

NATURE VERSUS CONVENTION

A STUDY

OF E.M.FORSTER'S NOVELS

by

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## E.M.FORSTER: LIFE STORY

Forster is one of those writers whose life story offers abundant material for the understanding of his novels. Most of the characters who move through his stories and novels are modelled after the people he lived, travelled with or met. He was born on January 1, 1879, in London. His father, Edward Morgan Llewellyn Forster, was an architect. He died very soon after his son's birth. The mother, Alice Clara Whichelo was the daughter of a poor drawing master. The father came from the distinguished family of Thorntons. They were rich bankers and members of the Evangelical 'Clapham Sect'. After his father died, the mother Lily was left with her child to the mercy of her husband's rich relatives. Forster received the name of the Important One from his great aunt Marianne Thornton and this affectionate but dictatorial old woman always made the little child a point of reminding Lily that she was protected in their circle because of him.

Forster's early life was spent in a feminine society. Apart from the great aunt, there was the lively and witty grandmother, Louisa Graham Whichelo, and the affectionate mother Lily. Under the dominance of these three women Forster's personality developed and later in life he spoke of the great aunt with deep gratitude: "she and no one else made my career as a writer possible, and her love, in a most tangible sense, followed me beyond the grave." (I) When she died, Marianne Thornton left her nephew a legacy of 8,000 pounds. Only by this legacy was Forster able to go to Cambridge, to travel abroad, and to have leisure enough for himself to pursue a writing career.

Forster's boyhood was spent near Stevenage in Hertfordshire, in a country house called 'Rooksnest'. He lived there with his mother and had the best reminiscences of that lovely house afterwards by recreating it and giving it an important symbolic

(I) John Colmer, E.M.Forster, The Personal Voice, p.2

value in Howards End. The house which became the symbol of traditional England in that novel is described by Forster in the following words:

From the time I entered the house at the age of four... I took it to my heart and hoped...that I should live and die there. We were out of it in ten years. The impressions received there remained and still glow - not always distinguishably, always inextinguishably - - and have given me a slant upon society and history. It is a middle-class slant, atavistic, derived from the Thorntons.(2)

This wish for living and dying in the same house is later expressed in Howards end. by Ruth Wilcox on hearing the news from Margaret that they will be turned from their house by the landlord and new flats will be built in place of their house:

'It is monstrous, Miss Schlegel; it isn't right. I had no idea that this was hanging over you. I do pity you from the bottom of my heart. To be parted from your house, from your father's house - - it oughtn't to be allowed. It is worse than - - - Oh, poor girls! Can what they call civilization be right, if people mayn't die in the room where they were born?' (p.80)

Forster was so happy in that farm house that if he had gone on living there, he wrote, he might have married, had children, and fought for the country. This union with traditional England, with the values of the country, is a way of being a healthy individual. In The Longest Journey the hero Rickie, who is a product of city culture, is opposed to the more natural Stephen and Stephen is represented as the future heir of England. This dualism between culture and nature which dominates his novels was rooted in his boyhood experience of this harmonious life in Rooksnest. "The uprooting from Rooksnest cut him off from a life lived in harmony with the earth and from a sense of belonging to the permanence and

(2) E.M.Forster, Marianne Thornton: A Domestic Biography, 1791-1887, p.301

continuity of English life, a life that he later celebrated - perhaps idealized - in Howards End." (3)

Forster's later education continued in a public school called Tornbridge which he hated and which he represented as the root of evil for a cultured society. His experience in this school enabled him to criticize the conventional values taught there and again to sense the direct influence of the shallowness of middle-class culture. This school is represented as Sawston in The Longest Journey. This horrible arena of team work and bullying was not the home of a sensitive boy like Forster. Forster's second persisting theme, the theme of the 'undeveloped heart' derived from his bitter experience in Tornbridge. The English public school system taught the children who attended these schools that "school was life in miniature". It wanted to condition suitable individuals who looked healthy, had manners enough to survive in the colonies as the authoritative class, understood teamwork (perhaps this was a counterbalance to being a competitive individual), and had culture enough not to sound awkward in discussions. This very artificial education tended to produce conventionally-minded individuals who were fit to inspire the natives bodily but not mentally because they lacked the sympathy, flexibility, and tolerance to relate to non-Sawston ways of living. In A Passage To India, Ronny Heaslop is a typical example of this:

Everyday he worked hard in the court trying to decide which of two untrue accounts was the less untrue, trying to dispense justice fearlessly, to protect the weak against the less weak, the incoherent against the plausible, surrounded by lies and flattery. That morning he had convicted a railway clerk of overcharging pilgrims for their tickets, and a Pathan of attempted rape. He expected no gratitude, no recognition for this, and both clerk and Pathan might appeal, bribe their witnesses more effectually in the interval and get

(3) Colmer, p.4

their sentences reversed. It was his duty. But he did not expect sympathy from his own people, and except from the newcomers he obtained it. He did think he ought not to be worried about 'Bridge Parties' when the day's work was over and he wanted to play tennis with his equals or rest his legs upon a chair. (p.50)

This unquestioning practical mentality frustrated Forster and he saw it as the basic reason for England's shortcomings in the colonies. 'Sawston' is not bad at honest management, decent administration amidst difficulties. Where it falls short is in imagination and sympathy and to be fair to it, these are not easy in such circumstances as Ronny, a District Magistrate has to deal with. In general Ronny is good, fair, thorough, conscientious at work but he is superficial in his attitude to humanity at large, in non-work aspects. Another character, Henry Wilcox, the symbol of the practical-minded business man, is also the product of these schools. When these characters fail, they fail ultimately. Their strength is superficial as is seen at the end of the Wilcox myth. When his son goes to prison the heroic business man's defenses all fall down. Since their values were not tested by themselves through the ways of life, any crisis can shatter them. Again in the example of Ronny Heaslop, his failures in all kinds of personal relationships, his relation with his mother, his affair with Adela, and his lack of communication with all kinds of natives, exhibit his sterility towards real human values. This sterility, Forster calls, the 'undeveloped heart'.

Another failing aspect in the public school system was the inability given to the children to connect the body and the spirit. This is another surviving theme in Forster's novels. "Love is not the body but of the body," says Old Mr. Emerson in A Room With A View. As soon as Rickie Eliot enters the unreal atmosphere of Sawston he loses his soul and falls victim to the administrators of the school. Body is developed at the expense of the soul. The care for soul is ignored so much that Rickie is easily persuaded by Agnes to ignore his real brother Stephen. Forster is all the time trying to save the soul from the tyrannical values of the middle-class culture.

"And if Forster's public school presented him with his dominant theme, his university taught him how to deal with it. "(4) Going to Cambridge meant everything to him as it meant the same thing to Rickie Eliot. He entered King's College in 1897 and took a Second in the Classical Tripos in 1901. There Forster realized that the public school was not the whole of England; there was something:

Body and spirit, reason and emotion, work and play, architecture and scenery, laughter and seriousness, life and art - - these pairs which are elsewhere contrasted there fused into one. People and books reinforced one another, intelligence joined hands with affection, speculation became a passion, and discussion was made profound by love. (5)

Such was the atmosphere of Cambridge. Under the guidance of tutors like Oscar Browning, Nathaniel Wedd that he gained an admiration for all things Greek, a wide knowledge of modern European literature and the moderns like Ibsen, Zola, and George Moore. It was again he, who encouraged Forster to write. But the most important of all was Wedd's notion of Greece, which is reflected in Forster's novels and short stories as the embodiments of pure culture: "Forster's is the Greece of myth and mystery, of open skies and athleticism, of love and democracy. It is not the "true" Greece, but no Greece is, and at least it is not the Greece of moral precept, not the "Greece that, as Mr. Jackson says in The Longest Journey, produced an enlightened bishop named Sophocles and other poets who were Broad Church Clergymen."(6)

G.E. Moore's Principia Ethica was not a direct influence on Forster but it was a book widely discussed at Cambridge at the time. The book was based on the discussion of the widely confused term of ethical philosophy, the term 'good!.

(4) Lionel Trilling, E.M. Forster, A Study, p.28

(5) Ibid., p.29

(6) Ibid., p.30

"What is good?" Moore is asking. Is it a non-definable term like the colour yellow, red and so on, or is it a composite concept? Moore's aim was to re-establish the honour of ethics again in a materialistic age. Since all the discussions on ethics usually had to deal with this term, it had to be cleared up from all its pseudo implications. What effected Forster about this book most was its final chapters about aesthetic pleasures concerned with the inner states of mind:

That the most valuable things in life are inner states of being and that the most valuable of these states are those that arise from personal relations and from the contemplation of beauty, were ideas that Forster found immediately congenial and later embodied in his fiction.(7)

In his third year at the university he was elected to the Society of the Apostles. This society met on Saturdays and the members spoke in turn about a paper or discussed various philosophical issues. There was no limit to the freedom of the discussions. This apostolic spirit was expressed as a blend of gravity and humour in Forster's writing.

Later in life when Forster wrote Dickinson's biography he expressed his tutor's happiness at Cambridge very much akin to his own: In The Longest Journey and in the biography of Lowes Dickinson Forster expresses his deep gratitude to Cambridge:

The tutors and resident fellows...treated with rare dexterity the products that came up yearly from the public schools. They taught the perky boy that he was not everything, and the limp boy that he might be something. They even welcomed those boys who were neither limp nor perky, but odd -- those boys who had never been

(7) Colmer, p.7

at a public school at all, and such do not find a welcome everywhere, And they did everything with ease one might almost say with nonchalance - so that boys noticed nothing and received education, often for the first time in their lives. (8)

His friendship with Dickinson was more than a tutor-student connection. This was a long-lasting friendship and the personality of Dickinson affected Forster in several ways. He saw in him the embodiment of a true mind and a developed heart. A character like Mr. Emerson in A Room With A View is a derivation of Dickinson.

When one deals with Forster it is difficult to avoid the term liberalism. Even if one does so, Forster himself claims that he is a liberal humanist. The 19th century liberalism preached reason, individualism and the inevitability of progress. Poets still yearned to return in imagination to older worlds - ancient pagan times, or the Middle Ages, or Celtic mythology, but this was merely escapist. The modern world had to be recognised, even if critically. The new values had to be searched for, the kind of values that would reconcile themselves with the ever-turning wheels of industry and the vastly growing oversea trade and the colonial movement. Tennyson was successful in achieving this. His artificial optimistic voice called for order in all phases of life. Utilitarianism preached the happiness of the majority: the greater the number the better. This was the result of the increasing pressure of the middle class. Quantity took the place of quality, and many 19th century writers and thinkers tried to reverse this trend-Shelley, Carlyle, Mill, Arnold, William Morris, and the aesthetes of the 1890's

Forster might look like a liberal at first. How far does he go with complete liberalism? If we dig under the novels, "For all his long commitment to the doctrines of liberalism, Forster is at war with the liberal imagination." (9) Liberalism sounds as if it agrees with science, pragmatism, and the method of hypothesis.

(8) Trilling, p.28

(9) Ibid., p.13

But it usually requires absolutes: only by absolutes can it defend itself, justify its optimism. On the other hand, the ways of science do not work with absolutes. Science is an ever changing form of thought. The liberal mind sees the values of the world as either good or bad. It is the same old logic: "its first rule is that if one of two opposed principles is wrong, the other is necessarily right. Forster will not play this game; or rather, he plays it only to mock it." (10)

When the century's imperialism started to collapse the optimistic philosophy of mid-Victorian England gave its place to doubts about the absolutes. "Doubts developed, not only about God, but about the inevitability of progress and the effects of the principle of laissez-faire, of 'doing what one likes'".(11) In this tumult of decaying values public life lost its strict confidence in morality. The institutions and the conventions of society needed a fresh, even destructive criticism and evaluation. Towards 1869 agnosticism spread and found supporters. Forster had left off being religious at Cambridge. Many writers and artists were trying to find new values; many were becoming pessimists. A novelist like Hardy had already represented the weak individual under the tensions of false moral institutions in Jude the Obscure. Matthew Arnold saw solution<sup>in</sup> the 'pursuit of sweetness and light'. In an age of social fragmentation the only call could be:

Ah love, let us be true  
To one another! for the world, which seems  
To lie before us like a land of dreams,  
So various, so beautiful, so new,  
Hath really neither joy, nor love, nor light,  
Nor certitude, nor peace, nor help for pain;  
And we are here as on a darkling plain  
Swept with confused alarms of struggle and flight,  
Where ignorant armies clash by night. (Dover Beach)

The end of the 19th century unmasked the true nature of imperial expansion. As the richness of the upper and the middle classes  
wealth

(10) Ibid. , p.15

(11) Colmer. , p.10

increased, the large scale hardship among the working classes became so obvious that the situation forced the forming of a labour party. In 1903 under the editorial board of Wedd, Dickinson, and C.F.G. Masterman, the first issue of the Independent Review was published. Forster joined the group also. The aim of the review was political. "It was founded to combat the aggressive Imperialism and Protection campaign of Joe Chamberlain; and to advocate sanity in foreign affairs and a constructive policy at home." (12)

What forces us to label Forster as a liberal is his emphasis upon the individual. Although later in life he became an advocate of socialism at the time of the Independent Review his tools in attacking the bad sides of liberalism were those of the liberal again. They had no alternative apart from the reforms in society. As this was trying to cure society of its evils it saw by preaching reason, reform, good-will, the individual was not dealt with. Forster supports 'the individual's right to individual respect'. Helen Schlegel's statement in Howards End that 'personal relations are the only things that matter for ever and ever', dominates all his novels. Although one cannot cure social diseases immediately, at least private life must be saved. Forster did not believe that by changing social conditions, one automatically puts personal relationships right. In Where Angels Fear To Tread, he makes fun of Sawston's well-meant attempts at social welfare, charity meetings and so on (Miss Abbot buying corsets for the corpulent poor and so on) when it is unenlightened in personal relationships. Italy errs rather the other way. Not that social welfare is wrong but it needs personal sympathies too.

In A Room With A View Lucy Honeychurch saves herself by marrying George although public life does not satisfy her. In Where Angels Fear To Tread, Philip and Caroline are also saved by their experience in Italy. They return to the same place of philistine conventionalism but one thing remains which is beyond their everyday lives; the image of Gino saves Caroline whereas Philip

(12) Trilling, p.30

is saved by his admiration for Caroline. A new vision in a person is a way of transforming and transcending his common self in Forster's eyes. Although the material surroundings continue to exist, one can at least change his outlook upon them and that is also a way of conversion. This more enlightened attitude to the material world and this emphasis upon the inner world of the individual still forces us to mark Forster as a liberal.

Forster can also be seen as a descendent of Shelley, Coleridge, Beethoven and Wagner. "Forster shares with these artists a common ideal of man's heroic potential." (13) Also he emphasizes the imaginative power of man and he seeks for a harmony between man and the earth. He tries to reconcile the opposites like in Howard End under the motto of 'Only Connect!' In A Passage to India, "the secret understanding of the human heart" gains importance. Although he is not walking upon the clouds like a devoted romantic, he still calls the reader to the mosque, to the caves and to the temple, those being the testing places for the emotional capacity of man. But, of course, mere emotion may lack a substantial basis but it will still renew itself and exist again. The "heart" cannot be abolished from Forster's novels: it is as essential as the intelligence.

Forster began to write at twenty-four and he produced his first novel at twenty-six. Where Angels Fear To Tread exhibits his maturity for his age. He seems to have assimilated his own culture and ~~that~~ also <sup>that</sup> of the Renaissance. His way of handling people is very delicate. The situation of Lilia Herriton in relation to Mrs. Herriton, her mother-in-law reminds one of Forster's own mother's situation in relation to Marianne Thornton, although, of course, their natures ~~are~~ not exactly the same. They are both dictatorial but whereas Mrs Herriton shows no signs of real affection even for her little daughter-in-law, Marianne can hide real sparks of affection for her young nephew. Their one important common aspect Forster emphasizes is their desire to substitute money for love. Mrs Herriton offers money to Gino for his baby and Marianne Thornton leaves a large

(13) Colmer, p.14

sum of money to her nephew again although they do not like to exhibit their love or do not choose to sympathise with the person himself.

Forster is also known by his close relationship to the Bloomsbury Group. Actually some categorise him in that group. He is not a Bloomsbury writer like Virginia Woolf. This group was a small circle of friends who gathered in a house near the British Museum. They held discussions often and shared almost the same ideas about art. Actually they were trying to spread ideas about sensitivity in matters of art and integrity in matters of morality. This can be considered a movement somewhat like 'art for art's sake' but it is rather for the quality of life, especially personal life. The group included the daughters of Sir Leslie Stephen, Virginia Woolf and Vanessa Bell, Lytton Strachey, the art critic Roger Fry, Duncan Grant, and Clive Bell and the economist Maynard Keynes. Forster did not belong to the group so intimately but whenever he found occasion he joined them. But on the one hand he kept himself apart from the group's ideas.

In his Aspects of The Novel he sounds as if he is supporting this theory 'art for art's sake' by trying to raise the novel to the status of music and by emphasising the rhythm, pattern, and the qualities like prophecy and fantasy in the novel. The last two are hard to define and he can support it only by giving examples.

Forster travelled a lot in his lifetime. During the first World War he worked as a volunteer in Alexandria for the Red Cross. Later he wrote a book called Alexandria: A History and a Guide in 1922. There he tried to understand the soul of the Mediterranean. Three times he went to India, in 1912-13, 1921-22 and 1945. As a result of his trips there he wrote his masterpiece, A Passage to India. His whole concern was to bridge the gulfs that divided the individuals from each other. Wherever he went he made close friends with the people there. His trip to Greece produced his first short stories. They deal with mythological themes like the ones Rickie Eliot was writing in The Longest Journey. "Harold the hero of Albergo Empedocle, says of his Greek existence, 'I was better, head better, thought better.' And he adds, 'I loved very

differently...Yes, I also loved better too.'" (14) The Greek world symbolised harmony and naturalness for him. His travels to Italy enlarged his vision of art and beauty. In that famous opera scene in Where Angels Fear To Tread, Forster finds something majestic in the 'bad taste of Italy'. It observes beauty but chooses to pass it by and thus it attains to beauty's confidence. Forster had a great faith in his own country too. In Howards End he expressed his wish for the reestablishment of traditional England.

Forster's life is a continuous trip from culture to culture. He likes to juxtapose England and Italy trying to exhibit the deadness of the middle class with the vitality of another culture. When he does it he brings opposites together. Italy is not all magnificence. It has its bad sides like limiting the freedom of women, its vulgarity, its cruelty, but in the main it is a living country. Again India is not all innocence. It is a muddle. When the Westerner falls into the muddle there is no escape. Forster is continually asking this question to the reader: 'How much can civilisation ~~==~~ protect us? What are our inner armours? What are they made of? If it is Christianity, 'poor, little, talkative Christianity', then it may fail us like it did Mrs. Moore. The human heart is hard to analyse. But it has to be analysed and has to be satisfied if we want a better world.

Forster has written five novels and several short stories. His two novels A Room With A View, (1908) and Where Angels Fear To Tread (1905) deal with the theme of convention and nature or vitality and deadness by moving in two different settings: England and Italy. His almost autobiographical novel The Longest Journey (1907), exposes the true nature of reality in terms of Cambridge and Sawston. Howards End (1910) is an effort to reconcile the opposites of life: the inner world and the outer world. After he had written Howards End Forster left writing for fourteen years. A Passage To India (1924) is his last search in fiction except for the posthumous and insubstantial Maurice (1960). In his fifth novel his view is broader and more tolerant. He is trying to raise more social and private questions but the answers are not so easy to define this time. After he completed his last novel Forster stopped writing fiction. He did not

stop publishing his writings or joining organizations for peace and so on or broadcasting. He travelled more. His trip to the States is well known. Trilling's brilliant critical work, E.M.Forster: A Study caused Forster to be better known. Especially the post war generation found new alternatives to the second hand values of the day in his works.

In 1927 Forster was elected a Supernumerary Fellow at King's College in Cambridge. He spent the rest of his life there. He never married and later it was revealed that he was a homosexual. He led a very uneventful life. Having survived through two world wars he witnessed much.

He was much influenced by several writers. One of them is Meredith. He imitated his plot pattern in A Room With A View. He gave great importance to the plot. He also made use of Jane Austen's gentle manner of understatement. He also is a domestic writer like Austen. He has much in common with Lawrence. These two were 'prophetic vitalists' according to Wilfred Stone. "they both stressed spontaneity in sexual and personal relations and created their fictional worlds on a contrast between the natural and the social world." (15)

Forster died in June 1970 at the age of ninety-one. Having left behind six novels, a lot of short stories and abundant critical and bibliographic material and a good synthesis of his period he is now one of the most widely read writers of modern English fiction. I shall close my introduction by quoting from Trilling:

E.M.Forster is for me the only living novelist who can be read again and again and who, after each reading, gives me what few writers can give us after our first days of novel-reading, the sensation of having learned something.(16)

(15) Colmer , p.18

(16) Trilling , p.7

## CONVENTION VERSUS NATURE IN

### FORSTER'S NOVELS

#### I. WHERE ANGELS FEAR TO TREAD

Forster's first novel is a comparison of two different societies, England and Italy. The novel begins with the strictly conventional Herritons sending their son's widow Lilia to Italy. After a ten years imprisonment under the tyranny of Herritons, especially her mother-in-law Mrs. Herriton and the sister in-law Harriet, Lilia is hurled into the world of romance. In reality this was planned to distract her from a possible marriage in England. After the death of her husband she was isolated from all kinds of affections, even that of her own daughter. The Herritons lived strictly conventional lives. Despite all their social activities they spent their lives insignificantly, never facing its real power and meaning.

So when 'vulgar' and stupid Lilia sets out for her voyage she <sup>was</sup> also given a chaperone, a young woman, ten years her junior. Philip, the brother of her ex-husband, advises Lilia to be unconventional in Italy and to try to understand the true spirit of the Italians. Lilia seems to take this advice to her heart because soon the news come that she is about to marry an Italian from the 'nobility'. The Herritons suspect the situation and the young Philip is immediately sent to rescue the young widow. He arrives in Monteriano to find out that everything happened worse than he had imagined. Lilia is already married, her husband is twelve years her junior, and moreover he does not belong to the nobility and is not even respectable:

Philip gave a cry of personal disgust and pain. He shuddered all over...A dentist! A dentist at Monteriano! A dentist in fairyland! False

teeth and laughing gas and the tilting chair at a place which knew the Etruscan League and the Pax Romana and Alaric himself, and the Countess Matilda, and the Middle Ages, all fighting and holliness, and the Renaissance, all fighting and beauty. He thought of Lilia no longer. He was anxious for himself: he feared that Romance might die.p.26

Philip is initiated into his first real experience in life: seeing life not in terms of abstractions and absolutes but grasping the whole and the reality of it. Italy, for Philip, is Italy of his dreams. No real people crowd its streets, no vulgarity ever happens there. There is no humane enthusiasm in Philip's Italy. It is Sawston respectability converted into monumental things, the decor appears more real than the reality.

Gino Carella, the Italian husband is very nicely drawn by Forster. He is handsome, arrogant, rude, and stupid. When Philip makes his offer of money to Gino to persuade him to leave Lilia, his face shows many conflicting expressions including 'avarice, insolence, politeness, stupidity, and cunning'. But he is forced to admit that Lilia and he are already married, so remorse does not pay.

The only thing Philip can do now is to leave the young couple to themselves. Actually Philip is going to remain as a spectator through most of the drama. Forster's idea of Philip was derived partly from his own character. Philip was an ascetic at heart, nothing in his dull way of living in Sawston could strike him very much and he knew that life mostly remains as a spectacle for him. This is a half-developed heart again with<sup>a</sup> fairly developed mind but reduced to a great self-control resembling the pattern of a society like Sawston. Philip has several good qualifications like Sawston does but what he lacks most is this active participation with real life. Forster comments on him thus:

At all events he had got a sense of beauty and a sense of humour, two most desirable gifts. The sense of beauty developed first...At twenty-two

he went to Italy with some cousins, and there he absorbed into one aesthetic whole of olive-trees, blue sky, frescoes, country inns, saints, peasants, mosaics, statues, beggars, He came back with the air of a prophet who would either remodel Sawston or reject it. All the energies and enthusiasms of a rather friendless life had passed into the championship of beauty.

In a short time it was over. Nothing had happened either in Sawston or within himself... He concluded that nothing could happen, not knowing that human love and love of truth sometimes conquer where love of beauty fails.

A little disenchanted, a little tired, but aesthetically intact, he resumed his placid life, relying more and more on his second gift, the gift of humour. If he could not reform the world, he could at all events laugh at it, thus attaining at least an intellectual superiority. p.69

This contrast between art and real life finds its expression in Philip as art being superior to reality because he cannot cope with real life because it is treacherous. On the other hand he can contemplate the world of beauty as much as he wants. This failure in active participation in life makes him an ascetic at heart.

Gino Carella is a complete contrast to Philip. Although he is brutal, vulgar, and greedy, there is still greatness in him. It is interesting that Forster uses 'great', 'greatness' several times in the book for events and qualities that do not strike us as 'great'-that is, as having a big dimension or significance. To Forster they are 'great' because they show us the primary passions of life. It is a rather individual use of the word. Gino is also frank and friendly, tender with his child and masterful with his wife. "He is in part Pan made human, in part Italy embodied." (I) Whereas Philip represents convention under the mask of 'contemplating beauty', he represents 'vigour' or nature under his expressions of brutality, rudeness, and enthusiasm.

(I) Alan Wilde, Art and Order, p.21

So the news of the marriage ends Philip's mission and his artificial world of art is shattered at his hearing his new relative's being a 'dentist in fairyland'. Lilia's marriage turns out to be a failure. The young husband proves to be tyrannical and very soon Lilia discovers that Italy is not a fairyland for women and she starts to miss Sawston with its freedom. Gino even forbids her to take solitary walks outside. The only society available to her is the Church. No invitations to their house, no males ever to see. Lilia soon loses all her feelings for the young, handsome husband because of boredom and once she intends to revolt but the reaction of the husband is so wild that she never dares to do it again. Left to her own fate, Lilia lacks tragedy but can reach pathos:

She did not hate him, even as she had never loved him; with her it was only when she was excited that the semblance of either passion arouse. People said that she was headstrong, but really her weak brain left her cold. Suffering, however, is more independent of temperament, and the wisest of women could hardly have suffered more.  
p.61

The only alternative left for her is to give a child to the man. His only desire is to have a son like himself and maybe then Lilia could be raised to the level of a respectable woman rather than the level of a female instrument having no claims upon the husband. While trying to overcome this last barrier, Lilia dies in childbirth but she succeeds in giving him a son. The first part of the novel ends with this sudden death as is often seen in Forster's novels. Gerald's death in The Longest Journey, Mrs. Moore's in A Passage To India, Mrs. Vilcox's in Howards End are all sudden deaths demanding a sudden turn of plot. The other effect of these sudden deaths is that they emphasise the idea of casualty and arbitrariness in life. Forster acts like a cruel God cutting off the person from the confusion of events suddenly and now another rescue party will move towards Italy to protect the innocent from the evil.

The presence of the new-born infant is not remembered by Herritons until a postcard arrives for Lilia's young daughter Irma, sending her 'lital' brother's greetings to the little sister. This 'lital' brother's existence is immediately related by Irma to her school friends and the Herritons who are very fussy about such matters of family integrity will be obliged to act. It is not Irma's spying but rather Caroline Abbot's stubbornness to want to get the baby from the brute father's hands that sets the Herritons into action. Mrs. Herriton is determined to act before Caroline because she will not leave it to a stranger to intervene in family matters. Philip is again asked to leave for Italy with his dull and Protestant sister Harriet for the rescue of the child.

When the secret of the 'lital' brother in Italy is revealed Caroline Abbot gets the biggest blow from it. She is filled with remorse because it was she who had influenced Lilia to marry Gino. She had hated the dull way of living in Sawston and she found herself unable to escape from this style of monotonous life. When Lilia was offered the chance Caroline pushed her forward to accept the offer of marriage. Now she sees herself as the cause of Lilia's unhappiness and death. The only way of salvation for her lies in bringing the child back to England and in properly rearing him up there.

Philip and Harriet have a terrible trip but ~~as~~ to their surprise Caroline has already arrived. Caroline has an interview with Gino and finds him not the vulgar man she thought him to be, but more gentle and human. Philip is trying to enjoy Italy this time and his old love of beauty comes back. He has again been stripped off the rigid conventionality of Sawston.

The novel is heightened in its dramatic effect when these three go to the opera that night because Gino is found absent. Having nothing to do they decide to entertain themselves. The splendid life of Italy begins to open it self. This splendid way of living as contrasted to their own dull lives becomes most apparent at the opera scene. Opera is an emblem of Italian vivacity and

vulgarity. The performance is Lucia di Lammermore. They forget their mission only for this single night and Italy starts to weave its magic around them, except Harriet:

So rich and so appalling was the effect, that Philip could scarcely suppress a cry. There is something majestic in the bad taste of Italy...It observes beauty, and chooses to pass it by. But it attains to beauty's confidence. p.117

This piece of writing is a tribute paid to the beauty and the uninhibited life of Italy felt by the young Forster, and a kind of beauty which is different from Greek beauty and which enthralles a person and transforms him into the magical individual who can only clap and shout with the others to a common song. The magic works well. The audience starts to tap and drum. The conventional Harriet loses her temper. Harriet hurles a "shish" and for a brief while there is silence but it is broken again. "The opera house is a riot of uninhibited joy; feelings bubble up to the surface and spill over; there are no good manners to dampen spontaneity." (2) Philip and <sup>Caroline</sup> ~~Harriet~~ are swept by the events whereas Harriet can never for a moment leave her English self-consciousness. Everyone starts to sway in the opera house, one of the drunken men in the audience throws a bouquet to Lucia. She takes it and hurles it back to her fans. Unfortunately it hits Harriet full in the chest. Harriet becomes mad with fury and leaves the performance crying that it is not even a respectable show. In the middle of this confusion Philip meets Gino. He is in one of the boxes attending the performance with his not very respectable friends. Suddenly Philip is pushed into their box and a sudden friendship is formed with the people he knows nothing about. Gino is full of warm feelings towards Philip and calls him his relative, his brother. Philip who has so far been a spectator to life suddenly finds himself in the middle of the action. He is glad about it. He does not control the action but cannot help

(2) Ibid. , p.19

Himself being swept by it. The barrier that has long stood between the English and the Italian has been overcome. They are brothers forever; a follower of Baedeker ~~but~~ has been a real participant in life. Later of course <sup>Caroline's</sup> ~~her~~ view will be enlarged but for the moment she is full of enthusiasm. Suddenly her enthusiasm is broken by the voice of her conscience:

She was there to fight against this place, to rescue a little soul who was innocent yet. She was here to champion morality and purity, and the holy life of an English home. In the spring she had sinned through ignorance; she was not ignorant now. 'Help me!' she cried, and shut the window as if there was magic in the encircling air. But the tunes would not go out of her head, and all night long she was troubled by torrents of music, and by applause and laughter, and angry young men who shouted the distich out of Baedeker:

'Poggibonizzi, fatti in là,  
Che Monteriano si fa città!'

Poggibonisi was revealed to her as they sang- a joyless, straggling place, full of people who pretended. When she woke up she knew that it had been Sawston. p.124

Caroline can never lose control of herself but all the while feels sympathy for Italy. She is determined not to act out of ignorance this time. This is ironic because she is still trying to suppress her feelings and acting under the mask of Sawston. Her mission is more important than living. She is typical in the sense that " She represents a transitional generation trying to get rid of her inhibiting Puritanism, and yet feeling lost and fearful in the open spaces of its new freedom. This is not the prude faced with temptation - that old farcical situation - but a live woman reduced to moral absurdity by cultural restraints that have lost their meaning." (3)

The idea of saving somebody else's child just because she feels herself responsible is quite superfluous in this novel. While the father lives, the party of Ferritons and Caroline set themselves into action and struggle over the ownership of the baby. This

(3) Wilfred Stone, The Cave and The Mountain, p.172

situation is melodramatic rather than realistic. And also the position of Lilia in the house of the Herritons is not a very usual one. "No modern family - and few Edwardian ones - would assume the proprietary interest in a widowed daughter-in-law and her child that the Herritons assume in Lilia and Irma."<sup>(4)</sup> This interest in people as property is put there by Forster as an allegory to typify the extreme attitudes of some characters. Also he often includes unlikely, improbable elements both as means of displaying moral diagrams and also to stress that life does have its casualties, chances, irrationalities. While Caroline thinks that she is acting out of Puritannical conscience, she actually falls in love with the very 'villain' himself. While the Herritons try to rescue the child to save his soul, they, in the person of Harriet, end up in killing his body. Then artificial attitude results in disaster whereas natural attitude breeds love and brotherhood although it may have elements of the brutal and vulgar.

Miss Abbot calls on Gino the next day. She is invited in and taken to the hall which is kept furnished and closed in memory of Lilia. The room is very much in order but the order which comes of desolation, whereas the other room in which the baby stays has a different appearance:

It was in a shocking mess. Food, bedclothes, patent leather boots, dirty plates, and knives lay strewn over a large table and on the floor. But it was the mess that comes of life, not of desolation. It was preferable to the charnelchamber in which she was standing now, and the light in it was soft and large, as from some gracious, noble opening. p.127

This comparison of two rooms is developing the idea in Caroline's mind that the baby they talked about so far never occurred to them

(4) John Sayre Martin, E.M. Forster, p.13

as a real being. Now she starts to realize that Gino and the baby are a whole which should not be separated. Love is not order but disorder. The baby is not a principle but a living being:

She had thought so much about this baby, of its welfare, its soul, its morals, its probable defects. But, like most unmarried people, she had only thought of it as a word -- just as the healthy man only thinks of the word death, not of death itself. The real thing, lying asleep on a dirty rug, disconcerted her. It did not stand for a principle any longer. It was so much flesh and blood, so many inches and ounces of life -- a glorious, unquestionable fact which a man and another woman had given to the world. You could talk to it: in time it would answer you; in time it would not answer you until it chose, but would secrete, within the compass of its body, thoughts and wonderful passions of his own. And this was the machine on which she and Mrs. Herriton and Philip and Harriet had for the last month been exercising their various ideals -- had determined that in time it should move this way or that way, should accomplish this and not that. It was to be Low Church, it was to be high-principled, it was to be tactful, gentlemanly, artistic -- excellent things all. Yet now that she saw this baby, lying asleep on a dirty rug, she had a great disposition not to dictate one of them, and to exert no more influence than there may be in a kiss or in the vaguest of heartfelt prayers. p.130

For the first time Caroline feels a motherly affection for the child. On the other hand Harriet is never going to feel that and she pursues their plans till the end. It was this conversion in Caroline's feelings that makes her the heroine of the second part of the novel. A Sawstonian girl is suddenly raised to the level of a round character who is able to surprise the reader. Philip on the other hand is going to stay as flat as he was before because "If he is a flat character in any sense, it is because he wills his own flatness, not because he lacks the character to be otherwise." (5)

(5) Stone, p.178

Caroline is welcomed by Gino and is offered a chance to help him to bath the baby. This is one of the most intense and crucial scenes in the book. It passes beyond Italy. It has almost a Lawrentian aspect:

He stood with one foot resting on the little body, suddenly musing, filled with the desire that his son should be like him, and should have sons like him, to people the earth. It is the strongest desire that can come to a man if it comes to him at all -- stronger even than love or the desire for personal immortality. All men vaunt it, and declare that it is theirs; but the hearts of most are set elsewhere. It is the exception who comprehends that physical and spiritual life may stream out of him forever. p.137

This theme of continuity is almost an obsession with Forster. Early in his life he had spent his childhood in the country. (see p.2) He refers to the house 'Rooksnest' as the originator of this idea. It was there that he first felt himself to be ~~un~~rooted in the traditional English soil and it was there again that he wished this life to continue in terms of children and grandchildren. The child is a spiritual heir of our lives and Forster can illustrate his point very well in that passage. Gino immediately takes on the attributes of a passionate father. In this scene Caroline falls in love with him. She suddenly gets rid of conventional sterility in her soul. There is life and mercy, not as words but as facts in themselves. She is stricken. She gives up the idea of taking the child to England.

Philip and Harriet now are left alone in their mission. Harriet still obsessed by this duty, does not let Philip give up. When he goes to Gino's house to make an agreement with him he finds Caroline and Gino busy with the baby; Caroline is drying the baby after its bath. He resembles the three to 'the Virgin and the Child, with Donor'. Philip also gives up the idea of separating the child from the father and he is glad to do so because <sup>he</sup> does not want to break peace with Italy again. But Harriet acts alone and the next day, just before

they are to catch the train out of Monteriano, she steals the baby, she carries it sending a note for Philip to wait for her outside the city gate. But tragedy occurs; their coach is overturned and the baby is killed. Philip with a broken arm leaves to carry the news to Gino.

Now the second crucial scene in the novel occurs. Infuriated by the news Gino attacks Philip and is almost killing him when Miss Abbott interrupts their fight. Calmed down by this goddess like woman the two drink the milk which had been brought for the baby. They make peace forever. This scene is again one of the unlikely, unrealistic, symbolic, devised incidents. Forster is again making use of melodrama. As Caroline comforts the sobbing Gino, Philip also changes with the vision of Caroline:

Such eyes he had seen in great pictures but never in a mortal... Philip looked away, as he sometimes looked away from the great pictures where visible forms suddenly become inadequate for the things they have shown us. He was happy; he was assured that there was greatness in the world... Quietly, without hysterical prayers or banging of drums, he underwent conversion. He was saved. p.173

Although Forster accepts Philip as being saved in the sense of being saved from just being a spectator and joining life emotionally we still cannot say that he is a proper practitioner:

"Caroline is a goddess and he regards her from afar. Even in the scene of his conversion his thoughts are of pictures, of art. He is focusing once again on the surface of things and over idealizing his love for woman as once he did his love for Italy. Furthermore he resigns himself too easily to his defeat, as if defeat were in truth what he desired. His love is unreal precisely because it lacks sexual passion, or, more generally, vitality and body; it is weak and intellectual. (6)

(6) Alan Wilde, p.26

So the salvation of Philip cannot be a real salvation but an overidealization of a certain object in the world. J.S.Martin compares Philip's love to that of Dante. His love is as unreal as Dante's. It is platonic and medieval. On the other hand Caroline also experiences love. Her love is not so real either. In the final scene outside the train Philip and Caroline are discussing the past and the future. He tells Caroline that he will reject Sawston and go and live in London. She will go on living in Sawston, she replies, because 'all the wonderful things are over'. An ironical situation happens. Mistaking her feelings for a love felt for himself Philip is about to propose to her when she suddenly reveals that she had been in love with Gino all the while, had been in love with him emotionally and sexually because he was handsome. She says, "Get over supposing I'm refined. That's what puzzles you. Get over that." p.186 Caroline goes one step further in recognising her own passion" She is not after idealising Gino but wants him flesh and soul. She admits that she might go crazy if she cannot talk to Philip about him from time to time. Although she recognizes her passion she restricts herself for practical action like Philip.

Why did Forster choose this end for his hero and heroine? Why could not they merge themselves in a more earthly love? Why was there so much idealization of life that reminds one of medieval remoteness between people? "He seems, on the whole, to be indicating an essential sadness in life, a sadness that springs partly from the irony of circumstance, partly from the difficulty individuals experience in trying to make contact with the 'real' , partly from the difficulty inherent in the attempt to reconcile the claims of the truth with love, of the aesthetic view with the giving of oneself in a relationship." (7)

Although Philip is refused by Caroline his veneration for the woman increases. He can recognize the irony of the situation now. They both love the people whom they cannot reach and this gives a certain satisfaction to Philip: "For the thing was even greater than <sup>he had</sup> she imagined. Nobody but himself would ever see round

(7) Ibid, p.26

it now. And to see round it he was standing at an immense distance. p.187 This artistic view of the affair and his detachment from it makes Philip both superior and inferior. In Forster's eyes this idealization could work. But if we think of a writer like Lawrence again this situation is spiritually frustrating. Nothing is gained very much. Philip's character at the beginning was almost the same. When he talks with Caroline about immediate action for the rescue of the baby Philip defines himself as such to her:

Some people are born not to do things. I'm one of them... I never expect anything to happen now, and so I am never disappointed. You would be surprised to know what my great events are. Going to the theatre yesterday, talking to you now -- I don't suppose I shall ever meet with anything greater. I am fated to pass through the world without colliding with it or moving it -- and I'm sure I can't tell you whether the fate good or evil. I don't die -- I don't fall in love. And if other people die or fall in love they always do it when I'm just not there. You are quite right; life to me is just a spectacle, which -- thank God, and thank Italy, and thank you -- is now more beautiful and heartening than it has ever been before. p.151

Since Philip has accepted himself like this and obeys his fate as a passive observer of life the result would not disappoint him very much. His role as a spectator will continue. Caroline will devote herself again to charity work but the only comfort for her will be to think of Gino from time to time. Such a puritanical attitude seems forced and unconvincing. How can a woman who pushes Lilia to the very verge of marriage, who says of Philip, "I wish something would happen to you, my dear friend," who dares that she loves Gino physically and says that she is not refined, keep herself from physical action so much and take on the attributes of a goddess? The recognition does not lead her anywhere if she is going to imprison herself in Sawston again. Forster's answer seems to be lying elsewhere. The society, the conventions can so shape up the

individual that even 'a symbolic moment' is not enough to save her or him. It is only a momentary relief. Caroline's symbolic moment was when she has realised the bond, the natural affection between Gino and the child. Philip's has occurred when he has seen Caroline and Gino drying the baby.

Forster is romantic in illustrating this symbolic moment because this inward phenomenon does not last forever except in the mind. How can it capture the individual's whole life? So the visions are more important than crude realities in the book. In Howards End Forster would urge a union between the 'prose and the passion' of life. Here he allows saving glimpses of Italian passion to enter English prose, but the conclusion seems to be that the two will eternally remain separate. The end of A Passage to India conveys the same implications.

There are some worse characters who are untouched by anything, like Mrs. Herriton and Harriet. Opposed to Philip, Mrs. Herriton is interested in external details. She never actively participitates in life and so is never doomed to change. Harriet on the other hand is obsessed by the idea of duty. She can never get real enjoyment from life because she never thinks intelligently or sympathetically. Those are the goats of Forster's novel.

Another question arising from this novel concerns the responsibility for the actions. Who caused the events to take such a turn? Philip pushed Lilia into her Italian trip. Caroline urged her to marry Gino. Gino caused, in a way, <sup>Lilia</sup> ~~Caroline's~~ death by preventing her from enjoying herself. Again Caroline is the cause of their second trip to Italy. The baby is killed because of Harriett but it was Caroline who had initiated <sup>the</sup> action. When the real murderer is sought, the question marks increase. What is Forster's answer? It may be that though these actions originate in what the doers mean to be good, sound motives, the outcome is unpredictable. There is no guarantee that results will be as intended. The course of the world is infinitevly chancy. Yet we ought to do the best we can, even if that is largely conditioned by our circumstances. Our social, historical, or moral conditioning may - does - cramp or narrow us,

but the enlightened head and the feeling heart can at least do their best, even if inscrutable life and unpredictable accident control the result. "When evil occurs, it expresses the whole world," says one of the characters in A Passage to India. It is the fault of the whole world. There are no absolutes in this world. Neither England nor Italy is completely good or evil. They both have their superior or inferior aspects. The true mind should concentrate on the good aspects and try to get a true vision of life.

Although at the end of the novel <sup>Philip and Caroline</sup> ~~both~~ fail to get a true vision of life because they are so remote from everyday realities, Gino with all his faults, is an attempt to emphasize ~~the~~ vulgar naturalness as superior to ~~the~~ refined ascetism. Forster's heart lies in spontaneous self.

### III. A ROOM WITH A VIEW

This is the gayest of all Forster's novels. It is about love. In Mr. Emerson's words, 'love of the body'. Two travellers from England, a young girl and her chaperone arrive in Italy, in Florence only to find that the room reserved for them at the Pensione Bertolini has no view. Two gentlemen from England overhear their complaints and immediately offer them their rooms. The ladies are astonished at such direct behaviour. This is something they cannot possibly accept. But a certain Mr. Beebe, a clergyman from their district in Sawston persuades them to accept the offer. So the two women settle down in their new rooms.

Forster uses a Meredithian plot in this novel. The manner is comic and the events move in suspenses and delights. Conventional behaviour has to be tested and prove to fail. Lucy, a young girl of high potentialities is forced to be reduced to a prig by her community except when she plays the piano. It is Mr. Beebe who first notices her power for 'greatness' as she plays:

It so happened that Lucy, who found daily life rather chaotic, entered a more solid world when she opened the piano. She was then no longer deferential or patronizing; no longer either a rebel or a slave. The kingdom of music is not the kingdom of this world; it will accept those whom breeding and intellect and culture have alike rejected. The commonplace person begins to play, and shoots into the empyrean without effort; whilst we look up, marvelling how he has escaped us, and thinking how we could worship him and love him, would he but translate his visions into human words, and his experiences into human actions. Perhaps he cannot; certainly he does not, or does he so very seldom. Lucy had done so never. p.34

Mr. Beebe first notices Lucy's potentiality for true art at Tunbridge Wells and says of Lucy, "If Miss Honeychurch ever takes

to live as she plays, it will be very exciting - both for us and for her." p.36 This is a very ironic statement because as the events develop and finally Lucy chooses to live as she plays by marrying George it is the same Mr. Beebe who cannot ever forgive the couple. Mr. Beebe's ideas of life do not correspond with his deeper wishes:

All his life he had loved to study maiden ladies; they were his specialty, and his profession had provided him with ample opportunities for the work. Girls like Lucy were charming to look at, but Mr. Beebe was, from profound reasons, somewhat chilly in his attitude towards the other sex, and preferred to be interested rather than enthralled. p.38

Mr. Beebe represents the positive clergyman who has been refined by the culture outside the church whereas Mr. Eager is the embodiment of the Middle Ages. So the group of English Tourists go on living in this little community not an Italian but a very English way of life. The description of the pension at the opening chapter is disappointment enough for Lucy:

She looked at the two rows of English people who were sitting at the table; at the row of white bottles of water and red bottles of wine that ran between the English people; at the portraits of the late Queen and the late poet Laureate that hung behind the English people, heavily framed; at the notice of the English Church (Rev. Cuthbert Eager, M.A.Oxon), that was the only other decoration of the wall. 'Charlotte, don't you feel too, that we might be in London? I can hardly believe that all kinds of other things is just outside..I suppose it is one's being so tired. p.7

Among this crowd of English people the only different ones are the Emersons, the father and the son. They are informal, unconventional

and because of this seem rather unwanted by the others. Charlotte is very conventional, a spinster. The Miss<sup>3</sup>Alana are no different and Miss Lavish, although she sounds unconventional actually belongs to that group. Lucy is doomed to be lost in the group if she does not have casual encounters with the Emersons.

Mr. Emerson and his son are different in their attitudes toward life. "Where the father looks on the positive sides of life and preaches the gospel of carpe diem, the son is haunted by a sense that the world is out of joint and life without ultimate meaning. Tacked to the wall of his room is a large question mark representing the Everlasting ~~May~~." (1) Mr. Emerson continuously tries to bring his son and Lucy together:

'You are inclined to get muddled, if I may judge from last night. Let yourself go. Pull out from the depths those thoughts that you do not understand, and spread them out in the sunlight and know the meaning of them. By understanding George you may learn to understand yourself. It will be good for both of you.'

To his extraordinary speech Lucy found no answer. '

'I only know what it is that's wrong with him; not why it is.

'And what is it?' asked Lucy fearfully, expecting some harrowing tale.

'The old trouble; things won't fit.'

'What things?'

'The things of the universe. It is quite true. They don't.'

'Oh, Mr. Emerson, whatever do you mean?'

In his ordinary voice, so that she scarcely realised he was quoting poetry, he said:

'From afar, from eve and morning,  
And yon twelve-winded sky,  
The stuff of life to knit me  
Blew hither: here am I.'

'George and I both know this, but why does it distress him? We know that we come from the winds, and that we shall return to them; that all life perhaps is a knot, a tangle, a blemish in the eternal smoothness. But why should this make

(1) Martin, p.91

us unhappy? Let us rather love one another, and work and rejoice. I don't believe in this world sorrow.' p.32

Mr. Emerson sees hope in Lucy for his son because he believes in love and human relationship. George's denial of everything is a kind of Nietzschean philosophy. Mr. Emerson represents the old order with its half-religious and optimistic liberalism. George belongs to the later generation. The father pleads to Lucy, 'Make him realize that by the side of the everlasting Nay there is a Yes—a transitory Yes if you like, but a Yes.' p.32

It is revealed here that George's salvation lies in Lucy and the Old Mr. Emerson pushes them to each other. Lucy's salvation also lies in George but she does not realize it yet. When left alone, she can feel the right and the wrong by her intuitions but she is never left alone by her dull group so she vacillates between her desire to be with George and her fear of the passionate, the vigorous, and the unconventional.

Against the efforts of Mr. Emerson to unite his son with Lucy Mr. Eager wars for the separation of the lovers. He is a hypocrite and snob, a character Forster is definitely against:

He knew the people who never walked about with Baedekers, who had learnt to take a siesta after lunch, who took drives the pension tourists had never heard of, and saw by private influence galleries which were closed to them, living in delicate seclusion, some in furnished flats, others in Renaissance villas on Fiesole's slope, they read, wrote, studied, and exchanged ideas, thus attaining to that intimate knowledge, or rather perception, of Florence which is denied to all who carry in their pockets the coupons of Cook. p.56

Mr. Eager confuses Lucy by giving her to understand that Mr. Emerson had murdered his wife in the sight of God. This is solved

towards the end of the novel when it is revealed that it is Mr. Eager who had caused the spiritual decay of the old woman by convincing her that she was sinful just because her son had not been baptised. George had caught thyphoid when he was young and Mrs. Emerson got so anxious over the ill child's health that she herself died of worry. This hypocrite lecturer represents convention in its darkest aspects.

Among the dull group there is a novelist called Miss Lavish. She claims herself to be unconventional and one day when they are out on a walk in Florence with Lucy she suddenly leaves Lucy alone. Before she leaves her she lectures Lucy on the unnecessary of a Baedeker in Italy:

'I will take you by a dear dirty way back, Miss Honeychurch, and if you bring me luck, we shall have<sup>an</sup> adventure.'

Lucy said that this was most kind, and at once opened the Baedeker, to see where Santa Croce was.

'Tut, tut! Miss Honeychurch! I hope we shall soon emancipate you from Baedeker. He does but touch the surface of things. As to the true Italy, he does not even dream of it. The true Italy is to be found by patient observation.' This sounded very interesting, and Lucy hurried over her breakfast, and started with her new friend in high spirits. Italy was coming at last...

Then Miss Lavish darted under the archway of the white bullocks, and she stopped, and she cried:

'A smell! a true Florentine smell! Every city, let me teach you, has its own smell.'

'Is it a very nice smell?' said Lucy, who had inherited from her mother a distaste to dirt.

'One doesn't come to Italy for niceness,' was the retort; 'one comes for life. Buon giorno! Buon giorno!' bowing right and left. 'Look at that adorable wine-cart! How the driver stares at us, dear, simple soul!' p.21

Miss Lavish's role in the novel is to add to Lucy's crisis by writing the scene that took place between her and George at Fiesole. The book, by chance, falls into the hands of Cecil and when he reads

it aloud before George and Lucy, he forms the emotional bridge between them again.

Lucy's relationship with George improves by casual encounters. The first important one is when Lucy goes out in the streets alone one evening soon after their arrival at the pension. She walks towards Piazza Signoria buying some prints for herself on her way. "Nothing ever happens to me," she reflected, as she entered the Piazza Signoria and looked monchalantly at its marvels, now fairly familiar to her."p.46 Then something happens:

Two Italians by the Loggia had been bickering about a debt. 'Cinque lire,' they had cried, 'cinque lire!' They sparred at each other, and one of them was hit lightly upon the chest. He frowned; he bent towards Lucy with a look of interest, as if he had an important message for her. He opened his lips to deliver it, and a stream of red came out between them and trickled down his unshaven chin. p.47

Lucy faints. Just before she faints she catches a glimpse of the young Mr. Emerson. When she gains consciousness, she is in his arms. There is blood on the prints that Lucy bought. George throws them into <sup>the</sup> Arne. This is a symbolic action because blood represents violence or life and the pictures represent non-life. "Art (the photographs: life arranged and formally stabilised) must give way before real life, as revealed by the suddenness of death." (2)

This incident changes George's outlook on life. He starts to see hope in things because he starts to love Lucy. But because of the muddles in her mind Lucy tries to appear monchalant to George. Her muddle is increased by Charlette's remarks about men:

'But we fear him for you, dear. You are so young and inexperienced, you have lived among such nice people, that you cannot realize what men can be--how they can take a brutal pleasure in insulting a woman whom her sex does not protect and rally round. This afternoon, for example, if I had not arrived, what would have happened?' p.82

Their conversation takes on a very ironic aspect:

'What would have happened if I hadn't arrived?'

'I can't think,' said Lucy again.

'When he insulted you, how would you have replied?'

'I hadn't time to think. You came.'

'Yes, but won't you tell me now what you would have done?'

'I should have-' She checked herself, and broke the sentence off. p.82

Miss Bartlett is doing her chaperone's duty well indeed. Lucy tries to find a way of explaining and she lacks the courage. Her muddle becomes greater and she is too properly brought up to revolt.

The second major dramatic scene is about a picnic which reminds one of Jane Austen. "The action is set within a framework of classical mythology, with the young Italian coachman as Phaeton and his girl as Persephone. The party of visitors scatters as if Pan had been amongs them, not, Forster adds 'the great God Pan', but the 'little god Pan, who presides over social contretemps and unsuccessful picnics'" (3) When they drive to Fiesole, the young coachman kisses her girl. The resident clergyman Mr. Eager strongly opposes this but Mr. Emerson passionately celebrates the lovers:

'Leave them alone,' Mr. Emerson begged the chaplain, of whom he stood in no awe. 'Do we find happiness so often that we should turn it off the box when it happens to sit there? To be driven by lovers -- a king might envy us, and if we part them it's more like sacrilege than anything I know.' p.69

Finally Mr. Eager manages to separate the lovers. "Victory at last!", he says, but again Mr. Emerson refuses this - "It is not victory, ... It is defeat. You have parted two people who were happy." p.70 It is obvious that Mr. Emerson and Mr. Eager are the sheep and the goat of

(3) Colmer, p.47

the novel. Wherever the first one reigns the muddle clears away, and wherever the second one interferes the view becomes 'brown'.

At the summit the group splits into pairs and Charlotte and Miss Lavish who, by now, became quite intimate, do not want Lucy around them and Lucy, while trying to avoid George, comes upon the young coachman and asks him in her poor Italian: 'Dove buoni uomini?' implying Mr. Beebe and the group. The young coachman understands something different and leads her to a place covered with violets at the end of which another 'good man' is standing:

'Courage!' cried her companion, now standing some six feet above. 'Courage and love.' She did not answer. From her feet the ground sloped sharply into the view, and violets ran down in rivulets and streams and cataracts, irrigating the hill-side with blue, eddying round the tree stems, collecting into pools in the hollows, covering the grass with spots of azure foam. But never again were they in such profusion; this terrace was the well-head, the primal source whence beauty gushed out to water the earth.

Standing at its brink, like a swimmer who prepares, was the good man. But he was not the good man that she had expected, and he was alone.

George had turned at the sound of her arrival. For a moment he contemplated her, as one who had fallen out of heaven. He saw radiant joy in her face, he saw the flowers beat against her dress in blue waves. The bushes above them closed. He stepped forward and kissed her.

Before she could speak, almost before she could feel, a voice called, 'Lucy! Lucy! The silence of life had been broken by Miss Bartlett, who stood brown against the view. p.75

This is the climax of the first part of the novel. This is the first of George's three kisses. Love starts to conquer but lots of other muddles have to be cleared away before it does so.

Now the chaporene's duty is to fly Lucy away from the spot. Before they leave Lucy has time to think over her symbolic moment and she can analyse the incident by herself quite well here:

'He is really - I think he was taken by surprise, just as I was before. But this time I'm not to blame; I do want you to believe that. I simply slipped into those violets. No, I want to be really truthful. I am a little to blame. I had silly thoughts. The sky, you know, was gold, and the ground all blue, and for a moment he looked like someone in a book. p.79

Lucy is trying to cross the bridge between being a Victorian girl and a modern one. No modern girl would blame herself for being kissed by a young man. Lucy is trying to conceal her passionate side and to act like a proper girl from Windy Corner. Lucy's position in England is not similar to that of the first novel. Her family does not live by rigid conventions. They lead quite an unconventional life. Lucy's muddle mostly springs from the people around her.

Before they part for Rome, Lucy and Miss Bartlett have a conversation which holds a light to the psychological process going on in Charlotte's mind:

They began to sort their clothes for packing, for there was no time to lose, if they were to catch the train to Rome. Lucy, when admonished, began to move to and fro between the rooms, more conscious of the discomforts of packing by candle-light than of subtler ill. Charlotte, who was practical without ability, knelt by the side of an empty trunk, vainly endeavouring to pave it with books of varying thickness and size. She gave two or three sighs, for the stooping posture hurt her back. and, for all her diplomacy, she felt that she was growing old. The girl heard her as she entered the room, and was seized with one of those emotional impulses to which she could never attribute a cause. She only felt that the candle would burn better, the packing go easier, the world be happier, if she could give and receive some human love. The impulse had come before today, but never so strongly. She knelt down by her cousin's side and took her in her arms.

Miss Bartlett returned the embrace with tenderness and warmth. But she was not a stupid woman, and she knew perfectly well that Lucy did

not love her, but needed her to love. For it was in ominous tones that she said, after a long pause:

'Dearest Lucy, how will you ever forgive me?' p.83

Charlotte is unconsciously aware that she is separating Lucy from the source of love. She can feel the need for love in Lucy's embrace. So far she has been a goat in the story. In the second part of the novel she will play the sheep. By increasing the muddle in Lucy's mind about George she will cause her to remember him just at the moment she wants to escape from the fact. Her awkwardness in the second part of the novel will join the pair again.

The character Cecil Vyse joins the story in the second part. Having made the acquaintance of Lucy in Rome he proposes twice to her and is finally accepted. Now he stays with the Honeychurches in the Windy Corner. "Cecil is the most complete representative of those qualities Forster considers medieval: he is unbending in his bearing as in his ideas; almost immediately he makes other people uncomfortable, for, although they are not always able to understand the reason for their discomfort, Cecil lacks humanity." (4) This aspect of Cecil is very clearly indicated in the passage where a garden-party is given by one of the neighbours in honour of Lucy and her fiancé. Cecil stood by Lucy as an admirable figure throughout the party but all the time he was sneering at the celebration. On the way-back he, Lucy and Mrs. Honeychurch have a conversation together which reveals Cecil's thoughts about this 'vulgar' ceremony:

When they returned he was not as pleasant as he had been. ←

'Do you go to much of this sort of thing?' he asked when they were driving home.

'Oh, now and then,' said Lucy, who had rather enjoyed herself.

'Is it typical of county-society?'

'I suppose so. Mother, would it be?'

'Plenty of society,' said Mrs Honeychurch, who was trying to remember the hang of one of the dresses.

(4) Wilde, p.53

Seeing that her thoughts were elsewhere, Cecil bent towards Lucy and said:  
'To me it seemed perfectly appalling, dissastrous, portentous.'

'I am so sorry that you were stranded.'

'Not that, but the congratulatlons. It is so disgusting, the way an engagement is regarded as public property - a kind of waste place where every outsider may shoot his vulgar of sentiment. All those old women smirking!'

'One has to go through it, I suppose. They won't notice us so much the next time.'

'But my point is that their whole attitude is wrong. An engagement - horrid word in the first place - is a private matter, and should be treated as such.'

Yet the smirking old women, however wrong individually, were racially correct. The spirit of generations had smiled through them, rejoicing in the engagement of Cecil, and Lucy because it promised the continuance of life on earth. p.103

But one pities Cecil on the ether hand. He is not the sheep, he is not the goat. He is aware of his shortcomings like Philip of the first novel. He cannot rid of himself of his negative aspects. Forster describes him like this:

Appearing thus late in the story, Cecil must at once be described. He was medieval, like a Gothic statue. Tall and refined, with shoulders that seemed braced square by an effort of the will, and a head that was tilted a little higher than the usual level of vision, he resembled those fastidious saints who guard the portals of a French cathedral. Well-educated, well endowed, and not deficient physically, he remained in the grip of a certain devil whom the modern world knows as self-consciousness, and whom the medieval, with dimmer vision, worshipped as asceticism. p.93

Cecil loves Lucy for her shadow rather than for her sincerity. Lucy, to him, is like "a woman of Leonardo de Vinci's, whom we love

not so much for herself as for the things that she she will not tell us." p.95

Lacking the direct approach of George to Lucy he reminds one again of Philip Herriton who is the same in his love towards Caroline. Lucy is not happy in her relationship with Cecil but she is not aware of it yet. Unconsciously aware she connects Cecil with a room without a view. Cecil resigns to this but unhappily:

She led the way into the whispering pines, and sure enough he did explain before they had gone a dozen yards.

'I had got an idea -- I dare say wrongly -- that you feel more at home with me in a room.'

'A room?' she echoed, hopelessly bewildered.

'Yes. Or, at the most, in a garden, or on a road. Never in the real country like this.'

'Oh, Cecil, whatever do you mean? I have never felt anything of the sort. You talk as if I was a kind of poetess sort of person.'

'I don't know that you aren't. I connect you with a view -- a certain type of view. Why shouldn't you connect me with a room? She reflected a moment, and said laughing:

'Do you know that you're right? I do. I must be a poetess after all. When I think of you it's always as in a room. How funny!'

To her surprise, he seemed annoyed.

'A drawing-room, pray? With no view?

'Yes, with no view, I fancy. Why not?'

'I'd rather,' he said reproachfully, 'that you connected me with the open air.'

She said again, 'Oh, Cecil, whatever do you mean?'  
p.113

Cecil is already aware of his personal deficiencies. This reminds one of Philip's own observation of himself as nothing ever happening in his life. Cecil's asceticism is an integral part of him and yet he wishes very deeply underneath that he should be connected with a 'view'. Lucy on the other hand tries to conceal the fact from herself that she likes to be in the light. "Lucy Honeychurch lies to others and to herself." (5) Cecil tries to deny Lucy's openness

(5) Stone, p.219.

and sincerity by trying to associate her with 'shadow'. "Nothing Cecil says rings true: his talk of democracy covers a more fundamental desire to be separate from people, to keep himself pure and untouched; the Emersons, on the other hand, are democratic without effort, for they love people. Lucy, of course, does not succeed fully in articulating these differences, and it is Forster who remarks: 'It is obvious enough for the reader to conclude, "She loves young Emerson." A reader in Lucy's place would not find it obvious...She loved Cecil; George made her nervous; will the reader explain to her that the phrases should have been reversed?'" (6)

Forster's continuous intrusion in his novel may appear to distort the fluency of the story. Sometimes it goes so far as to sound too rhetorical. This is Forster's specialty. He is quite intimate with his material and he can not separate himself from it.

Cecil's approach to Lucy is different from George's. He proposes to kiss Lucy long after they are engaged and his kiss is not a passionate one whereas George's kiss is spontaneous. Cecil's kiss does not affect Lucy:

'Lucy, I want to ask something of you that I have never asked before.'  
At the serious note in his voice she stepped frankly and kindly towards him.  
'What, Cecil?'  
'Hitherto never - not even that day on the lawn when you agreed to marry me --  
He became self-conscious and kept glancing around to see if they were observed. His courage had gone.  
'Yes?'  
'Up to now I have never kissed you.'  
She was as scarlet as if he had put the thing indelicately.  
'No - more you have,' she stammered.  
'Then I ask you - may I now?'  
'Of course you may, Cecil. You might before. I can't run at you, you know.'  
At that supreme moment he was conscious of nothing but absurdities. Her reply was inadequate. She gave

such a business-like lift to her veil. As he approached her he found time to wish that he could recoil. As he touched her, his gold-pince-nez became dislodged and was flattened between them. p.115

This much of politeness and remoteness is absurd. Ascetism reveals itself too well in those lines. Cecil is acting like a medieval knight. Early in the novel Forster defines him as not only conventional but archaically conventional: the only relationship Cecil knows is that of between the lord and his vassal. In his protective approach towards his fiancée he makes a mess of everything because what is important in real love is its spontaneity. The description of his 'pince nez' spoils the moment and gives a true interpretation.

After their engagement Lucy tries to commit herself to Cecil and to Summer Street. Cecil is a Londoner and looks down upon Summer Street's values. Lucy starts to fall into a muddle again. She cannot decide whether she should adopt Cecil's snobbish values or listen to her inner voice. Lucy loves her home and her family atmosphere is warm and lively. She has no reason to criticise her family. Cecil ~~even~~ cannot <sup>even</sup> make friends with Lucy's lively and athletic brother Freddy. He wants to keep Lucy apart from her own family circle.

At this moment in the plot Forster sends another rescue party for Lucy. Cecil has made the acquaintance of the Emersons in the National Gallery and he has learned that they need a house. The owner of the house, a certain Sir Harry Otway, complains about not being able to find a suitable tenant. Wanting to give the man a lesson he informs the not 'refined' Emersons about the villa on the Summer Street. In the meantime Lucy has suggested offering the villa to two elderly sisters, the Misses Alans, whom she had met at the pension in Italy. By the time the news arrive from the Alans The Emersons have already moved into the house.

The complexities of the plot start to show themselves. Lucy's efforts to forget her past affair with George are challenged by several incidents. A letter she receives from her cousin Charlotte

forces her to tell the incident about George to her mother. But before Charlotte had made Lucy promise not to tell anything to her mother. In her letter she explains that Miss Lavish, the novelist, had met George on Summer Street and she had told him that Lucy had been living in the same place. Now she is doomed to meet George although she dreads the meeting. Their meeting scene is both comic and natural. Freddy, Mr. Beebe, and George, having recently become acquainted, go to a nearby pond, swim, splash and make jokes in a friendly atmosphere. Suddenly Lucy, her mother, and Cecil pass through the same place unexpectedly. Lucy had tried the rehearsal of her own meeting with George in her imagination several times but it was never like this:

'Hullo!' cried George, so that again the ladies stopped. He regarded himself as dressed. Barefoot, barechested, radiant, and personable against the shadowy woods, he called:  
'Hullo, Miss Honeychurch! Fullo!'  
'Bow, Lucy; better bow. Whoever is it? I shall bow.'  
Miss Honeychurch bowed.  
That evening and all that night the water ran away. On the morrow the pool had shrunk to its old size and lost its glory. It had been a call to the blood and to the relaxed will, a passing benediction whose influence did not pass, a holiness, a spell, a momentary chalice for youth, p.141

This bathing scene is equal in intensity to the baby's bathing scene in the first novel where natural feelings dominate over conventional. George represents naturalness whereas Lucy is drawn towards conventions by her upbringing but in that scene she is also influenced by the high spirit of the group although she is not able to join them because of her position and also because of her being engaged to Cecil.

George's naturalness continues after the pool scene. When he is invited by Freddy to play tennis on their lawn, he accepts it with enthusiasm:

He wanted to live now, to win at tennis, to stand for all he was worth in the sun -- in the sun which had begun to decline and was shining in her eyes; and he did win. p.146

George's determination for victory embraces Lucy also. She also starts to feel 'victory' inside her as she did when she played Beethoven one Sunday. In one of her meetings with George she can hardly confess it:

He jumped over the net and sat down at her feet, asking:  
'You, are you tired?'  
'Of course I'm not!'  
'Do you mind being beaten?'  
She was going to answer 'No' when it struck her that she did mind; so she answered, 'yes.' p.167

This natural passion in George can help Lucy to see through Cecil more and ~~his~~ decision to break off with Cecil finally comes out as a result of Cecil's attitude towards tennis. She hears Freddy asking Cecil with insistence to make a fourth at tennis and Cecil replies coolly:

'My dear Freddy, I am no athlete. As you well remarked this morning, 'There are some chaps who are no good for anything except books; I plead guilty to being such a chap, and will not inflict myself on you.'  
The scales fell from Lucy's eyes. How had she stood Cecil for a moment? It was absolutely intolerable, and the same evening she broke off her engagement. p.180

This is a good example of the effectiveness of Forster's writing: it so well conveys Cecil's tendency to patronize, ('My dear Freddy' when Freddy is not dear at all to him), his

self-defensive irritation ('As you well remarked this morning...'), his sense of superiority to easy, familiar manners (he is sarcastic over Freddy's use of the colloquial 'chaps') and his unwillingness to bend himself to others. This is all conveyed in three brief sentences. That is why Lucy reacts so strongly at the manner of his speech that night. Lucy is good natured and humble, a character opposite of Cecil.

Lucy's inner contradictions start to be solved by the help of the Emersons. It is George who makes her to see through Cecil first. He is both trying to win her and to clear away her muddles:

'...He's the type who's kept Europe back for a thousand years. Every moment of his life, he's forming you, telling you what's charming or amusing or ladylike, telling you what a man thinks womanly; and you, you of all woman, listen to his voice instead of to your own.' p.177

When Lucy breaks with Cecil, she quotes some of what George says to her, and Cecil is in fact not unreasonable in discovering a 'new person' speaking through her. When Lucy's error in loving Cecil is revealed before her fiancé he becomes a much better man. When he is about to lose her she becomes more desirable to him. "From a Leonardo she had become a living woman, with mysteries and forces of her own, with qualities that even eluded art." p.183 Cecil seems to derive a strange satisfaction from the fact of being refused; he rather resembles <sup>Philip</sup> Herriton of the first novel, for Philip on his being refused by Caroline, had seen the woman as a goddess. For Cecil on the other hand Lucy always looked like <sup>a</sup> goddess but now she is turned into a living woman. What the two characters, Philip and Cecil, take pleasure <sup>in</sup> is the distance these two women stand from them. Being ascetics at heart they can not form a relationship with a living woman and they rather enjoy watching them <sup>from</sup> afar. Cecil even thanks Lucy for showing him what he really is. Lucy commits one sin again by telling him that she loves no one and the real reason

for leaving Cecil is like that of Caroline's love for Gino. Lucy also loves George physically and spiritually. But the fact is still not acknowledged by herself.

She watched him steal upstairs while the shadows from the banisters passed over her face like the beat of wings. On the landing he paused, strong in his renunciation, and gave her a look of memorable beauty. For all his culture, Cecil was an ascetic at heart, and nothing in his love became him like the leaving of it. p.186

Even at their last meeting Cecil cannot restrain himself from viewing Lucy as ~~a~~ a 'work of art', though the rather moving terms in which Forster describes his acceptance of defeat do much to restore sympathy for him. Now Lucy finds herself in another muddle. Lying to herself about George, she resigns from the kingdom of love and joins the 'vast armies of the benighted, who follow neither the heart nor the brain, and march to their destiny by catchwords.' p.186 She is doomed to be another Miss Bartlett. Her recent plan is to join a trip to Greece with the Misses Alan. They are doomed spinsters who follow life after a Baedeker. Her mother tells her that every day she resembles Charlotte more and more. By losing her ability to see realities she is in complete muddle. Mr. Beebe who was introduced as an enlightened chaplain at the beginning of the novel and who was contrasted with the goat Mr Eager takes a special delight in Lucy's situation. His attitude towards Lucy reveals the evil side of his character:

His belief in celibacy, so reticent, so carefully concealed beneath his tolerance and culture, now came to the surface and expanded like some delicate flower. 'They that marry do well, but they that refrain do better.' So ran his belief, and he never heard that an engagement was broken off but with a slight feeling of pleasure. In the case of Lucy, the feeling was intensified through dislike

of Cecil: and he was willing to go further -- to place her out of danger until she could confirm her resolution of virginity. The feeling was very subtle and quite undogmatic, and he never imparted it to any other of the characters in this entanglement. Yet it existed, and it alone explains his action subsequently, and his influence on the action of others. The compact that he made with Miss Bartlett in the tavern, was to help not only Lucy, but religion also. p.199

So the last act of the drama is to be played near apparently genial but essentially illiberal Mr Beebe, and his opposite Mr Emerson appears almost as a device in this last part because his sudden reappearance seems a mere device of Forster to jerk the story where he wants it to go. The scene of his awakening Lucy to the truth of love is a piece of melodrama although the things said are very powerful indeed. He is a man of childlike responses. He is naive, good-hearted and natural. Lucy finds it easier to believe him than George. Actually it was the Old Mr Emerson who first had made acquaintance <sup>of</sup> with Lucy. Together they resemble a father and his daughter. Only he can penetrate into Lucy's uninhibited and true side. Lucy is always handled by her elders, and the elders who have surrounded her so far have always preached her the holiness of being conventional. Only this old man can see the need for affection and the desire to be loved in her. When Lucy is pushed into Mr. Beebe's room by Miss Bartlett she finds herself before Mr Emerson there. Lucy is about to leave for Greece and has come to say good-bye to Mr Beebe. Mr Emerson does not want to lose his only chance and starts to pour his feelings out to Lucy:

'Take an old man's word: there's nothing worse than a muddle in all the world. It is easy to face death and Fate, and the things that sound so dreadful. It is on my muddles that I look back with horror, on the things that I might have avoided...beware of muddle. Do you remember in that church, when you pretended to be annoyed with me and weren't? Do you remember before, when you refused the room with the

view? Those were muddles -- little, but ominous -- and I am fearing that you are in one now.' She was silent. 'Do trust me, Miss Honeychurch. Though life is very glorious, it is difficult.' She was still silent. "Life," wrote a friend of mine, "is a public performance on the violin, in which you must learn the instrument as you go along" I think he puts it well. Man has to pick up the use of his functions as he goes along -- especially the function of Love.' Then he burst out excitedly: 'That's it; that's what I mean. You love George!' And after his long preamble, the three words burst again Lucy like waves from the open sea. p.214

Forster's use of the word 'muddle' needs a little consideration just as his use of 'great', 'greatness', for qualities we do not think of as having a great dimension but which he means to show as the real thing in life. 'Muddle' which we usually confine to small mix-ups, here means fundamental confusion about life and values. It, in a way, shows the contradiction between the public and the private code. What Lucy has been trying to do so far has been to conform to the public code. Mr Emerson is trying to pull her ~~over~~ to her private side. For Forster, private life's demands were more urgent than those of public life. Only the inner life pays. Lucy's muddle springs from her denial of the inner life. Mr Emerson delivers his speech emphasizing the importance of love. Lucy is caught up this time although her mind is on the people who are waiting for her outside. Finally she makes her decision. She loves George. She will not go to Greece.

In his second novel, though the third in order of publication, Forster has made one improvement. Love <sup>is</sup> not an ideal but something of the body here. The lovers are united and happy in the last section, although the families do not forgive them yet. A strange contradiction is also revealed about Miss Bartlett at that point. She has been the goat of the story so far by pulling Lucy away from George. When Cecil is introduced in the novel, it is again she who tries to confuse Lucy's mind by forcing her to remember the incident of the kiss with George. Again it is she who tells Miss Lavish about the affair in Fiesgle, breaking Lucy's confidence.

So the woman acts as a blunderer throughout the novel. She is not always conscious of what she is doing ~~always~~, and in fact at the bottom of her heart, one might say, there is the wish that the lovers should come together. She acts by the force of convention externally but inner forces make her to blunder over everything. By pushing Lucy into Mr. Beebe's room she causes her meeting with Mr. Emerson. Although she breaks with the lovers at the end, in George's opinion she is happy at the very bottom of her heart:

'I'll put a marvel to you. That your cousin has always hoped. That from the very first moment we met, she hoped, far down in her mind, that we should be like this -- of course, very far down. That she fought us on the surface, and yet she hoped. I can't explain her any other way Can you? Look how she kept me alive in you all the summer; how she gave you no peace; how month after month she became more eccentric and unreliable. The sight of us haunted her - or she couldn't have described us as she did to her friend. There are details -- it burnt. I read the book afterwards. She is not frozen, Lucy, she is not withered up all through. She tore us apart twice, but in the Rectory that evening she was given one more chance to make us happy. We can never make friends with her or thank her. But I do believe that, far down in her heart, far below all speech and behaviour, she is glad.  
p.223

Forster's treatment of Miss Bartlett reflects his philosophy of good-and-evil inherent in man's nature. The world we live in cannot be measured by absolutes; it must be lived in through the knowledge of good-and-evil. Mr Beebe's early introduction in the novel is very misleading. He is the first person to notice Lucy's ambition for adventure. He can tolerate adventure in imagination but not in real life. His later displeasure at George and Lucy shows him to be in the greatest muddle. He turns out to be a mean and hypocritical person. He becomes the goat of the second part of the story. Miss Bartlett has personal excuses for becoming a goat because

she is both weak in character and a victim of an unsuccessful love affair. Mr Beebe is above society in his preaching of religion. Although he has tendencies to overcome his status as a preacher of religion, at the bottom of his heart he has been corrupted by his own religious beliefs. But throughout the first part of the novel Forster did not hint at this side of his character and it suddenly comes to the surface in the second part. One could easily do without Mr Eager because his rigidity and ascetism denies life altogether but with a character like Mr Beebe it is harder to decide. On the surface all evidence looks positive but at the very bottom, it is very dark. That is why he is a more dangerous character than Mr Eager because he can lead Lucy astray more easily. His greatest fault is not his fondness of celibacy but his deep satisfaction to see people alone and unhappy. So he will put his efforts on this side.

As to the other characters in the novel, they are either flat or flattish. Forster's favorite Mr Emerson looks like a round character but he is unable to surprise us very much. Even at the last scene at the Rectory he sounds quite convincing because his character demands those enthusiastic utterances. Cecil as a medieval type of person is flat but when he is deserted by Lucy he suddenly takes on the attributes of a round character. The Misses Alan, needless to say, are very flat characters whereas Charlotte again gains in depth by her later behaviour. Mr Eager is flat from ~~head~~<sup>head</sup> to foot and the hysterical Miss Lavish is all flatness ~~by~~<sup>with</sup> her cliché remarks. Even the book she has written is enough to label her as a flat person. Freddy and Mrs Honeychurch are ~~all~~ minor characters and their role in the novel is rather to indicate the sympathetic atmosphere Lucy lives in. They are neither very flat nor round. Forster's main failure is in George. He is meant to embody the vigour and the appeal of a young person but in the beginning of the novel he is almost a shadow walking beside his father. Even his ideas come through the mouth of his father. In the pool scene he gains some depth but he can not pass beyond Cecil very much and one almost feels that Lucy is too much for him.

Forster's aim in this novel is to oppose the life of convention and the life of real love. Love cannot come out under the tyranny of the conventions. It can only feed itself under naturalness and affection. This is the only book where Forster treats love happily and where love is possible in a universe crowded by goats. The inner life pays in that novel.

### III. THE LONGEST JOURNEY

In the two earliest written novels the structure is based upon the juxtaposition of English and Italian ways of life. In the third one the juxtaposition is based on the different parts of England as corresponding to different ways of life: Cambridge, Sawston and Wiltshire. The main question raised in the novel is : What is reality? Another question is: Who shall inherit England?

The Longest Journey is Forster's most autobiographical novel. In the person of Rickie Eliot one very much finds Forster's own youth. In Rickie's search for reality, in his being dominated by women instead of dominating them, in his love for Cambridge and his hatred for the public school, and in his ever-lasting desire to be at one with the forces of nature, that is, in his total personality, Forster recreates himself. It can be considered as a Bildungsroman because the novel as a whole traces young Rickie's development as a man, but ironically of course he disintegrates into a poorer personality weakened by the forces of society. As a boy he is thrown into life, fed with a good culture but unsatisfied in the region of love and affection; he stumbles on the ways of life and when he is about to recover himself stumbles again, this time by his own illusions; and he dies as a victim of his own 'diseased imagination'. Throughout the novel Rickie's downfalls remind the reader of the meaning of reality.

In the first section, Cambridge, Rickie Eliot is introduced. He is an undergraduate, a lame person with a high intellectual capacity but lacking in manly powers. He is full of ideals about life and people. He is fed well with what Cambridge has offered him. He is happy among this male society. The novel begins with a group of students discussing one of the central problems of European philosophy: What is reality? It is to be found in the object or in the mind of the perceiver?

'The cow is there,' said Ansell, lighting a match and holding it out over the carpet. No one spoke. He waited till the end of the match fell off. Then he said again, 'She is there, the cow. There now.' 'You have not proved it,' said a voice. 'I have proved it to myself.' 'I have proved to myself that she isn't,' said the voice. 'The cow is not there.' Ansell frowned and lit another match. 'She's there for me,' he declared. 'I don't care whether she's there for you or not. Whether I'm in Cambridge or Iceland or dead, the cow will be there.' p.7

Rickie's reaction to the question roused reveals much about him. He is a person bound by his imagination:

Either way it was attractive. If she was there, other cows were there too. The darkness of Europe was dotted with them, and in the far East their flanks were shining in the rising sun. Great herds of them stood browsing in pastures where no man came nor need ever come, or splashed knee-deep by the brink of impassible rivers. And this, moreover, was the view of Ansell. Yet Tilliard's view had a good deal in it. One might do worse than follow Tilliard, and suppose the cow not to be there unless oneself was there to see her. A cowless world, then, stretched round him on every side. Yet he had only to peep into a field, and click! It would at once become radiant with bovine life. p.9

But suddenly he realizes the falsity of his second assumption. If the cow is not there then nothing ever would be there. The word 'reality' will be a leitmotif in the novel occurring again and again. When Agnes Pembroke appears in the novel for the first time Rickie's best friend Ansell refuses to accept her existence by failing to shake hands with her. To him right from the start Agnes does not exist. Appearance and reality have been the subjects of the many works of art. "It is what much of the Odyssey is about; Oedipus Rex and Don Quixote deal with it preeminently; it is

Shakespeare's great subject in Hamlet, Othello and Lear, as well as in Troilus and Cressida, The Winter's Tale and The Tempest; it is the essential matter of Faust; it is everlastingly teasing Tolstoy. It is not 'truth' that these stories deal with; reality is a more exact concept than truth and simple people are more interested in it than in truth; reality is the word we use for what can be relied on, felt, pushed against. It is what is thick, and lasts." (1)

Whereas the appearance of Agnes is no reality for Ansell, it is all the more real for Rickie because he has not had much experience of woman. Rickie becomes embarrassed at Ansell's behaviour to Agnes and her brother Herbert, but he is too absorbed in them to think about Ansell's warning. Practical-minded people as they are they can carry the conversation to their point very easily. What career will Rickie choose? He has never thought about it and explains that he has been thinking of writing. Herbert forces him to take the matter seriously:

'My dear Rickie, your father and mother are dead, and you often say your aunt takes no interest in you. Therefore your life depends on yourself. Think it over carefully, but settle, and having once settled, stick. If you think that writing is practicable, and that you could make your living by it - that you could, if needs be, support a wife - then by all means write. But you must work. Work and drudge. Begin at the bottom of the ladder and work upwards. p.20

Herbert's advice smells of his public school. He treats everyone as if he were a student and as if he were to be shaped ~~up~~ the same way. He lacks spiritual growth. Rickie realizes the vulgarity of his speech but he is too passive to say anything against him.

(1) Trilling, p.77

Rickie's head drooped. Any metaphor silenced him. never thought of replying that art is not a ladder - a curate, as it were on the first rung, a rector on the second, and a bishop, still nearer heaven, at the top. He never retorted that the artist is not a bricklayer at all - but a horseman, whose business it is to catch Pegasus at once, not to practice for him by mounting tamer colts. This is hard, hot, and generally ungraceful work, but it is not drudgery. For drudgery is not art, and cannot lead to it.  
p.20

Rickie's passivity to everything said and done will cause his disaster. Even a simple uncultivated man like Mr Pembroke can dictate to him. His passivity arises from his weakness, a weakness which had developed at the hands of an affectionate but frightened mother. His mother had always kept him at a distance because she believed that too much intimacy might result in confessions. Rickie was too alone in his boyhood and he usually played games with himself and forever longed for a friend. Being born in the city he lived a solitary life with his mother:

He had opened his eyes to filmsy heavens, and taken his first walk on asphalt. He had seen civilization as a row of semidetached villas, and society as a state in which men do not know the men who live next door. He had himself become part of the grey monotony that surrounds all cities. p.27

His father was wicked and harsh. After a short period of happiness he left his wife and his only child to lead a life of his own. He was a cultured and snobbish man, also lame like Rickie, and he took a satisfaction from referring to his son's lameness. Rickie loved his mother and hated his father. When his father dies his mother acquires a certain sum of money in the name of the child and they are about to be happy together, now they can lead a peaceful life away from the tyrannies of the father. Chance breaks up

everything. The mother also dies within eleven days after the father.

Now poor Rickie is left at the mercy of his relatives and a few neighbours like the Silts, his great aunt Mrs Failing, and the Pembrokes. On one of his visits to the Pembrokes he meets Agnes' fiancé Gerald. He is a man, whom he used to know at school, as cruel by nature and taking great pleasure from hurting the weaker boys, of whom Rickie was one. He has become a soldier and an athlete, treats Agnes rudely, and enjoys teasing Rickie about 'varsity', since he is actually jealous of people who seek the life of intelligence. Rickie suddenly starts to pity Agnes and thinks of a way of saving her from Gerald's world, assuming that the pair will make up a very unhappy family like his mother's and father's. But when he is in the garden he comes ~~across~~ upon a scene which completely changes his view of life about their relationship. Agnes and Gerald are making love to each other. The scene will stay in Rickie's mind long after the incident loses its importance:

Gerald and Agnes were locked in each other's arms. He only looked for a moment, but the sight burnt into his brain. The man's grip was the stronger. He had drawn the woman on to his knee, was pressing her, with all his strength, against him. Already his hands slipped off her, and she whispered, 'Don't - you hurt-' Her face had no expression. It stared at the intruder and never saw him. When he kissed it, and immediately it shone with mysterious beauty, like some star. p.45

Rickie's only thought about it is, "Do such things actually happen?" p.45 He is fascinated by the scene. Immediately after the incident he thinks it too cruel for the lovers to wait so long for their marriage, and reflecting that his income is more than enough for him, he proposes to give some of it to the lovers so that they may get married immediately. He explains this generosity by saying that being lame he cannot possibly get married and have children, so other people should make use of the money, When he pronounces

his offer to Gerald, the latter becomes wild with rage. As a person of completely different character he is unable to understand Rickie's noble inclinations and attributes his offer to completely disgusting motivations:

'So you wish I'd taken a hundred pounds a year from him. Did you ever hear such blasted cheek? Marry us - he, you, and me - a hundred pounds down and as much annual - he, of course, to pry into all we did, and we to kowtow and eat dirt-pie to him. If that's Mr Rickety Eliot's idea of a soldier and an English man, it isn't mine, and I wish I'd had a horse-whip.'  
p.55

Agnes is not so mean towards him and she can analyse the situation better, but her analysis is symbolic of her later treatment of Rickie:

'Well, don't be angry with a fool. He means no harm. He muddles all day with poetry and old dead people, and then tries to bring it into life. It's too funny for words.'  
p.55

Agnes and Gerald are alike in character. Angry with Rickie, Gerald now starts quoting to Agnes the cruelties he had practiced on Rickie when they were in the public school, and Agnes has a 'thrill of joy when she thought of the weak boy in the clutches of the strong one!' p.56. When, in the first part of the book, Rickie had become embarrassed by Ansell's behaviour to Agnes he had tried to talk to him. But Ansell had simply refused to admit that those people were there. Ansell tries to explain the phenomenon to him now:

'Did it ever strike you that phenomena may be of two kinds: one, those which have a real existence, such as the cow; two, those which are the subjective

product of a diseased imagination, and which, to our destruction, we invest with the semblance of reality? If this never struck you, let it strike you now.' p.22

This statement is a core to the understanding of the novel. Rickie's future life will be based upon the reversal of this statement. He will try to see each phenomenon according to his imagination's orientation. His diseased imagination will attribute qualities to Agnes which she never has and never could have. Ansell can present a true judgement about Agnes even at their first meeting. He can see through Agnes but how? Forster does not explain. Perhaps it is by intuition. Ansell tries to teach Rickie the ultimate meaning of truth by drawing a circle in a square, and then a circle within that square again and so on. When Rickie asks him if they are real, he answers him that the inside one, the one in the middle of everything is real but there is never room enough to draw it. According to Ansell no one can know the ultimate truth. There are ways of experiencing the truth but to hang on to absolutes is something wrong. Ansell is a disinterested pursuer of truth whereas Rickie is trying to build up the truth according to the tricks of his imagination.

During Rickie's stay with the Pembroke's he has a chance of seeing the public school Herbert admires so much. Herbert is continuously talking about the new buildings which will be added to the school and his ideal about its future:

Rickie at once had a rush of sympathy. He, too, looked with reverence at the morsel of Jacobean brick-work, ruddy and beautiful amidst the machine-squared stones of the modern apse. The two men, who had so little in common, were thrilled with patriotism. They rejoiced that their country was great, noble, and old. p.50

In his own way Herbert gives no importance to philosophy or an activity so long as it does not develop one's patriotism. "What does

philosophy do?" he asks. "Does it make a man happier in life?" p.52 Shallow in mind and undeveloped at heart Herbert is the type Forster is most against. Poor Rickie is taken by his speech and does not know how to defend himself. As to his defenses against Agnes, they all come down after that great scene; she becomes a 'kindly Medea,' 'a Cleopatra with a sense of duty,' for him. "He smiled at the idea of her being 'not there'. Ansell, clever as he was, had made a bad blunder. She had more reality than any other woman in the world." p.53

Forster now has to devise something to bring them together, and he springs one of his most startling surprises, all the more startling because it is sprung in the first sentence of a new chapter with no introduction or forewarning. Gerald dies. It seems something impossible to believe yet it is also shockingly believable if one thinks in terms of everyday realities. Being a man so healthy one cannot accept his death and neither can Agnes. He 'was broken up' in the football match. This violent and unsympathetic 'broken up' suggests both the suddenness, completeness, and violence of the operation and the implication that he was something mechanical and inflexible. If Forster had put it in a different, softer way it would not have the same effect. He throws it in the reader's face - as life would - unprepared.

Gerald's body is laid in the parlour. Amidst the confusion Rickie reaches Agnes who is very distressed. He tells her to mind Gerald's death:

He panted, 'It's the worst thing that can ever happen to you in all your life, and you've got to mind it -- you've got to mind it. They'll come saying, 'Bear up - trust to time.' No, no; they're wrong. Mind it.

Through all her misery she know that this boy was greater than they supposed. He rose to his feet, and with intense conviction cried: 'But I know - I understand. It's your death as well as his. He's gone, Agnes, and his

arms will never hold you again. In God's name,  
mind such a thing, and don't sit fencing with  
your soul.

Don't stop being great; that's the one crime  
he'll never forgive you.

She faltered, 'Who - who forgives?'

'Gerald'. p.59

Again Forster's use of the word 'great' for Rickie is one of his specialties. He does not mean to say that Rickie was a great person of course, because so far he was even unable to express his opinions before the vulgar people like Pembrokes. Agnes is the last person to see greatness in Rickie but the use of the word is a bit pretentious and is meant to emphasize that there was something in Rickie that other people failed to see. Throughout this scene Rickie is acting with the sense of beauty and morality. He is idealising her sorrow and turning it into something permanent, into art. Agnes becomes capable of tragedy for the first and the last time here and only for that moment can grasp Rickie's potentiality for love and understanding. Later of course she will interpret this scene according to her selfish plans. After her great moment passes she becomes snobbish and conventional again. Feeling Rickie's great sympathy for herself she decides to capture him. "Rickie is second-best for her; he cannot continue to arouse her imagination by his insight and certainly not by his sexuality." (2) Gerald was the ideal suitor for her because he knew how to dominate her, to bully her. Agnes needs to be dominated. Rickie is unable to dominate such a woman and is doomed to be dominated by her. As soon as he enters into Agnes' sphere, 'a cloud of unreality' surrounds him because Agnes represents all the opposite qualities that he is looking for. In Ansell's words he hangs all the world's beauty on a single peg. In a way Rickie surrenders himself to Agnes.

Rickie now starts to have suspicions about his education in Cambridge. He feels himself renewed by his latest experience near the Pembrokes. "And what is the point of it when real things are

(2) Ibid, p.90

so wonderful? Who wants visions in a world that has Agnes and Gerald?  
p.65 Cambridge life now seems narrow. On his return there, together  
with Ansell they discuss how to experience the great world. Ansell  
says:

'There is no great world at all, only a little earth, for ever isolated from the rest of the solar system. The little earth is full of tiny societies, and Cambridge is one of them. All the societies are narrow, but some are good and some are bad - just one house is beautiful inside and another ugly...The good societies say, 'I tell you to do this because I am Cambridge.'" The bad ones say, 'I tell you to do that because I am the great world'- not because I am 'Peckham', or 'Billingsgate', or 'Park Lane', but 'because I am the great world'. They lie. And fools like you listen to them, and believe that they are a thing which does not exist, and never has existed, and confuse 'great', which has no meaning whatever, with 'good', which means salvation.' p.68

Ansell's speech is provocative or at least Forster wants it to be so. Rickie is far from grasping the meaning of it. Ansell wants to point out to the fact that it is wiser to live depending on the realities of personal connections rather than the unrealities of the shapeless mass<sup>9</sup> society. But Rickie is determined. He will never come indoors again. He will experience the real world. At that point Agnes intervenes again. Ansell's efforts to keep him away from her are all vain. Agnes knows how to use her tactics. She pretends to take an interest in Rickie's writing. Rickie is writing short mythological stories, and when he relates them to Agnes she misses the point but he cannot see it. In their walk at Cambridge Rickie takes Agnes to the dell he frequents. Agnes plays her role well and captures him. It is she who plays the masculine part:

'Did you take me for the Dryad?' she asked. She was sitting down with his head on her lap. He had laid it there for a moment before he went out to die, and she had not let him take it away. 'I prayed you might not be a woman,' he whispered. 'Darling, I am very much a woman. I do not vanish into groves and trees. I thought you would never come to me.' 'Did you expect -- ?' 'I hoped. I called hoping.' p.79

Whereas Rickie is completely absorbed in his love of Agnes here, she is capable of controlling the situation and Rickie. She is in the role of the protector. On their return to their room Rickie gives the happy news to his college friends. He and Agnes are engaged to be married. Ansell is completely disturbed and he is the only one who can see the matter correctly:

'She is happy because she has conquered; he is happy because he has at last hung all the world's beauty on to a single peg. He was always trying to do it. He used to call the peg humanity. Will either of these happinesses last? His can't. Hers only for a time. I fight this woman not only because she fights me, but because I foresee the most appalling catastrophe. She wants Rickie partly to replace another man whom she lost two years ago, partly to make something out of him. He is to write. In time she will get sick of this. He won't get famous. She will only see how thin he is and how lame. She will long for a jollier husband, and I don't blame her. And, having made him throughly miserable and degraded, she will bolt -- if she can do it like a lady.' p.86

Agnes does not bolt because she is too conventional but Ansell's all other predictions come true. He even writes to Rickie to warn him again but Rickie is so drunk with his happiness that he can never take anything seriously.

Rickie and Agnes visit Cadover which is where Rickie's great aunt lives. She is selfish and eccentric. She enjoys shocking

people. For the first time Stephen is introduced in that part. He is Rickie's half-brother but neither of them knows it. Mrs. Failing wants to shock Agnes by telling her that the boy is one of her shepherds:

'It is one of the shepherds,' said Mrs Failing, in low tones. Agnes smiled rather wildly. Mrs Lewin had warned her that Cadover was an extraordinary place, and that one must never be astonished at anything. A shepherd in the drawing room!' p.99

Agnes knows her way with Mrs Failing also and they make friends at the end. They are of the same sort. There happens to be a discussion about a child being killed at a railway crossing. It is within the boundary of Mrs Failing's property. She accepts no responsibility for the death of the child and Stephen roars at her, trying to prove that if she had built a bridge nothing would have happened to the child. The visit to Cadover is a little too detailed. The novel is supposed to concentrate on Rickie's life but Forster cannot restrain himself from putting in all kinds of information about Mrs Failing and her property. Mrs Failing represents all the displeasing qualities Rickie has experienced from his father in his childhood:

Rickie admired his aunt, but did not care for her. She reminded him too much of his father. She had the same affliction, the same heartlessness, the same habit of taking life with a laugh as if life is a pill. p.105

Rickie's disintegration has already started to exhibit itself. On an excursion to Salisbury with Stephen he does not try to be nice to him and he behaves rudely. "The truth is, I'm changing. I'm beginning to see that the world has many people in it who don't matte

I had time for them once. Not now.' There was only one gate to the kingdom of heaven now." p.128 Rickie is becoming selfish slowly. This selfishness will increase to such a point that he will even ignore the fact that Stephen is his half-brother. On a visit to the Rings he casually opens a book of poems by Shelley and comes across one which he had marked as very good. Now the poem sounds a little nonsensical to him:

I never was attached to that great sect  
Whose doctrine is that each one should select  
Out of the world a mistress or a friend,  
And all the rest, though fair and wise, commend  
To cold oblivion - though it is the code  
Of modern morals, and the beaten road  
Which those poor slaves with weary footsteps tread  
Who travel to their home among the dead  
By the broad highway of the world - and so  
With one sad friend, perhaps a jealous foe,  
The dreariest and the longest journey go. p.133

Rickie had once been impressed by the poem because perhaps it suggests a love of women generously spread around and not confined. In his Agnes phase, more conventionally minded (and away from Ansell), he presumably thinks it if not immoral, at least heartless ('inhuman') to suggest you should desert your wife, and indeed look on monogamy as a dreary drudgery. He has of course committed himself to such a cramping and deadening future but rejects the Shelleyan idea of recognising it. Rickie starts to see his youthful ideas as something to be scorned at. The great life is open before him. His 'sad' friend Agnes will accompany him on this journey and the journey seems to have more truth in it than a life devoted to ideals.

Rickie undergoes a shock at the Rings when Mrs Failing, just out of mischief, tells him that Stephen is his half-brother. Rickie faints and when he gains consciousness he finds himself in the arms of Agnes. Later in the day when he tells her of his intention of telling the truth to Stephen although he does not love him. He begs Agnes to help him:

'I want you to help me. It seems to me that here and there in life we meet with a person or incident that is symbolical. It's nothing in itself, yet for the moment it stands for some eternal principle. We accept it, at whatever cost, and we have accepted life. p.142

But Agnes is far from understanding Rickie's symbolic moment. She handles the affair by herself. Rickie finally gives up <sup>the idea of</sup> telling the secret and the 'cloud of unreality' begins to surround him. The final blow comes from an editing house. The publisher refuses Rickie's short stories by advising him to plunge into life. Rickie is completely disappointed:

He loved, he was loved, and he had seen death and other things; but the heart of all things was hidden. There was a password and he could not learn it, nor could the kind editor of the Holborn teach him. He sighed, and then sighed more piteously. For had he not known the password once-known it and forgotten it already? But at this point his fortunes become intimately connected with those of Mr Pembroke. p.150

With that the reader comes to the part called Sawston. It is ironical here that Rickie sees himself to be a practical worker of the great world. Actually he is a tool to Mr Pembroke for practicing his notions of teenager education. "The ideals of human fellowship, and the pursuit of reality are replaced by the worthless ideals of the school, by a life of compromise and deceit and the acceptance of the second best." (3) Sawston is victorious over Cambridge. The clouds of unreality become thicker. Rickie is being worked in by Mr. Pembroke. He even helps him in victimising a boy called Warden because of the fact that the boy's ward was a certain Miss Orr who had refused Herbert Pembroke's offer of marriage once upon a time.

(3) Colmer, p.67

Forster shows all his brilliance in this part because he recognizes his material very well. Tenbridge provided him with good material. In this school of practical thinking, of team work, of patriotism there is no place for imagination or high ideals. Its purpose is to shape the boys according to certain standards. The day students are not <sup>liked</sup> wanted very much because they are harder to shape since they bring the atmosphere of their home with them. There is no place for homely feelings in the school. The scene in which Forster deals with Herbert's way of handling the boys is a brilliant piece of writing:

The room was almost full. The prefects, instead of lolling disdainfully in the back row, were ranged like councillors beneath the central throne. This was an innovation of Mr Pembroke's. Carruthers, the head boy, sat in the middle, with his arm round Lloyd. It was Lloyd who had made the matron too bright: he nearly lost his colours in consequence. These two were very grown up. Beside them sat Tewson, a saintly child in spectacles, who had risen to this height by reason of his immense learning. He, like the others, was a school prefect. The house prefects, the inferior brand, were beyond, and behind came the indistinguishable many. The faces all looked alike as yet - except the face of one boy, who was inclined to cry. 'School,' said Mr Pembroke, slowly closing the lid of the desk - 'school is the world in miniature.' Then he paused, as a man well may who has made such a remark. It is not, however, the intention of this work to quote an opening address. Rickie, at all events, refused to be critical: Herbert's experience was far greater than his, and he must take his tone from him. Nor could anyone criticise the exhortations to be patriotic, athletic, learned, and religious, that flowed like a four-part fugue from Mr Pembroke's mouth. He was a practiced speaker - that is to say, he held his audience's attention. He told them that this term, the second of his reign, was the term for Dunwood House; that it behoved every boy to labour during it for his house's honour, and, through the house, for the honour of the school.

Taking a wider range he spoke of England, or rather of Great Britain, and of her continental foes. Portraits of empire builders hung on the wall,

and he pointed to them. He quoted imperial poets. He showed how patriotism has broadened since the days of Shakespeare, who, for all his genius, could only write of his country as --

This fortress built by Nature for herself  
Against infection and the hand of war;  
This happy breed of man, this little world  
This precious stone set in the silver sea.

And it seemed that only a short ladder lay between the preparation room and the Angle-Saxon hegemony of the globe. Then he paused, and in the silence came 'sob, sob, sob', from a little boy, who was regretting a villa in Guildford and his mother's half acre of garden. p.161

The juxtaposition of the narrow mind and the childish emotion is brilliantly done. In this stuffy atmosphere Rickie 'assumes his duties mechanically'. Ansell does not want to resume his old friendship with Rickie any longer. At that moment in the novel a kind of rescue appears possible for Rickie. Agnes is expecting a child. The child can be a form of salvation for Rickie. The theme of continuance asserts itself again. But as against all hopes the child is born lame and dies. Rickie's all hope of salvation is gone. Now Forster has to devise something to rescue him. Ansell who has been staying away so far arranges a plot and comes to Sawston, but not as a visitor of Rickie. He lodges with a certain Mr. Johnson. Stephen, in the meantime, has been turned out of Cadover, and Mrs Failing has informed him about the truth of his origin. The boy comes to Sawston also. He is hungry and penniless. Now Ansell has to assume the role of the protector for Stephen and he forces Rickie to accept his brother.

The scene is played in the dining-hall before all the students. It is the lunch time and Ansell and Stephen enter the hall telling Rickie the truth. The truth is that Stephen is not his father's son but his mother's. The scales still do not fall from Rickie's eyes. Before he had hated the boy because he saw him as the embodiment of his father. Now he accepts him as the symbol of his beloved mother, but he can never approach him as a real human being. Stephen recognizes this in him and yet he accepts his offer to go away with him. Stephen

opens Rickie's eyes to Agnes' falsity. Agnes and Mr Pembroke have been scandalized by the incident and do not want Sephen to bully around very much but because they are afraid of Rickie's reaction they unwillingly keep him. In the meantime Stephen has observed Rickie's relations and he wants him to leave the place with himself:

'But you know -' He paused. 'It's all been a muddle, and I've no objection to your coming along with me.' The cloud descended lower.

'Come with me as a man,' said Stephen already out in the mist.

'Not as a brother; who cares what people did years back? We're alive together, and the rest is cant. Here am I, Rickie, and there are you, a fair wreck. They've no use for you here - never had any, if the truth was known - and they've only made you beastly. This house, so to speak, has the rot. It's common sense that you should come.'

'Stephen, wait a minute. What do you mean?'

'Wait's what we won't do.' said Stephen at the gate.'

'I must ask -'

He did wait for a minute, and sobs were heard, faint, hopeless, vindictive. Then he trudged away, and Rickie soon lost his colour and his form. But a voice persisted, saying, 'Come, I do mean it. Come; I will take care of you, I can manage you.'

The words were kind; yet it was not for their sake that Rickie plunged into the impalpable cloud. In the voice he had found a surer guarantee. Habits and sex may change with the new generation, features may alter with the play of a private passion but a voice is apart from these. It lies nearer to the racial essence and perhaps to the divine; it can, at allevents, overleap one grave. p.257

Now they leave everything behind to plunge into the real world. The cow<sup>is</sup> there again.

But this last action will not save Rickie because although he has overcome the external barriers he cannot change his crooked way of looking at the world. The only ideal for him to hold on to now is Stephen, but not the real Stephen as flesh and blood, instead the Stephen of his mother's inheritance. His purpose now is to save

Stephen morally because he drinks heavily and is not refined. He finally gets a promise from him to stop drinking. In the meantime the two brothers go for a visit to Cadover. Mrs Failing wants Rickie to abandon this life and return to his wife. "Beware of the earth," she says. She wants him to stick to the only reality, to Agnes. But Rickie by that time knows that Agnes is not real. While they are with Mrs Failing, Stephen breaks his promise to Rickie and drinks heavily again. Rickie becomes wild with disappointment. He goes out to search for Stephen. When he is completely broken down he meets Leighton, one of Mrs Failing's men:

The shoulders of Orion rose behind them over the topmost boughs of the elm. From the bridge the whole constellation was visible and Rickie said, 'May God receive me and pardon me for trusting the earth.'  
'But, Mr. Eliot, what have you done that's wrong?'  
'Gone bankrupt, Leighton, for the second time. Pretended again that people were real. May God have mercy on me.'  
Leighton dropped his arm. Though he did not understand, a chill of disgust passed over him, and he said, 'I will go back to the Antelope. I will help them put Stephen to bed.' p.280

Leighton, being a simple man, knows that people are real but Rickie is being a slave ~~of~~<sup>to</sup> his thinking in absolutes again. If Stephen has broken his promise, then the whole world has gone bankrupt for him. He is trying to refine Stephen morally to pay a tribute to his dead mother, not because he wants him to be an uncorrupt<sup>ed</sup> person for his own sake. He finds Stephen's body lying over a railway crossing. He is drunk and unconscious. As a last act of sacrifice Rickie pulls him from the tracks.

Wearily he did a man's duty. There was time to raise him up and push him into safety. It is also a man's duty to save his own life, and therefore he tried. The train went over his knees. He died in Cadover, whispering, 'You have been right,' to Mrs Failing. p.281

Rickie tries to save his own body too but being lame and not bodily able and also being disillisuoned and not really attentive he dies feeling defeated. Yet he has saved Stephen.

In the last part of the novel Stephen and Herbert discuss the profits <sup>to be</sup> shared from Rickie's short stories. Rickie will survive partly in the mythological stories he has written and partly in Stephen <sup>who</sup> owes him both his physical and spiritual life. He is married now and has a daughter. It is Stephen, a combination of nature and soul, who inherits England:

Out in the West lay Cadover, and the fields of his earlier youth, and over them descended the crescent moon. His eyes followed her decline, and against her final radiance he saw, or thought he saw, the outline of the Rings. He had always been grateful, as people who understood him knew. But this evening his gratitude seemed a gift of small account. The ear was deaf, and what thanks of his could reach it? The body was dust, and in what ecstasy of his could it share? The spirit had fled, in agony and loneliness, never to know that it bequeathed him salvation.

He filled his pipe, and then sat pressing the unlit tobacco with his thumb. 'What am I to do?' he thought. 'Can he notice the things he gave me? A parson would know. But what's man like me to do, who works all his life out of doors?' As he wondered, the silence of the night was broken. The whistle of Mr Pembroke's train came faintly, and a lurid spot passed ever the land-passed, and the silence returned. One thing remained that a man of his sort might do. He bent down reverently and saluted the child; to whom he had given the name of their mother. p.288

So through Stephen Rickie's life is justified. After all his life was not a waste. Forster's dialectical mind is at work here. Even the worst of despair breeds love and hope for the future. The child of Stephen is the inheritor of New England. The question raised at the beginning of the novel about ~~the~~ reality is answered by Rickie's final destruction and Stephen's existence. The cow was always there.

This novel is the most personal of the five novels Forster has written. It is also the least popular. Its lack of popularity arises from the fact that Forster was too closely following Rickie's development and disintegration and he lacked something of objectivity. Forster tries to undertake the theme of reality as experienced by a sensitive and uneasy minded young man. Rickie learns from life as he goes along. Even at the very end he fails to learn it completely. Juxtaposed to the young man of absolute ideals are characters like Ansell, Stephen, Mrs Failing, Mr Eliot, Agnes, and Mr Pembroke, Their function is to lead Rickie towards or away from the truth. Ansell manages the role of protector up to a certain point; he is the true philosopher of the novel. In that he is similar to Mr Emerson of the <sup>earlier</sup> first novel. In his opinion Rickie finds the answers to his questions but he is not completely persuaded unless he experiences their truth in his own life. Rickie's own personal insufficiencies and contradictions determine his choices. He is lacking in bodily emotion as compared to Ansell. Although not mentioned in detail Ansell has a good physical appearance and a warm family atmosphere. He can build his future life on optimistic assumptions. Rickie, being lame, sees himself doomed to celibacy. But he is determined to find the spiritual through the material. Agnes is the first choice offered to him but he fails in evaluating the woman's true nature and imagines that their relationship will contain more of the spiritual that he longs for. He shows Agnes all the workings of his soul and exposes all his weaknesses before a heartless woman. She now is able to handle him as she wishes. The real problem with Rickie is his remoteness from the world of realities. He has built ~~of~~ a world of illusion for himself as Agnes says, of poetry and old, dead people and he tries to bring them into life. The facts of the material world are too harsh for him and even the little difficulties like Stephen's drunkenness are enough to change Rickie's whole outlook on life. Although he is an intellectual and potentially intelligent he can behave naively before the vulgar people like Mr Pembroke. This is all due to the fact that he does not recognize ~~the~~ everyday life.

As opposed to Rickie the character of Stephen is brutal, natural and direct but he lacks something of the vitality like the characters

in a Lawrence novel. Forster only quotes his qualifications but when he makes him act and talk in the novel he does not seem so believable. This is due to the fact that Forster did not know the type very well. He rather seems like a corrupted tramp who is not worth inheriting England. Stephen is not educated and so his vision is clearer than Rickie.<sup>15</sup> He can take life as it is. He has no <sup>interest</sup> ~~connection~~ <sup>in</sup> with the past ~~very much~~ and when Rickie offers him his mother's photograph he can tear it into pieces because for him the dead <sup>are</sup> ~~is~~ dead. He does not live in the world of imagination. Again it is he at the end who can form a healthy family and continues through his daughter. He is a man of labour.

The other characters such as Mr Eliot, Mrs Eliot and the young farmer Robert are all clues to Rickie's and Stephen's past. The young farmer appears towards the end of the novel when the truth about Stephen's being Mrs Eliot's son is revealed. With a flashback to the couple's past Forster completes the circle of Rickie's life. Mrs Eliot and Robert ~~met~~ met in Cadover. He was there on business and at their first meeting they were attracted to each other:

As he talked, the earth became a living being - or rather a being with a living skin - and manure no longer dirty stuff, but a symbol of regeneration and of the birth of life from life. p.232

Robert works in Cadover for six years and during that time <sup>makes</sup> ~~does~~ every effort to win the love of Mrs Eliot. Mr Eliot usually lives in London and on one occasion when Robert sees him with other women he decides to act. He declares his love for the woman before her husband and after the scandal they run away to Stockholm. They live happily for a short time:

And they were capable of living as they wanted. The class difference, which so intrigued Mrs Failing, meant very little to them. It was there, but so were

other things. They both cared for work and living in the open, and for not speaking unless they had got something to say. Their love of beauty, like their love for <sup>each</sup> other, was not dependent on detail: it grew not from the nerves but from the soul. p.237

But Robert dies within a short time and Mrs Eliot finds herself obliged to return ~~back~~ to her ex-husband. In the meantime she delivers a child, Stephen. She gives the child to the Failings and the scandal is hushed up. Later her other son <sup>is</sup> born, Rickie and when her husband dies she sees a bright future ahead taking care of her two sons but her death stops this wish.

Although these flashbacks occur very late in the novel to cause almost deviations from the thematic unity they nevertheless light the dark spots of the novel. Through them the contrast between the natural and the artificial way of living is exhibited. While the father represents harshness, intolerance and crude intellectuality, the mother represents unselfishness and affection. As to Robert he is almost a Lawrentian character and better drawn than Stephen, represents the utmost union with the earth. He is lively, stoptaneous and sexual. He throws a light on Stephen's good sides.

Agnes, Gerald, Mr Pembroke and Mrs Failing act as the goats of the story trying to lead Rickie astray from the truth and they manage it mostly. Agnes leads to the failure of the marriage ~~life~~ by her shallowness and cleverness in only practical matters but lacking real intelligence for a person of Rickie's character. Rickie needed to be inspired by his wife so that he could be a successful writer. If he were fed with the deepest of love he was sure to be saved but whatever Agnes does <sup>on</sup> ~~in~~ behalf of Rickie it is rather for ~~their~~ common benefit of the school's future and not Rickie's future. Since the school does not represent <sup>positive</sup> ~~good~~ values all her efforts increase the cloud of unreality for Rickie. Mr Pembroke is both similar to Agnes and different from her. He is completely identified with Sawston and he of course continues this job rather for material reasons rather than to realize his notions of education because when he appears at the end of the book as a profit-sharer he is again calculating everything in detail, but

this time to get money from Rickie's books that he has spiritually no right to. He is the narrow minded individual of Forster's almost every novel. His difference with Agnes is that Agnes is capable of some kind of emotion whereas Mr Pembroke can even think of victimising a poor day boy just because the boy's guardian was his former beloved. He sees everything in terms of self-interest. Mrs Failing is also a negative character although she exclaims to be unconventional like Miss Lavish of ~~the~~ A Room With a View. She can treat Stephen harshly just for her enjoyment. She is a spoiled intellectual who can do nothing else than satisfying her own desires.

The experience of school and the early death of his parents proves to Rickie 'the cruelty of nature'. A character like Gerald is also a part of this cruelty. His function in the novel is to show masculine power acting as a negative force upon the weak individuals. Even in his love making towards Agnes he is brutal but Agnes enjoys his brutality. Under this cruelty Rickie becomes more greedy for love and beauty. At Cambridge he learns to idealize life, to see it as something framed like a picture. As against this idealization Ansell's philosophical discussions (a circle within a square, a square within a circle and so on) serve to indicate that one cannot find final truth in the world. Rickie's tendency is to be able to hang all the world's beauty on a single person and in doing so he fails. "Once he takes Agnes as the perfect example of all that is good, his values begin slowly but inevitably to change. Consequently, his misjudgement of Stephen has an ethical, as well as a psychological basis; Rickie, who has hitherto valued the inner man, is satisfied now to make decisions on the basis of the outer man alone." (4) At the moment he dies, his whisper to his aunt on her being right shows him to be in another muddle again. Mrs Failing is not right, because she is the spokesman of the conventions, which is the world of unreality for Forster. The real world is the world of natural passions and in this Ansell and Stephen speak out the truth. Although their continuous efforts to pull Rickie away from the world of conventions and snobbery fail, they go on with their existence to struggle against the corruption of society after Rickie's death.

(4) Wilde, p.35

#### IV. HOWARDS END

Forster's fifth novel was written in 1910 and for about a period of fourteen years thereafter he did not write anything. For some critics it is Forster's masterpiece but it surely "develops to their full the themes and attitudes of the early books and throws back upon them a new and enhancing light." (1) Forster speaks with a more mature voice here as differing from his earlier ones. The motto of the novel 'Only connect' can give the reader a clue as to its theme.

In his these earlier novels he tried to exhibit the burden of convention acting as a barrier upon individuals' instincts. His aim was to release his heroes from this burden and call them back to their spontaneous selves. Although in The Longest Journey, the problem focuses mostly on the question of reality, it nevertheless emphasizes the corruption of the individual by his circumstances, that is to say, by conventions. In this novel he tries a different approach. He tries to connect the outer and the inner world. So far his aim had been to emphasize the inner life at the expense of the outer. Perhaps by this time Forster has started to realize that the outer world of business, 'of telegrams and anger', cannot be neglected any more. The Schlegels and Wilcoxes represent different ways of living and through their approach to life and with their clash with each other Forster tries to achieve a synthesis of real life.

The little society of the novel is made up of rich businessman, the Wilcoxes, the fairly rich intellectuals, the Schlegels, and the Basts who stand at the bottom of the line. The Schlegels are two sisters, Margareth and Helen, and their brother Tibby who are devoted to cultural activities and leisurely talk. Their life is comfortable and honest but it derives its strength from money. Their yearly income is guaranteed. They lead a life of art and recreation. The Wilcoxes represent the world of business. They are insensitive, rigid and obtuse.

(1) Trilling, p.114

Their only interest is in money and practical work. They lack what the Schlegels own. They represent the growing materialism of England. Opposed to both of these parties are the Basts who can cultivate themselves neither spiritually nor materially. They live in squalid flats; their life promises no cultural satisfaction because no matter how they try to reach the intelligentsia, they can never overcome the gap. Of the Basts, the young Leonard is a poor clerk lacking in social privileges and trying to acquire culture. This is a type which more than one novelist was dealing with, as social and educational movements around the 1890-1910 period were showing, the need for self-improvement among the working class. University evening classes were providing for them: also the Workers' Educational association held activities and the public libraries and museums were opening. In novels there are figures like Hyacinth Robinson in Henry James' The Princess Casamassima, Mr Polly in H.G.Wells's The History of Mr Polly and other H.G.Wells' characters, the young men in D.H.Lawrence's early books like The White Peacock or Sons and Lovers and so on. So Forster felt himself obliged in a way to deal with this type because <sup>otherwise</sup> ~~then~~ his efforts of connecting the outer and the inner life would prove to be false.

The heroines of the book are the Schlegel sisters. They either move towards the Wilcox clan or away from them towards the working class. By this movement they demonstrate the clash both with the rich and the poor. Though Forster is not concerned with the very poor because "they are unthinkable, and only to be approached by the statistician or the poet." p.43 he nevertheless makes an approach to describe similar people in the personalities of the Basts. They are of course not the very poor.

The beginning of the novel has an easy and conversational tone: "One may as well begin with Helen's letter to her sister." p.1 Helen is the younger of the sisters. She is on a visit to the Wilcoxes. The sisters met the family on a trip to Germany. From the correspondence between the sisters the reader comes to know that Helen is quite taken by the life in Howards End and even falls in love with the younger son of the family. The symbol of the book, the wych-elm, is immediately

introduced. It is going to carry ~~on~~ important implications later. The description of the house and the mysterious heroine of the book, Mrs Wilcox, covers the pages of Helen's first letter. "Trail, trail, went her long dress over the sopping grass, and she came back with her hands full of the hay that was cut yesterday."p.2 The woman is the symbol of wisdom. She stands for traditional England right from the beginning. The wych-elm is the symbol of England in terms of naturalness and continuity. The house is more than just a place. It has its own spirit, unlike the unreal flats of London. It has history.

Helen's ideas about femininism, equality, socialism and so on are not taken seriously by the Wilcoxes. They assert themselves before Helen in a brute way but she enjoys it:

The fun of it is that they think me a noodle, and say so--at least, Mr Wilcox does -- and when that happens, and one doesn't mind, it's a pretty sure test, isn't it? He says the most horrid things about women's suffrage so nicely, and when I said I believed in equality he just folded his arms and gave me such a setting down as I've never had. Meg, shall we ever learn to talk less? I never felt so ashamed of myself in my life. I couldn't point to a time when man had been equal, nor even to a time when the wish to be equal had made them happier in other ways. I couldn't say a word. p.3

Helen derives great satisfaction from being mocked by a real man. She feels the enjoyment of being knocked down by the male. In the Wilcoxes she falls in love with masculinity. The Schlegel world is dominated by women and lacks virility. The kiss by Paul conquers Helen and gives her her symbolic moment. But the next morning the dream ends: the younger son faces his family and the scales fall from his eyes. He is ashamed and confused. Helen stops the affair immediately and before she can inform her sister, the rescue party on the side of the Schlegels is sent to her help. Aunt has already come to the place. Confusing the elder son of the family for the younger one she confesses the affair to him. To her surprise Charles reacts strongly and is about

to bully Paul when they arrive at the house. The scene is avoided by Mrs Wilcox who, although a Wilcox, does not belong to their breed:

They were all silent. It was Mrs Wilcox. She approached just as Helen's letter had described her, trailing noiselessly over the lawn, and there was actually a wisp of hay in her hands. She seemed to belong not to the young people and their motor car, but to the house, and to the tree that overshadowed it. One knew that she worshipped the past, and that the instinctive wisdom the past alone can bestow had descended upon her -- that wisdom to which we give the clumsy name of aristocracy. High born she might not be but assuredly she cared for her ancestors, and let them help her. When she saw Charles angry, Paul frightened, and Mrs Munt in tease, she heard her ancestors say, "Separate those human beings who will hurt each other most. The rest can wait. p.19

Mrs Wilcox can be considered as the real heroine of the book because the story pivots around her magic personality. She does not exist as a flesh and blood character but rather as a symbol. She is usually seen in this 'wisp of hay' image. When, later in the novel, she goes shopping outdoors or lies in her bed ill, the real person is always missing. She even behaves very clumsily before the guests in Margaret's house. Her real place is in Howards End. She calls one back to ancient times when there was no flux of motorcars and noise and when one would recognize one's neighbour as a part of one's permanent home. Forster is trying to achieve his synthesis by reaching ~~to~~ a state of permanency for the future of humanity. All this movement from city to city, all this noise and all these brief encounters between people will stop some day and the essence of Old England might be discovered again. Ruth Wilcox stands among the modern people but ~~as~~ alien to them. No one in her family is in real touch with her. Her last days are shared by Margaret in whom she sees a spiritual heir to her house.

So Helen's visit to the Wilcoxes ends in disaster on the part of both parties. Helen now comes to see the panic and emptiness lying behind Wilcox heroism. To her now they seem like villains. And now her efforts will be in the direction of defeating this material world. Helen is too idealistic. She reminds one of the romantic idealist aspiring for the impossible. "Helen is volatile and unpredictable, her actions have a frenetic quality about them, but she does try to make herself a better person." (2) She now withdraws into her cave and waits for the suitable moment. She claims to forget her affair with Paul:

Somehow, when that kind of man looks frightened it is too awful. It is all right for us to be frightened, or for men of another sort -- father, for instance; but for men like that! When I saw all the others so placid, and Paul mad with terror in case I said the wrong thing, I felt for a moment that the whole Wilcox family was a fraud, just a wall of newspapers and motor-cars and golf-clubs, and that if it fell I should find nothing behind it but panic and emptiness. p.23

Margaret<sup>a</sup> is somewhat different from Helen. She is more balanced and rooted in this world. Although she cares for her sister's intellectual beliefs she nevertheless tries to experience the real world. Helen's is an escape from the world into the security of art and culture. Margaret<sup>a</sup> wishes to be a practitioner of the outer world:

'I've often thought about it Helen. It's one of the most interesting things in the world. The truth is that there is a greater outer life that you and I have never touched -- a life in which telegrams and anger count. Personal relations, that we think supreme, are not supreme there. There love means marriage settlements, death, death duties. So far I'm clear. But here my difficulty. This outer life, though obviously horrid, often seems the real one -- there's grit in it. It does breed character.

(2) Wilde, p.109

Do personal relations lead to sloppiness in the end?' p.25

Margareth does not deny the outer life; she rather wants to cope with it. She senses that the inner life needs to be based on the outer. The world of business attracts her. The difference between the sisters is exhibited excellently in the scene at the concert. They listen to Beethoven's Fifth Symphony. Helen is completely absorbed in the music:

...Beethoven took hold of the goblins and made them do what he wanted. He appeared in person. He gave them a little push, and they began to walk in major key instead of in a minor, and then -- he blew with his mouth and they were scattered! Gusts of splendour, gods and demi--gods contending with vast swords, color and fragrance broadcast on the field of the battle, magnificent victory, magnificent death! Oh, it all burst before the girl, and she even stretched out her gloved hands as if it was tangible. Any fate was titanic; any contest desirable; conquerer and conquered would alike be applauded by the angels of the utmost stars.

And the goblins -- they had not really been there at all? They were only the phantoms of cowardice and unbelief? One healthy human impulse would dispel them? Men like Wilcoxes, or President Roosevelt, would say yes. Beethoven knew better. The goblins really had been there. They might return -- and they did. It was as if the splendour of life might boil over and waste to steam and froth. In its dissolution one heard the terrible, ominous note, and a goblin, with increased malignity walked quietly over the universe from end to end. Panic and emptiness! Even the flaming ramparts of the world might fall. p.31

Helen's character suits Beethoven's music, where the intense feeling suddenly leaves its place to emptiness; she vacillates between the splendour of life and its panic. Her affair with Paul ends in one day. Her other affair with Leonard will not last long either. She is a character of unsteady relations and extremism. While she is trying to

be heroic, she can act very illogically. Margareth, on the other hand always tries to keep proportion; even in her ideas she does not dispense with the world of grim realities altogether. Margaret is all the time conscious of the music and of the poetry of life but she can keep a proportion <sup>emotionally</sup> ~~spiritually~~. She is not living by the absolutes in life; she all the time remembers that poetry and prose coexist and one must not devote all one's energy to one of them alone. In her practical life she is not extreme. When the Wilcoxes move into their district a few years later she forms a friendship with Mrs Wilcox. They pay a few visits to each other. But Mrs Wilcox who seems to have a kind of wisdom in her country house and "Whose life had been spent in the service of husband and sons, had little to say to strangers who had never shared it, and whose age was half her own. Clever talk alarmed her, and withered her delicate imaginings; it was the social counterpart of a motor-car, all jerks, and she was a wisp pf hay, a flower." p.70 She can even claim that "We never discuss anything at Howards End." (p.73); she thinks that it is better to leave discussion to men. On a shopping tour they make, she promises to give a present to Margaret~~x~~ but before she does so, she dies.

This is again one of the unexpected deaths in the novel. Her leaving the stage so soon gives an atmosphere of unreality to her existence. She always seemed a solitary figure, and now the family has merely reminiscences of her. Mr Wilcox remembers her steadiness: 'Year after year, summer and winter, as bride and mother, she had been the same, he had always trusted her." p.87 But her wish to leave the house to Margaret is revealed in a weakly scribbled note, not even signed, the Wilcoxes show all their highhandedness for thwarting Margaret. They exhibit their business practicality at that point:

It was not legal; it had been written in illness, and under the spell of a sudden friendship; it was contrary to the dead women's intentions in the past, contrary to her very nature, so far as that nature was understood by them, To them Howards

End was a house: they could not know that to her it had been a spirit, for which she sought a spiritual heir." p.95

Here the theme of spiritual continuity through traditional England starts to open itself. Now the clash between the Wilcoxes and the Schlegels will begin. The note made by Mrs Wilcox does not come to Margaret's knowledge, and Wickham Place where the Schlegels live is doomed to be sold to somebody who will build flats there. Margaret is disturbed by the change. "The feudal ownership of land did bring dignity, whereas the modern ownership of movables is reducing us again to a nomadic horde. We are reverting to the civilization of luggage, and historians of the future will note how the middle classes accreted possessions without taking root in the earth, and may find in this the secret of their imaginative poverty." p.146 This is, Forster commenting, of course. The eternal flux of London starts to disturb Margaret and she wishes that she lived a ~~more~~ steadier life. At the time her relations with the Wilcox clan continue casually and on one of their meetings with Henry Wilcox he proposes to her. This is a complete shock for her but she accepts the offer. When she opens this topic to Helen, Helen reacts strongly:

'Don't, don't such a thing! I tell you notto, don't!  
I know - don't!  
'What do you know?'  
'Panic and emptiness,' sobbed Helen.' 'Don't'. p.169

But Margaret cannot understand Helen's point because she is not in love with Henry. She can evaluate the man well without any illusions about him and she admits that she enjoys being liked by a 'real man'. Helen's point is different. After the affair of her kiss she feels humiliated in Mr Wilcox's presence. The fact that the younger son behaved so passively touched her very much. For Helen "personal

relations are the important thing forever and ever, and not this outer life of telegrams and anger." p.170 But Margaret sees no point in this:

The real point is that there is the widest gulf between my love-making and yours. Yours was romance; mine will be prose. I'm not running it down.- a very good kind of prose, but well-considered, well-thought-out. For instance, I know all Mr Wilcox's faults. He is afraid of emotion. He cares too much about success, too little about the past. His sympathy lacks poetry, and so isn't sympathy really. I'd even say--she looked at the shining lagoons--that, spiritually, he is not as honest as I am. Doesn't that satisfy you?' p.171

Margaret is correct about her future husband but she still will have difficulty in coping with his dishonesty. It is a bit difficult to accept a man like Mr. Wilcox from Margaret's definition. Actually the business person is drawn well but if we remember the spiritual depth of the young woman it is a bit illogical for her to enjoy being liked by such a man. Forster is in a way forcing her character to act according to a certain pattern. The man does not have a single admirable quality except his grit in the world of business if that can be called grit. But Helen can feel more deeply. Margaret's claim about her future marriage that she will not lose anything is meditated by Helen as follows:

There was a long silence, during which the tide returned into Poole Harbour. 'One would lose something,' murmured Helen, apparently to herself. The water crept over the mud-flats towards the gorse and the blackened heather. Pranksea island lost its immense foreshores, and became a sombre episode of trees. Frome was forced inwards towards Dorchester, Stour against Wimborne. Avon towards

Salisbury, and over the immense displacement the sun presided, leading it to triumph ere he sank to rest. England was alive, throbbing through all her estuaries, crying for joy through the mouths of all her gulls, and the north wind, with contrary motion, blew stronger against her rising seas. What did it mean? For what end are her fair complexities, her changes of soil, her sinuous coast? Does she belong to those who have moulded her and made her feared by other lands, or to those who have added nothing to her power, but have somewhat seen her, seen the whole island at once, lying as a jewel in a silver sea, sailing as a ship of souls, with all the brave world's fleet accompanying her towards eternity. p.172

While some critics object that this passage is too emotional and extravagant, its imaginative poetry surely reflects, and rightly, the lyrical sense Forster has of the true nature of England. England as it is experienced by Forster starts to dominate the atmosphere of the novel. For Trilling this novel is about the fate of England. Who will win this war? Will tradition win over materialism? These are the questions raised in the second half of the novel. Now Margaret tries to conquer the ways of her husband. She approaches him by the 'methods of the harem' although she has preached feminism and equality so far. Helen being frustrated with Mr Wilcox now tries to exact vengeance from the man. Leonard Bast, with whom she had made acquaintance at the Queen's Hall as a result of a forgotten umbrella, walks into the scene or rather is dragged into the scene by heroic Helen. He had once come to their house for tea and had revealed his desire for acquiring culture. He was reading Ruskin's Stones of Venice at the time. He is a poor clerk and attracts the attention of both sisters. Helen especially takes a real interest in him when he mentions that he had walked on the outskirts of London for a whole night just to watch the dawn on an occasion when his wife Jacky turned out to check him in Wickham Place because of a card she found in his book, a card which belonged to Margaret. Being a romantic idealist Helen enjoys helping the poor. Now she wants to sacrifice herself for them. She takes Leonard and Jacky to the house called Oniton in Wales

where Mr Wilcox's daughter Eve is getting married, for she wants to create a scene. But the scene to be created does not require her involvement; Jacky turns out to be the mistress of Mr Wilcox. This was an old affair and it is hard to believe because the person in question of having been cheated is Mrs Wilcox. Actually Helen had brought the pair there to get them an opportunity for a job from Mr Wilcox. When they had met before Mr Wilcox had given false advice to the clerk stating that the company he was working for was going bankrupt. Leonard took this seriously and left his job. But the advice did not prove to be true and he is now unemployed. Margaret decides to settle the affair but when she comes to learn that Jacky had been his mistress she suddenly gives up arranging a job for Leonard. Helen is unaware of what has happened. When she learns that Leonard is refused by Mr Wilcox she is infuriated. As a typical romantic sacrifice she has a one-night affair with Leonard. Then she disappears from the scene on the excuse of a trip to Germany.

In the meantime Margaret comes to realize her future husband's shortcomings more fully. She experiences more of the Wilcoxian way of life and Helen's absence increases her tension more fully. After they get married they start to move from place to place. Her attempts to establish a permanent home for them fails on behalf of her husband's unwillingness. Wilcoxes are not the sort of people who want to connect themselves to a life of permanence and tradition. The elder son Charles and the younger son and the youngest daughter all lead fragmented lives. Their love relationships seem to be failures. Charles' wife Dolly is stupid and uninteresting; Paul sacrifices himself to the work in colonies but it is to be the work of an unsympathetic administrator. Lacking in creative intelligence they all pursue a life of practical interests. Margaret's coping with that kind of men is expressed by Forster as follows:

Pity was at the bottom of her actions all through this crisis. Pity, if one may generalize, is at the bottom of woman. When men like us, it is for our better qualities, and however tender their

liking, we dare not be unworthy of it, or they will quietly let us go. But unworthiness stimulates woman. It brings out her deeper nature, for good or for evil. p.241

Margaret can cope with the man again because in her attempts to reconcile the outer and the inner life she has the three qualities: experience, love, and a sense of proportion. But she wants the sense of proportion to come as a last resource. These qualities make her a complex woman whereas Helen is more dramatic but less complex:

It is easier to find literary counterparts for Helen than Margaret, and indeed her feminism, her difficult relations with men, and her penchant for the unseen and the unknown recall at various times Wells's Arn Veronica, Hardy's Sue Bridehead, and Lawrence's Kate Leslie. This is not to say that Forster's Helen is a derivative character or that she lacks individuality; rather, she can be regarded as one embodiment of a type of early twentieth-century woman who made as prominent a place for herself in life as in art. (3)

Helen prefers to live by absolutes like Rickie of The Longest Journey. So she always fails in her personal relationships. She has no sense of proportion. She fails to see life as a whole. Her life being fragmented she resembles more a heroine of the modern world. All the men she has had relations are rather symbols for her. But as to Margaret she knows how to forgive and connect the whole phenomenon. She can pity Mr Wilcox's faults and in doing so she can tie the man to herself spiritually. It is she who wins at the end.

When Helen spent her only night with Leonard she had gone for a visit to their brother Tibby. Tibby is the indifferent character in the novel, a character who reminds one of Forster's earlier portraits of Philip and Cecil, but <sup>he</sup> is weakly drawn than both. Being handled by females he became a passive male. His encounter with Helen is typical

(3) Ibid, p.108

of this attitude. Helen is sorry and opens her heart to him. "He had never been interested in human beings, for which one must blame him, but he had had rather too much of them at Wickham Place. Just as some people cease to attend when books are mentioned, so Tibby's attention wondered when 'personal relations' came under discussion." p.252

Tibby is rendered passive to a great extent by the way he has lived. The inner and the intellectual life which have deepened the personalities of the two sisters have narrowed Tibby's human capacities. He does not know how to act. Helen wants to share her money with him and to give Leonard a cheque as a way of compensation because she feels herself responsible for ruining his life. But Leonard refuses the offer:

An answer came back, very civil and quiet in tone - such an answer as Tibby himself would have given. The cheque was returned, the legacy refused, the writer being in no need of money. Tibby forwarded this to Helen, adding in the fullness of his heart that Leonard Bast seemed somewhat a monumental person after all. p.254

Money is an important element in the book. In Helen's eyes it is the cause of corruption in society. For Margaret it is the temporary cure for the poor:

'Give them a chance. Give them money. Don't dole them out poetry - books and railway tickets like babies. Give them the wherewithal to buy these things. When your socialism comes it may be different, and we may think in terms of commodities instead of cash. Till it comes give people cash, for it is the warp of civilization, whatever the woof may be. The imagination ought to play upon money and realize it vividly, for it's the -- the second important thing in the world. It is so slurred over and hushed up, there is so little clear thinking- oh, political economy,

of course, but so few of us think clearly about our own private incomes, and admit that independent thoughts are in nine cases out of ten the result of independent means. Money: give Mr Rast money, and don't bother about his ideals. He'll pick up those for himself.' p.124

For Helen death and life are not eternal foes but death and money. Death gives a meaning to our existence because it ends the hegemony of money:

To Helen the paradox became clearer and clearer. 'Death destroys a man: the idea of death saves him.' Behind the coffins and the skeletons that stay the vulgar mind lies something so immense that all that is great in us responds to it. Men of the world may recoil from the charnel-house that they will one day enter, but Love knows better. p.236

Margaret and Helen resemble the heroines of Faust, one being the symbol of the practical life and the other of the ideal life. Forster based their characters on the real personalities of Dickinson's sisters and of Virginia Woolf and Vanessa Bell. Margaret's attempts to persuade her husband to settle in the house he has bought for his daughter Eve and which has been staying empty ever since, the place called Oniton, are ignored by him. He claims that it is damp and unsuitable. Margaret is anxious to settle down. So they first settle in Ducie Street. They are away frequently and Margaret's way of living starts to change:

As for theatres and discussion societies, they attracted her less and less. She began to 'miss' new movements, and to spend her spare time re-reading or thinking rather to the concern of her Chelsea friends. They attributed the change to her marriage, and perhaps some deep instinct did warn her not to travel further from her husband than was inevitable. Yet the main cause lay deeper still; she had outgrown stimulants, and was passing from words to

things. It was doubtless a pity not to keep up with Wedekind or John, but some closing of the gates is inevitable after thirty, if the mind itself is to become a creative power. p.260

From now on all Margaret's attempts will be in trying to build a life of stability for herself. She goes for a visit to Howards End where their family furniture is stored, and the housekeeper who is a strange woman with prophetic qualities called Mrs Avery mistakes her for Ruth Wilcox. She has laid out all their furniture to Margaret's surprise, and has even hung their father's sword on the wall. When Margaret explains that there is supposed to be a mistake in all this the woman answers her: "Mrs Wilcox, it has been mistake upon mistake for fifty years. The house is Mrs Wilcox's, and she would not desire it to stand empty any longer." p.269 Her words have wider vibrations. She has a critical air about the Wilcoxes in general and only admits that they are 'better than nothing.' She belongs to Mrs Wilcox and not to the male Wilcoxes. Margaret tries to defend the Wilcoxes but the woman knows more than she does: "A better time is coming now, though you've kept me long enough waiting. In a couple of weeks I'll see your lights shining through the hedge of an evening. Have you ordered in coals?" p.272

Helen's long absence worries Margaret and she and Henry together devise a plot to bring her back; Margaret writes to her asking that she should come back and take some souvenir from Howards End. When she does come they all lie in ambush for her. To Margaret's surprise the cause of Helen's isolation from them is revealed: she is pregnant. The sisters embrace each other. Their relationship has been re-established:

And the triviality faded from their faces, though it left something behind -- the knowledge that they never could be parted because their love was rooted in common things. Explanations and appeals had failed; they had tried for a common meeting-ground, and had only made each other unhappy. And all the time their salvation was lying around them - the past sanctifying the present; the present, with wild heart-throb, declaring that there would after all be a future, with laughter and the voices of children. Helen,

Still smiling, came up to her sister. She said, 'It is always Meg.' They looked into each other's eyes. The inner life had paid. p.297

Now the only thing Helen desires is to spend a single night in that country house. Margaret thinks it wiser to consult her husband at that point and sure that he is going to let them stay there. But Henry's reaction surprises her. He claims that he has the memory of his dear wife there and he cannot possibly let a woman with an illegitimate child sleep in the house. Margaret is filled with rage:

'Not any more of this!' she cried. 'You shall see the connection of it if it kills you, Henry! You have had a mistress -- I forgave you. My sister has a lover - you drive her from the house. Do you see the connection? Stupid, hypocritical, cruel, contemptible! - a man who insults his wife and cants with her memory when she's dead. A man who ruins a woman for his pleasure, and casts her off to ruin other men. And gives bad financial advice, and then says he is not responsible. These men are you. You can't recognize them, because you cannot connect. I've had enough of your unweeded kindness. I've spoiled you long enough. All your life you have been spoiled. Mrs Wilcox spoiled you. No one has ever told you what you are -- muddled, criminally muddled. Men like you use repentance as a blind, so don't repent. Only say to yourself, 'What Helen has done, I've done.' p.307

Despite Henry the sisters decide to spend the night at Howards End. By that time Margaret has almost lost all hope in her husband. Helen has also changed. She has reached some sense of proportion concerning her ideas about men. She has come to forgive Henry, but still she cannot sympathize with them as a whole. She will never reach Margaret's maturity. Until that time Margaret had supposed her sister to be mad and now she is completely relieved that she just had an affair with Leonard:

'Leonard is a better growth than madness,' she said, 'I was afraid that you would react against Paul until you went over the verge.'  
'I did react until I found poor Leonard. I am steady now. I shan't ever like your Henry, dearest Mog, or even speak kindly about him, but all that blinding hate is over. I shall never rave against Wilcoxes any more. I understand how you married him, and you will be very happy. ' p.313

As a victim of society Leonard now should act. He is filled with remorse for what he has done to Helen. He is looking for the sisters now to make himself forgiven. He cannot find them at Wickham Place and is informed that Helen is at Howards End. He goes there to come across the blunderer Charles. As a man of great obtuseness Charles now undertakes to save the integrity of the Schlegel family. Earlier he also goes to consult Tibby about the lover of Helen. The brother seemed to him to act irresponsibly. Tibby did not show any signs of desiring to take vengeance on <sup>the</sup> poor clerk. 'Oh, what a family, what a family! God help the poor pater---' (p.310) was all Charles could say on this point. Now confronted with the enemy in the house, he suddenly draws the sword which has been hanging on the wall and terrified Leonard falls down without even getting a wound. In doing so he tumbles all the books on the nearby shelf on top of himself. He lies dead. The culture he has tried to acquire has been his last burden.

The trial is opened for Leonard's death and Charles is found guilty of attempted man slaughter. Margaret sees life in a new vision now:

Here Leonard lay dead in the garden, from natural causes; yet life was a deep, deep river, death a blue sky, life was a house, death a wish of hay, a flower, a tower, life and death were anything and everything, except this ordered insanity. where the king takes the queen, and the ace the

king. Ah, no; there was beauty and adventure behind, such as the man at her feet had yearned for; there was hope this side of the grave; there were truer relationships beyond the limits that fetter us now. As a prisoner looks up and sees stars beckoning, so she, from the turmoil and horror of these days, caught glimpses of the diviner ~~and~~ wheels. p.330

Now the 'time for telegrams and anger was over' and the only thing to do is to turn to the inner life. She has her chances now. Henry Wilcox is completely down after his son's arrest, all panic and emptiness. He can rely on Margaret only:

'I don't know what to do--what to do. I'm broken -- I'm ended.' No sudden warmth arouse in her. She did not see that to break him was her only hope. She did not enfold the sufferer in her arms. But all through that day and the next a new life began to move. The verdict was brought in. Charles was committed for trial- It was against all reason that he should be punished, but the law, being made in his image, sentenced him to three years' imprisonment. Then Henry's fortress gave way. He could bear no-one but his wife, he shambled up to Margaret afterwards and asked her to do what she could with him. She did what seemed easiest--she took him down to recruit at Howards End. p.335

The resolution of the novel might seem disappointing because Margaret is after all trying to connect too much. After her quarrel with Henry about Helen's stay in Howards End she could as well break ties with him because by the return of Helen she had gained her inner life again. All the evidence was against Henry. This time there was no need for the pity to be aroused in her. Forster seems to prove his motto by forcing the plot too much but its shortcomings do not disappear. Helen and Margaret lead a life of nature and peace in Howards End. Helen has her child. In the last chapter Henry willingly leaves the house to Margaret and afterwards the house will pass to Leonard's child. The theme of continuity is again established, this time through

the classes. Mrs Wilcox had descended from yeoman ancestors and had shared her house with the Wilcoxes for some time but the real spiritual heir of the house being Margaret it passed into her hands and the future will be owned by the child of mixed classes. They have all gained a permanent house:

'This craze for motion has only set in during the last hundred years. It may be followed by a civilization that won't be movement, because it will rest on the earth. All the signs are against it now, but I can't help hoping, and very early in the morning in the garden I feel that our house is the future as well as the past.' p.340

The tradition of old England will be kept through the house is clear from this statement. Their life in the house is reminiscent of the ancient pagan times:

Helen rushed into the gloom, holding Tom by one hand and carrying her baby on the other. There were shouts of infectious joys. 'The field's cut, Helen cried excitedly, 'the big meadow! We've been to the very end, and it'll be such a crop of hay as never!' p.343

This novel of Forster is said to be the synthesis of the previous three: "by the time he had finished Howards End, he was convinced that perfection could never be reached in this life of imperfect, fallible human beings. In order, therefore, to see life as a whole, one must accept things which formerly one was tempted to reject or anathematize." (4) Also at the time he wrote Howards End things had quite changed in England. 1910 was the beginning of a new era. The first World War would shortly put an end to the aristocratic tone of society. The world was becoming fragmented because of the vast growth of capitalism. Business life was dominating. In an era like this the business world could not be overlooked. Lawrence had said to Forster, " you did make a nearly deadly mistake glorifying those business people in Howards End. Business is no good.(4) Lawrence has

(4) Ibid., p.107

his own point; he claims that these people are sexually deficient. Margaret and Henry do not seem to be involved in sexual life very much and Charles' wife Dolly is not a sexually promising woman. Paul had already proved to be a failure, and Leonard Bast who can also be considered as part of the business world is not a very sexual person. All these people's failures result from their not being spontaneous. Helen acts spontaneously but her moments do not last very long. She is a person of ideas and when she is involved in a sexual act it is rather to prove her point. Actually both sisters have an atmosphere of spinsters.

Although not much is seen of public life in the novel Forster's attempt is to bring the two into harmony. But again it is the private life which wins. Margaret is the heroine who is aware of the chaotic nature of the twentieth century. Life needs to be given order. In the continuous flux of London one can only form casual and brief encounters with people. The meaning of life has to be searched for elsewhere. A solitary life of intellectual pursuit cannot be practiced because the inner life has to be brought to terms with the outer life. Although the representatives of this outer life are not very sympathetic still they are individuals and Margaret believes in the value and interest of the individual. But still she can see through this kind of man: "Some day -- in the millennium - there may be no need for his type. At present homage is due to it from those who think themselves superior and who possibly are."p.175 The future man will not be like the Wilcoxes but he will surely include some of Wilcoxism and Schlegelism. The Schlegels belong to Forster's aristocracy, a spiritual aristocracy where human relationships are what matter, human beings are dealt with individually, and direct response to life, art, and tradition is practiced.

Although Margaret shows developments in the novel towards proportion, love and understanding, she still lacks the intuitive vision and wisdom of Ruth Wilcox. "But in her final phase Margaret betrays the very proportion she holds as an ideal: love of stability turns into love of comfort; concern for order becomes concern for

(5) Ibid., p.118

neatness; desire for significance leads to desire for busyness."(5)

The settlement at Howards End does not solve all the contradictions in the novel. The flux of London does not cease and one can still hear the huge business places encroaching on the countryside. If one's only ambition is to save one's inner life, this cannot be saved eternally, as Forster illustrates by these descriptions. The evils of society cannot be cured by escaping from them. Up to a point Margaret does not escape. She tries to connect her own intellectual life with the life of business, but the final settlement in the country house does not prove it to be true. If Forster had shown Margaret in the middle of the business world, living according to its standards and still enjoying the new way of life, this would be justified. What Margaret does, in fact, is to isolate her husband and her sister from the flux of real life, If real life for Forster were simple country life then the novel does not manage to connect anything. It just expresses a desire to return to the past.

Even though he is not handling the very poor in this novel still the death of Leonard Bast under the burden of books has a pessimistic note. For Forster the very poor man has no real hopes of salvation. Only the upper middle class is able to choose as it likes. He was correct in exhibiting the panic and emptiness lying ~~back~~ under the show of masculinity, power, and money. But the future of this class does not seem doomed. It promises to be capable of reconciliation with the cultured middle class but it will go on victimising the working class. Forster's vision of new England is not based on a logical analysis of the true economic conditions.

Margaret's intervention in the Wilcoxes life brings mostly disaster and chaos to them. Charles is imprisoned. Henry is completely down. Helen's effect on her lovers is also negative. She upsets their lives. So the inner life and the outer life are not reconciled by the individuals' wills or agreements but by the force of the circumstances Forster is forcing his characters to behave according to a certain pattern. The lively, intellectual sisters who are fond of human relations, concerts, and discussion societies retire into a cave of their own in that country house. Margaret's retirement is justified to

(5) Ibid., h.118

a certain extent but Helen's lacks all kind of logic. And Margaret's shifting of interest from people to things is not a victory on her side but rather an acceptance of the situation. In the capitalistic system where cash dominates every thing and wipes out the value of human relationships, the things-in-them-selves have more reality than people and Margaret conforms to this system's negative values by rejecting the people she enjoyed once upon a time. The two sisters claimed that the personal relations were the most important thing in our lives and to retire to a country house is a way of rejecting the richness of this social life. Money has become the dominant thing. Although the country house acts as a mask for turning our attention from this fact because it is endowed with the powers of nature still it fails to persuade us completely. For them to live in that house comfortably money is the most important means and it has come to be recognised as indispensable. But the danger is in the city and the city is moving towards the country and in the near future everything is in danger of annihilation. But Forster's attitude is typical here. One cannot change society in the short run, so what one must do is to build a place of one's own where one can be happy temporarily. In his next novel in A Passage to India he will realize the inadequacy of his theory. When Fielding offers to be friends with Aziz, the latter says that until the last Englishman leaves his country and India and all the nations of the world become independent their friendship cannot be achieved. The barriers of society are formed in such a way that whenever personal relations are concerned they come to the surface to spoil it. Fielding used to be a different sort of person, a man who travelled light, but after he gets married this lightness disappears. He is also tied to the interests of his nation now and cannot give himself away for the sake of an Indian.

In comparison to the first three novels where the personal relations are valued above everything, and where the spontaneous attitude to the world is being praised, Howards End achieves something higher of course. It at least forces the reader to recognise business people, but in recognising them, it accepts them too much and it reconciles too much. Compared to the two sisters the business people ar

spiritually inferior and the union of the two sides lacks the classical logic. Sensitivity cannot be reconciled with obtuseness; intellectuality cannot be reconciled with narrow-mindedness, and practical-mindedness cannot be reconciled with deep intuitions. Forster wants them to be brought together and the new product is supposed to have the good material of the opposite parties. But apart from their practicality the Wilcoxes do not seem to possess anything attractive. Our duty is to tolerate Forster's point of view because he supports it according to his own standarts:

The novel's highly qualified resolution reflects, I feel, the tentative nature of Forster's belief in the power of liberalism, or any other 'ism', to heal the fragmentations of modern life. Life, he declares, is essentially chaotic; consequently, the most one can accomplish is to create within this chaos islands of order. These islands, however, like Wickham Place, will give way in time, and new ones must be created. Perhaps one of the reasons that Forster wrote Howards End was to discover whether individuals in the modern world might indeed contribute to an enduring order; but the only enduring reality, the novel suggests, is chaos, of which the city is a reflection.(6)

(6) J.Sayre Martin, E.M.Forster, p.125

## V. A PASSAGE TO INDIA

Forster's fifth novel was written after a fourteen year break since his fourth. "The years between 1910 and 1914 were the vestibule to what Forster has called 'the sinister corridor of our age.'" (1) They were breeding disaster for the future of humanity. Forster visited India three times. The first visit was in 1912-13, the second one in 1921 and the last one was in 1945. On his first visit Dickinson and R.C. Trevelyan accompanied him. As a result of those two visits his masterpiece, A Passage to India came out:

Forster says that he thought that he had been exceptionally fortunate in having 'three personal introductions' to India, 'the Moslem, the British, and the Hindu'. The Moslem, as we have seen, came through his friend Syed Ross Masood, who showed one side of the India he knew 'in an offhand and arresting way'; the British, through officials in the civil service; and the Hindu as the result of his being Secretary to the Maharajah of the independent Hindu state of Dewas Senior. These introductions provided the basis of the tripartite structure of the novel, Mosque, Caves, and Temple. (2)

In his first visit he met with confusion and violence. The second one presented him with another aspect of India which is not known to foreigners. When he went there in 1921 it was for work also. He worked for the Maharajah of Dewas, as his private secretary. That Princely State ~~he has been~~ was a remote and sleepy place and outside that state, in British India much was happening. Indian nationalism had reached ~~to~~ its height under the non-cooperation movement of Gandhi and Forster was actually sympathising with the movement but like the character, Mr Fielding in his India novel, he rather wanted to hide himself and observe the happenings from afar. "In Dewas Forster could live and work among Indians without official pomp. He also

(1) Trilling, p.136

(2) K.Natwar-Sing, E.M.Forster:A Tribute, p.88

toured other Central Indian States and Hyderabad, and thus acquired close and extensive knowledge of the affairs of the Princely States... An understanding of pre-Republic India could not have been complete without taking them into account. Forster's portrayal of Dewas was an essential part of his whole Indian picture."(3) His perspective being doubled he returned to England to gather up his material and to be able to evaluate his data from a more objective perspective. A Passage to India was begun in 1912 and finished in 1924. It is dedicated to his life-long Indian friend Syed Ross Masood of whom Forster says:

My own debt to him is incalculable. He woke me up out of my suburban and academic life, showed me new horizons and a new civilization and helped me towards the understanding of a continent. Until I met him, India was a vague jumble of raijahs, sähips, babus, and elephants, and I was not interested in such a jumble: who could be? He made everything real and exciting as soon as he began to talk, and seventeen years later when I wrote A Passage to India I dedicated it to him out of gratitude as well as out of love, for it would never have been written without him. (4)

Syed Ross Masood and Forster had made friends in England long before he went to India and this intelligent and lively Indian reverberated great chords in Forster by his intimacy and inspirational character. The character of Aziz is based on Masood. Out of their intimacy Forster began to take a real interest in India and the result was a novel of great dimensions and implications. The book is concerned with the problem of India in relation to the British Empire. This time the setting is larger than those of his previous novels. Instead of single characters moving upon the stage the reader sees the different communities of India conflicting with each other. The book

(3) G.K.Das, E.M.Forster's India, p.7

(4) Op.Cit. p.88

is not really political though its general popularity is rather due to its political aspect. It has wider implications. It is the culmination of Forster's vision. By writing it Forster moved away from the limited places like England and Italy and the limited philosophy of Western civilisation and he enlarged his universe. Thus he could juxtapose Orientalism and Westernism. In this novel the threats that affect people are usually racial, administrative, and economic rather than spiritual. Of course above all those problems there is the spiritual barrier between the British and the Indians but underlying those spiritual problems are economic conditions. The lack of communication between the different groups of people cannot be solved simply by good will and personal intercourse.

The novel is divided into three parts: Mosque, Caves and Temple. In each part a different problem is tried to be solved and the shortcomings of each religion are exposed. The second chapter of the first part immediately introduces the problem: the Moslem doctor Aziz and his company are discussing whether an Indian can be friends with an Englishman. This argument will last till the end of the novel until the horses say 'no' and the sky says 'not there'. The Marabar Caves are introduced in the first chapter. The city of Chandrapore 'presents nothing extraordinary'. The river Ganges is 'scarcely distinguishable from the rubbish it deposits so freely...Houses do fall, people are drowned and left rotting, but the general outline of the town persists, swelling here, shrinking there, like some low but indestructible form of life.' (p.9) The world as known in the West is purposive and practical: the world as presented by Chandrapore simply goes on resignedly existing and this is what, superficially, India offers to the Western mind. The monotony of life offers a parallel with the external surroundings. The material world is inhuman but nature is different:

The sky settles everything - not only climates and seasons but when the earth shall be beautiful. By herself she can do little -- only feeble outbursts

of flowers. But when the sky chooses, glory can rain into the Chandrapore bazaars or a benediction pass from horizon to horizon. The sky can do this because it is strong and enormous. Strength comes from the sun, infused in it daily, size from the prostrate earth. No mountains infringe on the curve. League after league the earth lies flat, heaves a little, is flat again. Only in the south, where a group of fists and fingers are thrust up through the soil, is the endless expanse interrupted. These fists and fingers are the Marabar Hills, containing the extraordinary caves. p.11

Such descriptions fill the pages of the book and they have a special function. The earth of India is inhuman and even the relationships between the people are irrational and suit the alien nature of the surroundings. Also, in Buddhism all things in the universe, including the people, are considered to belong to the same source. They are not differentiated. In this particular description the passivity is broken by the rain and the sky becomes a symbol of freedom or future, but the landscape offers no proper breath for human beings and the Marabar caves which wait for their turn will prove all the more awful. The mentioning of the caves in the first chapter increases the anticipation of the reader for a mysterious development.

The company of Indians enlarge their discussion by mentioning the civil service officials' reaction to themselves. To drive with Turton, one of the higher officials, in his carriage, or to be shown his stamp collection, are small incidents of intimacy but it never goes too far to embrace a real sympathy. Their real opinion about the Englishmen is that they all become the same after a time. They turn out to be rigid, officialised, and inhumane. But still one can feel the submissiveness in their critical attitude:

'When we poor blacks take bribes, we perform what we are bribed to perform, and the law discovers us in consequence. The English take and do nothing. I admire them.' 'We all admire them!' p.13

Their attitude towards their administrators is not one of hostility yet but it will turn to hostility and reaction against them in the future. In the development of Aziz' personality the reader will trace it. Aziz is an interesting character. He acts according to his instincts. He is sentimental, moody, and weak. He likes quoting poetry from Persian, Urdu, and Arabic. "The themes he preferred were the decay of Islam and the brevity of love." p.16 As the group listen to him they gain a new vision:

India - a hundred Indias - whispered outside beneath the indifferent moon, for the time India seemed one and their own, and they regained their departed greatness by hearing its departure lamented, they felt young again because reminded that youth must fly. p.17

Their entertainment is broken by a call on Aziz by Old Callendar. When Aziz leaves to attend his duty he finds to his surprise that the Civil Surgeon is out. This is humiliation on his part. This attitude is typical of the British. Even the organization of the streets and the very place itself echoes the burden of inhumanity on the shoulders of the natives:

The roads, named after victorious generals and intersecting at right angles, were symbolic of the net Great Britain had thrown over India. He felt caught in their meshes. When he turned into Major Callendar's compound he could with difficulty restrain himself from getting down from the tonga and approaching the bungalow on foot and this is not because his soul was servile but because his feelings - the sensitive edges of him - feared a gross snub. p.18

Aziz' only escape from this dull atmosphere is the Mosque. There he feels himself united with his country and community:

A mosque by winning his approval let loose his imagination. The temple of another creed, Hindu, Christian, or Greek, would have bored him and failed to awaken his sense of beauty. Here was Islam, his own country, more than a faith, more than a battlecry, more, much more...Islam, an attitude towards life both exquisite and durable where his body and his thoughts found their home.  
p.20

But it is a momentary escape and a limited one. All around India one is reminded of British insensitivity and the lack of communication. In one of his momentary escapes Aziz lives his symbolic moment. Mistaking Mrs Moore for a disrespectful visitor in the mosque he warns her about taking off her shoes. Having seen that she has already taken them off he sees this old woman in a new light. For Aziz and for the other Indians little things count for the secret understanding of the human heart. When Mrs Moore declares that 'God is here' Aziz and she make a close friendship for a short time but the vibrations of this will echo all throughout the book. It is Aziz' symbolic moment. For the first time he gets the opportunity of talking to a Briton undisguised and under no tension.

In the third chapter of the first part a close look is paid at the way British people spend their leisure time. This reflects their general attitude towards life. A play, 'Cousin Kate' is being performed. The lack of real culture and the tastelessness of the middle class is reflected by the choice of this play. The club they have gathered in is the microcosm of their life. Adela, the present fiancée of Ronny, is introduced by her repeated remarks of 'I want to see real India'. Adela's efforts to see real India prove to be vain. She approaches a group of ladies to have a little conversation but they claim that one's only hope is to keep away from Indians. This negative attitude surprises Adela who is enlightened, rational, and without any prejudice. Mrs Moore is not critical towards the ladies but she feels the repressiveness. She and Aziz are alike in character for they both value inner sentiments:

Mrs Moore, whom the club had stupefied, woke up outside. She watched the moon, whose radiance stained with primrose the purple of the surrounding sky. In England the moon had seemed dead and alien; here she was caught in the shawl of night together with the earth and all the other stars. A sudden sense of unity, of kinship with the heavenly bodies, passed into the old woman and out, like water through a tank, leaving a strange freshness behind. She did not like 'Cousin Kate' or the National Anthem, but their note had died into a new one, just as cocktails and cigars had died into invisible flowers. p.30

Aziz' experience in the mosque and Mrs Moore's experience outdoors are of the same nature. The religious feelings in them both can unite them with their surroundings and can make each part of nature something lively; they give a soul to things. But her feelings will not last long because her son Ronny, who is the City Magistrate will censure the old woman for talking with the Mohammedans. Ronny has got interesting ideas about Indians. First he suspects all of them. Secondly:

But whether the native swaggers or cringes, there's always something behind every remark he makes, always something, and if nothing else he's trying to increase his izzat -in plain Anglo-Saxon, to score. p.33

Mrs Moore of course cannot understand such statements. She can see into the essence of things. From Ronny's remarks she might well establish a summary of the man's externals but she would miss the man as a whole. Ronny is the type with 'undeveloped heart'. Even in his arguments with his mother he cannot communicate with her:

Trying to recover his temper, he said, 'India likes gods  
'And Englishmen like posing as gods'.  
'There's no point in all this. He<sup>r</sup>we are, and we're

going to stop, and the country's got to put up with us, gods or no gods, Oh, look here,' he broke out, rather pathetically,

'What do you and Adela want me to do? Go against my class, against all the people I respect and admire out here? Lose such power as I have for doing good in this country because my behaviour isn't pleasant? You neither of you understand what work is, or you'd never talk such ~~o~~vevewash. I hate talking like this, but one must occasionally ....I am out here to work, mind, to hold this wretched country by force. I'm not a missionary or a Labour Member or a vague sentimental sympathetic literary man. I'm just a servant of the Government.'

p.50

This is an effective description of Ronny. It is one of the novel's merits that though we hardly like Ronny, Forster allows him to give a fair account of his case. This has just the right tone for the the irritated practical man convinced that he is doing his best in a practical job and deserves sympathy and understanding.

One of the principal characters of the novel is Mr Fielding, a middleaged bachelor who believes in education. For him the work itself is important and whom he teaches does not matter. He is the Principal of the little college in Chandrapore, a man of unprejudiced feelings. In this he is different from his other countrymen. He cannot keep aloof from Indians and that is why <sup>he</sup> can make friends with Aziz, to a certain extent. Aziz is governed by his sentimentalism whereas Fielding is governed by his radicalism and reserve, so the friendship can work up to a certain point - but then it fails. Fielding can neither attain his countrymen's rigidity nor fuse into the native spirit. Being like this he is too open to criticism:

He did succeed with his pupils, but the gulf between himself and his countrymen, which he had noticed in the train, widened distressingly. He could not see at first what was wrong. He was not unpatriotic, he always got on with Englishmen in England, all his best friends were English, so why was it not the same out here?...The feeling grew that Mr Fielding

was a disruptive force, and rightly, for ideas are fatal to caste, and he used ideas by that most potent method, interchange. Neither a missionary nor a student, he was happiest in the give-and-take of a private conversation. The world, he believed, is a globe of men who are trying to reach one another and can best do so by the help of good will plus culture and intelligence - a creed ill-suited to Chandrapore, but he had come out too late to lose it. p.62

So he is disliked by most of the Anglo-Indians and especially by their wives. Having made the acquaintance of Adela and Mrs Moore, he decides to invite them to tea in his college lodgings. Aziz and a Brahman called Godbole are also invited. Adela is happy because she will finally get a chance of knowing a real Indian. Aziz finds himself in an awkward situation, and trying to reach the barrier between himself and the English ladies he speaks too much about the things that he thinks will interest them. He cannot act naturally. He talks about the old emperors and how they created fountains, gardens, hammams.

...a depression of some depth together with the whole of Chandrapore lay between the mosque and Fielding's house. Ronny would have pulled him up, Turton would have wanted to pull him up, but restrained himself. Fielding did not even want to pull him up; he had dulled his craving for verbal truth and cared chiefly for truth of mood. As for Miss Quested, she accepted everything Aziz said as true verbally. In her ignorance, she regarded him as 'India', and never surmised that his outlook was limited and his method inaccurate and that no one is India. p.71

Aziz' extreme remarks and exaggerations in the party are balanced by Godbole's passivity. The ladies expect him to talk about India and religion but he 'only ate - ate and ate, smiling, never letting his eyes catch sight of his hand.' p.71 When Aziz asks Miss Quested if she would settle in India she suddenly says that she could not do

that; a slip of tongue reveals her true feelings. When the Marabar Caves are mentioned Adela again shows all her enthusiasm but she feels that something about the caves is hidden from her. The party is broken up by the arrival of Ronny who invites the ladies to the polo match:

So the leave-taking began. Everyone was cross or wretched. It was as if irritation exuded from the very soil. Could one have been so petty one a Scotch moor or an Italian alp? Fielding wondered afterwards. There seemed no reserve of tranquility to draw upon in India. Either none, or else tranquility swallowed up everything, as it appeared to do for Professor Godbole. Here was Aziz all shoddy and odious, Mrs Moore and Miss Quested both silly, and he himself and Heaslop both decorous on the surface, but detestable really, and detesting each other.

'Good-bye, Mr Fielding, and thank you so much  
...What lovely College buildings!'

'Good-bye, Mrs Moore.'

'Good-bye, Mr Fielding. Such an interesting  
afternoon...'

'Good-bye, Miss Quested.'

'Good-bye, Dr Aziz.'

'Good-bye, Mrs Moore.'

'Good-bye, Dr Aziz.' p.77

Before they leave the group asks Godbole to sing a song and he accepts the suggestion. He starts singing an unintelligible song. Only the servants understand it. When they ask him the meaning of the song he says:

'I will explain in detail. It was a religious song. I placed myself in the position of a milkmaid. I say to Shri Krishna, "Come! Come to me only! The god refuses to come. I grow humble and say: "Do not come to me only. Multiply yourself into a hundred companions, but one, O Lord of the Universe, come to me." He refuses to come.' p.78

Slowly the Oriental world starts to open before Adela and Mrs Moore but they are unable to understand its logic. If left by themselves maybe they would be able to get some of the feeling of being an Indian by their intuition but the continuous interruption of narrow - minded British society hampers their efforts. Especially Adea's relation with Ronny starts to bother her. Ronny is the symbol of narrow-mindedness and he spends no effort to know the people around him. "His self-complacency, his censoriousness, his lack of subtlety, all grew vivid beneath a tropic sky; he seemed more indifferent than of old to what was passing in the minds of his fellows, more certain that he was right about them or that if he was wrong it didn't matter." p.79 Adela's close examination of Ronny under the Indian sky makes her decide against their future marriage. Ronny does not react very strongly like Cecil in A Room with a View; he is civil in his relations with Adela. "Experiences, not character divided them; they were not dissimilar, as humans go; indeed, when compared with the people who stood nearest them in point of space they became practically identical." p.83 But a small incident brings their relationship back. The night begins and the surrounding atmosphere of the landscape suddenly causes a fear, a kind of loneliness in both of them. Suddenly their hands meet and this casual touch starts the whole mechanism again. At the end of their drive Adela takes back her words and announces to him that she will stay engaged. Before the first part ends Aziz falls ill and Fielding comes to visit him. For a short period friendship seems to dominate the atmosphere. "Mr Fielding, no one can ever realize how much kindness we Indians need, we do not even realize it ourselves. But we know when it has been given. We do not forget though we may seem to. Kindness, more kindness, and even after that more kindness. I assure you it is the only hope,"(p.114) says Aziz. Out of intimacy Aziz shows the photograph of his dead wife to Fielding. Fielding blunders in their relationship because he cannot be as sentimental as Aziz:

The next time they met, Aziz might be cautious and standoffish. He realized this, and it made him sad that he should realize it. Kindness, kindness, and

more kindness - yes, that he might supply, but was that really all that the queer nation needed?' p.115

The second part of the book, 'Caves', will not be the justification of this world based on feelings but it will prove the abyss that lies under the inner world. The inner world thus tested is of two kinds: that of Mrs Moore and Adela. Mrs Moore's world is based on Christian feelings. Adela's world is a reflection of Western rationalism which abolishes God but does not put anything deeper in its place. The expedition to the Marabar Caves will be a test of the strength of their inner foundations. Again the first chapter of the second part starts with the description of the caves and the description reveals the inhumanity of nature again. Apart from nature's indifference it has parallels to the human mind:

A tunnel of eight feet long, five feet high, three feet wide, leads to a circular chamber about twenty feet in diameter. This arrangement occurs again and again throughout the group of hills, and this is all, this is a Marabar Cave. Having seen one such cave, having seen two, having seen three, four, fourteen, twenty-four, the visitor returns to Chandrapore uncertain whether he has had an interesting experience or a dull one or any experience at all. He finds it difficult to discuss the caves, or to keep them apart in his mind, for the pattern never varies, and no carving, not even a bees' nest or a bat, distinguishes one from another. Nothing, nothing attaches to them, and their reputation - for they have one - does not depend upon human speech. It is as if the surrounding plain or the passing birds have taken upon themselves to exclaim 'extraordinary', and the word has taken root in the air, and been inhaled by mankind. p.124

The caves are dark. Very little light penetrates through them and even if there is light there is not much to see. Each cave is numbered so that the visitor will not lose his way. But "deeper in the granite, are there certain chambers that have no entrances? Chambers never

unsealed since the arrival of the gods." p.125 When the visitor enters the accessible caves he will be exposed to the dangers of mind; his unknown chambers will be revealed to himself.

Aziz is terribly worried over the success of the expedition and he plans every detail carefully in the face of warnings because "His friends thought him most unwise to mix himself up with English ladies, and warned him to take every precaution against unpunctuality." p.127 Professor Godbole is also invited but he finds his own way of missing the expedition. By miscalculating the length of a prayer he fails to catch the train before everybody's eyes.

Adela's mind is confused. Forster is trying to exhibit the girl's character and the way her mind works before she enters the caves:

It was Adela's faith that the whole stream of events is important and interesting, and if she grew bored she blamed herself severely and compelled her lips to utter enthusiasms. This was the only insincerity in a character otherwise sincere, and it was indeed the intellectual protest of her youth. She was particularly vexed now because she was both in India and engaged to be married, which double event should have made every instant sublime. p.132

Adela is trying to act spontaneously but her real attitude towards life is in fact inhibited. Especially in sexual matters she is too conventional. Her conventionalism will explode into a nightmare in the caves. She is trying to force herself to see interesting aspects in each event. This is a part of her Western education. But in a country like India which has no definite shape this false enthusiasm will sound empty. So deluded by the proceedings she accompanies Aziz into the caves. Just before she enters the caves two things disturb her mind:

But as she toiled over a rock that resembled an inverted saucer, she taugh, "What about love?" The rock was nicked by a double row of footholds, and

somehow the question was suggested by them. Where had she seen footholds before? Oh, yes, they were the pattern traced in the dust by the wheels of the Nawab Bahadur's car. She and Ronny - no, they did not love each other. p.150

Her other thought focuses around Aziz: "She did not admire him with personal warmth, for there was nothing of the vargrant in her blood, but she guessed he might attract women of his own race and rank, and she regretted that neither she nor Ronny had physical charm." p.151 Filled with the thoughts of this kind she enters into her own cave to come out with the catastrophe.

Mrs Moore's experience in the caves is more terrifying because it suggests absurdity and nothingness in the realm of feelings. She nearly faints in one of them and goes out. The echo strikes her most. Whatever is said in the cave echoes as 'boum'. There is no distinction between anything that is said. "Hope, politeness, the blowing of a nose, the squeak of a boot, all produce 'boum'". p.145 She comes out utterly in despair: this is more than despair, it is apathy. Lacking all kinds of emotions she is transformed into her opposite. She begins to see everything in a dull form:

But suddenly, at the edge of her mind, Religion appeared, poor little talkative Christianity, and she knew that all its divine words from 'Let there be light' to 'It is finished' only amounted to 'boum'. Then she was terrified over an area larger than usual; the universe, never comprehensible to her intellect, offered no repose to her soul, the mood of the last two months took definite form at last, and she realized that she didn't want to write to her children, didn't want to communicate with anyone, not even with God. She sat motionless with horror, and, when old Mohammed Latif came up to her, thought he would notice a difference. For a time she thought, 'I am going to be ill,' to comfort herself, then she surrendered to the vision. She lost all interest, even in Aziz, and the affectionate and sincere words that she had spoken to him seemed no longer hers but the air's. p.148

Mrs Moore's vision will last till she dies; only, for a short time, her old self comes back on her voyage back home. As she leaves Chandrapore on train several cities appear on the road far away:

There was, for instance, a place called Asirgarh which she passed at sunset and identified on a map - an enormous fortress among wooded hills. No one had ever mentioned Asirgarh to her, but it had huge and noble bastions and to the right of them was a mosque...The train in its descent through the Vindvas had described a semicircle round Asirgarh. What could she connect it except with its own name? Nothing; she knew no one who lived there. But it had looked at her twice and seemed to say: 'I do not vanish.' She woke in the middle of the night with a start, for the train was falling over the western cliff. Moonlit pinnacles rushed up at her like the fringes of a sea; then a brief episode of plain, the real sea, and the soupy dawn of Bombay. 'I have not seen the right places,' she thought. p.204

So the experience in the caves can be seen *in* a new light: the caves were real but they were not the whole of the world. It reminds one of Rickie's public school experience. When he enters Cambridge he can feel that there is an end to the public school. So can Mrs Moore. She can take a breath as to the existence of other things in the world. Owing to the hot weather she dies on the way back still not completely out of her pessimistic cave.

Adela comes out of her cave completely upset - something has happened inside. Her eye-glasses were shattered and somebody wanted to pull their cord. Adela only can say that Aziz has tried to assault her, and he is arrested. The first person to learn of the incident is Fielding and he remarks that there has been a mistake, but he is the only person who can stay cool till the end of the trial and rationalize over the details. According to him either the girl had a hallucination or the guide did some such thing, but no matter what happened Aziz was innocent and all action must proceed

from this fact. Whereas the District Superintendent of Police, Mr McBryde, has another theory about the case:

The theory ran: 'All unfortunate natives are criminals at heart, for the simple reason that they live south of latitude 30. They are not to blame, they have not a dog's chance we should be like them if we settled here.' Born at Karachi, he seemed to contradict his theory, and would sometimes admit as much with a sad, quiet smile. p.164

Different ways of looking at the case make people enemies or friends. Fielding is labeled an enemy because he isolates himself from the Anglo-Saxon group. Mrs Moore is completely unaware of the proceedings taking place around her can only say that Aziz cannot have done such a thing and she is immediately shut up by her son. So partly by her own desire, partly by her son's persuasion she leaves India and fails to attend the trial. Adela left alone among the prejudiced wives of the governing Britons feels terribly upset. She wants to talk to somebody she can depend on but all her efforts to communicate with Mrs Moore are refused by the old woman. Finally she can get a chance of seeing her but the old woman is unfeeling to her and does not want to bother with the details of the case. Ronny's presence during their meeting makes everything more difficult. Whenever Adela shows signs of recovery from her hallucination his interruption spoils everything. But in spite of all those negative influences she hears Mrs Moore utter that Aziz is innocent. She automatically relates this utterance to a letter she had received from Fielding talking about Aziz's innocence. Now she feels better; there are those two people who believe in Aziz's innocence. But Ronny will again confine the girl among the narrow-minded people who will force her to have back her illusions of Aziz' assault on her. Both parties prepare for the trial in their best ways. The struggle is about to be transformed into a class conflict. The winning party is surely to prove its strength in racial prestige. So the trial begins:

The court was crowded and of course very hot, and the first person Adela noticed in it was the humblest of all who were present, a person who had no bearing officially upon the trial: the man who pulled the punkah. Almost naked, and splendidly formed, he sat on a raised platform near the back, in the middle of the central gangway, and he caught her attention as she came in, and he seemed to control the proceedings. He had the strength and beauty that sometimes come to flower in Indians of low birth. When that strange race nears the dust and is condemned as untouchable, then nature remembers the physical perfection that she accomplished elsewhere, and throws out a god - not many, but one here and there, to prove to society how little its categories impress her. This man would have been notable anywhere; among the thin-hammed flat-chasted mediocrities of Chandrapore he stood out as divine, yet he was of the city, its garbage had nourished him, he would end on its rubbish heaps. p.212

Stricken by the image of this simple man Adela starts to see the world as a whole again. She recovers her fragmented self. She gains consciousness and becomes a humble person again. Her vision is clearer now. When she is asked by the Superintendent if Aziz had followed her into the cave or not she suddenly responds that he did not:

But as soon as she rose to reply, and heard the sound of her own voice, she feared not even that. A new and unknown sensation protected her, like magnificent armour. She didn't think what had happened, or even remember in the ordinary way of memory, but she returned to the Marabar Hills, and they spoke from them across a sort of darkness to Mr McPryde. The fatal day recurred, in every detail, but now she was of it and not of it at the same time, and this double relation gave it indescribable splendour. Why had she thought the expedition 'dull'? Now the sun rose again, the elephant waited, the pale masses of the rock flowed around her and presented the first cave; she entered and a match was reflected in the polished walls - all beautiful and significant, though she had been blind to it at the time. Questions were asked, and to each she found the

exact reply; yes, she had noticed the 'Tank of the Dagger', but not known its name; yes, Mrs Moore had been tired after the first cave and sat in the shadow of a great rock, near the dried-up mud. p.221

Adela announces that she withdraws everything and the English group becomes obliged to give up the case. There is surprise on the Indian side and then they kiss one another and weep passionately. Mrs Turton screams insults at Adela. 'The shouts of derision and rage' culminates from the English group and the poor Mr Das is nearly nearly dead with the tension:

He had controlled the case, just controlled it. He had shown that an Indian can 'preside'. To those who could hear him he said, 'The prisoner is released without one stain on his character; the question of costs will be decided elsewhere.' p.224

Adela renounces her own people and is labeled a renegade like Mr Fielding. The poor girl finds herself walking alone in the bazaars and nobody pays any attention to her. Thus Fielding finds her. He undertakes her protection. After a while they form a friendship. They feel themselves alike:

A friendliness, as of dwarfs shaking hands, was in the air. Both man and woman were at the height of their powers - sensible, honest, even subtle. They spoke the same language, and held the same opinions, and the variety of age and sex did not divide them. Yet they were dissatisfied. When they agreed, 'I want to go on living a bit', or, 'I don't believe in God', the words were followed by a curious backwash as though the universe had displaced to fill up a tiny void, or as though they had seen their own gestures from an immense height - dwarfs talking, shaking hands and assuring each other that they stood on the same footing of insight. p.257

The shortcomings of both characters can be felt mutually by themselves. Fielding's attitude towards Indians lacks depth whereas Adela's heroism is an unconscious one. They cannot shake off their Western positivism and transcend their civilized personalities. Fielding's later attempts to persuade Aziz not to take compensation from Adela nearly fails, because Aziz has no real affection for Adela, whereas when Mrs Moore's name is mentioned, everything changes. Fielding wants to remind Aziz that he is not behaving realistically, because Adela has acted heroically at the court while Mrs Moore did not even attend the trial:

'Miss Quested anyhow behaved decently this morning, whereas the old lady never did anything for you at all, and it is pure conjecture that she would have come forward in your favour, it only rests on servants' gossip. Your emotions never seem in proportion to their objects. Aziz.'

'Is emotion a sack of potatoes, so much the pound, to be measured out? Am I a machine? I shall be told I can use up my emotions by using them, next' p.247

Fielding's attempts to make Aziz see reason fail because Aziz has found the kindness he looked for in Mrs Moore, and this feeling is something that cannot be found abundantly in India. He cannot draw back sympathy from the elder woman. He even does not believe in her death, and Fielding feels the significance of this:

Facts are facts, and everyone would learn of Mrs Moore's death in the morning. But it struck him that people are not really dead until they are felt to be dead. As long as there is some misunderstanding about them, they possess a sort of immortality. p.247

Aziz comes out of the trial as a more mature person. He starts to grasp the political side of events. Before, he had seen the problem in the lack of sympathy on the side of the rulers but now he considers

the problem in a different light:

'My great mistake has been taking our rulers as a joke,' he said to Hamidullah next day; who replied with a sigh: 'It is far the wisest way to take them, but not possible in the long run. Sooner or later a disaster such as yours occurs, and reveals their secret thoughts about our character. If God himself descended from heaven into their club and said you were innocent, they would disbelieve him.' p.262

In the meantime Fielding becomes a suspected character. He is not liked either by the Indians nor by the British. He decides to travel light again. On his return to Europe he realizes that his perspective also had changed in India. The form of Europe affects him again:

The buildings of Venice, like the mountains of Crete and the fields of Egypt, stood in the right place, whereas in poor India everything was placed wrong. He had forgotten the beauty of form among idel temples and lumpy hills; indeed without form, how can there be beauty? p.275

Forster appreciates the form of Europe against the chaotic nature of India, and a great deal of the muddle in the people there arises from this shapelessness in the country. People forget how to shape their thoughts and they are left with their own choice in an alien universe. Those who do not have strong foundations fall down into abyss.

The third part of the novel is called Temple. This part is shorter and the previous attitudes reach towards a synthesis. Aziz is staying at Mau now among his fellow Indians. He prefers to work for his own countrymen instead of the British. He is slowly developing a sense of nationalism. In this chapter a religious festival is being celebrated. As a last exposition Forster wants to lay open the essence of Buddhism as opposed to Islam and Christianity. Unlike these two

religions Buddhism includes everything and in this extreme inclusiveness it becomes formlessness because in it everything human or non-human has the same value. 'Completeness, not reconstruction'.

They sang not even to the God who confronted them, but to a saint; they did not one thing which the non-Hindu would feel dramatically correct; this approaching triumph of India was a muddle (as we call it), a frustration of reason and form. Where was the God himself, in whose honour the congregation had gathered? Indistinguishable in the jumble of His own altar, huddled out of sight amid images of inferior descent, smothered under reseleaves, overhung by oleographs, outblazed by golden tablets representing the Rajah's ancestors, and entirely obscured, when the wind blew, by the tattered foliage of a banana. Hundreds of electric lights had been lit in His honour (worked by an engine whose thumps destroyed the rhythm of the hymn). Yet His face could not be seen. Hundreds of His silver dishes were piled around Him with the minimum of effect. The inscriptions which the poets of the State had composed were hung where they could not be read, or had twitched their drawing-pins out of the stucce, and one of them (composed in English to indicate His universality) consisted, by an unfortunate slip of the draughtsman, of the words, 'God si Love'. God si Love. Is this the final message of India? p.281

The draughtsman wanted to express God, universality by translating the phrase, 'God is Love' into English but produces another example of Indian muddle. This part of the novel is as puzzling as the second part. What Forster is trying to say here is not very clear. This Hindu celebration is certainly evidence of Indian formlessness- nothing is better or worse than anything else. It might mean to show how fundamentally different India is from the West so that no Britan is more than an alien on this land- so even a friendly man like Fielding does not even belong. With all its vividness there is a dreamlike strangeness about it. It is incomprehensible - but for Indians (Hindus rather) it gives them a wonderful feeling that earthly life is not everything and it makes their formless existence tolerable and even enriches it.

Aziz is full of hatred for Fielding after he leaves because all the while he thinks that the man has tricked him by marrying Adela. He is informed of his marriage but does not even bother to read the letters Fielding has sent to him. Meanwhile Fielding married Mrs Moore's daughter Stella and bring his wife and her brother to Mau together with him. They arrive in the middle of the celebrations. When he meets Aziz, the latter behaves quite coldly to him. But when he learns the truth about the affair of marriage he suddenly draws close to Ralo, Mrs Moore's son. "Was the cycle beginning again? His heart was too full to draw back. He must slip out in the darkness, and do this one act of homage to Mrs Moore's son." p.307 Fielding is also quite changed. Married, he became more conservative and does not travel so light any more. He is more fond of his own comfort and his education job now is a means of earning his life for him. Once again they form a brief friendship with Aziz but it is different now:

All the stupid misunderstandings had been cleared up, but socially they had no meeting-place. He had thrown in his lot with Anglo-India by marrying a countrywoman, and he was acquiring some of its limitations, and already felt surprise at his own past heroism. Would he to-day defy all his own people for the sake of a stray Indian? p.314

Aziz on the other hand has grown a nationalist and defends new values now. He believes that India will be independent and no foreigners of any sort will walk on its streets:

'Down with the English anyhow. That's certain. Clear out, you fellows. double quick, I say. We may hate one another, but we hate you most. If I don't make you go, Ahmad will, Karim will, if it's fifty-five hundred years we shall get rid of you, yes, we shall drive every blasted Englishman into the sea, and then' - he rode against him furiously - 'and then', he concluded,

half kissing him, 'you and I shall be friends.'

'Why can't we be friends now?' said the other, holding him affectionately. 'It's what I want. It's what you want.' But the horses didn't want it - they swerved apart; the earth didn't want it, sending up rocks through which riders must pass single file; the temples, the tank, the jail, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau beneath: they didn't want it, they said in their hundred voices, 'No, not vet', and the sky said, 'No, not there.' p.317

Forster's viewpoint at the end is a bit socialistic. Only when the material world is changed and the people become independent, will there be peace and friendship. Forster does not offer any immediate solutions but he hints at them in the distance. He still has hope for the future of humanity. Although the caves implied absolute emptiness this is not the end to it. One must struggle to create a new world in which everybody will be happy.

## CONCLUSION

So far the contradiction between nature and convention in Forster's fiction has been exhibited in his various novels. These two terms are rather vague and broad to define in consideration of the specific situations that he is dealing with in his novels. In his two Italian novels the lines to them can be drawn more distinctly whereas in his last novel these terms leave a very complicated panorama. When nature is represented as Italy or as Gino one can quite easily see what Forster means there. Italy as opposed to England is more lively, less formal, more passionate and less considerate of decency, in other words, 'nature' is spontaneous feeling and action. From the small city of Monteriano to its local opera house every description serves to imply this aspect of Italy. His men represented by Gino are more cruel; less reserved and much more direct and passionate than the average Englishmen. Gino is harsh and silly compared to Philip; Philip is intellectual and reserved, a proper person for a civilized society life whereas Gino treats his woman scornfully and unsexually. At first sight Philip might seem superior to Gino but he is not so indeed. What Forster is trying to point out here is that the ideal thing is not to act properly in life but to value life in its full scale and live it thoroughly. What Gino is doing all the time is to live according to his own society's values which are considered superior to English values because they do not restrain a person from acting with his flesh and blood. A person is a living organism and the civilized society of England is trying to cover this fact by making him obliged to act under the burden of dead forms in society. These forms have acquired such power over the individuals that even the very young ones like Philip and Caroline have been victimized by them by becoming eternal conformists accepting such passionate life. They repeatedly deny their own instinctive aspect and feel themselves obliged to be cut off from this joy of life by idealizing their love under the disguise of a kind of Platonism. The young ones have come

to live like old people. So Forster's first criticism of convention was in the direction of harping on one's spontaneous and more instinctive self. The real self had to be saved.

In his second novel he undertook this rescue of the self. Lucy is represented in the middle of conventional people but they have acquired a petty aspect this time. The rigidity of the Harrisons still exists but the other aspects of convention in the form of different social values are brought in by the personalities of Mr. Eager, Mr. Beebe, Miss Lavish and the Misses Alan. While Mr. Eager represents convention in its most vulgar and evil aspects, Mr. Beebe is convention under the disguise of decency and reformism. While the Misses Alan are rather petty, brainless creatures showing the meaningless quality of convention under the play of proper people but they are actually very insignificant, Miss Lavish is convention in scandalous uniform. She pretends to act authentically and she is playing the part of a genuine person in her own mind. She is scornful of real life because she does not survey life as a real phenomenon but as something like a movie which is supposed to motivate her all the time. Like Adela of the last novel she forces herself all the time to see interesting things in life when the reality of life flows by her and she misses it all the time. Her writing career cannot pass beyond producing Baedeker novels. This character is also a part of the conventional world because she joins hands with unhealthily by defending the above things. When a character misses the meaning of real life he is listed among the conformists of Forster's world. Mr. Beebe exhibits the same situation. All the throughout the novels he seems to advocate spontaneity and the splendour of real life by praising Lucy's handling of music. When the proper time comes for Lucy to act he suddenly reveals his conventional side. Here again the convention is meant to be lack of relationship, lack of feelings for the others but is just a showy attitude to life denying its essence. Mr. Beebe is the proper and enlightened religious man on the surface but at the bottom of his heart he is a conventionalist defending the deadening values of a Victorian society in terms of sexual action. A man and a woman are better to stay apart. Cecil represents another side of convention. Cecil is not in disguise. He is very much exposed (by Forster's comments and his own observations on society) by his snobbery, protective attitude, artificial taste, and lack of pa-

ssion. The other characters are usually blind to their own conformisms but Cecil gains consciousness more quickly through Lucy's criticism. This shows that convention does not always act badly; it can criticize itself.

In The Longest Journey perhaps because this is Forster's most autobiographical novel convention gains a darker aspect. Forster is quite harsh now in his criticisms of social institutions in terms of Sawston the public school. Here convention gains depth by being brought to terms with a philosophic inquiry about the nature of reality. Here convention again does not only mean rigidity of social forms but it is anything which puts an obstacle before the development of one's imagination. Rickie's imagination is suspended a while in Sawston through the influence of Agnes. He wants to become a writer and to realize this aim he has to be a disinterested pursuer of truth but this time convention hampers him through his own self. The environment that he was brought up in so far has played its role by acting as a part of the conventional world. The mother represents naturalness whereas the father's influence is evil because he is an intellectual without any heart. Those people who lack a real emotional capability of handling life in their relations are considered as a part of the conventional world in this novel. When the reader sees Mrs Failing as an intellectual with a sterile heart again the situation takes on a more elaborate aspect. To be unconventional requires the opening of both the mind and the heart; but the ending of the novel is not proof enough for this elaborate view. Stephen who symbolizes naturalness is shown in the position of the future inheritor of England leading a rural life, not coming to terms at all with the philosophical issues raised at the novel. Forster seems to reach an easy conclusion and he does not answer every question that he raised so far. Cambridge is presented as a place of positive qualities but when Rickie plunges into life so inexperienced the reader realizes that the place itself could only develop his intellectual side whereas his hunger for bodily affections have not been satisfied at all, so that he can make a gross mistake like elevating Agnes to a level of a divine Medea. Cambridge can only be considered natural in the sense that, among a select and special group of friends living a sheltered and ~~specialized group of friends living~~ leisured life it develops fellow-feelings and intellectual capacities more freely than

Sawston. Sawston is corrupted in all ways. It is both the embodiment of imperialistic culture and crude education. There the hero is brought up to cope with the cruelties of the world but a world in which cruelty continually generates itself. Forster could illustrate Sawston very well in all its corrupted aspects whereas he failed to illustrate the life of natural order in Wiltshire. It is supposed to be a rural world but the personality of Mrs Tilling fails to leave that mark on the place. She is a woman who would rather belong to the city and who represents again a colder sort of conventionalism. In her personality one can trace how intellectuality can lead to selfishness if it is not nourished with true and natural affections. Stephen is meant to represent vigour and strength of mind but he is too crude to be believable. One rather sympathises with his negative aspects than his positive qualities. This is because the world Forster has so far drawn in the novel has been such of an intellectual world in which intellectual people like Rickie and Ansell. Even Mrs Tilling and Mr Tilling are intellectual people and when one suddenly is introduced to Stephen and his world as if out of the skies one is not given enough time to adjust to meet this new personality. Stephen does not fit the general atmosphere of the book.

In *Howards End* the contradiction between convention and nature is easier to see. The business world is set against the intellectual world. Here naturalness prevails and is embodied in the character Ruth Wilcox, and her way of life is established as the true way of living at the end. Although 'convention' and 'civilisation' of life is meant to come to terms with the wild as it is Mrs Wilcox who wins at the end. Convention is the stultifying force of the city and the growing industry of England. The tendency of the city is for Forster's heroines to retire to the country to lead a simpler and simpler life. Here there is not such a clarity about the issue of naturalness as opposed to convention. The city dweller's true instincts and one should be more traditional in one's dealings with the world in the sense of leading a more rural life. This issue lacks substance because in their everyday lives the two sides were exhibited as being quite happy and exploiting their intellectual capacities for their own sake till the end. They had society; they exchanged opinions; they had pleasant relations with people; in short

nothing seemed to bother them very much except the lack of a male partner. By the arrival of Mr. Wilcox in Margaret's life and of Leonard in Helen's life their lives do not gain a depth but a disaster occurs. It is normal in Margaret's case where she goes along with convention but in Helen's case it is rather different. Although Leonard is a victim of corrupted society he is not a victim of convention and Helen is the first to see this in his pitiable situation. The man is to be pitied not for his rejection of Modern city life and his poor economic condition but for his utter failure.

The more complex issues present themselves in Anna Karenina to India. There one cannot draw the line between convention and naturalness easily although some of the distinctions are hard to see. The Leonards and Burtons present convention obviously by their conventional attitudes to the natives. The way they spend their lives in the country and all their other leisurely activities are conventional because they are the values of a narrow-minded city society into which the natives which is unable to sympathize with them. In the first part of the novel it is obvious that the British society is conventional and is less in terms of convention and a lack of sympathy and is straight-forward in its attitude towards the natives. This is the embodiment of naturalness in this part of the novel. It implies that being natural requires the rejection of conventional values and the exhibition of the natural and unadorned life of the natives. Elizabeth wants Indians to be shown kindness and respect and to be treated as human beings. This is a notable recurrence of the 'natural' theme which is evident in the Italian novels. When Elizabeth is told that the natives should be weighed out like potatoes her reply is that they should be treated as if they are a form of 'natural' life. This can only be done if the natives are treated for each other whole heartedly and under the banner of the highest conventional conventions the rulers are unable to offer this to the natives.

There is also another aspect to the theme of the natural part of the novel. The barbarians have been treated as if they were the remnants of the humanist tradition which can be seen in the remnants of the conventions, that is, intellectual conventionalism. Since Webster is very much interested in the true nature of these people and wishes their strength should be tested in order to find out what they are capable of for people to rely on. Christianity is put to test and it fails. As

Moore embodies in herself the best of the humanist and Christian tradition compared to the other people in the novel. She comes closest to Aziz in communication. But still her natural affections can be tested and can be seen under a new light. When they are put to test by the terrible abyss and the echo in those caves the essence of this humanist tradition proves to be all vapours. Mrs. Moore can not go on acting affectionately towards people any more when she realises the falsity of her world view. Actually it is rather emptiness than falsity. Western rationalism can also be seen as a part of Western conventionalism under the Indian sun. If Western minds function according to certain patterns and if these patterns are not applicable in India ~~then~~ there is something lacking in their forms. India is also made up of people, like Italy, and when the average Englishman is taken by Italy's passionate side just because he finds the thing that he lacks in his own society there, then Italy can be considered as a more natural place compared to England because it brings the joy of life out. Adela is a typical Western rationalist who wants to reach her own conclusions about life by reasoning and experience. But Adela fails in India and when the ordeal is over, just her she comes to the edge of madness. So Western rationalist patterns to be insufficient for the communication of different groups of people in India. It lacks true devotion to its object. Mr. Fielding who is another representative of this rationalist utility fails to respond to Aziz' true emotions because he is not natural enough, that is he cannot finally get rid of his Western reserve.

The last religion to be tested is Buddhism and the answer is ambiguous. Compared to the other two religions the ceremonies of that Buddhist ceremony seem to be in a more natural state, completely stripped of their everyday attitudes. Now they call to rapture and when they dance they are in a state of ecstasy. This is naturalness but to what extent is it approvable? When the human mind loses consciousness and joins hands with lower existences like the animals, plants, and things of the world, what amount of naturalness is observed? It includes too much and it results in an amorphous situation. Forster's conclusion about all three religions is this: Although all those three religions are efforts to open the eyes of human beings to the secret understanding of the heart they fail to a certain extent as long as the physical boundaries exist among people like eco-

conomic or social differences, and the ultimate brotherhood among men which is the most natural of human states can only be achieved in the long run through the spiritual evolution of human beings.

In brief, 'Nature' is whatever encourages free and genuine feeling and spontaneous living; 'Convention' is whatever limits this (granted that some limits are necessary). The forms these concepts take vary very much in the novels, and they become more complex and ambiguous as Forster develops. But the value of his work lies in the imaginative power with which he evokes the genuineness of life.

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