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***David Elginbrod* As a Prototype of the *Wingfold* Trilogy in Connection with Coleridge and Joan Drake Case and Its Influence upon Arthur Conan Doyle's Sherlock Holmes Stories**

Miho Yamaguchi

Abstract:

In my former study, I showed how MacDonald takes up Coleridge's *The Rime of the Ancient Mariner* and the case of a certain Joan Drake (d.1625) in the *Wingfold* trilogy to illuminate the meaning of redemption. In the present discussion, I argue that the poem and the Joan Drake case are also taken up in his earlier work, *David Elginbrod*, making it a prototype of the trilogy. I also examine MacDonald's understanding that God never deserts anyone, and that He has already forgiven each person before they come to repent. This belief is further analyzed in connection with MacDonald's unique theology of the Atonement. I will also refer to the influence of *David Elginbrod* on a certain famous Victorian novelist.

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Summary of *David Elginbrod*

Firstly I will summarize *David Elginbrod*. The story consists of two parts; the first part develops in Scotland, and the second in Surrey and in London. In the first part, the protagonist, Hugh Sutherland, a university student and a tutor of a laird's boy, becomes friends with a cottar, David Elginbrod, and his family. Hugh teaches David and his daughter Margaret mathematics, literature and so on, and he comes to respect them because they have deep insight into God's truth and live up to their belief. Their influence on Hugh is like a seed which eventually germinates.

In the second part, Hugh becomes a tutor at a huge manor house in Surrey, where Mr. Arnold lives with his son, Harry, his niece, Miss Euphrasia Cameron, and servants. Hugh takes good care of Harry and becomes like a big brother to him, but then he gets infatuated with Euphrasia, and eventually neglects Harry. Hugh also neglects writing to David, sometimes totally forgetting about him and Margaret, and then David dies without Hugh's knowledge.

Sometime later, Margaret moves into the house, but she hides from Hugh, and secretly watches him with unconditional love. When Margaret learns that Hugh is in love with Euphrasia, Margaret loves her too just because Hugh loves her, and she takes good care of her.

The manor is said to be haunted with the ghost of Lady Euphrasia, who is Miss Euphrasia Cameron's ancestor. Funkelstein, who later turns out to be Euphrasia's former lover, becomes a frequent visitor at the manor, and he performs psychic experiments of making a plate move to indicate words. The episode appears to reflect the budding vogue of hypnotic or psychic experiments. The plate writes "David Elginbrod" (*David Elginbrod*, hereafter *DE*, 219), and then Hugh sees only the face of Margaret flashed up in the dark room (*DE* 220).

Mr. Arnold has the ring that was drawn in Lady Euphrasia's portrait, and he lends it to Hugh. Then the ring gets stolen along with Hugh's own ring, making Mr. Arnold suspicious that Hugh is the thief. It is disclosed later that the thief was Funkelstein. He hypnotized Euphrasia Cameron to walk in her sleep and take Mr. Arnold's ring. However, as for Hugh's ring, it appears that Euphrasia subconsciously refused to steal it, and that Funkelstein seems to have taken it himself.

Hugh gets dismissed and starts tutoring in London. He tries to find Funkelstein in order to defy him and free Euphrasia from his influence, and also to get back Mr. Arnold's ring. In London, Hugh meets a detective, Robert Falconer. Listening to Hugh's story, Falconer clears up many mysteries by deduction. Euphrasia also moves to London. Learning it, Funkelstein tries to lure out Euphrasia by some sort of supernatural power. Euphrasia resists the attraction with the help of Margaret who had come to serve her. Then Euphrasia, in her dream, sees Funkelstein and his residence, which enables Hugh and Falconer to locate him and catch him, and also to get back the ring. Though Euphrasia eventually succeeds in her defiance of Funkelstein, she becomes very exhausted, and she dies after being bedridden for some time. The story ends with the engagement of Hugh and Margaret.

God is with Us Always and So is the Deceased

MacDonald's belief about how we can be connected with the deceased is suggested through Falconer's words concerning supernatural phenomena. Admitting that "perhaps a hundred years" later some supernatural phenomena may prove to be real, he asserts that "it is altogether different from giving ourselves up to the pursuit of such things" (*DE* 434). As for the experiments with the moving plate, in which the name of David Elginbrod was spelled out, Falconer thinks that such a respectable man as David cannot be "laughing with the devil and his angels" and writing "a copy at the order of" Funkelstein (*DE* 360). MacDonald seems to think that psychic experiments are not the way to communicate with the dead. Regarding an alternative way, MacDonald gives an answer in *Paul Faber, Surgeon*. In answer to his niece who asks if he comes to see her if he dies first, Polwarth says:

"[S]uch visions do not appear when people are looking for them. You must not go staring into the dark trying to see me. Do your work, pray your prayers, and be sure I love you: if I am to come, I will come. . . . [I]t may be with no sight and no sound, yet a knowledge of presence; or I may be watching you, helping you perhaps and you never know it until I come to fetch you at the last,--if I may." (*Paul Faber* 378)

Polwarth's words suggest that a beloved one might be watching us with or without sight, and also with or without our knowledge. This belief seems to be illustrated in *David Elginbrod*, in which Hugh is watched over by Margaret, without even knowing that she lives in the same house. For a time, Hugh completely forgets her, and sometime later he feels her spirit close, and then he catches the glimpses of her as if seeing a ghost.

When Hugh catches a glimpse of Margaret's face during the plate experiment, he thinks that it is a ghost created by his imagination, but he feels that "Margaret's face, come whence it might, was a living reproof to him¹; for he was losing his life in passion [for Euphrasia]" (DE 227). When Hugh sees the figures of Euphrasia and Margaret at night, he takes them to be ghosts. But when he finally gets to meet Margaret, he thinks, "Ghost or none, she brought no fear with her, only awe" (DE 424). This episode appears to mean that the deceased and beloved ones are close to you, regardless of their physical presence, and also regardless of our knowledge of their presence. Further, this episode illustrates MacDonald's belief that God is with us even when we cannot feel Him close, and that even when we fear that we are not forgiven, God loves us. This belief is also suggested in David's prayer: "An' as thou hauds the stars burnin' a' the nicht, whan there's no man to see, so haud thou the licht burnin' in our souls, whan we see neither thee nor it, but are buried in the grave o' sleep an' forgetfu'ness" (DE 20).

MacDonald's above idea agrees with his interpretations of Coleridge's *The Rime of the Ancient Mariner* and also the Joan Drake case. MacDonald thinks that a person like the Mariner or Drake is never deserted by God, no matter how they feel about themselves or God.

The Coleridge Connection

In the early part of the novel, David and Margaret interpret Coleridge's *The Rime of the Ancient Mariner*. They think that the awful Living-Death is not the endless punishment but the chance offered to the mariner to "rue" (DE 22) and repent. Their interpretation agrees with character Barbara's reading in *There and Back* (see Yamaguchi's *George MacDonald's Challenging Theology of the Atonement, Suffering, and Death*, chapter II-ii-b). Also, Barbara's interpretation of the Living-Death, or "the Nightmare Life-in-Death" (*There and Back* 126), seems to correspond to the expression "two lives, waking and sleeping" that the narrator in *David Elginbrod* uses in the following episode.

Towards the end of *David Elginbrod*, Euphrasia gets free from the influence of Funkelstein, and the narrator says that Euphrasia "would no more lead two lives, the waking and the sleeping" (DE 418). The spiritual state of "two lives" appears to be explained in the conversation between Euphrasia and Margaret, who agree that it was not Euphrasia's true self that was acting according to Funkelstein's will (DE 419). Their idea seems to reflect MacDonald's belief that; when you sin, "[y]ou acted out of the mere surface of your nature" "for the deepest in us is God" (*George MacDonald in the Pulpit*, hereafter *GMP*, 120); "You are not made bad" "for God made us"; "The lines of our being are laid [. . .] in His heart"; "There is no freedom but in living out of the deeps of our nature—not out of the surface" (*GMP* 120). So, Euphrasia became free when she started to act out of her true nature.

Concerning how to act out of one's nature or to awake from two lives, the narrator in *David Elginbrod* goes on to say that a person can awake fully when the "Ideal" becomes the "Real" in the "individual life" (DE 419). By "The Ideal" becoming "the Real," MacDonald may mean that Christ, the Ideal of God, becoming alive in man. In other words, it means that a person who had only knowledge *about* Christ coming to share God's will. Wingfold's words in *Thomas Wingfold, Curate* appear to refer to such a man whose "Ideal" became "Real":

[W]hat unspeakable bliss of heart [. . .] and sense remains for him who [. . .] lives no more from his own self, but is inspired and informed and possessed with the same faith towards the Father in which Jesus lived and wrought the will of the Father!
(*Thomas Wingfold* 499)

Reflecting the above idea of "the Ideal" becoming "the Real" or God's will becoming one's will, the story shows that Hugh learns "the everlasting realities of God" (DE 452) through David. God becomes alive in Hugh as well as David becomes alive in Hugh.

The Joan Drake Connection

MacDonald takes up Joan Drake case in *David Elginbrod* as he does in the *Wingfold* trilogy. The following is a brief summary of Joan Drake case. Joan Drake lived in seventeenth century Surrey, England. She suffered from depression and was obsessed with the idea that she had committed the "unpardonable sinne against the holy Ghost" (Hart 41), and that she was a reprobate to whom salvation was totally denied. She thought that it was "fruitlesse and in vaine for her to heare the word, read, pray and the like [. . .]" (Hart 41-42). Joan Drake's feelings fluctuated; she was repeatedly falling into depression and getting well again. She shut herself indoors, quaked with fear, and was bedridden from time to time. People tried to comfort her but the situation did not change. However, shortly before her death, she finally received faith and peace from heaven, testifying that God had revealed His Son to her at last.

Drake case appears to be reflected in the episodes of Euphrasia Cameron, Harry, and Lady Emily. Similar to Drake, Euphrasia and Harry dwell in a *manor in Surrey*. Harry suffers fluctuation of feelings because of hypochondria. As for Euphrasia, she suffers mentally and physically under the influence of Funkelstein as referred to earlier, and just like Drake case, her moods fluctuate; she "would confine herself to her room for hours" in "seasons of the deepest dejection" (DE 345). Similar to Drake, Euphrasia says that she cannot even make herself listen to the Bible that Margaret offers to read to her.² Margaret reassures Euphrasia that even though she fails, she can have another chance, and that she must keep on trying. Concerning the fluctuation of feelings, Margaret tells Euphrasia not to measure God's mind by her own.

In the same way as Drake, Lady Emily feels that she has no right to trust in God because she does not feel any faith in him. Margaret replies to Lady Emily as she does to Euphrasia: "That is to make God as changeable as we are" (DE 233). Then she prays for Emily, putting herself in her shoes: "I do not love thee. I love nobody. I am not even sorry for it. Thou seest how much I

need thee to come close to me, to put thy arm round me, to say to me, my child. . . .” (DE 233). This prayer is the answer for people like Drake who insists--just as Emily does--that nothing can help her because “shee was quite destitute of all naturall affection unto Husband, Father, Mother, Children, and every bodyelse, having in briefe no love either to God or man . . .” (Hart 24).

Euphrasia’s end seems similar to Drake’s, which is described as the following. [O]n her death bed of sickness, she suddenly gave out a cry of “uncouth language (in shew a rapture of another world)” (Hart 139) and said that the Angels were there for her and that her friends’ prayers for her were fruitful (Hart 140-41). Afterwards she explained that God heard her prayer and that He “revealed Christ unto [her]” (Hart 146).

While Drake said she was saved when she saw the vision of Christ revealed to her, the narrator in *David Elginbrod* says that “the one central cure for evil, spiritual and material” is “the truth of the Son of Man, the vision of the perfect Friend and Helper, with the revelation of the promised liberty of obedience” (DE 409). As for Euphrasia, she realizes that it is God that she needs, and then she tries to correspond with David Elginbrod, wishing that he would save her “[f]rom no God” (DE 303-04). At that time, David is already dead, so Margaret tries to show her how David loved and trusted God. Eventually, Margaret’s description of David’s faith becomes that of her own. Through Margaret, Euphrasia sees David’s heart, and through David, she meets the heart of God. Then Euphrasia fights against the luring power of Funkelstein, and finally she says, “It is over, Margaret, all over at last. . . . God has helped me” (DE 418). Just like Drake, Euphrasia gets very exhausted and becomes bedridden. She cannot recover physically, but she dies peacefully as a free woman.

Euphrasia is peaceful in her death bed because God is with her. God’s togetherness in suffering and death is hinted in the early part of the story, where David anticipates trials for Margaret, and recalls the Bible passage which asserts that a sparrow never falls without God. David thinks that “the sparrow must fall”; and that “sorrow and suffering must come to Margaret, ere she could be fashioned into the perfection of a child of the kingdom” (DE 93). The passage about the sparrow is not just about Margaret, but also about Euphrasia and David. God helps Euphrasia through trials, and when she dies, she has already started living in God’s heart. Indeed, a sparrow falls with God. As for David, although the novel does not elaborate on how David dies, the readers are reassured that David keeps on living, becoming even more alive in God and in the hearts of Margaret, Hugh, and eventually, Euphrasia.

God Alive in Man and the Meaning of Love

In the early part of the story, David talks about his deceased father who truly loved God, and prays that God may abide in us and we in Him. Then he feels that the spirit of his father “walk[s] beside him” (DE 53). The story develops to show that as David’s father lives in David, David himself, after passing away, keeps on living in others.

Hugh notices that the seed of David is growing in him when he improvises a story of two seeds for Harry. The story implies that to grow is to become what God intends one to be, and Hugh feels “as if he were listening to David, instead of talking himself” (DE 123). Christ lives in

David, and likewise, David lives in Hugh. This episode corresponds with Polwarth's words in *Thomas Wingfold*, that Christianity is "God in Christ, and Christ in man" (*Thomas Wingfold* 78).

The novel further implies that to live in another being and also to let another being live in you is the meaning of love, and that it is totally different from patronizing the person. In the episode about Margaret's love for flowers, the narrator says: "Perhaps she would not have had many thoughts about the flowers. Rather she would have thought the very flowers themselves; would have been at home with them, in a delighted oneness with their life and expression" (*DE* 131). The narrator goes on to say that she "would not have petted or patronised nature by saying pretty things about her children. Their life would have entered into her, and she would have hardly known it from her own" (*DE* 131). Life entering into another life is also hinted at in Harry's thoughts about the story of the two seeds: "[N]ow I feel just as if I were a seed . . . waiting – oh, so thirsty! – for some kind drop to find me out, and give me itself to drink" (*DE* 121). This passage conjures the image of Christ who gives Himself to enter into a person and grow. Christ is the "Ideal" and the "Reality" of God, and when God gave Christ to us, God gave Himself to us, and His purpose is to live and grow in oneness with each person; this is the Atonement that MacDonald believes.

Since God's love is to give Himself to us, His purpose is altogether different from patronizing us. This idea is explained further in the later part of the story. Margaret tells Euphrasia that the reason God cares about having Euphrasia do His will is "not for the sake of being obeyed" "but for the sake of serving you and making you blessed with his blessedness. He does not think about himself, but about you" (*DE* 409). This belief appears to be illustrated in the negative example of Funkelstein and Euphrasia's relationship. Falconer analyzes Funkelstein's influence over Euphrasia and says that Funkelstein's will became Euphrasia's law. He continues:

"I cannot avoid just touching upon a higher analogy. The kingdom of heaven is not come, even when God's will is our law: it is come when God's will is our will. While God's will is our law, we are but a kind of noble slaves; when his will is our will, we are free children." (*DE* 374)

God alive in a person, and the person's sharing God's will as his own—this is MacDonald's belief of God's intention and the meaning of the Atonement, or in MacDonald's words "at-onement" (*Unspoken Sermons* 536).

God's Forgiveness

MacDonald's theology of God's forgiveness is also embodied in the novel. In the later part of the story, Hugh feels bitterly sorry for forsaking David, and he wishes he could go to David like the prodigal son and say, "Father, I have sinned against heaven[,] and [before] thee" (Luke 15:18 in *DE* 453). Then Hugh "knew David forgave him, whether he confessed or not; and that, if he were alive, David would seek his confession only as the casting away of the separation from his heart, as the banishment of the worldly spirit, and as the natural sign by which he might know

that Hugh was one with him yet” (DE 453). This passage seems to suggest that God makes no condition in loving men, and that when a man repents, he realizes that he has already been forgiven. To paraphrase MacDonald’s belief in my words: Repentance is not a ticket to be God’s adopted child; repentance takes away the barrier that the man has made between God and himself; for God’s part, there has been no barrier from the beginning. This idea underlines MacDonald’s belief suggested in his *Wingfold* trilogy and *What’s Mine’s Mine* that it is man that needs to be reconciled; Christ’s purpose was to reconcile men to God, not God to men; eternal life is oneness with God, and that we are to be saved from our sins, not from punishment (see Yamaguchi’s *George MacDonald’s Challenging Theology of the Atonement, Suffering, and Death*). Polwarth’s prayer in *Thomas Wingfold* also suggests that faith is not a condition which God attaches to salvation; and that God ensures that everyone will eventually repent and be united with Him:

“Ah Lord! we know thou leavest us not, only in our weakness we would comfort our hearts with the music of the words of faith. Thou canst not do other than care for us, Lord Christ, for whether we be glad or sorry, slow of heart or full of faith, all the same are we the children of thy Father. He sent us here, and never asked us if we would; therefore thou must be with us, and give us repentance and humility and love and faith, that we may indeed be the children of thy Father who is in heaven. Amen.”
(*Thomas Wingfold* 463)

***David Elginbrod*’s Influence on Conan Doyle (1859-1930)**

Lastly, I will discuss the influence of *David Elginbrod*’ (1863) on Conan Doyle’s Sherlock Holmes stories, especially *The Hound of the Baskervilles* (hereafter *Baskervilles*) (1902).

Similar to Holmes and Watson, Falconer sends Hugh to keep watch over the victim, and to report to him constantly. As Holmes often asks Watson and his clients to lay everything before him, Falconer tells Hugh to “be as diffuse as [Hugh] please[s]” so that he should “understand the thing the better” (DE 357).

In both *Elginbrod* and *Baskervilles*, a scary legend haunts a manor to underline the mystery. In *Elginbrod*, a legend of a ghost of Lady Euphrasia haunts the house of Arnstead, and in *Baskervilles*, that of a spectral dog haunts the manor. In both houses, there is a portrait of the family’s ancestor which resembles to a certain character in the story. In *Baskervilles*, Holmes reveals how the portrait of Hugo Baskerville resembles Stapleton, by covering up the hat and the ringlets of hair in the portrait. Holmes says, “My eyes have been trained to examine faces and not their trimmings” (*Baskervilles* 377). In *Elginbrod*, Euphrasia Camelon shows Hugh a portrait of her ancestor, Euphrasia Halkar. Cameron very much resembles this portrait, though she has dark eyes and dark hair, while Halkar is fair. The narrator goes: “Had Hugh possessed a yet keener perception of resemblance, he would have” seen the resemblance, but “the mere difference of complexion was sufficient to throw him out, -- insignificant difference as that is, beside the correspondence of features and their relations” (DE 146-47).

In both stories, the criminal's influence over a woman/women is analyzed. In *Baskervilles*, Stapleton controls his wife. His power is limited in doing so, however, and he cannot make her help him with a murder plot. Holmes says in his retrospection, "There can be no doubt that Stapleton exercised an influence over her which may have been love or may have been fear, or very possibly both, since they are by no means incompatible emotions. . ." (*Baskervilles* 404). Holmes continues, "At his command she consented to pass as his sister, though he found the limits of his power over her when he endeavoured to make her the direct accessory to murder. . ." (*Baskervilles* 404). There is another woman who is under the control of Stapleton: Mrs. Laura Lyons. Toward the end of the story, each woman's soul breaks free from Stapleton because they realize that he does not love them at all, and then they cooperate with Holmes. Similarly, in *Elginbrod*, Funkelstein "exercise[s] an unlawful influence over Euphra[sia]" (*DE* 374). She obeys him because she loves him (or she thinks she loves him) at first, and later, because she fears him. It turns out that Funkelstein's control over her is not a perfect one, for, though he succeeds in making her steal the ring that belongs to her family, he fails in making her steal another ring that belongs to Hugh. Eventually, Euphrasia becomes determined to defy Funkelstein, and finally breaks free from his control, and she cooperates with Hugh and Falconer to catch Funkelstein.

Moreover, both Stapleton and Funkelstein get furiously angry with jealousy when each sees his woman getting close to another man, though it is convenient for him to make her bewitch the man in order to carry out the crime. When Funkelstein finds Euphrasia and Hugh getting close with each other, he gets intensely jealous and treats Euphrasia even more harshly, though he pretends to be a gentleman in the eyes of others. Likewise, Stapleton gets madly jealous as Holmes explains: "Stapleton himself seems to have been capable of jealousy, and when he saw the baronet paying court to the lady, even though it was part of his own plan, still he could not help interrupting with a passionate outburst which revealed the fiery soul which his self-contained manner so cleverly concealed" (*Baskerville* 404).

Furthermore, Holmes as well as Hugh boards with an elderly lady who is blunt in her speech but kind at heart, and who wills to take good care of the boarder. (Holmes boards with Mrs. Hudson, and Hugh with Miss Talbot.)

Another similarity³ may be that both in *David Elginbrod* and in one of the Sherlock Holmes stories, *The Speckled Band*, the crime scene is laid in a manor house in Surrey, England.

Thus I conclude that Doyle read MacDonald's *David Elginbrod*, and reflected it in his writing of the Sherlock Holmes stories, especially *The Hound of the Baskervilles*.

Conclusion

MacDonald shows his theology of love, trials, repentance, and the Atonement in *David Elginbrod*. He takes up Joan Drake case and also *The Rime of the Ancient Mariner* to shed light on the theological ideas, just as he does in his *Wingfold* trilogy. *David Elginbrod* implies that God is with us always, however we believe -- or disbelieve -- in Him, and that repentance is not a condition for God to forgive us, but that through repentance, we come to see that God has already forgiven us. The implications that repentance breaks the barrier which people made

themselves, not God, accords with his belief shown in his *Wingfold* trilogy (as well as *What's Mine's Mine* and his sermons) that Christ reconciled men to God, not God to men.

David Elginbrod also indicates that to love is to enter into another being, and that God gave Himself to us to enter into us and to grow in oneness with us; this is the Atonement. God is alive in men, and men can be alive only in God, and also, each man could live in the hearts of the beloved. These beliefs form a basis for what MacDonald suggests in his *Wingfold* trilogy: God provides that we all grow, and He will not stop working on us until we come to share His will, which is the meaning of salvation; and therefore, we are to be saved from our sins, not from punishment; and the eternal life is oneness with God.

The theological ideas in *David Elginbrod* and the *Wingfold* trilogy complement and correspond with each other, and the perusal of them illuminates MacDonald's unique theology of the Atonement.

I also pointed out that *David Elginbrod* influenced Doyle's writing of his *Sherlock Holmes* stories.

Excursus (Edgar Allan Poe and *David Elginbrod*)

I also find some resemblance between Edgar Allan Poe (1809-49)'s first Dupin story, *The Murders in the Rue Morgue* (hereafter *Rue Morgue*) (1841) and *David Elginbrod*. Firstly, both stories present a mystery of a closed window or door. In *Rue Morgue*, Dupin examines a window which seems to be nailed down, and he finds out that the nail is broken in the middle, and that it is only a spring that holds the window closed (*Rue Morgue* 158-9). In *Elginbrod*, Hugh sees Euphrasia pass through a locked door without unlocking it, and he believes her figure to be a ghost. Later on, Falconer, having listened to Hugh's story, tells him that the door "may have been set in another, larger by half the frame or so, and opening with a spring and concealed hinges" (*DE* 378).

Secondly, in *Rue Morgue*, Dupin tries to lure out a suspect by putting an advertisement in a paper (*Rue Morgue* 163). Likewise in *Elginbrod*, Falconer tells Hugh to make Euphrasia "as public as possible" and "get as much into the papers as possible" (*Elginbrod* 379) in order to lure out Funkelstein, though he withdrew the idea right away by saying, "It was only an invention, to deceive myself with the fancy that I was doing something" (*Elginbrod* 379). The passage interrupts the flow of the story, and seems unnecessary. It gives me the impression that MacDonald may have wanted to reflect *Rue Morgue's* newspaper episode in *David Elginbrod*.

Notes

1 Hugh's misunderstanding of Margaret's reproof seems analogous to the wandering Jew's misconception about Jesus described in *Thomas Wingfold*. When the wandering Jew does not recognize Jesus and takes Him to be Death, he says that he is not afraid of him because he

“fear[s] nothing in the universe but that which [he] love[s] the best,” adding that he “spake of the eyes of the Lord Jesus” (*Thomas Wingfold* 392). This appears to imply that when a man misunderstands God, he feels that God is condemning him.

2 Concerning such avoidance of listening to the Words or some good advice, Thomas Hooker suggests in his book on Joan Drake case that one must seize the opportunity of hearing advice while one can so that one will not have to “weep to consider the times they once had” (Hooker 77); and MacDonald seems to reflect this suggestion in *Thomas Wingfold*’s episode, in which Leopold repeatedly misses meeting Wingfold when he comes to visit him, and then becomes unable to meet Wingfold when he wants to see him (See *George MacDonald’s Challenging Theology of the Atonement, Suffering, and Death* [III-ii-b footnote-2]). MacDonald may be taking up Hooker’s suggestion also in *David Elginbrod*, where Hugh “repeated his visit to Falconer. He was not at home. He went again and again, but still failed in finding him,” and later he says, “I ought to have taken the opportunity when I had it” (*DE* 357). This passage as well as the episode in *Thomas Wingfold* appears somewhat abrupt, and seems to be inserted for the sake of taking up Hooker’s suggestion.

3 Other *Elginbrod* episodes that may resemble Holmes stories are as follows.

While a criminal in one of the Holmes stories, *The Dying Detective*, plots to kill Holmes by sending him a box in which “a sharp spring” with deadly poison is set (*The Dying Detective* 1014-15), Funkelstein in *David Elginbrod* fights back Falconer, taking up “the chimney-piece” whose tip is “poisoned” (*DE* 434-5).

Hugh finds that Euphrasia “was pale as death, and dark under the eyes; and had evidently been weeping” (*DE* 273). However, she would not tell him the reason and it adds to the mystery. Likewise in *Baskervilles*, seeing that Barrymore’s wife’s “eyes were red” and her eyelids were “swollen,” Watson feels sure that “it was she . . . who wept in the night” (*Baskervilles* 300). However, Barrymore and his wife deny it, and Watson wonders why her husband hides it and why she wept “so bitterly” (*Baskervilles* 300).

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