not the same (More did not meet Hythloday in Antwerp); but More does not exploit the difference (as other writers have), whereas the interplay between the first and the second is central to the meaning of the book.

2. Berger (op. cit., p. 68) says wittily, ‘The Utopians are handed the classical inheritance in the Aldine edition.’
3. R. J. Schoeck, ‘More, Plutarch, and King Agis: Spartan History and the Meaning of *Utopia*’, *Philological Quarterly*, vol. 35 (1956), pp. 366–75. ‘I would suggest that the dating of *Utopia*’s history at precisely 1760 years is an ironic signal that there was once a king who had made so radical a proposal as the redistribution of land and the cancellation of debts, and for this proposal . . . that Spartan king had been put to death.’
4. E. F. Rogers, *St Thomas More: Selected Letters* (1961), p. 85.
5. Op. cit., p. 64.
6. I quote from the translation by Leonard F. Dean (1946) as reprinted in *Essential Works of Erasmus*, ed. W. T. H. Jackson (1965), pp. 381–2.

CHAPTER 6 *RASSELAS*: FORM AS MODEL

1. *Little Gidding*.
2. This has been discussed interestingly by Earl Wasserman in ‘Johnson’s *Rasselas*: Implicit Contexts’, *Journal of English and Germanic Philology*, vol. 74 (1975), pp. 1–25.
3. I am of course referring at the cost of simplification to general norms. The major writers commonly introduce complications to disturb the reader’s basic expectations for particular purposes. In addition, it is in Swift notoriously difficult to perceive precisely where the excluded middle position lies and how to arrive at it.
4. Luis de Urreta, quoted by Donald M. Lockhart in ‘“The Fourth Son of the Mighty Emperor”: The Ethiopian Background of Johnson’s *Rasselas*’, *Publications of the Modern Languages Association*, vol. 78 (1963), p. 522, n. 21.
5. I am indebted here to an unpublished essay by John Hutchings, a dead friend for whom my ‘real love’ is ‘yet not diminished’.
6. W. Jackson Bate, ‘Johnson and Satire *Manqué*’, *Eighteenth-Century Studies in Honor of Donald F. Hyde*, ed. W. H. Bond (1970), pp. 145–60.
7. Arieh Sachs, in *Passionate Intelligence* (1967) first pointed out the function of the analogy. The aviator says, ‘How must it amuse the pendent spectator to see the moving scene of land and ocean . . .’. His fall prepares us for the failure of the philosopher.
8. Reinhold Niebuhr, *Discerning the Signs of the Times* (1946), p. 115. For reference to this passage of Niebuhr I am indebted to the essay by John Hutchings cited in note 4 above.

CHAPTER 7 *RASSELAS*: ENDS

1. This conflicts with the statements in chapter 2 that all the inhabitants of the Valley except *Rasselas* were ‘pleased with each other and with themselves’, and that ‘few of the Princes had ever wished to enlarge their bounds’. Chapter 2 is supported by the view of the ‘old instructor’ of chapter 3: ‘You, Sir, said

the sage, are the first who has complained of misery in the *happy valley*.' Imlac's remark is supported by Nekayah, who tells Rasselas in chapter 14 that she is 'equally weary of confinement' in the Valley. Either Johnson changed his mind as he was writing, or he wished to restrict the reader's knowledge in this respect to what Rasselas discovered. I am unable to find conclusive evidence.

2. Gabriel Marcel, *The Mystery of Being*, translated by G. S. Fraser (1950), pp. 211–12.
3. Review of *A Free Enquiry: the Works of Samuel Johnson* (1825), vol. 6, p. 65.
4. 'On the Death of Dr Robert Levet'.
5. Chester F. Chapin shows that Johnson was influenced in this aspect of his Christian thought by Pascal in particular. There is such remarkable similarity that Chapin's case is indisputable. But the line of thought is, of course, to be found very widely in the Christian thought of most ages. See Chester F. Chapin, 'Johnson and Pascal', in *English Writers of the Eighteenth Century*, ed. John H. Middendorf (1971), pp. 3–16.

CHAPTER 8 *RASSELAS*: FICTION AND ACCEPTANCE

1. Emrys Jones was the first to emphasise the importance of chance in this part especially and in the book as a whole. See his article, 'The Artistic Form of *Rasselas*', *Review of English Studies* (1967), vol. 18, pp. 387–401.
2. *Paradise Lost*, Book VIII, 66–178.
3. I think it probable that Johnson was either deliberately or unconsciously recalling Gulliver's dreams about what he would do if he were granted the immortal life enjoyed (as he thinks) by the Struldbruggs in Book III.

CHAPTER 9 *THE MILL ON THE FLOSS*: PURPOSE WITHOUT PURPOSE

1. *The George Eliot Letters*, ed. Gordon S. Haight (1954–6), Vol. 6 pp. 216–17.
2. *Essays of George Eliot*, ed. Thomas Pinney (1963), p. 379.
3. I quote from the Penguin translation, by R. J. Hollingdale (1968), pp. 69–70.
4. 'The *Antigone* and Its Moral', *Essays of George Eliot*, ed. Thomas Pinney (1963), pp. 261–5.

CHAPTER 10 *THE MILL ON THE FLOSS*: FICTION AND FANTASY

1. 'Amos Barton', ch. 7.

CHAPTER 11 *THE MILL ON THE FLOSS*: NATURALISM AND PURPOSE

1. The qualification is registered in an earlier *Middlemarch* epigraph (to ch. 4):
1st Gent.: Our deeds are fetters that we forge ourselves.
2nd Gent.: Ay, truly: but I think it is the world
That brings the iron.
2. *The George Eliot Letters*, ed. Gordon S. Haight (1954–6), vol. 4, p. 300.
3. Op. cit., vol. 3, p. 111. The preceding quotation from Wordsworth is taken from *Letters of William Wordsworth*, selected by Philip Wayne (1954), pp. 47–50.
4. The nature of George Eliot's determinism is discussed definitively by George Levine in 'Determinism and Responsibility in the Works of George Eliot', *Publications of the Modern Languages Association*, vol. 77 (1962), pp. 268–79.
5. *The George Eliot Letters*, ed. Gordon S. Haight (1954–6), vol. 6, pp. 216–17.
6. Op. cit., vol. 4, p. 300.
7. Barbara Hardy, 'The Mill on the Floss', in *Critical Essays on George Eliot*, ed. Barbara Hardy (1970) p. 46.

CHAPTER 12 *THE MILL ON THE FLOSS*: 'WHICH IS THE WAY HOME?'

1. J. S. Mill, *On Liberty* (1859), ch. 3. I quote from the Everyman edition (1910), p. 115. The following quotations are from pp. 118, 119, 117, 120, 127.
2. *The George Eliot Letters*, ed. Gordon S. Haight (1954–6), vol. 3, p. 366. 'The highest "calling and election" is to *do without opium* and live through all our pain with conscious, clear-eyed endurance.'
3. See my quotation from her letter of 1876, on p. 154 above.
4. Barbara Hardy, 'The Mill on the Floss', in *Critical Essays on George Eliot*, ed. Barbara Hardy (1970), p. 48.
5. See Bernard Paris, 'George Eliot's Religion of Humanity', *ELH*, vol. 29 (1962), pp. 418–43 and *Experiments in Life: George Eliot's Quest for Values* (1965). My quotations from Lewes and from George Eliot's letter referring to his work are taken from the article in *ELH*, p. 422.
6. Quoted above, p. 155.
7. Friedrich Nietzsche, *Beyond Good and Evil* (1886), quoted from the Penguin translation by R. J. Hollingdale (1973), p. 185.
8. The phrases quoted here come from a letter of 1859 (*The Letters of George Eliot*, ed. Gordon S. Haight (1954–6), vol. 3, p. 231).
9. Bernard J. Paris, 'The Inner Conflicts of Maggie Tulliver: a Horneyan Analysis', *Centennial Review*, vol. 13 (1969), pp. 166–99.

CHAPTER 13 *WOMEN IN LOVE*: DEAD ENDS

1. Review of Trigant Burrow (1927), in *Phoenix* [vol. I] (1936), p. 380.

CHAPTER 14 *WOMEN IN LOVE*: LIFE AS END

1. *The Collected Letters of D. H. Lawrence*, ed. Harry T. Moore (1962), vol. 1, p. 365. In subsequent notes I shall refer to this edition simply as *Letters*, and give only page references since the numbering is continuous through the two volumes.
2. The Prologue was published by George H. Ford in *Texas Quarterly*, vol. 6 (1963) and is reprinted in *Phoenix II*.
3. Published by George H. Ford as ‘“The Wedding Chapter” of D. H. Lawrence’s *Women in Love*’, *Texas Quarterly*, vol. 6 (1964), pp. 134–47.
4. *Letters*, p. 565.
5. *Phoenix II* (1968), p. 426.

CHAPTER 15 *WOMEN IN LOVE*: FICTION AS FANTASY

1. *Letters*, p. 311.
2. *Letters*, p. 354.
3. *Letters*, p. 402.
4. *Letters*, p. 411.
5. *Letters*, p. 440.
6. *Letters*, p. 483.
7. *Letters*, p. 497.
8. *Letters*, p. 499.
9. *Letters*, p. 482.
10. *Letters*, p. 477.
11. *Phoenix* [vol. I] (1936), p. 476.
12. *Letters*, pp. 826–7. The two essays referred to can be found in *Phoenix* [vol. I] (1936), pp. 521–32.
13. *Letters*, p. 282. The image I refer to in my following sentence is: ‘There is another *ego*, according to whose action the individual is unrecognisable, and passes through, as it were, allotropic states which it needs a deeper sense than any we’ve been used to exercise, to discover are states of the same single radically unchanged element. (Like as diamond and coal are the same pure single element of carbon. The ordinary novel would trace the history of the diamond – but I say, ‘Diamond, what! This is carbon.’ And my diamond might be coal or soot, and my theme is carbon).’
14. *Phoenix* [vol. I] (1936), p. 528.
15. Reprinted in *D. H. Lawrence: Selected Literary Criticism*, ed. Anthony Beal (1956), pp. 400–1.
16. *Letters*, p. 505.

CHAPTER 16 *WOMEN IN LOVE*: 'I WANT TO BE DISINHERITED'

1. *Letters*, pp. 459–60.
2. *Phoenix* [vol. I] (1936), p. 531.
3. *Phoenix* II (1968), pp. 502, 504.
4. *Phoenix* [vol. I] (1936), p. 534.
5. *Phoenix* II (1968), p. 483.
6. *Phoenix* [vol. I] (1936), p. 608.
7. *Phoenix* II (1968), p. 428.
8. *Phoenix* [vol. I] (1936) p. 420.
9. *Phoenix* [vol. I] (1936), p. 403.
10. *Phoenix* [vol. I] (1936), p. 531.
11. *Phoenix* II (1968), p. 483.
12. *Phoenix* [vol. I] (1936), p. 426.
13. *Studies in Classical American Literature* (1923), ch. 12. Reprinted in *D. H. Lawrence: Selected Literary Criticism*, ed. Anthony Beal (1956), pp. 402–3.
14. *Sea and Sardinia* (1923), Penguin edn, p. 52.
15. *Letters*, p. 273.
16. *Letters*, p. 76.
17. *Mornings in Mexico* (1927), Penguin edn, p. 61.
18. 'The Reality of Peace', *Phoenix* [vol. I] (1936), p. 670.
19. *English*, vol. 26 (1977), pp. 23–40. Mr Black is reviewing F. R. Leavis's book, *Thought, Words and Creativity: Art and Thought in Lawrence* (1976), from which I quote later in my paragraph.
20. *Phoenix* [vol. I] (1936), pp. 432–3.
21. *Phoenix* II (1968), pp. 421–2.
22. F. R. Leavis, *D. H. Lawrence: Novelist* (1955), p. 29.
23. *Phoenix* [vol. I] (1936), p. 426.
24. *Letters*, p. 433.
25. *Phoenix* II (1968), p. 477.
26. World's Classics edition, Oxford (1924), pp. 120–1.
27. See pp. 78–9 above.
28. Mark Kinkead-Weekes, 'The Marble and the Statue: the Exploratory Imagination of D. H. Lawrence', in *Imagined Worlds*, ed. Maynard Mack and Ian Gregor (1968), pp. 371–418.

CHAPTER 17 CONCLUSION

1. The phrase is from the letter to Payne, quoted on p. 154 above.
2. *Letters*, p. 424.
3. *Letters*, p. 1211. In the novel this can be attributed to Birkin's sickness – he says in the second chapter, 'People don't really matter.' But if it is sickness, Lawrence had still not recovered in 1929.
4. *Phoenix* II (1968), p. 493.
5. *Fantasia of the Unconscious*, Penguin edn, p. 54.

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