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Aspects of the Double
in Forster's Fiction

by

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in partial fulfillment of the requirements for the
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Editions of Forster Cited in the Text

The Abinger Edition of E. M. Forster (London: Edward Arnold), which will consist of at least twenty volumes containing virtually all of Forster's writings, is not yet complete. In the case of works not included in this edition, a standard American edition has been used. The date of first publication is in parentheses.

Abinger Harvest. New York: Harcourt Brace, 1936.

Albergo Empedocle and Other Writings. Ed., George H. Thomson.
New York: Liveright, 1971.

Aspects of the Novel and Related Writings. London: Edward Arnold,
1974 (1927). Abinger Vol. 12.

The Collected Tales of E. M. Forster. New York: Modern Library,
1968. Includes The Celestial Omnibus and Other Stories
(1911) and The Eternal Moment and Other Stories (1928).

Goldworthy Lowes Dickinson and Related Writings. Foreword by
W. H. Auden. London: Edward Arnold, 1973 (1934). Abinger
Vol. 13.

The Hill of Devi. New York: A Harvest Book, 1953.

Howards End. London: Edward Arnold, 1973 (1910). Abinger
Vol. 4.

The Manuscripts of Howards End. London: Edward Arnold, 1973.

Abinger Vol. 4a.

The Life to Come and Other Stories. London: Edward Arnold, 1972.

Abinger Vol. 8.

The Longest Journey. New York: Alfred A. Knopf, 1922 (1907).

The Lucy Novels: Early Sketches for A Room with a View. London:

Edward Arnold, 1977. Abinger Vol. 3a.

The Manuscripts of A Passage to India. London: Edward Arnold,

1978. Abinger Vol. 6a.

Marianne Thornton, A Domestic Biography, 1797-1887. New York:

A Harvest Book, 1956.

Maurice: A Novel. London: Edward Arnold, 1971.

A Passage to India. London: Edward Arnold, 1978 (1924). Abinger

Vol. 6.

A Room with a View. London: Edward Arnold, 1977 (1908). Abinger

Vol. 3.

Two Cheers for Democracy. London: Edward Arnold, 1972 (1951).

Abinger Vol. 11.

Where Angels Fear to Tread. London: Edward Arnold, 1975 (1905).

Abinger Vol. 1.

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Introduction

Much of E. M. Forster's fiction is concerned with the topic of self-division and with one of the traditional literary symbols of the subconscious, the figure of the double. Forster's fascination with the subconscious or "deeper" personality dwelling within the self is evident in his essay, "Anonymity: An Enquiry":

Just as words^s have two functions--information and creation--so each human mind has two personalities, one on the surface, one deeper down. The upper personality has a name. It is called S. T. Coleridge, or William Shakespeare, or Mrs Humphrey Ward. It is conscious and alert, it does things like dining out, answering letters, etc., and it differs vividly and amusingly from other personalities. The lower personality is a very queer affair. In many ways it is a perfect fool, but without it there is no literature, because unless a man dips a bucket down into it occasionally he cannot produce first-class work. There is something general about it. Although it is inside S. T. Coleridge, it cannot be labelled with his name. It has something in common with all other deeper personalities, and the mystic will assert that the common quality is God, and that here, in

the obscure recesses of our being, we near the gates of the Divine. It is in any case the force that makes for anonymity. As it came from the depths, so it soars to the heights, out of local questionings; as it is general to all men, so the works it inspires have something general about them, namely beauty.¹

In another essay entitled "What I Believe," Forster again refers to the divided self, observing that the self is not "an entity" because "Psychology has split and shattered the idea of a 'Person', and has shown that there is something incalculable in each of us, which may at any moment rise to the surface and destroy our normal balance."² In a third place, Forster further defines the other, "deeper" self and shows how its various aspects have attracted many writers. In "English Prose Between 1918 and 1939," Forster writes: "The presence in all of us of the subconscious, the occasional existence of the split personality, the persistence of the irrational, especially in people who pride themselves on their reasonableness, the importance of dreams and the prevalence of day-dreaming--here are some of the points which novelists have seized on and which have not been ignored by historians."³ Forster names Shakespeare, Emily Brontë, Herman Melville, Samuel Butler, Proust, Gertrude Stein, Dorothy Richardson, D. H. Lawrence, Virginia Woolf, Joyce, de la Mare, and Elizabeth Bowen as writers who have either consciously or "subconsciously" incorporated "the new method of examining the human individual." And in a fourth place, in the chapter on "Fantasy"--in Aspects of the Novel,

Forster again refers to the topics of self-division and related literary devices: he makes "a list of the devices which writers of a fantastic turn have used--such as the introduction of a god, ghost, angel, monkey, monster, midget, witch into ordinary life; or the introduction of ordinary men into a no-man's land, the future, the past, the interior of the earth, the fourth dimension; or divings into and dividings of personality."⁴

In fact, scattered throughout Forster's essays is the idea that "an internal stability, a vital harmony" of the individual's personality is not possible without dipping a bucket "deep into the subconscious."⁵ His comments on the subconscious and on the writers who have dealt with it suggest that he shares with them the belief that "the conscious must be satisfactorily based on the subconscious,"⁶ that "the new method of examining the individual," the "modern subconscious way" of looking at character,⁷ includes some device through which the deeper mind of the character may be presented.

It is surprising that no study has been made of Forster's characterization from the point of view of self-division and the other, "deeper" personality residing within the mind. Still, the more general topic of the self in Forster's fiction has received some critical attention. The Forster protagonist is cited by several readers as representing a self in the novels who is "undeveloped" emotionally, ascetic and detached, imperfectly involved in life.⁸ A statement by James McConkey in The Novels of E. M. Forster explains this attitude: The "Forsterian hero is

incomplete, that incompleteness being the result of a dissociation between the character and his universe, between the individual in a seemingly chaotic, temporal world and the unifying, eternal reality."⁹ The perception by McConkey of the gulf between the "real" and the "ideal" worlds in Forster's fiction is a standard one for Forster critics.

But there is another kind of dissociation and another kind of reality in Forster's works. His protagonist often faces a crisis of identity symbolized by a separation from his deeper, inner self. Furthermore, the protagonist is often dependent, for his "completeness," on another character whose "reality" is of a mysteriously psychological order. A pervasive setting in Forster's fiction is the "timeless reality of the subconscious mind"¹⁰ which becomes the backdrop for a central "antithesis" of personalities, the drama of two opposite personalities joined in a symbolical "intimacy."¹¹ Through such a setting and such a treatment of paired characters, Forster explores, like the authors he lists in his essay on English prose, "the persistence of the irrational in people who pride themselves on their reasonableness."

In 1901-1902 when Forster first turned to writing fiction as a profession, ideas of the subconscious were in the air. He later claimed he could read neither Freud nor Jung,¹² and like many intellectuals, he had already developed in his own way a concept of the self. Still, the division that Forster makes between the

"upper" and the "deeper" personalities has a remarkable similarity to the later Freudian paradigm of the ego as a crystal which can be shattered into fragments along "predetermined" lines of weakness.¹³ Forster, too, thought of the parts of the self as fragments, as we shall see. Furthermore, the Jungian theory that the subconscious emerges into consciousness through symbols also finds a parallel in Forster's "symbol" of the subconscious, the "incalculable" and "autonomous" "deeper self" that is separate and in conflict with the other personality of the individual, the "upper self."¹⁴

Doubles are of two kinds. The double is either an exact replica, mirror image, or identical twin, in brief, a physical double as in Shakespeare's Comedy of Errors and Twelfth Night, or the double is one's other self, a self irrupting from the subconscious that is antithetical yet complementary to one's conscious self, as in many works of Poe, Melville, Hawthorne, Dostoevsky, and Conrad, among others.¹⁵ Forster's name may be added to this second category. In his works as well, the double is a figure who is both strange and familiar to the protagonist, hostile yet sympathetic. The link between the two selves is, as Freud describes it in the essay "The Uncanny," mysterious and unalterable;¹⁶ the double has a weird familiarity and a bond with the main character because he has indeed been projected from the inner self of the character. It is with this fascinating and sophisticated kind of double in Forster's works, with his role and his strangely symbolical settings, that this dissertation is concerned.

In general, Forster's handling of character has been only superficially studied. Analyses of his characters often start with the premise that Forster is a novelist of ideas whose first concern is the thematic arrangement of characters in contrasting pairs for the purpose of some higher intellectual scheme.¹⁷ For example, Calvin Bedient in Architects of the Self, divides Forster's characters into the "sheep" and the "goats." Characters like Caroline Abbott, Lucy Honeychurch, Mr. Emerson, Stephen Wonham, Margaret Schlegel are "the sheep . . . who, though far from self-obsessed, enjoy a lucid possession of their own inner reality." The "goats," like Mrs. Herriton, Charlotte Bartlett, Herbert Pembroke, and Henry Wilcox "are those who, being closed rooms to themselves, have no 'I' with which to connect with others."¹⁸ Lionel Trilling in his book E. M. Forster, separates Forster's characters according to their "spiritual grace": Gino Carella, George Emerson, and Stephen Wonham all manifest a "vitality" for life--"they have the gift of love"--whereas Philip Herriton, Cecil Vyse, and the Wilcox men are prototypes of the enlightened man without heart--"they lack sensitivity and often show an old-maidish fussiness."¹⁹ Though informative about the general "types" of people found in Forster's fiction and even suggestive of their psychological "incompleteness," these studies fail to illuminate the dynamics of the personality that informed Forster's idea of character; neither do they distinguish between the kinds of selves the protagonists and subordinate characters represent. This study attempts to make such distinctions.

Another problem addressed here is that of the peculiar links between certain pairs of characters. Though several critics have alluded to such links, none have explored them fully. Frederick P. W. McDowell, for example, observes that Stephen and Rickie in The Longest Journey are linked to each other and to Stewart Ansell in opposition to the Pembrokes but McDowell concludes that Forster is distorting his characters so that they may stand for his humanist ideal.²⁰ Similarly, Frederick Crews claims that "Rickie's problem is to bring together the 'Ansell' and 'Stephen' sides of himself, that is, to connect the life of the mind with the life of the body."²¹ John Colmer, reflecting on Forster's debt to the Romantics, remarks that his paired characters symbolize the "attempt to reconcile contradictory elements within the self"; in this way, Forster "constantly emphasizes the need to combine 'head' and 'heart.'"²²

George H. Thomson, in his book The Fiction of E. M. Forster, is the only critic to recognize both the importance of the "reality" of the subconscious in Forster's stories and the presence, in two pairs of characters, of the metaphor of doubling. Of The Longest Journey, Thomson observes: "Behind the relationship of the brothers lies the ancient mythological figure of the twins. . . . The twin (or a reasonable facsimile thereof) must die that his brother may have life and life immortal." Thomson continues: "Since the characters are partial we cannot be surprised at the end of the story that Stephen, who finally appears as the whole image of man, should include Rickie."²³ In connection with another

problematic character whom the majority of critics has almost completely overlooked, Thomson again refers to the double. Of Charlotte Bartlett, the spinster cousin in A Room with a View, Thomson notes: "We are given a very good idea of the dark side of [Lucy's] fate in the character of Miss Bartlett. In keeping with Forster's economy of means in this novel she has several other roles in addition to that of Lucy's double. . . . But of course her great interest is as model of what Lucy will be thirty years from now if she denies the life force--and her love for George Emerson."²⁴

In contrast to many Forster critics, then, Thomson sees a positive side to Forster's "economical" use of the "partial" character who is linked to the main character. But in fact the partial character appears much more frequently and is more significant in Forster's fiction than Thomson suggests. Moreover, I cannot agree with Thomson's overall judgment that "Forster has little talent for the inner drama of psychological conflict."²⁵

Those characters in Forster's works who puzzle critics most as overly symbolical and not "flesh and blood" actually function as doubles of the main characters and, thus, are appropriately "partial" characters or character-fragments. Stephen Wonham, Ruth Wilcox, Gino Carella, and Helen Schlegel are mistaken as examples of Forster's failure to create a character who is at once "a complex and effective symbol and genuine human being."²⁶ In his article, "The Revival of E. M. Forster," E. K. Brown says of Stephen Wonham: "Does he breathe? He is much more flesh and blood than the

Emersons and the Failings. Still the idea obtrudes very often in Stephen, just as the idea obtruded in Hawthorne's faun. Not from Stephen can we take conviction that Mr. Forster can set in the framework of a novel of ideas a movingly real breathing being."²⁷

In Ruth Wilcox, Brown observes a character who is not a completely "solid" being, not a "piece of sure humanity."²⁸

Another reader, John Bayley, finds Mrs. Wilcox a mere symbol; she has "no depth of individuality."²⁹

Other readers are even less sympathetic to the portrayals of Stephen Wonham and Ruth Wilcox. One reviewer of The Longest Journey states: "Certainly Stephen Wonham is Forster's supreme romantic creation--not a real person at all, but an idealization of some suburban-bred Englishman's yearnings and aspirations."³⁰

Another reviewer claims that Mrs. Wilcox "represents a sort of over-soul. But for this development we had been quite unprepared, and herein lies the real weakness of Mr. Forster's book."³¹ Helen Schlegel and Gino Carella are also rebuked by the critics, the former for being "all passion" and "the extreme of the spiritual life,"³² the latter for being "just a sketch" for the later portrait of Stephen Wonham,³³ and a character who is "less convincing" than the others around him.³⁴

This last group of commentaries suggests that there is a problem of interpreting how such characters as Stephen Wonham, Gino Carella; Ruth Wilcox, and Helen Schlegel are meant to function in Forster's fiction. Are they "mere symbols" of other characters and themes or are they "people" who are "capable of surprising in a

convincing way," to borrow Forster's own definition of a round character?³⁵ The voice of criticism offers some confusing answers to these questions. One wonders how, for example, Helen Schlegel can be both "all passion" and "all spirit"; or, to return to the debate over Stephen Wonham, how he can be assessed as one of Forster's most complex and finely presented male characters by one astute critic and, by another, as not "a literal character at all."³⁶

Actually, these characters function on two planes: they are both symbolical and "flesh and blood" characters. The comments of three Forster readers show some understanding of Forster's method of presenting certain characters in two different kinds of settings. McDowell notes that Stephen has two functions in The Longest Journey: "As brute and natural man, he convinces; but it is doubtful that he embodies fully the Classical and intellectual values" that Forster's themes demand.³⁷ Derek Traversi, in an overview of Forster's fiction, sees that Mrs. Wilcox functions in two realms: she is "a shadowy 'symbol'" first and, second, a realized character, "essentially middle-class and almost Victorian."³⁸ In contrast to these negative assessments is a third reader's interpretation of Forster's two kinds of settings: Howard N. Doughty, Jr., describes Stephen as "a new creation, a pure type belonging literally to another world. In one sense he is unreal because, in order to have a free hand in drawing him, Mr. Forster put him in as complete a social vacuum as possible. As Mrs. Elliot's son, however, as the substance of things hoped for, he has strange verisimilitude."³⁹

Forster's creation of these "pure types" who "belong literally to another world" is, I believe, fundamental to his method of characterization. Where the character is "flat" or "shadowy," he is functioning as the double for the main character, as a manifestation or symbol of the inner self of the protagonist. Otherwise, in the ordinary, realistic scenes of the narrative, the secondary character may be as "round" and "as ready for extended life" as any other character. The two treatments of character and the two realms or settings are not a mistake on Forster's part nor are they negative achievements. In the symbolical scenes of confrontation between the "fragment" double and the main character, Forster indulges in the dramatist's prerogative of seeing that certain key characters and certain symbolical events work harmoniously with his gradual unravelling of theme.⁴⁰ Such "fragment" characters as Stephen Wonham, Gino Carella, and Ruth Wilcox are central to Forster's interest in the irrational subconscious and to the theme of self-discovery. One may say "central" because the figure of the double appears in all six of Forster's novels and in at least eleven of his short stories.

I first became aware of the presence of the double in Forster's fiction when I was struck by the parallel between his story, "The Other Boat" and Joseph Conrad's "The Secret Sharer." In both stories, we are presented with a young man who is seriously "limited," unemotional, overly rational, in short, dangerously

self-conscious. The sea, in both stories, is presented as a metaphor for a reality apart from "rational" life, an otherworld of deeper truths. Both stories involve the young man's pondering his kinship with a "criminal" intruder in his cabin.

In Conrad's story, there is no question of literal doubling but the captain repeatedly refers to Leggatt as "the secret sharer of my cabin" and, in the last instance, as "that ideal conception of one's own personality every man sets up for himself secretly." In "The Other Boat," the "foolish relationship" between Captain March and the "devilish" Indian youth, Cocoanut, is described as a tempting homosexual liaison that transfigures March beyond the level of sexuality: "He could not think how he had yielded to it, or why it had involved him so deeply" (p. 193). While "The Secret Sharer" begins with the captain pulling his naked double from the black waters, "The Other Boat" ends with the protagonist throwing himself distractedly into the black sea. Both stories are concerned with a descent into the underworld of one's being and the achievement of a new self-knowledge. In the case of Forster's story, however, social and political barriers persist and, finally, destroy Captain March's new-found but precarious balance between civilization and the subconscious.

It was from the emblem of a secret homosexual double of the insecure Forster protagonist that I began to see that Forster's interest in the subconscious self, the "deeper personality" of man, extended into a great deal of his fiction; the homosexual double was only one guise of many.

Before proceeding to the analyses of the figures, motifs, and themes of the double in each of Forster's novels and in his short fiction, it is essential to summarize certain well-established ideas about the double in literature as a way of placing Forster in a context with other writers.

The double in literature has a long and honourable tradition. To the audiences of the classical world, the Middle Ages, and the Renaissance, doubles were either facsimiles, bodily duplicates manipulated to divert us, or allegorized opposites to instruct us; Plato's Symposium presents the comic double to whom man was once physically attached, while the comedies of Shakespeare dramatize the problems of the twins.⁴¹ Nineteenth-century literature often duplicates or juxtaposes two characters, as in Conrad's stories, James Hogg's The Private Memoirs of and Confessions of a Justified Sinner, Dostoevsky's The Double, Emily Brontë's Wuthering Heights, Dickens' The Mystery of Edwin Drood, and Poe's "William Wilson."⁴² As for the twentieth century, the "complex mirror games and mental chess of Mann; Nabokov, Borges" are firmly in the tradition.⁴³ Two contemporaries of Forster whose fictional doubles may have particularly intrigued him are Virginia Woolf and Forrest Reid.⁴⁴

Albert J. Guerard, editor of Stories of the Double, observes that the use of the word "double" in literary criticism is "embarrassingly vague." It "need not imply autoscopic hallucination or even close physical resemblance."⁴⁵ The term "double" can be appropriately used to describe any of the following six literary motifs, and except for number 3, in one form or

another the motifs Guerard refers to are found in Forster's fiction: (1) two dramatized human beings who constitute a single personality, (2) two characters who are occultly connected in the author's imagination, (3) a character who re-enacts a major character's traumatic experience, (4) a character, who, in identifying with another, experiences an immobilizing recognition of the self he might have been or might like to be, (5) one character who is divided into two separate personalities in a Dr. Jekyll-Mr. Hyde fashion, and (6) a character who appears at the right moment to tempt the other or to act out the crime the other had half-consciously wished to commit.⁴⁶ The essential element in each of these guises of the double is his link or identification with the main character, an identification which the character must at some level recognize for the other to be a double.

Another authority on the double, C. F. Keppler, in The Literature of the Second Self, warns that the "more one sees of the Double in literature the more it appears that he is the product not of tradition but of individual experience, and a new experience on the part of each writer who has made use of him."⁴⁷ Since Forster's approach to the double is idiosyncratic, that is, since each novel or story presents the subconscious self as it arises "incalculably" out of the "local questionings" or insecurities of the main character, Keppler's insight is as indispensable to an understanding of Forster as Guerard's isolation of motifs. Keppler defines the double this way: "The second self is the shadowed self, surrounded by an aura of the uncanny that sometimes makes him seem to belong to

a different order of reality from that of the world in which he moves, so that the first self may almost fancy his counterpart to be the product of his own mind, though at the same time he and we always know better. A part of this uncanniness is that the second self tends to be the possessor of secrets that the first self can never quite fathom, and thus in being the stranger is also the stronger, always tending to be in real control of the relationship."⁴⁸ Besides their recurring shadowy "reality," this aspect of control is particularly true for Forster's doubles, many of whom are secret sharers in the protagonist's private thoughts, in his "deeper stirrings." Another description of the double by Keppler also corresponds to Forster's double: "He is the self that has been left behind, or overlooked, or unrealized, or otherwise excluded from the first self's self-conception; he is the self that must be come to terms with." Therefore, despite his special closeness to the protagonist, he is always the opposite of the protagonist; "indeed this oppositeness is the main link that unites them, for it is the complementary oppositeness of the two halves of the being whom they together comprise."⁴⁹ In Forster, the double is always an antithetical self, a missing fragment of the protagonist's deeper nature which repels yet attracts him against his will and which is essential to his full self-knowledge.

Besides the observations of Guerard and Keppler, the discussions of Otto Rank and of Claire Rosenfield are particularly pertinent to this study. Rosenfield, following Rank's approach, shows how the nineteenth-century double in literature became a

figure through whom authors could explore their feelings about the inner self of man: was it spiritual or primitive, good or evil? Gradually, the figure shifted from a physical to a psychological double: "the Double or Doppelgänger was made initially respectable in romance, fairy tale, and mystery story where repressed fantasies asserted themselves with particular vengeance in extravagant plots. But the novel requires that the opposing selves submit to the canons of plausibility."⁵⁰ Otto Rank in "The Double as Immortal Self," describes man's need to integrate within his total self his irrational personality, to accept it as the "vital" and creative complement to the rational, civilized self. His comments parallel many of Forster's pleas for "dipping the bucket down into the subconscious." Rank notes: "It is merely a matter of the right proportion and a more balanced evaluation of the natural as against the artificial."⁵¹ Modern man, to his own detriment, has lost sight of his natural self; he will deny, to the point of madness, this natural force within him. Interestingly, Rank rejects the Freudian view of the double which conceives of the unconscious as the receptacle of the individual's "badness," "a kind of private hell which houses the evil self."⁵² On the contrary, Rank asserts that "what we really have in common with our remote ancestors is a spiritual, not a primitive self"; in this sense, the double is the prototype of the hero who "preserves the eternal values of humanity."⁵³

This is Forster's point also. The deeper self in man's personality is paradoxically irrational yet heroic, cruel yet

"spiritual." "As it came from the depths," Forster says in "Anonymity," "so it soars to the heights." Forster's fiction may, in one sense, be seen as an anti-Freudian warning to modern man that in rejecting the other self as evil and primitive, he rejects the part of him that is a source of emotional and spiritual gratification. The deterioration of Forster's protagonists when cut off from their doubles asserts his point.

This study addresses the problem of why the Forster protagonist is so often an "undeveloped" self: it shows him in need of recognizing the repressed subconscious self within his personality. This study also probes Forster's paired characters, identifying the link between them as a symptom of their psychological oneness. Finally, this study examines Forster's often misunderstood "fragment" characters in light of his technique of pulling the double back into the "shadows" of the narrative during the scenes of intense encounter between the two selves. By isolating the motifs of the double within the novels and stories, new aspects of Forster's settings, characterizations, and themes become apparent.

Introduction Notes

¹ "Anonymity: An Enquiry," in Two Cheers for Democracy, pp. 82-83.

² "What I Believe," in Two Cheers, pp. 65-66.

³ "English Prose Between 1918 and 1939," in Two Cheers, p. 268.

⁴ Aspects of the Novel, p. 78.

⁵ "Art for Art's Sake," p. 88, and "The Raison d'Être of Criticism," p. 111; both in Two Cheers. Besides the essays from which I have already quoted, the essays in Abinger Harvest, "Notes on the English Character," pp. 3-15, "Forrest Reid," pp. 77-83 (particularly p. 79), "Ronald Firbank," pp. 115-21 (especially p. 116), also include direct references either to the subconscious or to the gulf between the two selves of man.

⁶ "English Prose," in Two Cheers, p. 269.

⁷ Quoted by P. N. Furbank and F. J. H. Haskell, "E. M. Forster," in Writers at Work: The Paris Review Interviews, Vol. I, ed. Malcolm Cowley (New York: Viking Press, 1958), 34: "I learned ways of looking at character from [Proust]. The modern subconscious way."

⁸ "A Chalice for Youth," Times Literary Supplement, in E. M. Forster: The Critical Heritage, ed. Philip Gardner (London: Routledge and Kegan Paul, 1973), p. 486. Frederick P. W. McDowell, E. M. Forster (New York: Twayne, 1969), pp. 90-91, claims that Margaret Schlegel, for example, is not "complete" without Ruth Wilcox. In his Chapter 1 (especially Parts II and III), McDowell suggests that Forster's characters generally achieve stability in their connection with other selves.

⁹ James McConkey, The Novels of E. M. Forster (Ithaca: Cornell Univ. Press, 1957), p. 3.

¹⁰ George H. Thomson, The Fiction of E. M. Forster (Detroit: Wayne State Univ. Press, 1967), p. 60. Thomson discusses this setting in relation to Forster's short fiction only.

¹¹ Forster's comments on the "antithesis between the civilized man" and "the heroic man" are quoted by Furbank and Haskell, "E. M. Forster," p. 26. Also see p. 28: "I had trouble with the junction of Rickie and Stephen. How to make them intimate."

¹² Thomson, p. 27. Also, Forster's comment on learning the "modern subconscious way" of characterization from Proust is quoted by Furbank and Haskell, p. 34: "I couldn't read Freud or Jung myself; it had to be filtered to me." Contrary evidence, however, is suggested by Forster's remarks on Freud in "English Prose," p. 268, and by a letter from G. M. Trevelyan quoted by Francis King,

E. M. Forster and His World (New York: Scribner's, 1978), p. 33, in which Trevelyan admonishes Forster for studying "intricate psychology."

¹³ Sigmund Freud, "The Dissection of the Psychical Personality," in The Standard Edition of the Complete Psychological Works of Sigmund Freud, Vol. XXII, trans. and ed. James Strachey (London: Hogarth Press, 1964), 59.

¹⁴ I am grateful for Thomson's remark on Jung, p. 28, which reminded me of the Jungian idea of symbol.

¹⁵ Doris L. Eder, "Towards a Definition of the Double," presented at the Special Session on The Double in Literature, Modern Language Assn. Convention, 28 Dec. 1977, p. 1.

¹⁶ Freud, "The Uncanny," in The Standard Edition, Vol. XVII, 234-36.

¹⁷ McDowell's study, E. M. Forster, is the most prominent example. Lionel Trilling, E. M. Forster (Norfolk: New Directions, 1943) and Frederick C. Crews, E. M. Forster: The Perils of Humanism (Princeton: Princeton Univ. Press, 1962), also take this point of view.

¹⁸ Calvin Bedient, Architects of the Self: George Eliot, D. H. Lawrence, and E. M. Forster (Berkeley: Univ. of California Press, 1972), pp. 204-05.

¹⁹ Trilling, pp. 49-50.

²⁰ McDowell, pp. 65-76 and pp. 135-36.

²¹ Crews, p. 54.

²² John Colmer, E. M. Forster: The Personal Voice (London: Routledge and Kegan Paul, 1975), p. 12.

²³ Thomson, pp. 156-57.

²⁴ Thomson, p. 108.

²⁵ Thomson, p. 213.

²⁶ E. K. Brown, "The Revival of E. M. Forster," in Forms of Modern Fiction, ed. William Van O'Connor (Minneapolis: Univ. of Minnesota Press, 1948), p. 169.

²⁷ Brown, pp. 166-67.

²⁸ Brown, pp. 169-70, juxtaposes the successful creation of Mrs. Moore with the failure of Mrs. Wilcox.

²⁹ John Bayley, The Characters of Love (New York: Basic Books, 1960), p. 289.

³⁰ Paddy Kitchen, "Review," The Times Educational Supplement in The Critical Heritage, p. 446.

³¹ "The Season's Great Novel," Daily Mail, in The Critical Heritage, p. 148. Alan Wilde, Art and Order: A Story of E. M. Forster (New York: New York Univ. Press, 1964), p. 11, also finds fault with Forster's "idealized figures" who are not "adequately developed."

³² R. A. Scott-James, "The Year's Best Novel," Daily News, in The Critical Heritage, p. 137.

³³ Brown, p. 166.

³⁴ McDowell, p. 49.

³⁵ Aspects of the Novel, p. 54.

³⁶ Thomson, p. 79, Crews, pp. 54 and 58-59.

³⁷ McDowell, p. 80. Wilde, pp. 11-12, makes a similar point.

³⁸ Derek Traversi, "The Novels of E. M. Forster," Arena, in The Critical Heritage, p. 391.

³⁹ Howard N. Doughty, Jr., "The Novels of E. M. Forster," Bookman, in The Critical Heritage, p. 361.

⁴⁰ Crews, pp. 90-91, makes this point with regard to the magical appearances of George Emerson on the piazza in A Room with a View and of Gino Carella at the opera in Where Angels Fear to Tread.

⁴¹ Claire Rosenfield, "The Shadow Within: The Conscious and Unconscious Use of the Double," in Stories of the Double, ed. Albert J. Guerard (Philadelphia: Lippincott, 1967), p. 311.

⁴² These are some of the works that Rosenfield lists. Interestingly, several of these authors are mentioned by Forster in "English Prose."

⁴³ Albert J. Guerard, "Concepts of the Double," in Stories of the Double, p. 1.

⁴⁴ The double in Woolf's Mrs. Dalloway has been discussed most cogently by Lotus Snow, "The Heat of the Sun: The Double in Mrs. Dalloway," Research Studies, 41 (1973), 75-83. The doubling in Reid's Uncle Stephen has, as far as I know, been overlooked completely. See Forster's comments on the uncanny in "Forrest Reid," in Abinger Harvest, p. 79.

⁴⁵ Guerard, p. 3.

⁴⁶ This is a summary of Guerard's discussion of motifs, pp. 3-4.

⁴⁷ C. F. Keppler, The Literature of the Second Self (Tucson: Univ. of Arizona Press, 1972), pp. xii-xiii.

⁴⁸ Keppler, p. 11. The underlining is mine.

⁴⁹ Keppler, pp. 11-12.

⁵⁰ Rosenfield, p. 314.

⁵¹ Otto Rank, "The Double as Immortal Self," in Beyond Psychology (Camden: Craftsmen Inc., 1941), p. 15.

⁵² Rank, p. 38.

⁵³ Rank, pp. 14-15. Rank's positive attitude towards the double corresponds to Forster's. On the other hand, the work by

Robert Rogers, A Psychoanalytic Study of the Double in Literature (Detroit: Wayne State Univ. Press, 1970), though as comprehensive as Keppler's, takes the approach that the double is a result of conflict in the author's psyche, that "decomposition in literature and the related phenomena of dissociation and autoscopy in clinical practice always reflect psychosexual conflict" (p. 15). Rogers' approach compares to that of R. D. Laing, The Divided Self: An Existential Study in Sanity and Madness (Baltimore: Penguin Books, 1965), who studies self-division as psychotic disintegration.

Chapter I:

A Room with a View

As early as the winter of 1901-1902, during his first visit to Italy, Forster began making notes for what would six years later be A Room with a View. Two other novels, Where Angels Fear to Tread and The Longest Journey, would intervene. In all three, the full development of the individual is the central motif, the primary action.

From his Cambridge experiences (1897-1901), Forster had gleaned a picture of "the complete man." His model was his teacher and later friend, Lowes Dickinson. In Forster's biography of Dickinson, he wrote: "His intellect and his affections were more closely connected than most men's, and discussion for him was not a cerebral exercise but an agitation which went deep into his being."¹ Perhaps the reason Forster worried so about "linking up within us such gifts as we have" is that he was already aware of his tendency toward excessive self-consciousness, perhaps even self-division.² There is evidence that Forster himself felt a "split" between mind and heart, between surface self and deeper being.

In 1904, when Forster was working hard on his novels, he complained in a letter to a friend of a gulf between his private, creative self and his "public" domestic self; he felt his writing

self smothered by petty domestic squabbles between his mother and grandmother.³ There is also a sense of detachment from his true self in a diary entry made on New Year's Eve, 1904, when Forster was turning twenty-six:

My life is now straightening into something rather sad & dull to be sure, & I want to set it & me down, as I see us now. Nothing more great will come out of me. I've made my two discoveries--the religious about 4 years ago, the other in the winter of 1902--and the reconstruction is practically over. If I'm wretched now it will be on little things--idleness, irritability, & still more, shyness. Self-consciousness will do for me if I'm not careful--drive me into books, or the piano.⁴

Both items in Forster's biography suggest that as a young man Forster had learned from Dickinson a respect for the Romantics, especially the favoured Shelley who had described the problems of the self-conscious self attempting to reunite with the self within the self--Shelley's epi-psyche.

As a homosexual, Forster's problem was even more acute. The fourteen homosexual stories in The Life to Come and the novel Maurice, works that Forster's family probably never learned of but that cover the entire span of his career, suggest that there was a hidden or buried Forster.⁵ From one perspective, the six novels and two volumes of stories that he published during his lifetime, all of which focus to some degree or other on the discovery by the individual of his true identity, represent Forster's continuing



attempt to revivify that first connection with his deeper and truer private self.

The theme of self-discovery in Forster's novels is presented through two interdependent elements: the fragmented protagonist and his "fragment" self or double. In his first two novels, A Room with a View and Where Angels Fear to Tread, these aspects of characterization are laid out for our ease of inspection in plots which lack the "internal strain" of some of Forster's later works.⁶ Here are straightforward portrayals of the "shattered" or "split 'Person'": both Lucy Honeychurch and Philip Herriton are victims of their own "shyness" and "self-consciousness"; both are emotionally "undeveloped." Repression, the hiding of one's true nature and true longings, is the key to Lucy's peculiar pattern of "lying" in the climactic Chapters 16-19 of A Room with a View, while Philip's liberation from repression explains his mysterious failure to express his love to Charlotte Abbott at the end of Where Angels Fear to Tread.

Two other aspects of the double, the assimilation of the other self by the main character and the paradoxical nature of the double himself, are also made clear by these two novels. In the central portion of A Room with a View, one chapter of which is designated by the knowing narrator as "The Disaster Within," it is Lucy's assimilation of the personality of her cousin, Charlotte Bartlett, that forces her, first, to accept the wrong proposal of marriage and, second, to become dominated by her own self-censorship.

In Where Angels Fear to Tread, though fragmentation, repression, and, then, assimilation of the double are all important elements, the most significant part of the motif of the double is Forster's exploration of the paradoxical nature of the deeper self. Gino Carella is at once Philip's opposing, "demonic" self and, at the same time, the self who gradually liberates within Philip his own true instincts and his true identity. Gino forces Philip to become both responsible to himself and bound to Gino who is his true psychological counterpart.

Although A Room with a View, published in 1908, and Where Angels Fear to Tread, published in 1905, are not literally Forster's first two novels, they are the two most directly born of Forster's ten months in Italy in 1901-1902. Many critics treat them as "The Italian Novels," similar in tone, in theme, and in setting.⁷ They are a pair but a contrasting pair. In A Room with a View, the figure of the double is a negative self who thwarts Lucy's self-discovery. In Where Angels Fear to Tread, the figure is a positive double, a deeper, natural self who does not create Philip's self-division but who rescues him from it.

While other characters and other relationships were dismissed and added along the way during the long "pre-natal" development of A Room with a View (1901-1907), the mysterious relationship between Lucy Honeychurch and her cousin was present from the first in Forster's thoughts about the novel. The narration of the first draft, called "Old Lucy," begins with a description of Charlotte

Bartlett which Forster was to keep for the opening of his second version, "New Lucy": "Lucy was not very fond of Miss Bartlett, and if the truth could have been known, Miss Bartlett was probably not very fond of Lucy. Disparity of age and the death of intervening relatives had drawn them together, and <at the present time> it had seemed to both an excellent plan that they should spend the winter in Italy. Lucy had never been, and, as Miss Bartlett had now reached an age at which it seemed unsuitable to pursue her own pleasure alone, this furnished an excellent reason for her to go too."⁸ Indeed, the characterization of Charlotte as a meddling, vain, tedious, and, most importantly, a depressing force in Lucy's life is a strong part of "Old Lucy," so much so that Forster ends that version with Lucy freeing herself from her cousin whom "she could not stand" and going to Rome alone. The theme of bondage is central to "Old Lucy." Lucy laments, after a "scene" typical of her exchanges with Charlotte, "Why can't I do anything by myself-- settle where I'll go, how I'll live! Shall I ever be free? I see now, never. It's only changing one bondage for another."⁹ Furthermore, throughout the first draft, Charlotte's surname is Honeychurch, like Lucy, thus suggesting that the cousins were connected in Forster's imagination as sharers of the same identity.¹⁰

In both "Old Lucy" and "New Lucy," though Lucy's character changes, Charlotte is always the harping adviser, the "apostle of concealment."¹¹ It is her "well-meant interference" that confuses and distracts Lucy from her true feelings. Both "novels" show Lucy hiding from the truth of her emotions,¹² although in "Old Lucy,"

she vigorously "defuses" Charlotte and enjoys a lengthy romance with George Emerson.¹³

In a sense, both "Old Lucy" and "New Lucy" show Charlotte Bartlett as just one of several testy single men and women with whom Lucy must negotiate. When we turn to A Room with a View, however, we see that Forster sharpens the negative powers of Charlotte over Lucy and softens the characterization of Lucy from that of a bold and independent "feminist" to that of an easily swayed and inwardly frightened young woman. The novel is divided into two parts, the first describing the cousins' stay in Florence, the second, their waning association in England and the resolution of Lucy's various "muddles." Bridging the contrasting Italian/English settings is a scene in Chapter 7 in which Lucy finds she can no longer think or feel for herself. "Lucy obeyed. She was in her cousin's power. She could not modulate out of the key of self-abasement in which she had started" (p. 75).

The novel opens with a comic "muddle," the mix-up over rooms at the Pension Bertolini where Lucy and Charlotte are to stay. An older man and his son offer to give the ladies their rooms with a view and Charlotte is insulted: "Generally at a pension people looked them over for a day or two before speaking She knew that the intruder was ill-bred, even before she glanced at him" (p. 3). She decides to snub the Emersons, disapproving especially of the handsome son who has no table manners and who, another guest suspects, is "a socialist" like his father. Two minor traits at the outset warn us of the symbolic possibilities

of this interfering and pretentious spinster: the first is her surname, Bartlett, which is a form of "bartletta," or sermonizing; the second is her curious habit of nodding her head: "as she spoke her long narrow head drove backwards and forwards, slowly, regularly, as though she were demolishing some invisible obstacle" (p. 7).¹⁴

Forster's sharpening Charlotte's negative attributes in A Room with a View reveals itself in a comparison of the opening chapter with parts of his first draft for the novel. In "Old Lucy," after a note about Charlotte, "Unselfishness makes a martyr," there is this description: "Depression & misgivings had Lucy in their grasp, & such is the curious belief that mankind has in the sympathy of nature that she felt she could have thrown them off if the sun had shone forth glorious [illegible word or words . . .] Tuscan fields and enshrined her resolution in purple & gold."¹⁵ In these notations, Charlotte is a kind of Mrs. Grundy who doesn't exactly suppress people's pleasure so much as try to spoil it.¹⁶ But in A Room with a View, from the very first chapter it is clear that Charlotte is more than a spoiler. "Depression" becomes "repression"; and Lucy's reactions show her specifically in Charlotte's "grasp."

During their first evening at the Pension, Charlotte repeatedly "represses" and "restrains" Lucy's friendliness to the other guests. After their "unfortunate" exchange with the Emersons, Lucy "hastened after her cousin, who had already disappeared through the curtains--curtains which smote one in the

face, and seemed heavy with more than cloth" (p. 6). Although another guest on holiday from the cousins' district in England, the Reverend Beebe, appeases Charlotte's exaggerated concern for propriety, Lucy suddenly felt there "was a haze of disapproval in the air, but whether the disapproval was of herself, or of Mr Beebe, or of the fashionable world at Windy Corner, or of the narrow world at Tunbridge Wells, she could not determine. She tried to locate it, but as usual she blundered. Miss Bartlett sedulously denied disapproving of anyone, and added: 'I am afraid you are finding me a very depressing companion'" (p. 9). In fact, Lucy, in the completed novel, has been able to locate the source of her depression; her blunder proves it. The difficulty she experiences, however, is a sign that, in part, the smothering and repressing talents of Charlotte are Lucy's own; that is, Charlotte is only a mirror of, or a projection of, her own efforts to resist life and stave off emotions.

Lucy's physical appearance is a clue to her emotional limitations. She "was only a young lady with a quantity of dark hair and a very pretty, pale, undeveloped face. She loved going to concerts, she loved stopping with her cousin, she loved iced coffee and meringues" (p. 31). There is a "dreamy" side to Lucy, however, apart from daily life. She "wanted something big, and she believed that it would come to her on the wind-swept platform of an electric tram" (p. 39). But Charlotte had already explained "why most big things were unladylike" so that, despite her awareness of "strange desires" springing up in her heart and her new

passion for "heavy winds, and vast panoramas, and green expanses of the sea" (p. 39), Lucy becomes convinced by Charlotte that if "she rushed into the fray herself she would be first censured, then despised, and finally ignored" (p. 39).

Early in the novel, two characters, Mr. Beebe and Mr. Emerson, take notice of Lucy's debilitating identification with her cousin. During a morning visit to Santa Croce, Lucy encounters George and his father who offer to show her through the cathedral: When she lets Mr. Emerson know she thinks his offer impertinent, she is met with his warning: "'My dear,' said the old man gently, 'I think that you are repeating what you have heard older people say. You are pretending to be touchy; but you are not really. Stop being so tiresome, and tell me instead what part of the church you want to see. To take you to it will be a real pleasure'" (p. 22). Later, that evening, when Lucy is playing Beethoven in the drawing room, Mr. Beebe notices how the passion with which she plays is in contrast to the caution with which she behaves: He remarks to Lucy: "If Miss Honeychurch ever takes to live as she plays, it will be very exciting--both for us and for her" (p. 31). His "pet theory" about Lucy is that "one day she will be wonderful in both. The watertight compartments in her will break down, and music and life will mingle" (p. 92). Mr. Beebe, like Mr. Emerson, is not unaware of the cause of the division in Lucy; drawn in his Italian diary is a "beautiful picture" of "Miss Honeychurch as a kite, Miss Bartlett holding the string" (pp. 92-93).

The "rescue" of Lucy by George Emerson during an incident in the Piazza one morning triggers the real conflict between Lucy's deeper passions and her censoring double, Charlotte Bartlett. Out walking alone, Lucy witnesses an argument between two Italians; one man suddenly stabs the other and Lucy faints at the horror of the blood. George who happens also to be in the Piazza, catches her in his arms. "She rose without his assistance, and though wings seemed to flutter inside her she walked firmly enough towards the Arno" (p. 43). Ambivalence characterizes her reactions to his help: on the one hand, she wants to be tactful and keep a "spotless name" as her cousin has so often advised her (p. 39) but, on the other, she feels a natural sympathy for him, an attraction to his reflective though sometimes despondent nature. Forster makes it clear that their meeting is both appropriate and symbolic when he describes them leaning against the parapet along the river in an identical pose: "There is at times a magic in identity of position; it is one of the things that have suggested to us eternal comradeship" (p. 44). Lucy, remembering she had been in his arms, later sees the whole episode as a frightening "tangle" and she makes of Charlotte a defense against unraveling her true feelings for George and her deeper stirrings of passion and love.

Throughout Part One of the novel, the interference by Charlotte in Lucy's affairs subtly intensifies; proportionately, so too does Lucy's deference to Charlotte. Two scenes, both emblems of the tangle over George, dramatize the relationship of mastery and submission that develops between the cousins. The first

occurs on a hill overlooking Fiesole where the guests from the Bertolini have come to admire the view. Charlotte abandons Lucy in favor of the company of a new friend, a Miss Lavish. Lucy, wandering by herself through a small woods, suddenly slips down a ledge and lands, unharmed, on a ridge of flourishing violets.

"Light and beauty enveloped her. . . . From her feet the ground sloped sharply into the view, and violets ran down in rivulets and streams and cataracts, irrigating the hillside 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" (pp. 67-68).

George is also on the ridge; swept away by the look of "radiant joy" in Lucy's face and by the beauty of the flowers as they "beat against her dress in blue waves," he "stepped forward quickly and kissed her. Before she could speak, almost before she could feel, a voice called, 'Lucy! Lucy! Lucy!' The silence of life had been broken by Miss Bartlett, who stood brown against the view" (p. 68).

George H. Thomson calls this encounter a "moment of ecstasy" in which Lucy and George become archetypal lovers who, "buoyed up by the sea of violets, appear as the image of youth and beauty and vitality"; Thomson also notes that the passage is not a statement given from the point of view of either Lucy or George but is an impersonal account of the "ultimate reality" of the violets and the view themselves.¹⁷ Miss Bartlett's role is also impersonal. She is a brown shadow emerging silently from the bushes overhead; she is a

molesting voice and a "sombre form" standing black against the sky.¹⁸

The "bartletta" of words sounding out above them frightens the young couple; we note the speed with which these words block the action:

"Before she could speak, almost before she could feel, a voice called. . . ". Words and figure, impersonal and repressive, are

symbolic of Lucy's own inner censorship. Charlotte appears precisely at the moment of greatest danger, of greatest threat to Lucy's program of self-concealment. Charlotte's words, disembodied in "a voice," are the echo of Lucy's own pre-conscious inner self.

The early images of Charlotte as a repressive force and as a symbolic obstacle, merge with a third, that of her dominance over Lucy as a "ghost."¹⁹ In the second scene emblematic of the tangle over George, Charlotte becomes a true double for Lucy, a shadow emanating from Lucy's own self. It is this scene which completes the transformation of Lucy into a copy of her cousin; in Part Two, as other characters remark, they might as well be one person.

In the last chapter of Part One, "They Return," Lucy becomes frightened by a sudden storm, which suggests a tumultuous unknown,²⁰ and she snuggles next to Charlotte during the ride back to the Pension. "Charlotte, dear Charlotte, kiss me. Kiss me again. Only you can understand me. You warned me to be careful. And I--I thought I was developing" (p. 72). It is the indulgence with which Charlotte responds to Lucy's sighs that begins to draw Lucy out: "Under the rug, Lucy felt the kindly pressure of her cousin's hand. . . . Miss Bartlett, by this timely exercise of her muscles, gained more than she would have got in hours of preaching or

cross-examination" (p. 70). But when the two women retreat to Charlotte's room, instead of a sympathetic confidante, Lucy encounters a censorious, even vindictive, accuser.

For a time, Lucy clings to the hope that she has done no wrong. She tells Charlotte, "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. 72). But frightened by Charlotte, Lucy yields her vision of the truth to her cousin's coarse, prudential interpretation.

With some solemnity the door was shut, and a cane chair placed for the girl. Then Miss Bartlett said:

"So what is to be done?"

She was unprepared for the question. It had not occurred to her that she would have to do anything. A detailed exhibition of her emotions was all that she had counted upon.

"What is to be done? A point, dearest, which you alone can settle."

The rain was streaming down the black windows, and the great room felt damp and chilly. One candle burned trembling on the chest of drawers close to Miss Bartlett's toque, which cast monstrous and fantastic shadows on the bolted door. A tram roared by in the dark, and Lucy

felt unaccountably sad, though she had long since dried her eyes. She lifted them to the ceiling, where the griffins and bassoons were colourless and vague, the very ghosts of joy. (pp. 73-74)

The sinister mood of this scene, a mood not unlike that of other "education" novels where the schoolboy is drawn into the headmaster's dark room to be punished over the back of a chair, suggests first that the confrontation between the two women involves more than their differences of opinion.²¹ There are forces loose in the room which not only undermine Lucy's tottering self-confidence but which actually "demolish" her dreams. It is, in particular, Charlotte's "ghost" which succeeds in overpowering Lucy and manoeuvring her into accepting a policy of escape. The double first enunciates Lucy's own deeper fears--that George's attentions and his kiss are part of a "brutal" sexual insult (p. 75). Speechless at this interpretation, Lucy turned to "the dripping window and strained her eyes into the darkness" (p. 75), in part drawn by the dream-symbol, the tram, but also in hopes of seeing George who had been left to return alone from the hilltop. However, Charlotte once more intervenes: "'Come away from the window, dear,' said Miss Bartlett. 'You will be seen from the road.' Lucy obeyed. She was in her cousin's power. She could not modulate out of the key of self-abasement in which she had started" (p. 75).

In the last part of their encounter, Lucy even embraces her ghost:

To her tired eyes Charlotte throbbed and swelled like a ghostly figure in a dream. 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 candlelight than of a subtler ill. . . . 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. (p. 76)

This scene of inquisition is almost all new material, composed by Forster when he turned back to his Lucy drafts and saw them "so thin."²² Were it not for the gradual move of Lucy away from her "dreams" of discovery and towards her "self-abasement" under the mastery of Charlotte, we might wonder why Forster decided to fill out the scene with images of the "ghost" double.²³ Lucy's psychology aside, there is, perhaps, an autobiographical root as well as a creative one to the negative double. A note in The Lucy Novels describes how Forster, during his travels with his mother, had to refuse an invitation to meet a Cambridge friend in Greece-- "the difficulty of leaving my mother, who cannot speak Italian."²⁴ Though, in another place, Forster diverted the source of Miss Bartlett's character to "an aunt,"²⁵ editor Oliver Stallybrass suggests "that 'Old Lucy' is among other things a projection of his

resentment, tinged with self-contempt, at his continuing failure to detach himself from his mother's apron-strings."²⁶ Bondage to his mother was to perpetually trouble Forster, but the early disappointment and realization of failure may have fixed in his mind with exaggerated pain. For many writers, not only Forster, the double is a way to reenact a traumatic experience, to probe its elusive causes.²⁷

Within the novel, this scene is structurally pivotal in two ways. First, it signifies the symbolic moment of choice: when Lucy kisses her cousin, it is a kiss chosen unwisely and in the darkness, in contrast to George's kiss which took place in "light and beauty." By acquiescing in Charlotte's program of escape and concealment, Lucy shows herself willing to reject George in order to repress an "exhibition of her emotions."

Second, this dramatic contretemps between the cousins leads to a new, hard negativism in Lucy's personality. In "Old Lucy," it is here that Lucy realizes that "Miss Bartlett and herself are a pair of dissolving partners" and that she must leave her cousin and go to Rome.²⁸ But in A Room with a View, on the contrary, Lucy does not dissolve the partnership but strengthens it, so much so that she allows Charlotte to become her "master" and her role model.

It is with a summary of that "subtler ill" of Lucy's gradual transformation that the Forster narrator concludes Part One:

George would seem to have behaved like a cad throughout.
 . . . At the moment when she was about to judge him her
 cousin's voice had intervened, and, ever since, it was

Miss Bartlett who had dominated; Miss Bartlett who, even now, could be heard sighing into a crack in the partition wall; Miss Bartlett who had really been neither pliable nor humble nor inconsistent. She had worked like a great artist; for a time--indeed, for years--she had been meaningless, but at the end there was presented to the girl the complete picture of a cheerless, loveless world in which the young rush to destruction until they learn better--a shamefaced world of precautions and barriers which may avert evil, but which do not seem to bring good, if we may judge from those who have used them most. . . . Never again did she expose herself without due consideration and precaution against rebuff. And such a wrong may react disastrously upon the soul.

(pp. 78-79)

Part Two of A Room with a View might very well have been subtitled, "The Spirit of Muddle." There is the muddle over the rented villas in Summer Street, the muddle over whether to bare the secret of George's kiss, the muddle over whether Mr. Emerson "killed" his wife, the muddle of Lucy's engagement and its cancellation. Charlotte Bartlett is absent from much of the main action but her absence underscores the idea that Lucy has assimilated her cousin's personality. Several aspects of this part of the story suggest that Lucy becomes a second Charlotte: the nature of Lucy's relationship with Cecil, her parody of Charlotte's mannerisms and words, and her "doing and undoing" of her plans.

Unnaturalness and repression are surely suggested by the name "Vyse." Cecil is Charlotte's apostle; in a sense, he is a continuation of her character.²⁹ "He was medieval": with "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" (p. 86); he was comfortable in rooms, not views; he hated the physical violence of youth (p. 112), and though "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" (pp. 86-87). In short, Cecil is a self-centered aesthete who wants to pull Lucy into "more congenial circles," to correct her faults, and to make out of her a work of art, "a woman of Leonardo's" (p. 88). The fully genial Freddy Honeychurch instinctively dislikes him and, in another symbolic mark against Cecil, when he finally kisses Lucy, he bungles the job.

Lucy's engagement to Cecil signifies another act of self-abasement. In "New Lucy," a discussion between Lucy and Charlotte about Cecil makes it clear that marriage to Cecil is "safe," that it is what Charlotte would want.³⁰ In A Room with a View, Charlotte warns Lucy--in a letter--that since "Mr Vyse is so sensitive," she had better confess to her mother George's lamentable behaviour in Florence now that he and his father have taken the villa in Summer Street (pp. 119-20). Thus, the engagement is an act of prudence, a way to widen the gulf between her golden moment at Florence and her new life in England, between her

repressed true nature and her outer false self.

The central motif in Chapters 11-15 is that of the divided self. Lucy, plagued by nightmares, finds herself torn between her memories of that night of inquisition when she turned herself over to Charlotte and her still strong attraction to George. Meeting him at the rectory, she finds that "his voice moved her deeply, and she wished to remain near him. How dreadful if she really wished to remain near him!" (p. 142). Earlier, an allusion to Miss Lavish, the friend of Charlotte's at the Pension, stirs up "ghosts":

"There were too many ghosts about. The original ghost--that touch of lips on her cheek--had surely been laid long ago; it could be nothing to her that a man had kissed her on a mountain once. . . . It was Miss Bartlett who returned now, and with appalling vividness" (p. 139). In one sense, while Charlotte continues to be a representative of Lucy's censoring self, George suddenly becomes the secret "subconscious" deeper self that opposes all forms of dissimulation.³¹

Appropriately, the two youths of "beauty and vitality," the genial Freddy and the moody George, have become friends. After bathing together at Sacred Lake ("Twelfth Chapter"), where their friendship is consecrated and the positivism of George's nature is reinforced, George is invited to tennis at Windy Corner. Besides Cecil, Miss Bartlett is also visiting. "The Disaster Within" is triggered by Cecil who reads aloud a ridiculous passage in a pulp novel about Florence, in which "Leonora" is kissed in a field of violets by an "unobserved Antonio." When Lucy realizes that it is

Miss Lavish's novel and then, that Charlotte must have spread mischief about herself and George, Lucy tries to escape. "She thought a disaster was averted. But when they entered the shrubbery it came. . . . George, who loved passionately, must blunder against her in the narrow path. 'No--' she gasped, and, for the second time, was kissed by him" (p. 160).

The sequence of "Lying" chapters begins with the statement, "But Lucy had developed since the spring. That is to say, she was better able to stifle the emotions of which the conventions and the world disapprove" (p. 161). Donning "the armour of falsehood," Lucy commands Charlotte to chastise George as she once had done in Florence; the cousin refuses. But the remarkable thing about this confrontation is Lucy's tenacity as she strikes out at Charlotte, using Charlotte's own tone of voice, indeed some of Charlotte's own phrases: "What is to be done now? . . . You have put me in a most awkward position. How am I to get out of it? . . . He must-- that man must have such a setting down that he won't forget. . . . What's wanted is a man with a whip" (p. 163).

Lucy's wrath is the wrath of the negative double. Having become a second Charlotte, she is reduced, like Narcissus, to a repetition, a parody of herself. It is not Charlotte who obscures her self-knowledge now but Lucy herself who "never gazed inwards. If at times strange images rose from the depths, she put them down to nerves" (p. 142); her "first aim was to defeat herself" (p. 161). Furthermore, this scene between the cousins, juxtaposed to Lucy's night of torment in Florence, shows that Lucy and her double have

exchanged places, that Charlotte is now the submissive victim searching out the window for rescue. "Miss Bartlett could not think. The days of her energy were over. . . . [She] was absolutely helpless. Her own exposure had unnerved her, and thoughts were colliding painfully in her brain. She moved feebly to the window, and tried to detect the cad's white flannels among the laurels" (pp. 163-64). It will be noted that George dwells in the background of these sections as one of Lucy's most disturbing images: Freddy and the others "had gathered round George, who beckoned, she felt, over the rubbish, the sloppy thoughts, the furtive yearnings that were beginning to cumber her soul" (p. 164).

Having become another Charlotte, Lucy seems destined to repeat Charlotte's fate. As Frederick Crews points out, "Charlotte's puritanical education has kept her from any notion of possible comradeship between the sexes, and she does her best to drive Lucy into a barren spinsterhood like her own."³² Two other elements in the "Lying" section reinforce the idea of the shared destiny and identity of Lucy and Charlotte. After rebuffing George in Charlotte's presence, Lucy breaks her engagement to Cecil and decides never to marry. Her mother, annoyed at all the fuss, finally accepts a plan for Lucy to take another trip to Europe, this time with the spinster ladies, the Miss Alans. Shopping with Lucy, Mrs. Honeychurch is struck with Lucy's pose of unselfishness: "'Oh, goodness!' her mother flashed. 'How you do remind me of Charlotte Bartlett! . . . The same eternal worrying, the same taking back of words. You and Charlotte trying to divide two apples among

three people last night might be sisters." When Lucy argues, Mrs. Honeychurch replies: "Charlotte again, my dear; that's all; her very words" (pp. 193-94).

In the last part of A Room with a View, two speeches, both by Emersons, summarize many of the dominant motifs in the novel, including those of the double and of repression. One would think that George, who had rescued Lucy in the Piazza and who has suggested the figure of the subconscious self, would be the agent of her final liberation: however, his father "doubles" for him. In a plea for the release of Lucy's deeper self into sunlight and truth, the kindly old Mr. Emerson dispels the "spirit of muddle" which has prevailed for her through most of the novel.

It is not necessary to quote all of Mr. Emerson's long and passionate speech. In terms of the figure of the negative double, it is George's analysis on the last page that interests us most. But when Mr. Emerson outlines to Lucy his ethic of physical love, he is recapturing for her that romantic vision demolished by Charlotte and he is mending her self-division. We see now that the clash between Charlotte and the Emersons at the beginning of the novel over a room with a view was the "well-head" of many antinomies of the novel: rooms, views; medieval, romantic; cautiousness, spontaneity; shame, love; light, dark.³³

The moment of crisis for Lucy occurs when Mr. Emerson ignores Lucy's mouthings of Charlotte--"He has misbehaved himself from the first" (p. 196)--and proceeds to tell her the history of George's mother. Illness, partly caused by the strain of fighting religious

and social orthodoxy, had "killed" Mrs. Emerson; it has also weakened Mr. Emerson and now threatens George. Mr. Emerson sees a weariness of repression also in Lucy (p. 199). Lucy, on the point of lying to the ill old man, feels suddenly moved: "true chivalry--not the worn-out chivalry of sex, but the true chivalry that all the young may show to all the old--awoke in her," and she tells him that Cecil is no longer her fiancé (p. 200). "'You love George!' And after his long preamble the three words burst against Lucy like waves from the open sea" (p. 201).

This marks the last struggle of Lucy's dominating censoring self to suppress her unconscious true feelings. She cannot fight the old man's knowledge of her: "She could not understand him; the words were indeed remote. Yet as he spoke the darkness was withdrawn, veil after veil, and she saw to the bottom of her soul" (p. 202).

In Forster's novels, self-discovery always means the uncovering of one's deeper self. George Emerson, a shadowy, semi-autonomous character, has functioned as a double for Lucy's passionate self. We see this now at the end of the novel as a kind of revelation which derives its power from many signals given throughout the novel. From the start, George is a symbol of dark, brooding sexuality; he later becomes a representative of natural man when he and Freddy bathe naked in the woodland pond. The first signal of the double motif, however, was given to us by Forster himself, in the scene where George and Lucy, in duplicate positions, lean over to watch the Arno. Further indications of George as the

passionate self are Cecil's describing him as a "subconscious cad" and Charlotte Bartlett's being drawn, against her will, to the view of him in his white flannels. Other readers of the novel have also seen the characterization of George as distinctly symbolical: "When George, for example, appears from nowhere to catch the fainting Lucy at the murder-scene, when the two of them are suddenly face to face on the hillside, and when they meet again at Windy Corner, we do not imagine that we are witnessing a series of realistic coincidences. On every occasion Lucy's passion demands that George appear; he is conjured up by her need of him."³⁴

At the end of the novel, the marriage between Lucy and George, an elopement not condoned by society, religion, or family, is symbolic of Lucy's conscious and deliberate acceptance of her secret subconscious self. Though they are both outcasts now, Lucy is whole. It is through George that she finally comes to terms with her deeper emotions and her sexuality; her secret dreams and instincts are one with his nature and the couple's physical union is a triumph of "youth and beauty and vitality." Both the marriage and Lucy's self-acceptance also fulfill the prophecy of Mr. Emerson: "He is already part of you. Though you fly to Greece, and never see him again, or forget his name, George will work in your thoughts till you die" (p. 202).

George, as Lucy's double, gradually develops a hold on her: "ghostly" memories of his face and his kiss and images of his "beckoning" to her slowly take a disturbing possession of her mind, dividing her impulses, shattering her self-confidence, causing her

to lie. This making of a symbol is part of the writer's prerogative to create characters who work harmoniously with his gradual unraveling of theme.³⁵ And in Forster, the technique of developing the double artfully corresponds to the figure's meaning. In the case of George Emerson and, as we shall see, in many other stories by Forster, the deeper self moves from the shadowy background of the narrative into the light: "As it came from the depths, so it soars to the heights, out of local questionings"--wrote Forster in the essay "Anonymity: An Enquiry"--"as it is general to all men, so the works it inspires have something general about them, namely beauty."³⁶

The main example of the double in the novel is, of course, Charlotte Bartlett. Her personality and negative view of life, from the first, are the most significant forces in Lucy's experience. Not only does Lucy seem destined to parody her cousin's personality and her destiny, but Charlotte represents the part of Lucy that seeks self-abasement and self-concealment. In Florence, Charlotte is the destroying obstacle to Lucy's dreams, then the ghostly shadow drawing Lucy into an apostolic pact of secrecy; in England, she is the role model for Lucy's mask of dissimulation.

It is George who sees into the bondage of the cousins with even more perspicacity than either his father or Mrs. Honeychurch. When Lucy, in "the madness" of her lies, proves to be the negative double herself, she also becomes a double for Charlotte.

"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 burned. 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. 209)

Perhaps Charlotte's feeling of identification with Lucy was re-enforced by the image of George in the laurels at Windy Corners, perhaps it was the memory of her own lost romance, of her mistaken turn into the darkness of self-obscurity thirty years before when she rejected her own lover (p. 174). Whatever the cause, something more profound than her deep negation of the romance has wished the right outcome.³⁷ Knowing Mr. Emerson is there, Charlotte allows her young cousin to wait in the study that rainy night of Lucy's self-discovery.

Chapter I Notes

¹ Goldsworthy Lowes Dickinson, p. 55.

² Goldsworthy Lowes Dickinson, p. 102.

³ P. N. Furbank, E. M. Forster: A Life, I and II (New York: Harcourt Brace Jovanovich, 1977, 1978), I, 120-21.

⁴ A Life, I, 121.

⁵ Colmer, p. 128.

⁶ Crews, p. 72.

⁷ See the studies by Thomson and Crews.

⁸ The Lucy Novels, pp. 14-15.

⁹ The Lucy Novels, p. 67.

¹⁰ The Lucy Novels, pp. 50-85, fragments M through Q.

¹¹ The Lucy Novels, p. 117. See also pp. 49 and 65 for two scenes of Charlotte's characteristically repressive tactics.

¹² An example of Lucy's confusion is the description in The Lucy Novels, p. 105: "All those feelings of the last month, which she had put down to morbid nervousness, were really her true self,

at last < become > grown conscious."

¹³ See The Lucy Novels, p. 104, where Lucy "defuses" Charlotte.

¹⁴ This "demolishing" tic of Charlotte's head does not appear in either "Old Lucy" or "New Lucy."

¹⁵ The Lucy Novels, pp. 10-11.

¹⁶ "Mrs. Grundy at the Parkers'," in Abinger Harvest, p. 16.

¹⁷ Thomson, p. 102.

¹⁸ See The Lucy Novels, p. 120, where George's kiss in the violets is a fantasy on Lucy's part: "But this time no voice molested them, no sombre form stood black against the view."

¹⁹ Strengthening this view of Charlotte as Lucy's ghost is a facetious little poem Forster wrote about the "corse" Miss Bartlett, quoted by Oliver Stallybrass, Introduction to A Room with a View, p. xii.

²⁰ Colmer, p. 48.

²¹ In both "Old" and "New Lucy," this scene ends quite differently. The parallel in "Old Lucy," pp. 63-67, ends with Lucy resolving to go to Rome alone after what seems a difference of opinion with her cousin. In "New Lucy," pp. 102-05, although Lucy settles herself "in the torture chair," she ends by chastising Charlotte for her "venomous" and deceitful "interference." Unlike

"Old Lucy" and "New Lucy," Forster in A Room with a View does not see the cousins as a "pair of dissolving partners" (New Lucy, p. 10).

²² Quoted by Stallybrass, Introduction to A Room with a View, p. viii.

²³ In "Old Lucy," where Lucy is confused by her bondage to Charlotte, this scene of the cousins' packing includes the obviously emotional sentence, "Lucy never forgot the days she spent in Miss Bartlett's room, endeavouring to disentangle their clinging shrieking agonised bleeding clothes" (The Lucy Novels, p. 68).

²⁴ Quoted by Stallybrass, The Lucy Novels, p. 85.

²⁵ Quoted by Stallybrass, Introduction, A Room with a View, p. xi.

²⁶ Stallybrass, The Lucy Novels, p. 85.

²⁷ Guerard, p. 3. The double here is biographical, not literary.

²⁸ The Lucy Novels, p. 10. In "New Lucy," p. 105, Lucy neither runs away from Charlotte nor submits to her: she simply defends George's actions and puts Charlotte in her place.

²⁹ That Cecil and Charlotte were connected in Forster's mind is suggested by the fact that Forster diverts Lucy's big attack on Charlotte in "New Lucy" (pp. 102-04) to a bombardment of Cecil in

A Room with a View (pp. 169-73). I use the idea of continuation as Robert Rogers does in The Double in Literature where he describes the appearance in a story of several characters who are "multiplications" of each other; i.e., they represent the same concept (p. 5).

³⁰ The Lucy Novels, p. 103: Lucy tells Charlotte, "I am engaged to marry Cecil. I am safe, as you would call it." See the parallel in A Room with a View, p. 153: "She greeted Cecil with unusual radiance, because she felt so safe."

³¹ References to the "subconscious" in this novel are always connected to George: pp. 142 and 147.

³² Crews, p. 85.

³³ Stallybrass, in the Introduction, pp. xviii-xix, offers a much more comprehensive list of antinomies: "Rooms and views; light, shadow and darkness; spring and autumn; colours; violets and other flowers; water, baptism and blood; Christian ritual and pagan deities; faith and love; clothes and nudity; towers and columns; the Middle Ages and the Renaissance; Leonardo and Michelangelo; various composers; art and life; muddle; peevishness; the preposition 'across'--these interlocking sets of contrasted pairs, related images, symbols, leitmotifs and highly charged words are what give this charming period novel its extraordinary resonance."

³⁴ Crews, p. 90.

³⁵ Crews, pp. 90-91.

³⁶ "Anonymity," in Two Cheers, p. 83.

³⁷ Trilling, p. 110.

Chapter II:

Where Angels Fear to Tread

The irony in A Room with a View of Miss Bartlett's transposition from a symbol of the deep negation of Lucy's development to a facilitator of her self-discovery serves as an emblem of the inconsistent "personality" of the double. The double is always capable of reversing itself. In his second Italian novel, Where Angels Fear to Tread, Forster examines this quality of irrationality in depth. At first, Gino Carella represents the part of the personality feared by all men, the primitive self harboured within the civilized mind. In the middle of the novel, however, Gino becomes an enchanting "vision of friendship" who fulfills Philip's secret ideal or "prototype" of man. In a third phase, Gino actually becomes Philip's secret sharer; yet unexpectedly, Gino is the impersonal and violent "other" who acts out Philip's half-conscious wish for punishment after the accidental death of Gino's baby. Even in this frightening guise, however, the double in Where Angels Fear to Tread, unlike the double in A Room with a View, is unmistakably positive: Philip's whole character is altered and improved by the Italian youth who had "bound" him by "ties of almost alarming intimacy. . . . In the intervals of business he would pull out Philip's life,

turn it inside out, remodel it, and advise him how to use it for the best. The sensation was pleasant, for he was a kind as well as a skilful operator. But Philip came away feeling that he had not a secret corner left" (p. 140).

The novel can be divided into two parts: Rescue Mission One and Rescue Mission Two. The first episodes focus on the adventures of Philip's sister-in-law, a young widow named Lilia who, having been dominated for some years by the Herritons, "as unpleasant a family as one can imagine,"¹ leaves Sawston for a year of travel in Italy. She is accompanied by another English lady, Caroline Abbott, a woman younger than Lilia but more level-headed. When Lilia meets and falls in love with an Italian of unknown social class, Philip is sent out to Monteriano to stave off a marriage. He is unsuccessful. Chapters 3 and 4 describe Lilia's unhappy marriage to Gino and her death in childbirth.

The second rescue mission takes place after the Herritons decide that the half-English baby deserves to be brought up in a good English home. The paradox that Philip must face is put to him by Miss Abbott: "Do you want the child to stop with his father, who loves him and will bring him up badly, or do you want him to come to Sawston, where no one loves him, but where he will be brought up well?" (p. 120) This mission ends in tragedy too. Harriet steals the infant, there is a carriage accident, and the baby is killed. Nevertheless, the novel ends "optimistically" when the tragedy is offset by Philip's self-discovery. Throughout the novel, the child has been a symbol for the clash of incompatible

personalities, values, and cultures. Philip's self-division is the personal symbol of the same clash; his problem is how to bring together the incompatible "pieces" of his identity.

In a letter written to a friend soon after the novel was published, Forster described the fragmentation of Philip:

The object of the book is the improvement of Philip, and I did really want the improvement to be a surprise. Therefore in chapters 1-2 I never hinted at the possibility, but at the same time did not demonstrate the impossibility, or did not mean to. In ch. 5 he has got into a mess, through trying to live only by a sense of humour and by a sense of the beautiful. The knowledge of the mess embitters him, and this is the improvement's beginning. From that time I exhibit new pieces of him--pieces that he did not know of, or at all events had never used.²

On the other hand, Forster's centre of interest would seem to be the character Gino. Forster found pleasure in creating him; he was proud of the way he built his "novel of contrasts" around Gino's complicated character. In 1962, Forster told an Italian audience:

On the one hand was the English suburb with the gray inhibited life that I knew only too well, and on the other hand was Monteriano, a romantic hill town which I established in Tuscany on the basis of San Gimignano. The English ladies go there to look at the frescoes,

and one of them falls in love with Gino, a charming local youth, and they marry. The consequences of the mésalliance were tragic but do not here concern us.

What's so remarkable is my own temerity. For I placed Gino firmly in his society although I knew nothing about it. I guessed at his relatives, his daily life, his habits, his house, and his sketchy conception of housekeeping. I gave him not only a personal outfit but a social surround. Italian friends who have read the book say that I have not done so badly.³

What is also remarkable, from our point of view, is that the novel was tentatively called "Rescue."⁴ It may be that besides the obvious allusion to the retrieval efforts by the Herritons, Forster already had in mind the theme of psychological rescue that was to preoccupy him while writing Maurice eight years later.⁵

At the start of the novel, although there are clues that Philip has suffered from the "gray inhibited life" of Sawston, he is not yet a divided personality. He is only a priggish, posturing young man with a keenness for intellectual thought, a keenness for "outraging English conventions" (p. 6), and a keenness for Italy. An early visit there had convinced him that the tourist must see the antiques and art but that, primarily, he must learn to "Love and understand the Italians, for the people are more marvellous than the land" (p. 1). As he tells his mother: "I do believe that Italy really purifies and ennobles all who visit her. She is the school

as well as the playground of the world. It is really to Lilia's credit that she wants to go there" (p. 4). Allowed to develop as he likes, Philip fancies he can manage even his mother and on his first mission decides that if Lilia's marriage seems suitable, he can bring his mother around.

It is when Philip arrives in Monteriano, tired, out of sorts, and nervous about his first meeting with "Conte or Marchese" Carella that cracks appear in the armour of his aestheticism. On hearing from Miss Abbott that Lilia's fiancé is the son of a dentist, "Philip gave a cry of personal disgust and pain. He shuddered all over, and edged away from his companion. 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 holiness, and the Renaissance, all fighting and beauty! He thought of Lilia no longer. He was anxious for himself: he feared that Romance might die" (pp. 19-20).

The opposition between the two men, instinctual and exaggerated, is more a clash of contradictory natures than of distant social classes. When Lilia introduces them, Philip becomes the arch snob, the inhibited Englishman personified. The presentation of Gino, on the other hand, is typical of appearances of the double: he emerges from the shadows of the room and his face expresses a lack of effort, an unselfconscious beauty that gives Philip pause. "Philip discerned in the corner . . . a young man who might eventually prove

handsome and well-made, but certainly did not seem so then. He was half enveloped in the drapery of a ~~old~~ dirty curtain, and nervously stuck out a hand, which Philip took and found thick and damp" (p. 22). However, Forster's humour in this scene undercuts any serious interpretation of their clash. At dinner, the overtaxed Philip studies "that scion of the Italian nobility, Signore Carella," who is sitting in front of a bowl of gaping goldfish. Philip sees in the youth conflicting elements: first there is a nervous twitch, then the unclean hands, "fidgeting amongst the shining slabs of hair"; next, the unclean cuffs, no handkerchief, gaudy English suit too big for him. The meal is spaghetti: "when those delicious slippery worms were flying down his throat his face relaxed and became for a moment unconscious and calm. And Philip had seen that face before in Italy a hundred times--seen it and loved it, for it was not merely beautiful, but had the charm which is the rightful heritage of all who are born on that soil" (pp. 22-23, underlining mine).⁶ Yet despite this momentary insight into Gino's "inherited" worthiness, Philip continues to "wince" at the youth's social blunders; when the two men retire to his room to talk, Philip is arrogant and rude to Gino, and Gino is indeed not a gentleman, nor even a moral person.⁷ Philip, offering Gino a thousand lire to give up Lilia, this time sees in his face "avarice at one moment, and insolence, and politeness, and stupidity, and cunning--and let us hope that sometimes there was love" (p. 29). Yet, finally, Gino explodes with his secret, that he and Lilia had married just as soon as they knew Philip was coming. Convulsed by the joke, he

rushes past Philip giving him "an aimless push, which toppled him onto the bed" (p. 29). Unharmed but humiliated, the "assaulted" Philip leaves the next morning to return to Sawston.

We see a lot of Miss Bartlett in Philip's character in this first trip to Italy. Philip talks too much and thinks too much of his own social and intellectual standing. At a deeper level, he and Gino have their laughter in common but Gino's amusements are not cynical scorings off of other people. It is not until Chapter 5, after Lilia's death, that we really get to see other sides of Philip Herriton. Inhibitions and self-superiority are not all. Forster now offers us the details of Philip's physical and psychological limitations, and we also learn some alarming things about his upbringing.

At the time of Lilia's death Philip Herriton was just twenty-four years of age--indeed, the news reached Sawston on his birthday. He was a tall, weakly-built young man, whose clothes had to be judiciously padded on the shoulder in order to make him pass muster. His face was plain rather than not, and there was curious mixture in it of good and bad. He had a fine forehead and a good large nose, and both observation and sympathy were in his eyes. But below the nose and eyes all was confusion, and those people who believe that destiny resides in the mouth and chin shook their heads when they looked at him. (p. 54)

If we have not already guessed by the strained conversation in Chapter 1, we are told in Chapter 5 that Philip has been the victim of his overbearing mother. "Her ability frightened him. All his life he had been her puppet" (p. 68). Moreover, if Philip were not so much like Mrs. Herriton in temperament and disposition from the outset of the story, the fact that her methods are "diplomacy," "insincerity," and "continued repression of vigour" could be taken as signs of her function as his negative double. In one sense, his sense of identity is obscured by her; he is a continuation of her negative character. But for the most part, there is too little intimacy or action between them for Mrs. Herriton to be Philip's double. Actually, Philip is his own worst self; he is already behaving like an old gossip.⁸ Furthermore, with the news of Lilia's death, he represses his inner self and becomes a symbol of what Otto Rank calls "the civilized mind which can no longer comprehend things in the world of the spirit or the unconscious."⁹

Philip's disillusion with Italy is the first sign of the repression in his identity. Discarding his vision of the pure and ennobling Italy, he discards an important part of his true longings: "Love, beauty, liberty, affection, and truth," the things he (and Forster) care about.¹⁰ Lilia's "marriage toppled contentment down for ever. Italy, the land of beauty, was ruined for him. She had no power to change men and things who dwelt in her. She, too, could produce avarice, brutality, stupidity--and what was worse, vulgarity. It was on her soil and through her influence that a silly woman had married a cad. He hated Gino, the betrayer of his life's ideal,

and now that the sordid tragedy had come it filled him with pangs, not of sympathy, but of final disillusion" (p. 55).

One of the mysteries of the novel that the reader must probe is why Philip reacts so violently and so personally to Gino Carella; why does he focus the blame for all his lost hopes on this negligible son of a dentist? One reason is that at the back of Philip's mind is a picture of Gino as a wonderful "primitive," a natural man of an idealized past. When the "sordid" truth unfolds about Lilia's marriage, Gino changes in Philip's mind from a positive spiritual ideal to a negative figure of evil. This change corresponds to modern man's transformed view of the double, a shift from the ideal of an immortal other self to the emblem of man's demonic primitivism.¹¹

There is, however, a certain amount of truth in Philip's negative assessment of Gino. Lilia's life with her husband was far more miserable than even the Herritons had predicted. There is almost no society in Monteriano and Gino, an Italian "socialist," believes in entertaining himself without his wife. He does not work, he resents Lilia's nagging, he takes a mistress, and, once, when his wife complains, he reacts with such rage, almost attacking her, that she never speaks up again.

Gino has one passion--to become a father. When Lilia at last fulfills her purpose, he "lay outside the room with his head against the door like a dog. When they came to tell him the glad news they found him half unconscious, and his face was wet with tears. As for Lilia, someone said to her, 'It is a beautiful boy!' But she

had died in giving birth to him" (p. 53, underlining mine).

It is with "bitterness" and scornful indifference that Philip agrees to be his mother's emissary and to return to Italy to fetch the baby. He is not at all convinced of the rightness of his mission and he is, furthermore, aware of his mother's insincerity in the matter (pp. 74-75). But during the "wretched journey," Philip is gradually transformed by the "solid enchantment" of the Italian scenery and people (p. 88). The narrator traces Philip's turnabout to "nothing admirable," perhaps some deeper urge (p. 89). Twice, Philip finds himself defending Gino to his female companions (pp. 78 and 87), and when he hears that Gino has inquired about him, he becomes "suffused with pleasure" (p. 88). Dominating this section of the novel, then, are images of Philip's strange enchantment by Italy; indeed, the unifying element in all three meetings that he will have with Gino is that of the double's mysteriously provocative charm.

Their first evening in Monteriano; the English trio go to the performance of Lucia di Lammermoor at the little opera house. Although Harriet remains "fretful and insular," Miss Abbott is charmed, she regrets not bringing any pretty clothes, and, as Lionel Trilling notes, something happens to her moral fibre.¹² Her "unbending" to Italy, as Philip calls it, is a mirror to Philip's own relaxation. "As for Philip, he forgot himself as well as his mission. He was not even an enthusiastic visitor. For he had been in this place always. It was his home" (p. 95).

"His home" is, of course, Gino's home as well, so it is not

surprising, given this setting, that the two selves meet by "accident." Near the climax of the opera--bouquets flying, people shouting--Philip attempts to leave with the ladies.

Then his own hands were seized affectionately. It all seemed quite natural.

"Why have you not written?" cried the young man.

"Why do you take me by surprise?"

"Oh, I've written," said Philip hilariously. "I left a note this afternoon."

"Silence! Silence!" cried the audience, who were beginning to have enough. "Let the divine creature continue." Miss Abbott and Harriet had disappeared.

"No! No!" cried the young man. "You don't escape me now." For Philip was trying feebly to disengage his hands. Amiable youths bent out of the box and invited him to enter it. . . . The next moment he was swinging by his arms. The moment after he shot over the balustrade into the box. . . . Philip had whispered introductions to the pleasant people who had pulled him in . . . whilst Gino presided, courteous, but delightfully familiar. Philip would have a spasm of horror at the muddle he had made. But the spasm would pass, and again he would be enchanted by the kind, cheerful voices, the laughter that was never vapid, and the light caress of the arm across his back. (pp. 96-97)¹³

With all that has gone before, that is to say, with our knowing Philip's revulsion towards Gino, without the element of enchantment this scene does not make sense. Why does Philip now leap into a meeting with Gino when, at another time, this would be an odious situation at which Philip would shudder? Forster's handling of the details of the scene suggests that Philip's is a response to the ecstasy of finding a natural self lost to him long ago--or perhaps never known.

The symbolically-rich setting of the Lucia performance predisposes ~~us~~ to believe that this is a drawing together of two selves within an enchanted "otherwhere," a place apart from reality.¹⁴ Note the anonymity of Gino here: it is not until midway into the scene that the "young man" beckoning to Philip is identified. Note the half-conscious, half-unconscious state of Philip: he is "drunk with excitement" (p. 96). Note his emotional ambivalence: on the one hand, he feels trapped, but on the other, Philip, in the warm Italian spirit of Gino and his friends, feels free and happy for the first time in his life.¹⁵ We do not imagine, therefore, that we are watching a realistic coincidence: Philip encounters Gino at the opera because a deeper passion than conscious thought demands that Gino appear.¹⁶

Identification between the two opposite personalities is the result. The tug-of-war over the ledge of the opera box is symbolic of a tug-of-war between Sawston and Monteriano for Philip's psychological allegiance; equally, it is a symbol of Philip's inner struggle between snobbish decorum and natural self-expression.¹⁷

Philip shudders in the old way once, then joyfully gives into the voices that "enchanted" him. "It all seemed quite natural." Yet, in another sense, his natural self is forceful. Gino, "delightfully familiar," forces himself on Philip and hauls him into his world. Once there, Philip finds a magical circle of friends, a world of good fellowship, and the fulfillment of a dream long ago abandoned when all "the energies and enthusiasms of a rather friendless life had passed into the ~~championship~~ of beauty" (pp. 54-55). Having found a "home," Philip, at a deeper level, finds an identity: the comradeship of a "brother" is joined to the beauty at the opera and, in the ecstatic moment toward which this highly-charged scene has been building, Philip feels "the light caress of the arm across his back." The "accidental" encounter, the impersonal "beckoning" voice of the strange yet familiar double, the half-conscious dream state of the character and his half-hearted resistance, and the final identification and ecstatic union of the pair--all within a richly-symbolic background of a magical "otherwhere"--are elements that Forster will use and re-use in subsequent motifs of the double.

As Philip's new identity is being forged, so is that of Miss Abbott.¹⁸ "Miss Abbott, too, had had a wonderful evening, nor did she ever remember such stars or such a sky" (p. 98). Her dreams that night show her "a joyless, straggling place, full of people who pretended. When she woke up she knew that it had been Sawston" (p. 99). Her sense of a division of purposes parallels that of Philip's: "Beauty, evil, charm, vulgarity, mystery--she also acknowledged this tangle, in spite of herself" (p. 89).¹⁹ Earlier

the two had identified with one another as they gazed from the hotel at the city in silence;²⁰ there, in a momentary suspension of inner conflicts, Philip had had a vision of himself in control --the complete town suggested to him a complete man.²¹ It is now Miss Abbott, who is a little ahead of Philip in her development, that becomes the Jamesian mirror through which the view of the enchanting Gino is carefully continued.

The deeper self as the part of man which inspires him to beauty and to the Divine is the theme of Chapter 7. Yet, again, the figure is one of paradox: remote yet mundane, cruel yet loving. In the mood of doing battle with an insidiously "strong" conqueror, Caroline Abbott goes alone to Gino's house to begin negotiations for the baby. Gino, described as her "adversary" from "another world," at first does not notice her but goes upstairs where he alternately sings to his sleeping child and chastizes it in a mock argument: "The vista of the landing and the two open doors made him both remote and significant, like an actor in the stage, intimate and unapproachable at the same time. She could no more call out to him than if he was Hamlet" (p. 102). When Caroline loses her self-control and cries out, Gino rushes to attend her and they discuss, over a glass of wine, Gino's impending "English-style" marriage, an arrangement with a well-to-do Italian woman who will be a good mother to his son. "'No, he is troublesome, but I must have him with me. I will not even have my father and mother too. For they would separate us,' he added. . . . 'They would separate our thoughts.'" (p. 109)

Suddenly, Caroline sees Gino's profound love for the child

and she collapses at the recognition of the paradox: "The horrible truth, that wicked people are capable of love, stood naked before her, and her moral being was abashed. . . . She was in the presence of something greater than right and wrong" (p. 109).

It is in the last part of this scene that Caroline renounces her dutiful Sawston self and gives in to this deeper, "greater" self represented by Gino's bond with his child. "It was too late to go. She could not tell why, but it was too late. She turned away her head when Gino lifted his son to his lips. This was something too remote from the prettiness of the nursery. The man was majestic; he was a part of Nature; in no ordinary love scene could he ever be so great" (p. 111). "Humbled," she gives in to Gino's entreaties and takes the child. Kneeling side by side, they wash it until "it shone now with health and beauty; it seemed to reflect light, like a copper vessel. Just such a baby Bellini sets languid on his mother's lap," reverent and divine. "So they were when Philip entered, and saw, to all intents and purposes, the Virgin and Child, with Donor" (p. 112). Caroline, unable to participate in the business, rushes away from the house leaving Philip in her stead.

The mystical power of her encounter with Gino makes a new woman of Caroline Abbott. Seeing clearly to the bottom of the issue--"Do you want the child to stop with his father, who loves him . . . or do you want him to come to Sawston, where no one loves him?"--she is now on the side of the father, having joined at last her own deeper thoughts to her actions.²² Philip's insight, however, is not equal

to hers (p. 115). While Miss Abbott sees danger in their trifling interference, Philip continues to smirk (pp. 122-23). Preparing for his appointment with Gino that afternoon at the Caff  Garibaldi, he is weakened by the thought that he will undoubtedly fail, that his "opponent" is cleverer and knows more than he pretends. On the way to the meeting, Philip muses for the second time on the image of a complete man, on "how wonderful it must feel to belong to a city, however mean" (p. 117). Subconsciously, he wishes that he could drop the whole business and give in to his natural affections for the man. When he meets Miss Abbott at the cathedral, she criticizes him for not settling "which side you'll fight on. . . . Anyone gets hold of you and makes you do what they want" (p. 120). Philip confesses just such a limitation: "I seem fated to pass through the world without colliding with it or moving it. . . . 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. 121).

In short, Philip suffers from a repression of self, from the effects of his "civilized" separation from the world of the subconscious. He calls it a psychological idleness, yet Forster is harsher. As Miss Abbott says, Philip is "dead--dead--dead" (p. 120), and though he might understand a thing intellectually, he is afraid to enter into it with his emotions. It is his opposite self, Gino, who has invited him into a new world, one of romance and truth apart from the straggling, pretending Sawston. Miss Abbott has entered it; Philip cannot. "It was not surprising, therefore, that the

interview at the Caffé Garibaldi came to nothing" (p. 123). The two young men laugh together over the mismanagement of the ladies.

"Their strife was over" and, as a sign, Gino "laid a sympathetic hand on Philip's knee." Although he is again "enticed" by their meeting, Philip remains passive. He can neither identify with the father's side, as Caroline Abbott pleads for him to do, nor can he "identify" with his true, deeper feelings of aversion to the plan. His failure to complete the assimilation of his deeper self begun at the opera precipitates the disastrous conclusion of his mission. The civilized idle humour of the "upper" British self has a lethal consequence of which the natural self, Gino, is quite unsuspecting.

It is in the last meeting between the two men that Forster returns to the view of Gino as it was portrayed in the descriptions of Lilia's marriage, that of the irrational and brutal self. The scene where Gino tries to strangle Philip becomes an exploration of the bond of love and hate between the two selves--civilized and "criminal"--within one personality. This scene "stirred" Forster, though at the time of writing it, he could not say why.²³ Perhaps it was because he recognized elements of a personal collapse of pretenses in Philip's cataclysmic submission to his passionate deeper nature.

The Herriton party is leaving Monteriano without the baby; Philip and Caroline agree that Gino is superb and that "the baby had better stop where it is loved" (p. 123). But Harriet, hysterical at having been betrayed, first by Caroline and now by her brother, steals the baby from Gino's house and hides him in the carriage. In

the collision that follows on that dark night, the baby is killed. "The accident had taken place in the wood, where it was even darker than in the open" (p. 130). Such a setting reminds us of the terrible darkness of self-obscurity in which Lucy Honeychurch also suffered.

It is, in fact, the brutal way the baby dies--thrown out of the carriage and across a rut amidst carriages and horses' feet--that shocks Philip into self-recognition. His mother and sister have been insane and he, in siding with them, "had been trivial. . . . It was his own fault, due to acknowledged weakness in his own character. Therefore he, and no one else, must take the news of it to Gino" (pp. 133-34). Again, as in their first meeting, Gino responds to Philip in a way that Philip demands of him. Wanting and deserving punishment for his lethal passivity, Philip "makes" of Gino a fierce avenger. In a sense, Gino is already "the secret sharer" who knows Philip's motives and desires and who substitutes himself for Philip.

Even though several hours have elapsed, no one has yet missed the child. Philip, clutching his broken arm, "told what had happened; and the other, also perfectly calm, heard him to the end" (p. 134, underlining mine). But as they enter the child's room, Gino instinctively stoops down to the rug and "was feeling the place where his son had lain. Now and then he frowned a little and glanced at Philip"; it is only at Philip's urgent insistence that Gino breaks down and grabs the Englishman by the arm. But again, he pauses, saying nothing, and, again, Philip encourages him: "You

are to do what you like with me, Gino. Your son is dead, Gino. He died in my arms, remember" (p. 135).

In a quiet rage, Gino breaks the lamp and approaches Philip in the darkness. Philip "struck out, exhorting the devil to fight him, to kill him, to do anything" but this quiet stalking. Then there was a "low growl like a dog's" and suddenly, "the instinct came to him. He crawled quickly to where Philip lay and had him clean by the elbow. . . . At first he was glad, for here, he thought, was death at last. But it was only a new torture; perhaps Gino inherited the skill of his ancestors--the childlike ruffians who flung each other from the towers. Just as the windpipe closed the hand fell off, and Philip was revived by the motion of his arm. And just as he was about to faint, and gain at least one moment of oblivion, the motion stopped, and he would struggle instead against the pressure on his throat" (pp. 136-37, underlining mine).

Even without its homosexual undertones, this is a very symbolic scene. In their struggle, we find a cathartic release of tension and anxiety: Philip compels Gino to break down, forcing him to let his anguish and rage come to the surface. Yet this is Philip's self-flagellation also. Since his temperament forbids him to express emotion, his half-conscious wish for punishment is acted out for him by "the other." Note that Gino is once again referred to as an impersonal, unnamed being silently and "blindly" executing a series of mechanical tortures.

The scene takes an extraordinary turn. Caroline Abbott enters the room and, with mysterious strength, holds Gino down in a chair

until his rage passes. The housemaid, still unaware of the tragedy, brings up the baby's evening milk. Caroline, "a goddess" whose eyes were "full of infinite pity and full of majesty," goes from one man to the other, comforting each, attempting to heal "her quarreling sons."²⁴ It is Philip's vision of this "goddess," as she enfolds Gino, "the sufferer," in her hands and kisses him silently on the forehead, that redeems him. "Quietly, without hysterical prayers or banging of drums, he underwent conversion. He was saved" (p. 139). In a sacrament to their reconciliation, the two men obey Caroline and drink from the jug of milk.

It is in the context of Gino's role in this scene and of Forster's statement about his intentions in the novel that we understand what Philip's salvation means. Two other readers find that Gino plays a major role in the novel as the symbol of natural man. George H. Thomson observes that Forster intended Gino to be "unselfconscious, selfish, thoughtlessly brutal, but at the same time powerful, virile, spontaneous, and joyous."²⁵ Lionel Trilling, who has viewed Gino throughout as a figure of amoral emotions, finds him here a personification of the "diabolism" in nature. "What Forster seems to be saying is that love arises from a generally passionate nature and depends upon a valuation of things so passionate as to quite overwhelm the reason, even to the point of cruelty."²⁶ From Trilling's point of view, the reconciliation with which the scene closes would be a sign that reason, overwhelmed, acquiesces in and forgives passion.

But Gino is also ready to forgive and love Philip. He is

heroic. We see him close up but we do not see inside because he is not like other men; his actions can only be judged in larger contexts--he is both the timeless image of the father and the mythic revenger.²⁷ Moreover, his cruelty to Philip is momentary and, set beside Philip's profound indifference to life--to say nothing of the moral cruelty of Harriet or the genteel cruelty of Mrs. Herriton--Gino's cruelty is far less diabolical.²⁸

From a third point of view, the image of natural man derives its power from the motif of the primitive self "split" off from modern man but nonetheless his "remotest" and still living ancestor.²⁹ Philip wonders at Gino's uncanny strength: "perhaps Gino inherited the skill of his ancestors." There are other allusions in the novel to Gino as "too remote" from other men and from normal settings (pp. 111 and 139).³⁰ Moreover, Gino seems in a trance; he stalks Philip "blindly," growling and slinking across the floor in the darkness by "instinct." Philip at one point cries out to "kill" the "foul devil" and when Caroline intervenes, she warns, "I will have no more intentional evil." What we find, then, is the fight between two aspects of the self, the modern, "civilized" man who, having created civilization and with it an over-civilized ego, is drawn into combat with the physical primitive self repressed within him. The makeup of the individual is always these two aspects, civilized and primitive, fighting each other; yet it makes all the difference whether they are united or continue in conflict. If they remain in conflict, thinking and feeling remain separate; if reconciled, these antinomies join and the man is whole.³¹

As Forster explained in his letter to Trevelyan, "P. is a person who has scarcely ever felt the physical forces that are banging about in the world, and he couldn't get good and understand by spiritual suffering alone. Bodily punishment, however unjust superficially, was necessary too."³² The process through which Philip "recognizes" Gino as a part of himself is that of his finally identifying with the father's anguish over the death of his son. When Philip sees beyond his own pain and fear and calls Gino "the victim" (p. 136), he sees his "oneness" with Gino's physical passion. As Rank states, when civilized man is able to see his primitive self in a positive way, as the immortal soul passed on to him by his ancestors and as the purveyor of eternal values, he conquers his neurotic fear of that self and is led to "the build-up of the prototype of personality."³³

We know from the conversation between Philip and Caroline Abbott in the last chapter of the novel that Philip is not likely ever to be "trivial" again. He has broken with his mother and with Sawston; his plan is "London and work" (p. 142). To his championship of beauty has been added the human understanding of his deeper emotions and of the eternal, "primitive" feelings of love, suffering, compassion, remorse. The repressed irrational "primitive" is now a secret sharer in Philip's consciousness; Gino will continue to instruct and improve him--to "pull out Philip's life, turn it inside out, remodel it, and advise him how to use it for the best" (p. 140).

That Gino, too, feels the identification between them is

revealed by an off-hand comment Philip makes later to Caroline: "He nursed me, he lied for me at the inquest, and at the funeral, though he was crying, you would have thought it was my son who had died" (p. 140). In Forster's fiction, it is not uncommon for the double to first try killing the upper civilized self and then reverse himself by lying for him. We have already seen the double's wish to exchange places with the main character. Like the double in A Room with a View, the double in Forster's second Italian novel is a figure of incredible paradox and inconsistency.

But what of Philip's failure to take Caroline Abbott in his arms and join thought to action? Trilling maintains that Philip cannot do it because "he is not quite a man, though he wishes to be."³⁴ In Philip's defense, it is partly his shock at Caroline's sudden declaration of love for Gino that makes him hesitant. The woman's "improvement" is even more extraordinary than his own. Furthermore, though his "discourse" with Caroline has been "splendid," it seems emotionless compared to his relationship with Gino. For Philip to do more than to thank her would be to return to his old posturing. And third, to expect a romantic resolution is to misread Forster's clues throughout the novel that Miss Abbott is chiefly a foil for Philip's development, not a focus of his emotions. Even in the scene of their duplicated positions looking out over the city, Forster gives few signals of emotional love.

Still, in spite of these explanations for Philip's inaction, there is a strong sense in the closing scene that Philip's salvation is not complete or final. Behind his reference to the plans he and

Gino have to tour Italy in the spring (p. 144) and behind his words, "The most wonderful things may be to come--" (p. 144), there is only the promise of a fuller acceptance of his double and of a more complete assimilation of his own subconscious self. It is enough for now, in this open-ended novel, that Philip, the civilized mind, recognizes the repressed "fragment" of his true self, his need for emotion, that "new piece" that he "did not know of, or at all events had never used." Finally, since the motif of the remote "ancestor," the primitive self within man, has occurred twice in the novel, in the beginning presentation of Gino and in the pivotal scene of violent confrontation, it is appropriate that Forster leaves us with the image of the remote "other" in Caroline's hopeless love-at-a-distance and, paralleling that, in Philip's own removed idolization of his double.

Chapter II Notes

¹ Trilling, p. 60.

² Appendix A, "An Exchange between Forster and R. C. Trevelyan," in Where Angels Fear to Tread, p. 149.

³ Stallybrass, Introduction to Where Angels Fear to Tread, pp. viii-ix.

⁴ Stallybrass, Introduction, p. ix.

⁵ Stallybrass, in Appendix B, "Manuscripts and Proofs," p. 153, claims that "with the possible exception of Maurice, this was the novel whose writing gave [Forster] least trouble." The parallels between Where Angels Fear to Tread and Maurice are interesting: both contain numerous allusions to rescues; both are explicit about the emotional "fragments" that are missing from the protagonists. (See Forster's discussion of "fragments" in connection with Maurice in Chapter V below.)

⁶ The phrase "unconscious and calm" rings a bell. When Forster describes the opponent of the deeper self, the upper personality, in "Anonymity: An Inquiry," he uses the phrase, "conscious and alert" (Two Cheers, p. 83).

⁷ Trilling, p. 62.

⁸ Trilling, p. 67.

⁹ Rank, p. 14.

¹⁰ Quoted by Stallybrass, Introduction to A Room with a View, p. xi.

¹¹ See Rank, especially pp. 92-97.

¹² Trilling, p. 69.

¹³ See Appendix B, p. 165, where Forster had originally written that Gino "slipped his arm into Philip's." Also, in this scene, Forster deleted the lines: "It was the finest rag in the world. He had never felt so jolly < and > \nor/ among so many friends."

¹⁴ In P. N. Furbank's Introduction to Maurice, pp. viii-ix, he recounts Forster's description of "the rescuer from 'otherwhere,'" a "decisive" other person who leads the protagonist to "salvation." See Chapter V below.

¹⁵ Trilling, p. 69.

¹⁶ Crews, p. 90.

¹⁷ Crews, p. 77.

¹⁸ That Forster intends the mirroring of Philip and Caroline is also evident in the fact that she has had her own "accidental" meeting with Gino the day before (p. 87).

¹⁹ See Philip's own tangle, p. 84: "Monteriano seemed in one vast conspiracy to make him look a fool. He felt tired and anxious and muddled, and not sure of anything except that his temper was lost."

²⁰ Their matching pose is identical to the pose of Lucy and George when they lean over the River Arno in A Room with a View.

²¹ Thomson, p. 116. Part of the motif of the divided self that Forster will explore more fully in Howards End is this idea of the interlocking of place and self. In Where Angels Fear to Tread, pp. 90 and 117, Philip's two visions of the town give him a sense of power and wholeness.

²² See p. 104: Caroline "had practised self-discipline, and her thoughts and actions were not yet to correspond."

²³ Stallybrass, Introduction, pp. xiii-xiv.

²⁴ Colmer, p. 61.

²⁵ Thomson, p. 128.

²⁶ Trilling, p. 73.

²⁷ Thomson, pp. 127-28.

²⁸ Trilling, p. 73, makes a similar distinction: "For Gino may become temporarily a devil because he is a man; but Harriet is permanently a devil because she is not really a woman. . . . Gino's

deviltry is the result of passion, not of principle and will, and it passes."

²⁹ Rank, pp. 65-66.

³⁰ That both Caroline and, then, Philip see Gino as "remote" further suggests their parallel development.

³¹ Rank, pp. 65-66.

³² Appendix A, p. 151.

³³ Rank, p. 66.

³⁴ Trilling, p. 73.

Chapter III:

The Longest Journey

In the middle of The Longest Journey, Rickie Elliot reads a letter written by his brother whose name he has not mentioned for two years. "It was unwise of him, for his nerves were already unstrung, and the man he had tried to bury was stirring ominously. In the silence he examined the handwriting till he felt that a living creature was with him, whereas he, because his child had died, was dead" (p. 221). The story, as Forster himself describes it, focuses on "a man who discovers he has an illegitimate brother."¹ Stephen Wonham, a country youth of coarse manners and unconventional, quasi-socialistic ideals, becomes a symbol to Rickie, his more refined brother, of his own deeper intuitive self. Yet because Rickie is frightened by this side of himself, he rejects Stephen. We learn that Rickie has the predisposition to be continually overwhelmed by conflicting impulses: On the one hand, he is an artist, an alter ego for Forster who, it is said, "lived the imaginative life and, whether in company or in solitude, was attending to imaginative impressions. . . . He felt as if, on occasion, he could see through to 'life': could hear its wing-beat, could grasp it not just as a generality but as a palpable presence."² But on the other hand, Rickie sees his temperament as something abnormal; he

longs to be a member of "the great civilized world"--dutiful son, loving husband, responsible father (p. 78).

The despised, feared, but also envied inner self, the "buried" double, is a complex figure in this novel. It stands for that "something incalculable in each of us, which may at any moment rise to the surface and destroy our normal balance."³ Rickie cannot control what form his double will take. Although the artist in him is attracted to this "fresh" aspect of his identity, a false outer self which fictionalizes many of his feelings views the double as something vile, as the profligate self that must be disowned. Through marriage to a woman who is spiritually vacuous and through the abandonment of his writing, Rickie is able to resolutely suppress the subconscious self within him. At the end of the novel, however, Rickie experiences the Forsterian lesson that "order" is "something evolved from within, not something imposed from without; it is an internal stability, a vital harmony," and we must not look to society to tell us who we are.⁴

The most dominant image in the last third of the novel is that of the double as a positive figure of rescue. Stephen Wonham liberates Rickie from the bondage of his dismal marriage; he and Rickie then become parallel symbols of the inner man, the instinctual self in harmony with the spiritual self. This paralleling or doubling of the characters prepares the reader for the ending of the novel and allows Forster to shift to another motif. In the final episode of the train accident, Forster chooses to do two things: first, he intensifies the basic paradox of the double by

showing how Rickie and Stephen exchange places and Rickie becomes Stephen's spiritual double; second, he draws on the mythical relationship of the twins--the brother who is sacrificed to ensure the immortality of the hero. The collision of these two motifs causes the ostensible tragedy of Rickie's death to be diverted to a less pessimistic ending. Rickie's failure to sustain "a normal balance" and an "internal stability" is transmuted by the permanent transformation of his brother Stephen. Thus, Forster intensifies his basic theme of self-discovery by combining these three forms of the double: the psychological relationships of two selves, the structural doubling of the characters' development, and the spiritual kinship of the "twin" brothers.

In the first part of the novel, "Cambridge," the dominant theme is the division between Rickie's feelings and his thoughts. His propensity for suppressing certain impulses and converting others has been called, by one critic, the curse of the Elliot family.⁵ As we shall see, the dragon nature of Rickie's aunt, his father's sister, symbolizes this same smothering of the instinctual and spontaneous. However, at the start of the novel, Rickie seems happy and whole; he values writing, people, and books, and though he is not clever, he does imagine he can capture "life fluttering" before him (p. 157).

Two events foretell the "incalculable" appearance of his subconscious self. In a flashback to his childhood, we see the beginnings of Rickie's self-division:

The boy grew up in great loneliness. He worshipped his mother, and she was fond of him. But she was dignified and reticent, and pathos, like tattle, was disgusting to her. She was afraid of intimacy, in case it led to confidences and tears, and so all her life she held her son at a little distance. Her kindness and unselfishness knew no limits, but if he tried to be dramatic and thank her, she told him not to be a little goose. And so the only person he came to know at all was himself. He would play Halma against himself. He would conduct solitary conversations, in which one part of him asked and another answered. It was an exciting game, and concluded with the formula: "Good-bye. Thank you. I am glad to have met you. I hope before long we shall enjoy another chat." And then perhaps he would sob for loneliness, for he would see real people--real brothers, real friends--doing in warm life the things he had pretended. "Shall I ever have a friend?" he demanded at the age of twelve. "I don't see how. They walk too fast. And a brother I shall never have." (pp. 34-35, underlining mine)

In a sense, Rickie has found but does not recognize his brother in Stewart Ansell. With Ansell's help, Rickie has "taken root" at Cambridge and has overcome many of the traumas of his childhood. The worst was his fear of his father, a tyrant from whom Rickie inherited his lameness and poor constitution, who enjoyed swatting

the boy around and mocking him with the name "rickety." In the Dell near Cambridge where Rickie first describes his childhood and the deaths of both his parents, Ansell reminds him that he now has a home, Cambridge, and a real family, his friends. He also warns Rickie that there "is no great world at all, only a little earth . . . full of tiny societies, and Cambridge is one of them." One may go outside Cambridge and observe the other "societies" and "say 'Oh, what a difference!' and then come indoors again and exhibit your broadened mind" (p. 77).

Rickie, in Ansell's company, even has a "vision" of Cambridge which is later juxtaposed with the vision about Gerald Dawes. Discussing the idyllic Biblical friendship of David and Jonathan, Rickie wishes that "there was a society, a kind of friendship office, where the marriage of true minds could be registered," where "all the confidence and mutual knowledge that is born in such a place as Cambridge could be organized" (p. 78). Yet, in an emblem of his characteristic suppression of such true visions, Rickie fabricates a symbol to replace it. During a holiday visit to family friends, the Pembrokes, Rickie meets a "young man who had the figure of a Greek athlete and the face of an English one" (p. 46). Although Gerald is a bully, Rickie cannot help seeing him as "the figure of romance" (p. 125) when Gerald embraces Agnes with brute force and Agnes's face is transformed with "mysterious beauty." "He only looked for a moment, but the sight burnt into his brain" (pp. 51-52). Separating his deeper and confusing feelings of revulsion and attraction to Gerald, Rickie

fictionalizes the "riot" of images into a symbol of "Love born"--man conquering woman. This later vision fits with his longings to be normal. Furthermore, when Gerald is killed in a football accident, Rickie mistakes Agnes for the object of his dreams of Gerald (p. 80) and, with "civilized restraint," he allows Agnes to invade the precincts of Cambridge and the Dell, "the very places which symbolize Rickie's sense of identity."⁶

Forster, fifty years after writing the novel, wrote in the Introduction to a new edition: "Ansell is the undergraduate high-priest of that local shrine, Agnes Pembroke is its deadly debunker. Captured by her and by Sawston, Rickie goes to pieces, and cannot even be rescued when Ansell joins up with Stephen and strikes."⁷ The author's account suggests that there is a struggle between opposing forces and opposing characters for the control of Rickie. On the one hand, Agnes, symbolic of the "great world," gains possession of Rickie by allowing him to create a "fabric" of lies over the conflicting impulses of his personality (p. 80). On the other hand, Rickie's true self, symbolized by his identification with Cambridge and, in a way, by his identification with Ansell, remains submerged and confused.

Before we turn to the "incalculable" third force, Stephen Wonham, let us examine the characterization of Agnes Pembroke. From the start, she has all the qualities of a negative double. Like Charlotte Bartlett, she is pretentiously unselfish, unconventional, and clever, the personification of the "upper personality." As Ansell points out, she is "the subjective

product of a diseased imagination" (p. 27), a person "made up" by Rickie to fit that comfortable "fabric" of what he calls "reality." Even so, in the long run, she is only a symbol of Rickie's suppression of self and not a true double. Rickie's infatuation with her is not identification, neither is his deeper self ever possessed by her. "It was to be a frank good-fellowship, and before long he found it difficult to speak in a deeper key". (pp. 192-93).

While Agnes becomes a symbol of Rickie's self-deception, Ansell articulates Rickie's deeper doubts: "You are not a person who ought to marry at all," he writes to Rickie after Rickie has announced his engagement (p. 97). And to another man, Ansell exclaims: "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" (p. 96). Rickie himself has several spontaneous insights into the negativity of Agnes: once, after returning from a visit to the Pembrokes, he entered his rooms and "sighed again and again, like one who had escaped from danger" (p. 72).

Into this triangle of characters Forster introduces perhaps the most symbolical of all his creations, Stephen Wonham. The magnitude of Stephen's suggestivity dwarfs the symbolism other characters in the novel may have. As Forster's biography reveals,

the author was proud of his ability to create a character at once more real and more symbolic than the others:

"Stephen Wonham--that theoretic figure--" he said later, with much insight, "is in a sense so dead because he is created from without, in a sense so alive because the material out of which he was constructed is living."

Although so vague and stagey, he is the only character who exists for me outside his book. . . . There was reciprocation--such as I discern in Matthew Arnold's poem of 'The Scholar Gipsy'. I received, I created, I restored, and for many years the Wiltshire landscape remained haunted by my fictional ghosts.⁸

Forster's relationship with Stephen Wonham mirrors his protagonist's. Rickie views his brother as a figment of his imagination, a "ghost" beckoning him out to the beautiful Downs, and, as well, as the most alive person Rickie has ever met. This twofoldness circumscribes the power of the double.

Stephen's characterization as Rickie's double takes many forms although all are variants of the subconscious self. At first, he is the opposing self of physical strength, the "fit" counterpart to Rickie's weak constitution. Then he becomes the anonymous, instinctual man within Rickie's psyche which longs for communion with the outdoors and for a confirmation of his own spirit by the spirit of Nature. Soon after, in taking possession of Rickie's subconscious, Stephen becomes the symbol of the ideal friend, the longed-for brother, the dreamed-of "helpmate." He is

also the figure of a secret sharer, and then, of a "rescuer" from self-division. But Rickie, in finding out that Stephen is his illegitimate brother, finally rejects all the earlier intuitions about Stephen and he makes of his brother a symbol of his own perverse view of the deeper self as "vile," as a repository of demonic urges and instincts; Stephen is the "ghost" of his feared and despised father.

Stephen, three years younger than Rickie, is first presented to the reader as a primitive hero in Nature. "This rustic hero is not to everyone's taste," wrote Forster. "He can be boorish and a bore and when he gets drunk it is not upon wine. But he belongs to the countryside, he faces reality and he is the inheritor."⁹

Two passages, one early in the novel, the other late, circumscribe Stephen's oneness with Nature. When we first see him, he is deep in a book. "He read like a poor person, with lips apart and a finger that followed the print. At times he scratched his ear, or ran his tongue along a straggling blonde moustache. His face had after all a certain beauty: at all events the colouring was regal--a steady crimson from throat to forehead: the sun and the winds had worked on him daily ever since he was born" (p. 106).

The later passage hints at Stephen's eventual confirmation by Nature: "At night--especially out of doors--it seemed rather strange that he was alive. . . . But he would be here in the morning when the sun rose, and he would bathe, and run in the mist. He was proud of his good circulation, and in the morning it seemed quite natural. But at night, why should there be this difference

between him and the acres of land that cooled all round him until the sun returned?" (p. 274)

Next, Forster draws on the image of the foundling as the archetype for the "anonymous" double. Stephen had been adopted some years ago by Rickie's uncle, Tony Failing. Mrs. Failing, now a wealthy widow, keeps the boy with her not only for his help in managing her large farm but for her own amusement. As a boy, Stephen had been a tremendous bother: he had been expelled from school for fighting and stealing. But of late, Aunt Emily, "a complicated person," found pleasure in the youth; although she mocked him, she was intrigued by his independent spirit, his passion for long solitary walks, and his readings in philosophy and evolution. "Suddenly it struck her that he was like an Irish terrier. He worried infinity as if it was a bone. Gnashing his teeth, he tried to carry the eternal subtleties by violence. As a man he often bored her, for he was always saying and doing the same things. But as a philosopher he really was a joy for ever, an inexhaustible buffoon" (p. 106). It is appropriate that Aunt Emily here draws a little sketch on her papers of a rabbit-warren; we need, however, no further warnings that she is one of the "dragons" of Rickie's cherished "civilized" world.¹⁰

Rickie and Agnes, the happily engaged couple, are invited to Cadover to visit Aunt Emily, Rickie's closest living relative. He cannot recall much about Stephen--"some connection" of his uncle's, he would guess. Agnes immediately dismisses him from her mind as an unshaven and bare-footed country bumpkin. Rickie, however,

parries with him when Stephen suggests that it was their train that had run over a poor child at the level-crossing. This is the first of several foreshadowings of the intertwined fates of the two young men. Another is that Rickie suddenly remembers that Cadover is "the perilous house" where his parents had had a row. When he thinks either of Stephen, the out-spoken ruffian, or of the "heartlessness" of his old aunt "who reminded him too much of his father," Rickie is overcome by "the most awful feeling of insecurity" (pp. 117 and 119). Yet it is exactly at the point of their opposition that they are connected: Rickie, at a deeper level, sees in Stephen his own longings to be physically fit, unselfconscious, and self-assured. However, the reader sees in the intuitive Stephen a physical counterpart to the imaginative Rickie. Stephen pays active tribute to the Nature which Rickie celebrates in his stories--fantasies in which England's "trees and coppices and summer fields of parsley were alive" (p. 86).

The ride to Salisbury Cathedral, Stephen guiding, Rickie in tow, becomes the first of two symbols from Rickie's deeper mind about his need for Stephen. As they near the "splendid view," Rickie falls into a strange trance. He sees the spire rise and fall "behind the swelling barrier of earth," and he hears Stephen's voice talking to him (p. 130). The dream continues but, in contrast, he and Agnes are floating silently "alone and forever." He hears his own voice saying, "Is it exactly what we intended?" And finally, "another valley. . . . But all was richer, larger and more beautiful--" and a man's voice again interprets it

for him (p. 130). Rickie wakes to find Stephen has been gently holding him on the horse. This is the second time the youth had come to his aid; earlier, he had bandaged Rickie's hurt finger. Stephen's empathy with Rickie is spontaneous and unaffected: "an inexperienced animal," Rickie calls him, although he also notes that Stephen is one of those intriguingly "fresh people" that Rickie had liked before: "they had been to him symbols of the unknown, and all they did was interesting" (pp. 127 and 126).

A second, more dramatic symbol of his deeper affinity with Stephen is offered soon after. Rickie, walking alone on the Downs, reads a passage from Shelley's "Epipsychidion," the one about man's need for spiritual freedom. These lines, in particular, are a warning to Rickie:

"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
. and so
With one sad friend, perhaps a jealous foe,

The dreariest and the longest journey go." (p. 147)

Rickie wonders why he underlined the passage, happy now to be so "normal," so in love. Suddenly, Stephen appears and enters the Cadbury Rings, itself a symbolic place believed by the locals to be a magical burial mound of heroes and fairies. Aunt Emily arrives and asks to be escorted out to the centre. In an apparent

slip of the tongue, she compares Stephen, Rickie's "brother," to the young shepherds who lie under the field. Three times, she makes this queer "literary allusion." As Rickie looks at Stephen leaning against the central tree, "a horror leapt straight at him" and he sees his father's rooms in London.

His mouth went cold, and he knew that he was going to faint among the dead. He started running, missed the exit, stumbled on the inner barrier, fell into darkness--

"Get his head down," said a voice. "Get the blood back into him. That's all he wants. Leave him to me. Elliot!"--the blood was returning--"Elliot, wake up!"

He woke up. The earth he had dreaded lay close to his eyes, and seemed beautiful. He saw the structure of the clods. A tiny beetle swung on the grass blade. On his own neck a human hand pressed, guiding the blood back to his brain.

There broke from him a cry, not of horror but of acceptance. For one short moment he understood.

"Stephen--" he began, and then heard his own name called: "Rickie! Rickie!" Agnes hurried from her post on the margin, and, as if understanding also, caught him to her breast. (pp. 151-52)

We can do no better interpreting this dramatic scene than Rickie does himself. For once, his "imaginative impressions" are informing the development of his thoughts. Furthermore, in its

strangely deliberate wording, Rickie's explanation to Agnes is an enunciation of the functions of the double, of the figure's twofold ability to be a symbol and a man, a part of one's identity and a completely autonomous person. "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 costs, and we have accepted life. But if we are frightened and reject it, the moment, so to speak, passes; the symbol is never offered again" (p. 158).

Rickie views Stephen as a "symbol" of a decisive truth about his own personality and life, a truth that emerges perhaps from the deeper realm of his own mind. At the same time, showing an intuitive understanding of such symbols, Rickie is frightened lest the real man behind the symbol vanish from his life. Though shaken by the knowledge of his father's transgression, Rickie feels sure that the "right" thing is to tell Stephen that they are brothers, even though to accept the symbol as positive would be to overlook the vulgarity in Stephen's birth, in his character, and in his past behaviour.

What Rickie does not mention to Agnes is that this country "scoundrel" is a coming to life of his longed-for brother and that he is a projection of Rickie's dream of an ideal friend. Later, when he thinks back on this symbolic moment of choice, Rickie connects it to his dream during the ride to Salisbury, the vision of the beautiful valley "of men," as he recalls; he also links it, in retrospect, to dreams of "another helpmate" (pp. 202 and 220).

Without Ansell to help him, however, Rickie is a weak boy, prone to muddle. When Agnes and Mrs. Failing join forces and remind Rickie of the "stain of sin" on Stephen's character, Rickie is manoeuvred into renouncing his "vision"; he hopes that the "artificialities of daily life" that Agnes and his aunt expound will absorb the secret of his kinship with Stephen. "And so the disastrous visit ended" (p. 162). Yet Rickie fails to settle his inner conflicts. At one level, he continues to admire the "brute courage" of Stephen who has rescued a child at the level crossing but, for the most part, Rickie found "it was convenient to revert to his good qualities as seldom as possible. He preferred to brood over his coarseness, his caddish ingratitude, his irreligion. Out of these he constructed a repulsive figure . . ." (p. 162).

So far, in the welter of images, Stephen Wonham has represented several things to Rickie's conscious and subconscious mind. First, he is the primitive, natural man, coarse but likable, a romantic symbol of the unknown and the physical counterpart to Rickie's own poetic love for Nature. Next, Stephen is the guide who tries to show Rickie that his place is not in the "world" with its expectations but on the Downs in a beautiful "valley full of men." Third, he is the "D." of evil instincts--child abuse, wife-baiting--a ghostly projection of Rickie's worst fears about his father and the double for that cursed Elliot strain in his own personality. Fourth, he is Rickie's rescuer during their ride to Salisbury and, again, at the Rings when his

gentle hand presses the blood back to Rickie's head and for a moment draws his attention away from the dangerous Agnes. Lastly, he is the embodiment of Shelley's "fair and wise," the dreamed-of brother and friend who symbolically offers to quell Rickie's painful loneliness. In all of these roles, there is a common element. Stephen is Rickie's "secret sharer" because he acts out Rickie's half-conscious wishes--his submerged wish to be confirmed by the out-of-doors and his wish, deeper than thought or feeling, to be distracted from his engagement. It is not surprising that when he tries to disown so large a part of his true nature, Rickie experiences "a curious breakdown" and has to spend the rest of the year "partly in bed" (p. 162). As his marriage day approached, "he prayed to be delivered from the shadow of unreality that had begun to darken the world. For it was as if some power had pronounced against him--as if, by some heedless action, he had offended an Olympian god" (p. 177).

In the long "Sawston" section of the novel, the secret kinship of the brothers comes to symbolize to Rickie the lies and pretenses between himself and his wife. As their married life grinds towards the catastrophe predicted by Ansell, Rickie is confronted by more dreams, more frightening ghosts. His personal deterioration is marked by these "visits"; one night, after dreaming of "the man he had tried to bury," Rickie becomes aware that he had "lost the work that he loved, his friends, and his child. He remained conscientious and decent, but the spiritual part of him proceeded towards ruin" (p. 223).

The death of the "spiritual part" of Rickie is caused primarily by his rejection of his secret self, his brother, but it is also a result of the quality of his married life, of his abandonment of his writing career, and of his rejection of those Cambridge ideals preached by Ansell. When Rickie accepts the post of Latin instructor at the Sawston School, he does so having forgotten that he himself had "crept cold and friendless and ignorant out of a great public school" (p. 14). However, he is soon repulsed by the multifarious school regulations, the false esprit de corps, the bullying of the younger boys, the official breeziness of his colleagues, and the dictatorial manner of Agnes's brother, Herbert, as housemaster of Dunwood House.

As for his marriage, it is indeed "the product of a diseased imagination." When no spiritual union takes place, Rickie realizes that he has misinterpreted their being able to converse and differ healthily on several topics and mistaken it for love (p. 193). Yet even in the worst of his realizations, Rickie blames the mésalliance on his own weaknesses. The death of their child, a lame and unhealthy infant, becomes a symbol to him of the guilt he bears in ruining not only his own life but Agnes's also.

During the two years of Rickie's "deterioration" deeper into the "shadow of unreality," Stewart Ansell has become a double for Rickie, having also been kept at bay in Rickie's mind by the intervention of Agnes. If Stephen is the "offended Olympian God" of Nature, Ansell is his analogue--the Olympian of books. From his first warnings against "the great civilized world," Ansell has

functioned as Rickie's conscience; Ansell's little doodle, the "circle" of truth imprisoned by the "square" of unreality,¹¹ symbolizes his clarity of thought and his intuitive morality. Like Stephen, Ansell "knew that his life was not ignoble. It was worth while to grow old and dusty seeking for truth though truth is unattainable. . . . It was worth while reading books, and writing a book or two which few would read, and no one, perhaps, endorse" (p. 204). But they are doubles in an even greater sense: though Rickie cannot overcome his fear of Stephen, he "prays" that Ansell will visit. Once he writes to Ansell but rejects the "cry from prison" tone; finally, at the "crisis of this agony" (p. 224), Rickie writes again, inviting Ansell to Sawston.

This summons to Ansell reinforces the idea that Rickie is approaching the crisis of his suppression of self. During a "long and stormy" argument with Agnes about her meddlings in the affairs at Cadover, Rickie suddenly defends Stephen's right to his aunt's money. "For two pins I'd write to him this afternoon. Why shouldn't he know he's my brother? What's all this ridiculous mystery?" (p. 220) But something drives Rickie to admit even more: "It's been like a poison we won't acknowledge. How many times have you thought of my brother? I've thought of him every day--not in love; don't misunderstand; only as a medicine I shirked. Down in what they call the subconscious self he has been hurting me" (p. 221).

This confession is pivotal, if not in Rickie's actions, in his thoughts. Admitting that Stephen has "possessed" his subconscious,

Rickie grants his double new life. A letter from Stephen comes to the school; an unhappy little boy had written to ask Stephen's advice. In the following passage, two aspects of the double are recognizable: the figure of the subconscious self gaining stronger presence in the consciousness of the character and the beginnings of the motif of the substitution of brother for brother:

On his rounds he looked in at Varden and asked nonchalantly for the letter. He carried it off to his room. It was unwise of him, for his nerves were already unstrung, and the man he had tried to bury was stirring ominously. In the silence he examined the handwriting till he felt that a living creature was with him, whereas he, because his child had died, was dead. He perceived more clearly the cruelty of Nature, to whom our refinement and piety are but as bubbles. . . . His father, as a final insult, had brought into the world a man unlike all the rest of them,--a man dowered with coarse kindness and rustic strength, a kind of cynical ploughboy, against whom their own misery and weakness might stand more vividly relieved. . . . For that Stephen was bad inherently he never doubted for a moment. And he would have children: he, not Rickie, would contribute to the stream; he, through his remote posterity, might be mingled with the unknown sea.

(pp. 221-22)

At the end of the "Sawston" section and throughout "Wiltshire," Forster turns more directly to the relationship of the brothers as an expression of the myth of the hero and his twin.¹² As Otto Rank shows, the cult of the hero probably evolved from early notions about twins.¹³ Believing that a double had an existence independent of himself--in other words, that he had two souls--primitives often killed him so that the community would remain stable. The double, that "soul in person," was the "hero" sacrificed for the survival of the other brother. As the idea developed, the hero was banished from the community and, if he survived, he was brought back in as a foundling. Further in this evolution, two things began to happen: the twin had to die to insure the hero immortality and the hero then replaced him. The taboo of the double, however, remains constant: the hero absorbs his double, be it demonic shadow or twin, "into a doubled self which has, as it were, two lives to spare."¹⁴

As we shall see, Forster deploys the early, middle, and late conceptions of the double. At first, Stephen, the "foundling" double, is purposely heroic. Banished, he returns to liberate his brother from his psychological bondage. Then, for a time, both brothers are heroes, their lives and thoughts developing in a symbolic parallel. But Forster also draws on the idea of the twin who dies to assure the hero immortality. Rickie, in substituting himself for his brother, rescues Stephen and grants him the permanent rank of immortal hero. Lastly, however, the relationship of the brothers reflects the primitive belief that the one sacrificed has been the hero.

A motif of parallels and substitutions pervades this rich maze of heroes and doubles. It begins with Rickie's faint courage against Agnes. Once again, he chastizes her for meddling; thanks to her gossip, Stephen has been disinherited.¹⁵ Stephen also fights a dragon, Aunt Emily, defending her labourers and pleading for reforms. When she turns him out, he breaks the drawing-room window. Stephen comes to Rickie not for aid, but because he now knows, from reading old letters, that they are brothers. Stephen first encounters Ansell at Sawston. Reminiscent of the first meeting between Rickie and Stephen, the two take an instant dislike to one another. They squabble and Ansell ends up in a flower bed, his face pushed in the dirt.

We are reminded by this situation of Forster's fondness for violence between opposing personalities as a prelude to their deeper understanding and truce. As one reader observes, the fight between Ansell and Stephen is a symbolic coming together of two parts of Rickie's identity, the mind and the body.¹⁶ The "mind," having intuitively understood the positive worth of Stephen, does indeed identify with Stephen. Ansell connects Stephen with "certain figures of the Greeks, to whom we continually return," with the "fair and wise" of Shelley's poem, and with the primitive natural man who "had been back somewhere--back to some table of the gods, spread in a field where there is no noise" (p. 245). Gladly, he speaks for Stephen when Agnes drives the youth away with an insulting offer of money. Like a Greek oracle discrediting the liars and expounding the "eternal truths," Ansell stands at the

head of the school dining hall and informs all present that Rickie has sinned by rejecting Stephen, that his brother is not his father's but his mother's son. Ansell's words break through Rickie's resolution of self-control; he collapses again, as at the Rings, with the sudden awareness of his own self-deception. This time, however, it is not horror but remorse that overwhelms him. He sees that in allowing Stephen's chances in life to be ruined, he has bankrupted himself as well. His brother's fate and his own are the same.

Even without Ansell's word for it, Stephen's heroism is assured by the flashback of Chapter 29 in which we learn the foundling's history. His father, named Robert--"there is no occasion to mention his surname" (p. 263)--is an educated farmer who comes to Wiltshire to experiment with the soil. After six years of silently loving Mrs. Elliot--there is also no occasion to mention her first name--he lures her away from her indifferent husband. The "obscure" and "chance" lovers go to Stockholm; there, in a swimming accident, Robert drowns. Mrs. Elliot returns to her husband and gives up her infant to Mr. Failing. But the boy reminds her of "the heroic past" (p. 272).

Forster intertwines the motif of the hero and his twin with the motif of the subconscious double beckoning to the resisting conscious self. Stephen journeys to London, across "a river majestic as a stream in hell"; he endures "tests of fortitude" but with a magic sovereign from a passerby, he is able to return to the country where he felt "his soul was free" (pp. 279-81). It is from

his instinct for bullying, however, that Stephen seeks out the people who "practically robbed" him (p. 278). In a drunken rage, he breaks a window, enters Dunwood House, charges up the stairs and comes perilously close to tumbling over the banister: "Rickie, who was upon the landing, caught the man by the knees and saved his life" (p. 281).¹⁷ When Stephen, the next evening, offers to take Rickie away, it is a disembodied voice Rickie hears, for Stephen is out in the fog some distance from him. In one sense, the beckoning voice is symbolic of their mother: A "voice is apart" from sex. "It lies nearer to the racial essence and perhaps to the divine" (pp. 291-92). But in another sense, the voice comes from Rickie himself; it says all the things Rickie has half-consciously considered, "common-sense" things that only a deeper self would know: "'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'" (p. 291). For once, there is no conflict. Rickie, the too self-conscious self, silently "plunged into the impalpable cloud" toward the figure who represents his true inner feelings.

It is curious of Forster to devote only one chapter to a description of the brothers' life together.¹⁸ Yet in this short, cryptic chapter, we find the last elements of the figure of the double which we must consider: the identification between the deeper

self and the conscious mind and the substitution, or transposition, of the hero and the double. One "symbolic moment" stands for both actions.

Rickie and Stephen, having made their home with Ansell and his family, are "fugitives" in the eyes of the world, yet each has transformed the other. Rickie returns to writing. "His health was better, his brain sound, his life washed clean, not by the waters of sentiment, but by the efforts of a fellow-man" (p. 303). Stephen, having gained a "new maturity," has renounced his fondness for drink and is studying agriculture with the plan of starting his own farm. Still banned from Cadover, he nevertheless accompanies Rickie to the Downs so that Rickie can make up with Aunt Emily. They stop at dusk to watch a rippling stream and Stephen's thoughts about marriage strike Rickie as an unwitting echo of Shelley's poem and as a parallel to his own feelings (pp. 307-08). The event becomes, in fact, a symbol of that "marriage of true minds" for which Rickie yearned. Stephen lights a piece of crumpled paper and sets it on the stream. The "flower sailed into deep water, and up leapt the two arches of a bridge" (p. 309). It chose one arch, transfiguring it into a "fairy tunnel, dropping diamonds. Then it vanished for Rickie," but for Stephen, who knelt in the water, the flower was still afloat, "burning as if it would burn forever" (p. 309).

Rickie, later interpreting this symbol, sees it as the earth confirming what society cannot understand, the interdependency of brother and brother: He "stood behind things at last, and knew that

conventions are not majestic, and that they will not claim us in the end" (p. 314). The parallel tunnels also stand for Stephen and Rickie, the instinctual and the spiritual inner selves. In coming to love one another, a precedent has been established for a new kind of brotherhood, a challenge to our cold "modern morals."¹⁹ At the same time, the burning flower symbolizes the shared soul of the brothers. The intertwining of their fates is foretold when Rickie loses sight of the flame but Stephen, kneeling in the cold stream, is consecrated as the new hero.

Without this symbolic scene, there is, no doubt, misery and disillusionment in Rickie's last turnabout and his death. Depressed after the run-in with his aunt, Rickie walks into the village only to hear that Stephen is drunk. For a moment, he reconsiders his vision at the stream: "That mystic rose and the face it illumined meant nothing. . . . The whole affair was a ridiculous dream" (p. 319). In this mood, he comes upon his brother lying on the train 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 up in Cadover, whispering, 'You have been right,' to Mrs. Failing" (p. 319).

At first glance, Rickie's death signifies the collapse of the symbolic moment of truth, a return to the emotional sterility and self-division which caused his first rejection of his brother. But on closer examination, we suspect that if it is a reversal, it is his conversation with Aunt Emily which depresses Rickie more than

Stephen's drinking. Moments before he finds Stephen, Rickie has been contrasting his aunt and his brother: "Against all this wicked nonsense, against the Wilbrahams and Pembrokes who try to rule our world Stephen would fight till he died. Stephen was a hero. He was law to himself, and rightly. He was great enough to despise our small moralities. He was attaining love. This evening Rickie caught Ansell's enthusiasm, and felt it worth while to sacrifice everything for such a man" (p. 316). When he hears that Stephen has gotten drunk with friends, Rickie struggles to retain his emotional buoyancy while Aunt Emily's warnings against "trusting in earth" and pretending people are real ring in his ears (p. 318). This small scene must be read, however, remembering Rickie's propensity to divide action from thought and surface thoughts from deeper impulses. Throughout, his opinion of Stephen does not alter: "Stephen was a law to himself," Rickie repeats to himself (p. 317). So that in terms of Rickie's deeper mood and in terms of the spiritual assessment which Forster has been making of their brotherhood, Rickie's death signifies not a suicidal giving-in but just the kind of sacrifice he has been contemplating.

The final "epilogue" chapter also suggests that Rickie's death was precipitated by positive thoughts of Stephen. There, we find a composite of all three of Forster's major treatments of the double in the novel, a coalescing of the motif of the subconscious self and the myth of the twins within a context of the parallel developments of the brothers. What strikes us first about the description of Stephen's new life is that he has achieved the

"normal balance" that is "evolved from within, not imposed from without." His reverence for his daughter, Rickie's spiritual heir, does not cause him to suppress his deep disdain for the Pembrokes. Further, his continued friendship with Stewart Ansell also indicates that, in contrast to Rickie, Stephen has been able to sustain the assimilation of all parts of his personality, the intellectual and moral taking their place along side the natural. The marriages of the brothers contrast as well; Stephen, in his marriage, has kept proportion and found intimacy at the same time.

It is, however, chiefly through the motif of the hero and his twin that the novel's meaning transcends the tragedy of Rickie's death. From the time of their mutual acceptance of one another, Rickie and Stephen have been cast as twins, each in need of the other. Although Stephen, taking the more "primitive" view, believes that his brother is the hero who "bequeathed him salvation" (p. 327), Forster, in showing the parallel of their rescues, finally values Stephen's rescue of Rickie from a life of suppression as the more purposefully "heroic." Stephen is still defending Rickie against the dragons and their "wicked nonsense." When he upbraids Herbert Pembroke for trying to "do" him out of the royalties from Rickie's stories, he uses Cambridge notions mixed with his own intuitive morality:

Listen to me, Pembroke. You've done people all your life--I think without knowing it, but that won't comfort us. A wretched devil at your school once wrote to me, and he'd been done. Sham food, sham religion, sham

straight talks--and when he broke down, you said it was the world in miniature. . . . Look even at that--and up behind where the Plain begins and you get on the solid chalk--think of us riding some night when you're ordering your hot bottle--that's the world, and there's no miniature world." (p. 323)

What we have in this last glimpse of Stephen is a representation of the magical new self, the hero who has absorbed the freed soul of his brother, which "not only makes him independent and invincible but also the fearless revolutionist who dares all mortal men and even the immortal Gods. It is this utter independence that makes the twin the prototype of the hero."²⁰ Forster has brought us full circle through the myth of the twins, from the primitive hero, through the hero as foundling, to the courageous and invincible defender. "Though he could not phrase it, [Stephen] believed that he guided the future of our race, and that, century after century, his thoughts and his passions would triumph in England. The dead who had evoked him, the unborn whom he would evoke--he governed the paths between them" (p. 326).

Yet, finally, it is with the image of the "secret sharer" that the novel closes. Stephen, his thoughts focused on Rickie, carries his child in his arms and walks silently out to the Downs where he thinks he sees the Rings illuminated in the moonlight.²¹ In tribute to the secret "authority" who dwells there and within his own deeper mind as both guide and comforter, Stephen "bent down reverently and saluted the child; to whom he had given the name of their mother" (p. 327).

Chapter III Notes

¹ Quoted by Stallybrass, Introduction to A Room with a View, p. viii.

² Furbank, E. M. Forster: A Life, II, 297. Compare this with the passage in The Longest Journey, p. 166: Rickie "looked round the pleasant room, as if life might be fluttering there like an imprisoned bird."

³ "What I Believe," in Two Cheers, p. 65.

⁴ "Art for Art's Sake," in Two Cheers, p. 88.

⁵ Thomson, p. 137.

⁶ Thomson, p. 135.

⁷ Introduction to The World's Classics edition (London: Oxford Univ. Press, 1960), p. xi.

⁸ Quoted by Furbank, E. M. Forster: A Life, I, 149.

⁹ Quoted by Colmer, p. 69. This passage, part of an unpublished essay entitled "Three Counties," also describes the "inspiration" for Stephen's character: "There's no case here of the direct inspiration which Italy gave me. But sitting upon the Rings several times and talking to the shepherds who frequented them, I

had an emotion appropriate to the work in hand and particularly to the creation of one of the characters in it. Stephen Wonham."

¹⁰ See p. 121 where Mrs. Failing describes herself as "a dragon that wants nothing but a peaceful cave."

¹¹ Thomson presents an excellent explication of this complex symbol, pp. 143-44.

¹² Thomson, pp. 156-58, also observes the motif of the twins in the relationship of the brothers. Our interpretations run parallel for a time but then separate, mainly at the point made by Thomson that the novel does not show that Rickie's death is heroic: "I do not see how we can get round Tony Failing's words nor round the complete misery and disillusionment of Rickie's death. He is offered up, mutilated, and destroyed."

¹³ What follows is a summary of Rank's ideas, pp. 92-97.

¹⁴ Rank, p. 95.

¹⁵ See p. 233 for a description of Agnes's dragon laugh.

¹⁶ Crews, p. 54.

¹⁷ There are no less than eight rescues in the novel: Stephen comes to Rickie's aid twice during their horseback ride to Salisbury, Stephen, in two incidents, saves a child at the train crossing, Mrs. Elliot tries to save Robert from drowning, Rickie catches Stephen on the stairs, Stephen will save Rickie from a life

of deadening self-suppression, and Rickie will pull Stephen from the tracks.

¹⁸ The five months, June to November, that Rickie and Stephen share as "fugitives" parallel the five months that Rickie spent alone with his mother just before she died.

¹⁹ See the passage on p. 311 where Rickie reads from the essays written by his uncle, "Let our children, physical and spiritual, love one another. It is all we can do." In a sense, his union with his brother is the precedent for a class-less brotherhood longed for by their uncle.

²⁰ Rank, p. 96.

²¹ Several mysteries are contained in the last few pages of the novel: Does Stephen mean that Pembroke should look for him and Rickie riding out on the Plain when he says "us"? Possibly, since he has not yet begun taking his daughter out there at night. Second, not only is his wife nameless, but so is his daughter; both are feminine figures who continue the anonymity of Stephen and Rickie's mother.

Chapter IV:

Howards End

No reader of Howards End can deny the symbolic power of a relatively minor character, Mrs. Wilcox. All interpretations of the novel deal to some degree or other with the positive, spiritual meaning of her personality. But, the intimate link between this character, who is even more "vague and stagey" than Stephen Wonham, and the protagonist of the novel, Margaret Schlegel, has not been sufficiently explored. That Mrs. Wilcox is a double for Margaret is suggested by many images and motifs and by Forster when he claims of Margaret: "Few women had tried more earnestly to pierce the accretions in which body and soul are enwrapped. The death of Mrs Wilcox had helped her in her work. She saw a little more clearly than hitherto what a human being is, and to what he may aspire" (p. 101).

"'Only connect . . .'" Such is the epigraph of a novel much concerned with the relationships, and the possibility of reconciliation, between certain pairs of opposites: the prose and the passion, the seen and the unseen, the practical mind and the intellectual, the outer life and the inner."¹ Margaret Schlegel is involved in a search for a "vital harmony" between the parts of the self but, particularly, between those of the outer life and the

inner. In the central portion of the novel where Margaret is consciously seeking to mould herself into a second Mrs. Wilcox, she is also, unconsciously, separating herself from her sister Helen. Margaret begins to regard Helen in much the same light as Rickie Elliot viewed his brother, as a projection of the irrational subconscious self. This is even more inexplicable in Howards End since, at the start of the novel, Forster describes the sisters in the metaphor of the twins or the two facsimile selves of a single personality.²

Compared to Forster's other protagonists, Margaret Schlegel endures a more protracted crisis of identity since she is pulled in two directions by two ~~opposite~~ doubles. She is conscious of "that unquiet yet kindly ghost" Mrs. Wilcox (p. 240) and, at the same time, she is confronted by Helen as a double who verbalizes all her deeper impulses and who reminds her of a lost identity. Despite its Edwardian surface of docility, this is a violent novel and its most volatile scenes are between Margaret, the hostile upper personality, and Helen, the irrational, deeper self.³ Thus, the central conflict of the novel between the intellectual Schlegels and the practical-bourgeois Wilcoxes is complicated and underscored by the conflict between the Schlegel sisters and by the conflict within Margaret's own personality.

The novel opens with the "crisis" of Helen's engagement. Margaret, a young woman of independent wealth and refined tastes, has for some years been the guardian of her younger sister and of

their younger brother, Tibby. Their way of living is "thoroughly Bloomsbury: they entertain musicians, artists, and even an actress; they believe in literature, art, and personal relations; they are moralists and anti-Utilitarians; they have a snobbish faith in the rightness of their own sensibilities."⁴ When Helen first gets involved with Paul Wilcox, the son of a wealthy industrialist, this cocoon of culture and intellectualism is threatened by contact with an "outer life," a foreign world of motor cars, golf clubs, "telegrams and anger."

Visiting the Wilcoxes at their country home, Howards End, Helen falls in love with Paul; then, realizing how different their families are, she writes again to her sister, "All over. Wish I had never written. Tell no one.--Helen" (p. 10). Later, when they are reviewing the event together, Margaret and Helen agree that Helen had been momentarily infatuated with the novelty of the Wilcoxes: "The energy of the Wilcoxes had fascinated her, had created new images of beauty in her responsive mind. To be all day with them in the open air, to sleep at night under their roof, had seemed the supreme joy of life, and had led to that abandonment of personality that is a possible prelude to love" (p. 21). For the moment, she had renounced "one by one the Schlegel fetishes" and, with them, all that her sister represents.

Margaret and Helen Schlegel represent "the two dramatized human beings who constitute a single personality."⁵ Their excitement and subsequent relief over the Paul episode suggest not only parallel rhythms of emotion but their consciousness of a

duplication of feelings. Helen, for example, acknowledges her sister as the source of her ideas on Equality, Poetry, Votes for Women, Socialism (pp. 3 and 21). There is a "voiceless language of sympathy" between them (p. 6), and by "slight indications the sisters could convey much to each other" (p. 23). In addition, they share the uncanny ability to get behind words and theories to the subconscious patterns of their thoughts, so much so that if one sister can not find the exact word, the other supplies it. Together, their conversations resemble a debate between two sides of the same person: at a dinner party, "somewhere about the entrée their monologues collided, fell ruining, and became common property" (p. 123). Thus, the two women have transformed the teachings of their German father into a "fetish" for their own "inner life." As Margaret states, "The truth is that there is a great 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" (p. 25).

The introduction into the novel of Leonard Bast, a young clerk whom the sisters wish to improve, strengthens our view of their "singleness" of mind and temperament. Bast, invited to call at Wickham Place after Helen wanders off with his umbrella at a concert, is entranced by the sisters' duplication. His confusion mounts "under the gaze of four sincere eyes. As yet he scarcely distinguished between the two sisters. One was more beautiful and more lively, but 'the Miss Schlegels' still remained a composite Indian god, whose waving arms and contradictory speeches were the

product of a single mind" (p. 137).⁶

The Forster narrator, also aware of their singleness, assigns to Helen the "vivacity" that he had already noted as the distinguishing mark of Margaret.⁷ Then, in a summary of their characters at the end of Chapter 4, he makes subtle distinctions about their parallel developments: Margaret, having concluded early on, that "any human being lies nearer to the unseen than any organization," is followed by Helen who "advanced along the same lines, though with a more irresponsible tread. In character she resembled her sister, but she was pretty, and so apt to have a more amusing time. . . . The sisters were alike as little girls, but at the time of the Wilcox episode their methods were beginning to diverge" (p. 28). Forster goes on to note that Helen, more than Margaret who went "straight-ahead," was apt to be "enticed" out into the world (p. 28).

It is at the deeper level of their shared identity that Mrs. Wilcox comes between them. Although Margaret, twenty-nine, and Helen, twenty-one, are already beginning to diverge, Mrs. Wilcox's influence on Margaret causes Margaret to criticize "Schlegel fetishes" and question whether the "superstructure of ideas" and personality upon which she and Helen live is not lacking.

Like Forster's handling of Stephen Wonham, the characterization of Ruth Wilcox is developed with subtle and complex images of the double. She is not just Margaret's spiritual inner self; she is also a positive role model. At first she is presented in the images of an archetypal deeper self in Nature; hers is the magical setting which

symbolizes the reality of the subconscious-supraconscious mind. Helen's first letter to Meg from Howards End is divided between descriptions of this magical place, the setting for a play, she notes, and of Mrs. Wilcox "trailing in beautiful dresses": "The house is covered with a vine. I looked out earlier, and Mrs Wilcox was already in the garden. She evidently loves it. No wonder she sometimes looks tired. She was watching the large red poppies come out. Then she walked off the lawn to the meadow, whose corner to the right I can just see. 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--I suppose for rabbits or something, as she kept on smelling it" (p. 2).⁸ Forster later interprets Mrs. Wilcox's mystical identification with her house, garden, and meadow as the source of her instinctive wisdom: "She seemed to belong not to the young people and their motor, 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 can alone bestow had descended upon her--that wisdom to which we give the clumsy name of aristocracy" (p. 19). This is the same persistent past of an agrarian England that nurtured Stephen's spirit: As Margaret comes to realize, "In these English farms, if anywhere, one might see life steadily and see it whole, group in one vision its transitoriness and its eternal youth, connect--connect without bitterness until all men are brothers" (p. 266).

By this introduction, one might expect Forster to be preparing us for the double as a symbol of the Ideal Friend but, in fact, he

presents Mrs. Wilcox in other guises.⁹ He begins with a dramatization of Margaret's deeper and, at the same time, more spiritual subconscious mind. The two personalities are not merely opposite but are clashing opposites: Margaret and Mrs. Wilcox do not believe or think the same things or act at all alike. Ruth Wilcox is a woman of simple tastes and plain conversation. Her lack of selfconsciousness suggests to Margaret not only a retreat into things unknown but also a criticism of the kind of busy "involved" life the Schlegels live. "Why can't the woman leave us alone?" (p. 62) is Margaret's surprising comment when the Wilcoxes are discovered staying in a flat across from Wickham Place. "She hit out as lustily as if she had not considered the matter at all" (p. 64) and composes an insulting note suggesting that the Wilcoxes please not call upon the Schlegels. On the surface, she claims to be protecting Helen from another "accident" with Paul, but her rush of impulses and her secret feelings of "crisis" imply more.

In the first stage of their contact, Mrs. Wilcox is a shadow in Margaret's consciousness, a fragment deep in her personality that she cannot explain or interpret. Margaret continuously misses Mrs. Wilcox's meaning; when the older woman tries to be friendly, Margaret mistakes her words for criticism. Their conversation seems across a chasm, separating two different realities and Margaret suspects that her own, when with this strange woman, is a dream.

Ushered into Mrs. Wilcox's bedroom, she sees the older woman sitting up in bed; the "light of the fire, the light from the window,

and the light of a candlelamp, which threw a quivering halo round her hands, combined to create a strange atmosphere of dissolution" (p. 65). Margaret is made increasingly uneasy by the "shifting and eternal shadows" (p. 70) keeping the "invalid" and her words obscure.

The shadows clear somewhat during their next meeting, and Margaret is unwillingly drawn towards an alliance with Mrs. Wilcox against her clever literary friends at luncheon. Margaret alone sees that Mrs. Wilcox has little to say to strangers because "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 of hay, a flower" (p. 71). This realization represents the double gradually moving from the shadows to the foreground of consciousness. But now aware of the nature of the abyss between them, Margaret feels on the verge of some "crisis": she "wanted everything to be settled up immediately. She mistrusted the periods of quiet that are essential to true growth" (p. 77).

As at the first, Margaret is again summoned by Mrs. Wilcox. Yet the woman's personality is still beyond her grasp. After a dismal shopping expedition, in "growing discomfort they drove homewards. The city seemed satanic, the narrower streets oppressing like the galleries of a mine It was rather a darkening of the spirit, which fell back upon itself, to find a more grievous darkness within. Margaret nearly spoke a dozen times, but something throttled her. She felt petty and awkward" (p. 82). It is not until Margaret connects her depression with

that of Mrs. Wilcox that she is suddenly enlightened: ". . . Margaret watched the tall, lonely figure sweep up the hall to the lift. As the glass doors closed on it she had the sense of an imprisonment. The beautiful head disappeared first, still buried in the muff; the long trailing skirt followed. A woman of undefinable rarity was going up heavenward, like a specimen in a bottle" (p. 83).

That Mrs. Wilcox, too, focused on the invisible! That was their bond. Suddenly, Margaret sees herself in the tall, lonely figure oppressed by the city, "like a specimen in a bottle." Like herself, Mrs. Wilcox had been searching for an outlet to her visions of the "unseen." And, at a deeper level, though Margaret had missed the clues, Mrs. Wilcox was seeking, like herself, a special friend, a spiritual sister. That was what the extraordinary invitation to *Howards End* had meant!

The soundness of Margaret's judgement, something Mrs. Wilcox had counted on from the beginning (p. 62), is seen in the last brief and symbolical conversation between the two women. Rushing to King's Cross station, Margaret catches up with Mrs. Wilcox just as she is about to board the train for Hertfordshire:

"You are coming to sleep, dear, too. It is in the morning that my house is the most beautiful. You are coming to stop. I cannot show you my meadow properly except at sunrise. These fogs"--she pointed to the station roof--"never spread far. I dare say they are sitting in the sun in Hertfordshire, and you will never repent joining them."

"I shall never repent joining you."

"It is the same." (p. 84)

This exchange between Margaret and Mrs. Wilcox signifies the cessation of struggle between the upper self and its deeper "fragment" within: Mrs. Wilcox represents a feminine spirituality, a loss of self in the service of others that is part of Margaret's makeup but which is nevertheless a "new piece" of her that she "did not know of, or at all events had never used."¹⁰ Although their journey is cancelled when Mr. Wilcox and Evie return to London a day early, the fact that Mrs. Wilcox bequeaths *Howards End* not to her family but to the "outsider," Margaret Schlegel, emphasizes the strength and importance of their identification and spiritual bond.

Mrs. Wilcox's function in Howards End is almost entirely symbolical: "she was a wisp of hay, a flower." In a sense, she is not a flesh-and-blood character at all but a "fragment" of Margaret. She is "on stage" in only three chapters--where "the friendship" between the two women of such opposite temperaments "was to develop so quickly and with such strange results" (p. 62). It is no wonder Margaret has difficulty grasping what kind of person Mrs. Wilcox is: if she is not trailing through her sunlit garden at dawn, she is oppressed in the sinister shadows of a deserted London flat, or in a dark airless lift, or in the dank corridors of the railway station. In such continuously "magical" surroundings, Ruth Wilcox is even more "theoretic" than Stephen Wonham. Her permanent home in these chapters and in the rest of the novel is the "otherworld" hidden behind the reality we perceive with our conscious mind.¹¹

Thus, it is only when the hyper-conscious Margaret lets down her defenses, when she is tired, or depressed, or in a "dreamy" state, that she can define or "settle" in her mind what the symbol means.

Mrs. Wilcox's role is also somewhat practical. When she leaves Howards End to Margaret, the Wilcoxes view it as the whim of a woman in pain. "In one sense, Margaret is temporarily cheated of what is hers," Crews notes, "but in a deeper sense she is justly denied a role that she had not yet earned."¹² Margaret has yet to visit Howards End and has yet to understand the full meaning of Mrs. Wilcox's inheritance. The intuitive wisdom and self-knowledge that is Mrs. Wilcox's gift can only be appreciated in the "sunlit" freedom of its source, the English farm. Margaret possesses these virtues in theory but has not had to exercise them. By the end of the novel, having undergone a period of trial and growth, she will have become the new Mrs. Wilcox both in fact and in spirit; Margaret can then resume Mrs. Wilcox's quiet work of connecting the mechanical and the personal, the seen and the unseen, and of bringing together the personalities around her that represent these antinomies.¹³

The spirit of muddle dominates the central portion of Howards End. First there is the muddle of where to live--the lease on Wickham Place expires soon and Margaret grows "depressed" (p. 147). There is the muddle with Leonard Bast: in having him to tea, the sisters first err in patronizing him and then wrongly interfere with his fortunes by advising him to change jobs before his company crashes. At the centre of all the confusion, however, there is

the muddle of Helen and Henry Wilcox. Margaret's sister instinctively dislikes Mr. Wilcox who, in having grown richer since his wife's death, has also grown more pompous.

Where there is muddle in Forster's novels, there is also repression. The novel's most explosive scenes occur in these middle chapters, 17-30; they show Margaret in a state of protracted crisis. As she becomes more preoccupied with fashioning a self-image from her ideal of Mrs. Wilcox, Helen develops the Schlegel impetuosity into a "recklessness" that Margaret begins to think is "abnormal." The "divergence of their methods" is, in fact, a divergence of the upper or surface personality from its deeper self; it is a splitting of the "single mind" into the warring factions of a rational and an irrational self.

The first sign of this division is the fact that Margaret finds herself drawn to the Wilcoxes against her deeper impulses. After the death of Mrs. Wilcox, she "saw a little more clearly than hitherto what a human being is, and to what he may aspire" (p. 101). But a new tolerance for "business people," whose virtues were "neatness, decision and obedience," forces her to think of the Wilcoxes, even the officious Charles, as stimulating men who "could protect her, excelling where she was deficient" (p. 101). Two years later, when the Schlegels accidentally meet Henry Wilcox again, Margaret still flinches at his patronizing way of speaking, yet she continues to want to see him. The sisters, at this point, are still in agreement: when Helen sums up Henry as a "prosperous vulgarian," Margaret silently agrees (p. 134). Her thoughts had

turned to Howards End and Mrs. Wilcox; the fact that Henry had avoided discussing his wife, together with the news that the house was rented, had saddened Margaret.

It is at the point of Henry's proposal that three changes in Margaret occur. First, Margaret becomes aware of being led towards something by the "welcome ghost" of Mrs. Wilcox (p. 163). Second, she begins to view Henry and Helen as contrasting symbols of Love and Truth, "and she herself hovering as usual between the two, now accepting men as they are, now yearning with her sister for Truth" (p. 227). Margaret now suspects that identifying always with the ideal and personal inner life may lead to "sloppiness," to an ignorance of the duties of Love (pp. 25 and 101). Third, in thus separating herself from her sister, she "creates" of Helen a double for her own deeper reservations about Henry. Helen, in hysterics at the news of Henry's proposal, accuses Margaret of being "mad" to marry a man who, as Margaret herself admits, is materialistic, afraid of emotion, uncaring for the past, and spiritually slack.

"Don't, don't do such a thing! I tell you not to--
don't! I know--don't!"

"What do you know?"

"Panic and emptiness," sobbed Helen. "Don't!"

Then Margaret thought: "Helen is a little selfish. I have never behaved like this when there has seemed a chance of her marrying." She said: "But we would still see each other very often, and you--"

"It's not a thing like that," sobbed Helen. And

she broke right away and wandered distractedly upwards, stretching her hands towards the view and crying.

"What's happened to you?" called Margaret, following through the wind that gathers at sundown on the northern slopes of hills. "But it's stupid!" And suddenly stupidity seized her, and the immense landscape was blurred. But Helen turned back.

"Meg--"

"I don't know what's happened to either of us," said Margaret, wiping her eyes. We must both have gone mad." (p. 169)

What we notice most here is the absence of that intuitive sympathy between the sisters that marked their earlier discussions of intimate matters. This is a see-saw exercise of power; as Helen becomes more irrationally opposed to Henry, Margaret takes a more rigid defensive line. Her "movement of irritation" away from Helen conveys a new repugnance towards her sister's loss of control. On the other hand, Margaret's identification with Helen is still potent since Helen's hysterical cries sweep Margaret toward her own collapse.

Helen is a substitute for Margaret here. Verbalizing Margaret's deepest doubts and fears, she draws the worst fire from Margaret when she compares Henry to Paul. The cases are, in fact, parallel. Margaret does indeed fear "the panic and emptiness" of Henry's well-hidden soul. She has already experienced his apologetic proposal and, later, his furtive kiss, carrying with it

"the sneaking belief that bodily passion is bad" (p. 183), reminds Margaret of Helen and Paul (p. 180).

It is the "madness" of the upper personality to fixate on the surface of things and to chastise those who defend the emotions as Helen does at the close of their argument.¹⁴ "The upper personality," Forster writes, "has a name. It is called S. T. Coleridge, or William Shakespeare, or Mrs Humphrey Ward. It is conscious and alert, it does things like dining out, answering letters, etc., and it differs vividly and amusingly from other personalities."¹⁵ Its function is "information," not creation; its domain, the artificialities of daily life. In short, the upper personality, though vivid and amusing, thrives not on people but on "order"; when people get disorderly, they must be censored.

Margaret's alliance with Henry Wilcox symbolizes an almost exclusive identification with the "surface" self in her personality. "Her surface could always respond to his without contempt, though all her deeper being might be yearning to help him" (p. 217). Accepting his proposal means accepting that deeper contempt and, at the same time, it means allowing Henry to dwell intact. She vows never to jar "those defences that he had chosen to raise against the world. He must never be bothered with emotional talk, or with a display of sympathy. He was an elderly man now, and it would be futile and impudent to correct him" (p. 163). There are two paradoxes involved in this strange mania to protect Henry. For a woman who "had taught herself only to desire" and who had clothed the outer life "with beauty" (p. 161), Margaret's vow represents a

conscious abasement of self. Second, when Margaret envisions her marriage as a romantic bridge that would connect the prose with the passion, she is actually increasing her self-delusion. "Only connect! That was the whole of her sermon. Only connect the prose and the passion, and both will be exalted, and human love will be seen at its highest. Live in fragments no longer" (pp. 183-84). We cannot read such outbursts of Margaret's romantic idealism without a sense of the irony of her own deep self-division, the fragmentation in her own soul that is contained in her rejection of her sister.

There is much in the character of Henry Wilcox for even the new "practical" and "submissive" Margaret to overlook.¹⁶ He is the epitome of Forster's "Englishman of undeveloped heart." "Indifferent to things of the spirit," Henry is one of England's "unconscious" hypocrites "who have built up an Empire with a Bible in one hand, a pistol in the other, and financial concessions in both pockets."¹⁷ Margaret thinks that Henry's occasional "muddleheadedness" can be changed without nagging, that there is plenty of unused emotion underneath. But Helen has a clearer view of the dangers of such "obtuseness to personal influence" (p. 240).¹⁸ As exchanges between Helen and Henry characteristically reveal, Henry's thinking is hazy and uncharitable when it veers away from taxes and solvency. He fails to see how he is responsible for Leonard Bast's loss of money:

"I am grieved for your clerk. But it is all in the day's work. It's part of the battle of life."

"A man who had little money," she repeated, "has less,

owing to us. Under these circumstances I do not consider
'the battle of life' a happy expression." (p. 187)

Helen, "tiresome" and preachy in that "neurotic modern way," sees through Henry's complacent shibboleths about business and "the tendency of civilization." When he advises her to continue donations to charities but to avoid getting "carried away by absurd schemes" since "there always will be rich and poor," Helen flashes at him: "Owing to God, I suppose You grab the dollars. God does the rest" (pp. 188-89).

The repressed violence of this argument and the reader's sense that at any moment someone will be slapped across the face are intensified by the fact that Margaret allows Helen to enter this battlefield alone. Withdrawing from the fray, Margaret begins to use Helen as a scapegoat. She only separates the opponents when it looks as if Henry is feeling defeated. First comforting Henry, she then turns and "censures" Helen:

Margaret had no intention of letting things slide, and the evening before she left Swanage she gave her sister a thorough scolding. She censured her, not for disapproving of the engagement, but for throwing over her disapproval a veil of mystery. Helen was equally frank. "Yes," she said, with the air of one looking inwards, "there is mystery. I can't help it. It's not my fault. It's the way life has been made." Helen in those days was over-interested in the subconscious self. She exaggerated the Punch and Judy aspect of life, and spoke of mankind as

puppets, whom an invisible showman twitches into love and war." (p. 191)

Helen's character has three functions in these explosive scenes:

brooding about the subconscious, she is a double for Margaret's own broodings about marriage and sex.¹⁹ She is also a cogent spokesperson for Margaret's reservations about Henry's character and for the questions Margaret herself would like to put to Henry. Finally, she is a scapegoat for Margaret. By condemning Helen, Margaret proclaims her allegiance to Henry and reassures him that the negative traits in Helen of "cleverness" and disrespect to the male experience of life are not her own traits.

Events in the volatile Oniton episode reveal Margaret as a "surface personality" whose first responsibility is to protect domestic tranquility. Yet instead of self-control, the unnatural and self-conscious rational self, divided from its true impulses, is always on the verge of hysteria. During the journey to Shropshire where Henry's daughter, Evie, is to be married, Margaret represses her deeper repulsion to the "hurrying men who know so much but connect so little" (p. 202). But when a little girl's cat is run over in the road, Margaret impulsively leaps from the car to go back to comfort the family (p. 211). Secretly, "she felt their whole journey from London had been unreal. They had no part with the earth and its emotions. They were dust, and a stink, and cosmopolitan chatter, and the girl whose cat had been killed had lived more deeply than they" (p. 212). Margaret experiences another wave of hysteria that night when, wandering about the grounds

of Oniton, she laughs and cries out at a shadow watching her: "Saxon or Celt? . . . But it doesn't matter. Whichever you are, you will have to listen to me. I love this place. I love Shropshire. I hate London. I am glad that this will be my home" (p. 214). At each turn in the events, however, Margaret conceals these strong emotions from Henry. The climax of this denial of self is her response to the "rumour" of Henry's adultery. Her deeper contempt surfaces, "her brain reeled" (p. 237), yet she suppresses it once again and forgives him. "She chose her words carefully, and so saved him from panic. She played the girl, until he could rebuild his fortress and hide his soul from the world" (p. 243). From another view, Margaret's "double turn" is a result of her secret identification with Mrs. Wilcox: the note Margaret writes to Henry "seemed to proceed from some other person" (p. 237).²⁰

The surprise arrival of Helen at Oniton symbolizes Margaret's subconscious emotions pushing their way up through the defenses and barriers of the conscious mind. That Margaret at first does not recognize her sister "dressed in her oldest clothes" suggests that, in one sense, Helen is a figment of Margaret's beleaguered mind. Once again, Helen substitutes for Margaret's true self. She hysterically claims that Henry has ruined the Basts and triggers Margaret's wrath: "'Oh, Helen!' moaned Margaret. 'Whatever have you done now?'" (p. 221). Margaret's aversion to Helen momentarily subsides when Leonard Bast speaks for himself with a clarity of a man who stands "near the abyss." After promising to speak to Henry about a job for him, Margaret turns again on Helen: "I haven't nearly

done with you, though Helen. You have been most self-indulgent. I can't get over it. You have less restraint rather than more as you grow older. Think it over and alter yourself, or we shan't have happy lives" (p. 225). Later that night Margaret breaks her promise to help the Basts and commands Helen to drop them at once. What has offended Margaret most is Helen's association with Jacky Bast, the woman Henry had ruined in Cyprus. Helen's reckless action of bringing the "starving" Basts to Oniton is the climax of the hostilities between the two selves. In fact, Helen does disintegrate from this point on.²¹ Her sympathy for Leonard takes an erotic turn;²² she sleeps with him that night, then hastily leaves England the next day after trying to settle half her income on him. These are the inconsistent and irrational actions of a vengeful double who has been used and rejected unfairly. For Margaret, Helen had "passed into chaos"; she now "scarcely existed" (pp. 277 and 274).

The estrangement between the two selves of Margaret's personality is, in part, caused by the symbolic repression of Henry Wilcox. Though he is not a double, like Agnes Pembroke in The Longest Journey he is a symbol of Margaret's self-suppression and the repression that dominates when one connects with the "outer life." The subconscious double, though banished, continues to be a "secret sharer" in Margaret's submerged mind: appropriately, since her real identity lies at Howards End, during Margaret's two visits there, she encounters the "ghosts" of both Mrs. Wilcox and Helen.²³

During the first visit, Margaret remembers that Howards End is

in a sense, Helen's house since her sister had been the first to stay there, the first to love it. The beautiful "earth," the "greengage trees that Helen had once described," the meadow, the hedge, the dog-roses, and the wych-elm all contribute to a Helen-like vision: "an unexpected love of the island awoke in her, connecting on this side with the joys of the flesh, on that with the inconceivable. Helen and her father had known this love, poor Leonard Bast was groping after it, but it had been hidden from Margaret till this afternoon" (p. 202). Margaret is also confronted by the "ghost" of Mrs. Wilcox: "A noise of drums seemed to deafen her" (p. 199), and for a moment, Margaret fears something supernatural. Forster wants to suggest that the house has a life of its own, that it is attended by a maternal spirit.²⁴ When Margaret opens the door to the upstairs, she finds Miss Avery, the spiritual guardian of Howards End and the guardian of Ruth Wilcox's interests.

Something deeper than conscious will draws Margaret to Howards End a second time. By some misunderstanding in instructions, Miss Avery has unpacked the Schlegel boxes and Margaret finds the memories of her identity with her sister surrounding her in every room. Waiting for her again inside the house is Mrs. Wilcox's "double," Miss Avery: "The house is Mrs Wilcox's, and she would not desire it to stand empty any longer" (p. 268). Both Margaret's doubles are made more alive in her mind by this visit. The old woman's confusing the two Mrs. Wilcoxes, together with the sight of the Schlegel furniture arranged with uncanny ingenuity--"old gods in new niches"--forces Margaret to realize that the women absent from her

life are more "real" than the people she sees daily. A "presence of sadness" overcomes Margaret when she sees that she has chosen to live outside this rich inner life; nevertheless, she is attended by "a feeling of completeness. In these English farms, if anywhere, one might see life steadily and see it whole, group in one vision its transitoriness and its eternal youth, connect--connect without bitterness until all men are brothers" (p. 266).

Impersonally, and with her eye on the rewards of proportion, Margaret has sought connection with the "outer life" through Henry Wilcox. She has used him for an "excursion" into a foreign realm of surfaces.²⁵ Now at the personal level, she is struck by a need to re-connect with that lost inner life, the deeper and the spiritual "invisible." Margaret's transformation is caused, simultaneously, by the betrayal of the outer life and by a third encounter at Howards End with both her doubles.

There is no real "rescue" in this novel, no sacrifice by the double, no motif of substitution. Margaret is liberated from her falseness of self by things, not schemes, by words, not actions. Again, her contact with her deeper self is triggered by an unplanned coincidence. Helen is summoned to England, after an eight-month absence, because Aunt Juley appears to be dying. Yet the old lady recovers and Margaret, now brooding about Helen's strange behaviour, consents to a plan devised by Henry to trap Helen at Howards End where she wishes to gather some of her books to take back to Germany. It is as a "wolf-pack" that Margaret, Henry, and a doctor descend upon Helen; still another wave of hysteria threatens Margaret in the

car ride to Hilton and, at the moment she sees Helen in the doorway of Howards End, something tells her that Helen "was as she had always been," beautiful, innocent, and, most importantly, a part of her own true self. When the sisters enter the house together, Margaret's spontaneous feeling of identity is confirmed. As they walk through the rooms recalling incidents from childhood, they regain the intuitive sympathy that was the mark of their singleness of mind and "each minute their talk becomes more natural":

"Oh, what a place for mother's chiffonier!" cried Helen.

"Look at the chairs though."

"Oh, look at them! Wickham Place faced north, didn't it?"

"North-west."

"Anyhow, it is thirty years since any of those chairs have felt the sun. Feel. Their dear little backs are quite warm."

"But why has Miss Avery made them set to partners? I shall just--"

"Over here, Meg. Put it so that anyone sitting will see the lawn." (p. 294)

The extraordinary feature of this exchange is the flow or rhythm of understanding that lies beneath the surface, as if one sister knows the mind of the other. In addition, the furniture, the cherished symbol of their shared past, in this new magical setting of "wonderful powers" makes the sisters for the moment believe that this is their

house, that their childhood had been spent here. Then, over both of them comes the "knowledge that they never could be parted because their love was rooted in common things. . . . And all the time their salvation was lying round 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" (p. 296).

We cannot forget that Helen is approximately eight months "with child." Since, according to Margaret, Helen is not to blame (p. 309), her pregnancy is another sign of the anonymity of the irrational double. She comes to her sister without a husband, without a home, and without much reason for her behaviour. So, in a sense, Margaret must assimilate her. For the moment, Helen's condition is the thing that triggers Margaret's "affection" and "the new feeling" that she was "fighting for women against men" (p. 287). But at a deeper level, it is Margaret's sense of her own guilt at having repressed the Helen-side of her own personality. The "greater crime" had been her own "want of confidence" (p. 290), her lowering of their colours (p. 284), in short, her denial of their identity.

It is significant that the scene of Margaret's defusing of Henry comes between the two chapters of the sisters' reconciliation. Before Margaret can completely understand her true identity, she must destroy her alliance with Henry and thereby cut herself free from her own false, surface self. Henry has already betrayed Margaret by his attempt to manage Helen without Margaret (p. 284).²⁶ Then, although he has neither feeling for Howards End nor for Helen,

he rigidly forbids the sisters to stay one night in the house with their possessions. For the first time in their marriage, Henry mentions his "dear" wife whose memory, he says, will be desecrated by Helen's presence. Suddenly, the veil falls from Margaret's eyes: Henry is the "devil" whose works of deception triggered this chain of tragedies (p. 290).²⁷ "Margaret rushed at him and seized both his hands. She was transfigured: 'Not any more of this!' she cried. 'You shall see the connection if it kills you, Henry!'" (p. 305). The connection is, of course, the parallel of Helen's sin and his own. In explicit terms that pierce his "obtuse" soul, Margaret outlines his numerous crimes--not only against Helen, but against his first wife, and against Leonard Bast--and proclaims herself free of him: "I've had enough of your unweeded kindness. I've spoilt you long enough" (p. 305).

"Live in fragments no longer!" That had been Margaret's motto; yet she now discovers that such a harmony of self cannot be imposed from without but must come from within. When Margaret returns to Howards End, it is the spirit of Mrs. Wilcox that she encounters, even as Helen is describing her strange adventures: "So tired was she that her attention had actually wandered to the teeth--the teeth that had been thrust into the tree's bark to medicate it. From where she sat she could see them gleam" (pp. 310-11). Suddenly, in her reverie, Margaret's thoughts focus on Mrs. Wilcox who had first told her about the teeth; in a sense, Mrs. Wilcox had first told her about everything: "Except Mrs Wilcox, dearest, no one understands our little movements," Margaret suddenly

tells Helen. "I feel that you and I and Henry are only fragments of that woman's mind. She knows everything. She is everything. She is the house, and the tree that leans over it" (p. 311). Once again enlightened to Mrs. Wilcox's special symbolism, Margaret goes a step further in her discoveries when she realizes that "being" is greater than "trying to be." Her error was in straining to model herself after Mrs. Wilcox, her ideal. In fact, surrounding Margaret now are the things that identified Mrs. Wilcox and can now identify Margaret: the tree, the meadow, the house. "I cannot believe that knowledge such as hers will perish with knowledge such as mine. She knew about realities. She knew when people were in love, though she was not in the room. I don't doubt that she knew when Henry deceived her" (p. 311). Margaret, at last, has a sense of continuity with Ruth Wilcox: "The peace of the country was entering into her. It has no commerce with memory, and little with hope. Least of all is it concerned with the hopes of the next five minutes. It is the peace of the present, which passes understanding. Its murmur came 'now', and 'now' once more as they trod the gravel, and 'now' as the moonlight fell upon their father's sword" (p. 312).

Here, and in the closing chapter of the novel, Forster presents us with the ideal personality: Helen, Margaret, and Ruth Wilcox, combined, represent the emotional, the practical, and the spiritual selves of the complete individual, the person in whom all things are linked up. On another level, Mrs. Wilcox, whose personality suggested the loss of self and the absence of will and of striving, alone represents the ideal self of absolute proportion. Her inner

life was maintained through all her contacts with "hurrying men," racing cars, telegrams and anger because it was not actually touched by any of these things; "she and daily life were out of focus: one or the other must show blurred" (p. 74). By extension, she is also an embodiment of England's best self, its past self.²⁸ Unaltering in her tolerance for people, Mrs. Wilcox symbolizes a forgotten time when "men were brothers." She had heroically defended a quiet comradeship and, at another level, the right of the individual to retreat into the country, the private life and one's own ancestral past. As a matter of fact, through Mrs. Wilcox, all the polarities of the novel are reconciled: the outer life and the inner life, love and truth, the surface self and the deeper self, matter and spirit, the dark Wickham Place and the sunlit Howards End.²⁹

Despite the triumph of reconciliation and proportion signified by the integration of both the spiritual double and the deeper, emotional self into his heroine's more practical personality, it seems that Forster, in the last four chapters of the novel, shifts back to a rather narrow view of the supremacy of the inner life. Several events, for example the death of Leonard Bast and the collapse of Henry's health, do not signify at all; they are outside the "real" things like poetry and the bond between the sisters.

Leonard's death, the sisters decide, was his only adventure (p. 336). Again, no one is actually to blame. Charles Wilcox, thinking he has uncovered a conspiracy, attacks Leonard when the clerk arrives at Howards End to confess his guilt to Margaret. Though Charles means only to frighten him, when he strikes Leonard

with the flat of the Schlegel sword, Leonard collapses from heart failure. Margaret later reorders these events and dismisses them as "unreal": "Events succeeded in a logical, yet senseless, train. People lost their humanity, and took values as arbitrary as those in a pack of playing-cards. It was natural that Henry should do this and cause Helen to do that, and then think her wrong for doing it; natural that she herself should think him wrong; natural that Leonard should want to know how Helen was, and come, and Charles be angry with him for coming--natural, but unreal" (p. 327).

Then, in the last chapter of the novel when Henry's vague illness is juxtaposed with the contentment of the sisters, the reader again detects the shift of priority to the inner life. After the trial of his son, 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. 332). Yet fourteen months later, Henry is still not "recruited"; he has given over the business to his younger son, Paul, and has divided his properties and money among his children, leaving Howards End to Margaret. "There was something uncanny in her triumph. She, who had never expected to conquer anyone, had charged straight through these Wilcoxes and broken up their lives" (p. 339). This and several other similar reflections by Margaret or by Helen create a disturbing sense of Schlegel dominance.³⁰

Primarily, it is the negative events at the novel's end which prevent the reader from sharing spontaneously in Margaret's triumph.

Lionel Trilling, while calling Howards End Forster's masterpiece, qualifies his judgement by observing that the true relationships that Forster sets up against the false are never in themselves real.³¹ George H. Thomson recognizes a "sinister echo of panic and emptiness which lies behind the triumphant joy of the final scene of Howards End."³² In fact, there is a strain between what is intended and what is displayed. Instead of showing us the three aspects of the self connected and in harmony, Forster, inadvertently I think, suggests the dominance of one aspect, the impulsive and unrestrained deeper self. Though we cannot dispute the positive benefits to Margaret of her renewed identification with Helen, the cost seems far too great. Forster's ending shows the tyranny of the inner life where living and dying do not matter as long as one has poetry.

One explanation for this unbridged gap between theme and presentation is that as individuals, Forster's characters come to interest him less.³³ He admitted not caring for any one of the novel's characters and we know from the biography that towards the end of composition, the writing became a chore.³⁴ From our point of view, the characters seem to have disintegrated into symbols of each other: by the end of the novel, everyone and everything has become a fragment of Mrs. Wilcox's mind.³⁵ Henry is, after all, the double for Leonard. He becomes the "father" of Leonard's son and bequeaths Howards End, through Margaret, to the child. Helen and Margaret represent a composite wife: Helen, the mother, confesses she cannot love a man, Margaret, the wife, that she cannot

love a child. Helen's sin doubles for Henry's and, in a sense, Henry pays for them both. Except for the theme of reconciliation, Forster's imaginative response to his characters dries up. And after Howards End, Forster made a conscious effort to escape from the "swish of skirts" by concentrating more of his imaginative powers on the relations that really interested him, the relations between men.³⁶

Yet, in spite of Forster's detectable inattention to his themes at the end of the novel, the motifs of the doubles have, for the most part, been successful. We have followed the psychological movement of Margaret toward and away from her other selves in her quest for a true identity. We have also discovered an irony: the most obvious symbol in the novel, Mrs. Wilcox, has in a sense been the hardest symbol for the perceptive Margaret to grasp. Though explicitly described as her ideal, as the prototype of her conception, Mrs. Wilcox's lesson of loss of self and effort does not become clear to Margaret until she has gone through the trauma of creating a false upper self, a self in service to the artificialities of daily life. The less obvious symbol or double in the novel, Helen, has in fact been the easiest for us to trace: Margaret's "divorce" from her sister causes the most explosive scenes in the novel and illuminates for us Margaret's dangerous abasement of self.

Chapter IV Notes

¹ Stallybrass, Introduction, Howards End, p. x.

² I am using the term "facsimile" to describe bodily duplicates like the twins in Shakespeare's plays.

³ Trilling, pp. 122-25 makes a case for Howards End as Forster's supreme novel of liberal intellectualism. Conversely, Stone, p. 255, criticizes it as a "morality play" in which the characters and events fail to convince because Forster is so prejudiced in favor of the Schlegel "angels." Elizabeth Bowen's assessment seems closer to the truth. In "Truth and Fiction," in Afterthought: Pieces About Writing (London: Longman's, 1962), p. 132, she counts seven violent scenes: "It is pitched high. What causes this protracted crisis? Conflicting values, opposing views of life." I count nine such scenes.

⁴ Wilfred Stone, The Cave and the Mountain: A Study of E. M. Forster (Stanford: Stanford Univ. Press, 1966), p. 239.

⁵ Guerard, p. 3, cites Macbeth and Lady Macbeth as doubles of a single personality.

⁶ See also p. 232: "While the Miss Schlegels were together he had felt them scarcely human--a sort of admonitory whirligig."

⁷ On p. 7, Forster says Margaret is vivacious and responsive, then, on p. 28, that Helen's distinguishing characteristic is her vivacity. When the paths of the sisters begin to diverge, we see more clearly that Helen's is not particularly a responsive mind; indeed, she is quite obtuse in her dealings with people.

⁸ Stallybrass, in the Introduction to The Manuscripts of Howards End, p. xi, points out that an earlier fragment of the novel has Margaret consciously associating "'something deeper than truth or falsehood' in Mrs Wilcox with 'a bunch of hay'. This places beyond doubt Forster's deliberate use of hay for symbolic purposes." The Manuscripts, besides showing that Forster went back and added "the hay," also shows that Mrs. Wilcox's knowledge became intuitive and wonderful as Forster revised: in one draft Helen had simply confided in her (p. x). Also see Thomson, pp. 180-83 for a detailed analysis of the pervasive hay symbol in the novel: The individual human life and, later, the spiritual vision of life of each of the three main women characters is represented by the symbol of hay.

⁹ Margaret, unlike Rickie Elliot, has no dreams of an Ideal Friend.

¹⁰ I am borrowing this phrase from Forster's description of Philip's fragmentation: Appendix A, in Where Angels Fear to Tread, p. 149.

¹¹ I am using Forster's terms "otherwhere" (from the Introduction to Maurice, p. ix), "underworld" and "another world" (from the essays in Two Cheers, particularly pp. 83 and 111) synonymously because I believe Forster used them as synonyms.

¹² Crews, p. 111.

¹³ It is Crews, p. 111, who sees Mrs. Wilcox connecting the mechanical and the personal.

¹⁴ Although the split between Margaret and Helen is the clearest example in Forster's fiction of a conflict between the "upper personality" and its "deeper" self, there are characters in most of his novels who resemble the upper self. Besides the most obvious case, Charlotte Bartlett in A Room with a View, one might mention Mrs. Herriton in Where Angels Fear to Tread, Mrs. Failing in The Longest Journey, and Clive Durham in Maurice, all of whom fixate on the surface of things and hold sacred the artificialities of life.

¹⁵ "Anonymity: An Enquiry," in Two Cheers, p. 83.

¹⁶ See the awful picture of their married life on pp. 256-58.

¹⁷ "Notes on the English Character," in Abinger Harvest, pp. 10-11.

¹⁸ Henry's obtuseness pervades this middle section; it is referred to by Margaret, pp. 171, 178, and 184, and Helen, pp. 186-89.

¹⁹ Margaret is preoccupied by "the mere pressure of virginity" (p. 157) and by "a social pressure that would have her think conjugally" (p. 171).

²⁰ Trilling, pp. 16-17, explains: "Forster's insistence on the double turn, on the something else that lies behind, is sometimes taken for 'tolerance,' but although it often suggests forgiveness (a different thing), it almost as often makes the severest judgments." Although Trilling does not cite the double turn of Margaret, I think Forster had Margaret forgive Henry so that he could show the underside of Margaret's tragic nobility, her self-deception and, then, his disapproval of that self-deception.

²¹ A symbol of Helen's ego-centricism is her statement about the supremacy of "I," pp. 231-32.

²² Stallybrass, Introduction, p. xiv, notes that sympathy can easily take an erotic turn, a fact that must have led Forster to include the seduction affair. I think a stronger reason for Helen's indiscretion is her desire to "surprise" Margaret, a desire Forster himself discusses, as Stallybrass shows in the Introduction, p. xiv.

²³ See the passage on p. 283 where Margaret, returning a second time to Howards End, thinks that, as on her first visit, "the same figures, seen and unseen, are wandering by coppice and meadow."

²⁴ Colmer, p. 106.

²⁵ See p. 192: "[Truth] was only to be found by continuous excursions into either realm . . ."

²⁶ There is a parallel between Henry's tricking Margaret on p. 284 and his tricking Ruth, p. 279: "When his first wife was seized, he had promised to take her down to Hertfordshire, but meanwhile arranged with a nursing home instead."

²⁷ "The work of the devil," Henry, has caused Margaret to mistreat Helen. This view of Margaret's is reiterated twice more, on pp. 300 and 327, where the beginnings of "the tragedy" are ascribed to "man's deft assertion of his superiority" and to Henry's rejection of Leonard Bast.

²⁸ This is also the view of Stone, p. 258.

²⁹ Thomson, p. 194, lists a different set of interesting polarities: "grass and hay, tree and house, body and soul, matter and spirit, Wickham Place and Howards End, love and truth, Demeter and Sophia. All the polarities are reconciled except one. The city of London is not included in the vision of England, for it negates every value that Howards End and Mrs. Wilcox stand for."

³⁰ Other passages which disturb the reader's sharing in the Schlegel triumph are on pp. 167 and 197 where there are allusions to the Schlegels wishing to "get" Howards End, p. 295 where their old bitterness towards men revives, pp. 298-99 where Helen shows excessive smugness about their relationship, and p. 334 where

Margaret shows too much complacency towards Henry's illness. Colmer, pp. 107-08 and Stone, pp. 264-66, also criticize the Schlegel sisters' complacency.

³¹ Trilling, p. 115. Trilling makes this criticism about the characters although he chooses Howards End over A Passage to India as "undoubtedly Forster's masterpiece" (p. 114).

³² Thomson, pp. 198-99.

³³ See Colmer, p. 107, for the Forster quote to this effect. Crews, p. 122, and Stone, p. 266, make similar observations about the gap between theme and events.

³⁴ "Have only just discovered why I don't care for it: not a single character in it for whom I care." Quoted by Stallybrass, Introduction, p. xvii. Also, Furbank, A Life, I, 185: "His own running comments on the novel were, as usual, rueful: he was 'grinding out my novel into a contrast between money and death'; he was 'tired and discontented at the slowness of my work.'"

³⁵ Thomson, p. 170, says the same thing but takes a more positive view of the fact that "every one and every thing is a fragment of her mind. She is the most inclusive of all the symbols of totality."

³⁶ Colmer, p. 108.

Chapter V:

Maurice

Although it is only a sketch of a novel written primarily for the author himself and for a small circle of friends,¹ Maurice contains an enormous number of references to the double. Like Howards End, it presents two characters who are doubles for the beleaguered protagonist. The dominant motif, like that in The Longest Journey, is one of rescue and sacrifice. The figure of the double is also synonymous with the Ideal Friend and the "secret sharer"; this recalls Where Angels Fear to Tread and its theme of bondage to one's class and family. And, finally, like A Room with a View, Maurice contains the figure of a negative or censoring double. Yet it should not surprise us to find such richness in the language and characterizations of the double. The explicit topic of Maurice is homosexual self-discovery, therefore the themes of repression and the subconscious self are hardly out of place. Furthermore, the usefulness of the double as a dramatic device is greater in a story which concerns the homosexual's repeated attempts at self-deception and self-censorship.

It was in connection with writing Maurice that Forster explicitly discussed the "rescuer from 'otherwhere'"; he described

him to his biographer and friend, P. N. Furbank, as a "decisive" other personality who could transform and grant "salvation" to the individual.² Rescue, a motif found in all Forster's novels to some degree or other, is the outstanding aspect of the double in Maurice: the incident of a distracted character summoning a "rescuer" with a call into the dark night is repeated no less than six times and is reflective of Forster's debt to the Gothic novelists who present the double as a phantom of the night.³ Forster defended these melodramatic scenes when he suggested that Maurice was in deeper trouble than his other protagonists, that he was not seeking just one other self: "My defense at any Last Judgement would be 'I was trying to connect up and use all the fragments I was born with'--well you had it exhaustingly in Howards End, and Maurice, though his fragments are more scanty and more bizarre than Margaret's, is working at the same job . . .".⁴

The novel concerns Maurice's discovery of his homosexual nature and the results of that discovery in two contrasting relationships. First, Maurice resists the advances of Clive Durham, an undergraduate like himself, but when Clive appears to him in the form of a double, Maurice is forced to admit his returned love. Their relationship, presented as a platonic love between "twin" selves, improves Maurice's self-image during its two-year course. Since, as doubles, they share parallel fates, when Durham falls "ill" and renounces his homosexual nature, Maurice, too, finds himself disintegrating towards a morbid preoccupation with disease.

In the second half of the novel, Maurice's impulses become divided between the self-censorship represented by the now "normal" Clive and the self-expression warranted by a homosexual interest in Clive's gameskeeper, Alec. Calling for help one night out his bedroom window, Maurice is "rescued" by "someone he scarcely knew" who whispers, "Sir, I know . . . I know" (p. 178). Forster contrasts this positive secret sharer with the negative double, Clive, to reinforce the theme of complete selfhood: the positive double is equated with "trying to connect up and use all the fragments" one was born with while the negative double is equated with the fragmentation of self and the "disease" of self-deception.

The novel opens with a poignant description of Maurice's boyhood anxiety over sexuality. Among typically stodgy school masters, his development is thwarted; like Rickie Elliot as a boy, Maurice experiences worrisome sexual fantasies, sometimes of another boy, sometimes of his own shadow moving across the ceiling. The double who is the "combination" of another boy and one's own self first appears in a description of Maurice's late-night confusion: "The trouble was the looking-glass. He did not mind seeing his face in it, nor casting a shadow on the ceiling, but he did mind seeing his shadow on the ceiling reflected in the glass. He would arrange the candle so to avoid the combination . . . As he opened his eyes to look whether the blots had grown smaller, he remembered George. Something stirred in the unfathomable depths of his heart. He whispered 'George, George.'

Who was George? Nobody--just a common servant. Mother and Ada and Kitty were far more important. But he was too little to argue this. He did not even know that when he yielded to this sorrow he overcame the spectral and fell asleep" (p. 13). The comfort Maurice received from the "spectral" of his friend is an indication of the positive powers of the "rescuer from 'otherwhere'" whose region is the half-awake, half-asleep mind of the protagonist.

The early chapters of the novel detail the fragmentation of Maurice's personality; the division between his outer, social self, a "good boy" trying to fill his father's shoes, and his deeper, hidden self, his forbidden longings for George. This split is described in the metaphor of Maurice's descent into the "Valley of the Shadow" (p. 16). At school, Maurice feels an inner numbness, a deadening obscurity of self. Yet somewhere in the recesses of his being, the image of rescuer remains; the deeper self is met in dreams of a special friend, a brother, for whom he "could die" (p. 15).

It is during the next episode of his development that Maurice, having for a time successfully repressed his longings for the dream friend, meets his homosexual double. In his second year at Cambridge, Maurice moves into college. By now he is a handsome young man with a muscular build and an easy-going temperament. At night, "a new process began" (p. 21). Walking alone in the courtyards, he suddenly becomes aware of the deeper selves of all men, "that they were human beings with feelings akin to his own. He had never lived frankly since Mr Abraham's school, and despite

Dr Barry did not mean to begin; but he saw that while deceiving others he had been deceived, and mistaken them for the empty creatures he wanted them to think he was. No, they ~~too~~ had insides. 'But, O Lord, not such an inside as mine'" (p. 22). Maurice's new thoughtfulness attracts the attention of several Trinity intellectuals. Among them is Clive Durham, a "small man--very small--with simple manners and a fair face." Clive represents to Maurice all that he longs to be--self-assured, clever, articulate but, most of all, uninhibited.⁵

Although they are opposites in temperament and physical type, Maurice and Clive share a deeper, psychological affinity. Both young men have suffered difficult boyhoods in households dominated by women. Both are searching for a balance between their duties to family and their need for intimacy. The main point of their attraction-opposition, however, is their deeper homosexual longings. Unlike Maurice, Clive has accepted his recurrent affections for boys by rationalizing them as part of his generally iconoclastic disposition. At a deeper level, however, Clive fears the handsome Maurice as a double of his unexpressed yearnings to go beyond that idealization.

Clive becomes the "phantom" double of Maurice's repressed homosexual self the first night the two young men meet. Maurice, going to visit one of his new Trinity friends, finds Clive alone in the fellow's room. After a brief conversation, Maurice escapes from Clive in an attack of nerves. Yet in the dark courtyard, he lies in wait for him: "For a whole hour he might have been watching

for Durham. Presently there was a noise on the staircase and the neat little figure ran out with a gown round its throat and books in its hand. It was the moment for which he had waited, but he found himself strolling away" (p. 31). The vision of Clive, the impersonal "neat little figure" in the dark gown, is a re-enactment of Maurice's childhood vision of the shadow on the ceiling. Also, characteristically, the outer self responds to his double with ambivalence, with fear mixed with attraction. But Maurice acknowledges becoming "possessed" by this image of Clive: walking all night "to and fro on the hallowed grass, himself noiseless, his heart glowing," Maurice feels at last alive to the depths of his being. " . . . one thing in him at last was real" (pp. 31-32).

The deeper homosexual self within Maurice is now part of his consciousness, yet six years of repression have left Maurice resistant to change. Ignoring Clive's romantic overtures, his sitting at Maurice's feet and his physical friendliness, Maurice feels the "battle" is merely his own. An episode with a girl over vacation leaves Maurice strangely unbalanced. He would like to feel Clive his victim, yet in their playful interchanges, he senses himself in the power of his friend. Finally, Clive's confession of his love for Maurice forces Maurice to acknowledge his own agony of repression. The narrator points out, in terms typical of descriptions of the double: "A slow nature such as Maurice's appears insensitive, for it needs time even to feel. Its instinct is to assume that nothing either for good or evil has happened,

and to resist the invader" (p. 51).

Two parallel scenes at the end of Part One of the novel contain this figure of the "invader." The first depicts Maurice's confrontation with his own inner phantom. Having castigated Clive for his "rotten notion," Maurice is nevertheless possessed during sleepless nights by thoughts of Clive. The climax of this possession occurs several days after Clive's revelation:

That evening Maurice went to bed as usual. But as he laid his head on the pillows a flood of tears oozed from it. He was horrified. A man crying! Fetherstonhaugh might hear him. He wept stifled in the sheets, he sprang about kicking, then struck his head against the wall and smashed the crockery. Someone did come up the stairs. He grew quiet at once and did not recommence when the footsteps died away. Lighting a candle, he looked with surprise at his torn pyjamas and trembling limbs. He continued to cry, for he could not stop, but the suicidal point had been passed, and, remaking the bed, he lay down. His gyp was clearing away the ruins when he opened his eyes. (p. 52)

This scene explores the homosexual deeper self in Maurice as both a phantom emanating from the shadows of the room and as an inner being suddenly come to life.⁶ Maurice's tearing at his bedclothes signifies his desire to rend his external being and to liberate an inner self hidden there. On another level, the torn pyjamas and trembling limbs suggest to Maurice that some stranger has entered

his bed and brutally ravaged him. Either way, it is clear to him that he has been temporarily "mad," possessed by some devilish other being. The paradox is that while Maurice may objectify this inner self as a dark phantom attacking him, the double is nevertheless connected to Clive whose confession enlightens Maurice about his own true feelings and whose personality pervades the close of the scene.⁷

After Maurice experiences this "crisis," his identification with Clive becomes so intense that he seeks Clive as one self seeking his other, truer half. The passage describing the change in Maurice, the new "'he,' neither body or soul, nor body and soul, but 'he' working through both" (p. 54), though ambiguous, is suggestive of the anonymous power of Clive within Maurice. Moreover, several elements in their relationship have already indicated the parallel development of the two young men. Clive, too, battles against his physical attraction to Maurice; he fears the eruption of his repressed physical needs. And in the second scene of an "invader," Maurice becomes the figure of liberation for Clive.

It is here that the motif of the rescuer, begun with Maurice's whispered cries for George, first achieves full dramatization in the novel. After three weeks of torment without Clive, "in a night that resembled the first--drizzly with faint stars" (p. 57), Maurice dreamily wanders outside Clive's window. Mysteriously drawn closer, "he caught hold of the mullion and sprang. 'Maurice--' As he alighted his name had been called out of dreams" (p. 57).

When Clive calls out to Maurice in a half-asleep, half-awake state, Maurice climbs in to him and they tenderly embrace. The beckoning motif is repeated, twice in Clive's mind (pp. 64 and 65), then twice again when Maurice is visiting Clive at Penge (pp. 163 and 178). In the last instance, Forster describes the semi-conscious call for help as "a noise so intimate that it might have arisen inside his own body" (p. 178). The figure of the rescuer is the projection of that autonomous inner voice; it is the "decisive" double whose region is the "otherwhere" of the character's deeper mind. Since the double and the caller are identical beings, the double climbs through the window responding, hypnotically, to the command.⁸

Part Two of the novel briefly deviates from the theme and motif of the rescuer and presents the figure of the double as the "beloved." Protected by Cambridge, the haven of their love and their liberation, Maurice and Clive "transmuted everything" (p. 68). Forster's description of one of their adventures--in Maurice's side-car--is intentionally Platonic: "Bound in a single motion, they seemed there closer to one another than elsewhere; the machine took on a life of its own, in which they met and realized the unity preached by Plato" (p. 71). After graduating, the two travel to Italy, then return to London where Clive begins to study for the Bar and Maurice joins his grandfather's brokerage firm; they reserve weekends and Wednesday evenings for a shared apartment in town. In part, the descriptions of their two years together centre on the image of "two imperfect souls" reaching for

perfection (p. 89); but images of Clive's power over Maurice are also present since it is he who designs the course of their love as an idealistic parallel of "the love that Socrates bore Phaedo" (p. 89).

Near the end of Part Two, the balance of the "two souls" begins to alter and Forster returns to the themes of fragmentation and the rejected double. The dominant Clive suddenly falls ill; two attacks of influenza leave him curiously withdrawn from Maurice. When he faints at dinner one night, Maurice breaks Clive's injunction against physical displays and kisses him. The Greek idealism that had sustained their relationship collapses.

Clive's illness becomes a structural mark in the novel since it refers backwards to the childhood "Valley" of Maurice's depressions and forward to his deterioration after Clive leaves him. It also causes a shift in the narrational point of view (Chapters 18-25). It seems Forster wants to detail, with ruthless irony, Clive's sudden "reformation," his new "disease" of repression. By the narratorial shift, Forster also underscores the transfer of power that occurs between the two young men.

The double, in this short section, is really two figures: from Maurice's point of view, Clive represents his true inner self; he and his lover are twin spirits. But from Clive's point of view, the show of physicality triggers an influx of guilt; the homosexual self becomes a thing of "morbidity and death" (p. 101). In this way, Forster complicates the arrangement of the double and the main character just at the point when a happy interdependence of

personalities seems established.⁹

He also capitalizes on the idea of the assimilation of the double into the personality of the main character. Having integrated the double Clive, Maurice becomes the whole self, the stronger self. One scene in particular suggests his new power. Clive, adamant about going to Greece to recuperate, is staying with Maurice. Retiring to his room, Maurice reflects on the mystery of their relationship which allows the back and forth flow of energies: In the mirror, Maurice "saw a well-trained serviceable body and a face that contradicted it no longer. Virility had harmonized them and shaded either with dark hair. Slipping on his pyjamas, he sprang into bed, concerned, yet profoundly happy, because he was strong enough to live for two. Clive had helped him. Clive would help him again when the pendulum swung, meanwhile he must help Clive, and all through life they would alternate thus: as he dozed off he had a further vision of love, that was not far from the ultimate" (pp. 104-05).

The transformation of Clive into a figure of the negative double occurs in two steps. First: "There had been no warning-- just a blind alteration of the life spirit, just an announcement, 'You who loved men, will henceforward love women. Understand it or not, it's the same to me.' Whereupon he collapsed" (p. 108). Away from Maurice, Clive feels the old idealistic love for him, yet upon his return from Greece, the "horror of masculinity had returned, and he wondered what would happen if Maurice tried to embrace him" (p. 116). These conflicting impulses indicate the

division of the self. To escape from the dangerous other self, Clive rushes into a sexually-disastrous marriage. His sudden reversal throws light on the dreadful marriage of Rickie Elliot and Agnes Pembroke in The Longest Journey. Both men fear the exposure of their deeper physical needs. Like Rickie's scare on the Rings, Clive is frightened by the physical overtures of his repressed homosexual counterpart and retreats into a relationship that will prove more tragic than any imagined results of his friendship with Maurice. In his marriage to Anne, "so much could never be mentioned. He never saw her naked, nor she him. . . . Secrecy suited him, at least he adopted it without regret The actual deed of sex seemed to him unimaginative, and best veiled in night. Between men it is inexcusable, between man and woman it may be practised since nature and society approve, but never discussed nor vaunted" (p. 151).

The second step of the change of Clive into a negative double takes place when Maurice internalizes Clive's new identity as a criticism of his own. "Maurice had the Englishman's inability to conceive variety. His troubles had taught him that other people are alive, but not yet that they are different, and he attempted to regard Clive's development as a forerunner of his own" (pp. 147-48). Clive's betrayal sets in motion Maurice's own battle with "old dreams of the other sort" amidst surface longings to be safely "married and at one with society and the law" (p. 148). He tries confessing to doctors, then he tries renouncing the truth of his homosexuality; yet an episode with a handsome young cousin when

"his blood heated" (p. 136) and he once again "smelt attendant odours from the abyss" (p. 138) convinces him that he retains his inner vileness. Throughout this deterioration into jealousy, loneliness, and then, thoughts of suicide, Maurice focuses on the changed personality of Clive. On one level, Clive now represents the ideal self--dutiful husband, proper gentleman--but at a deeper level, he expresses Maurice's deadening self-disgust. Within the images of Maurice's "cracking," Forster develops Clive into Maurice's negative, censoring double whose function is the obscuring of the self. Forster writes of Maurice:

He did not know what lay ahead. He was entering into a state that would only end with impotence or death. Clive had postponed it. Clive had influenced him, as always. It had been understood between them that their love, though including the body, should not gratify it, and the understanding had proceeded--no words were used--from Clive. . . . It had expressed Clive, not him, but now that he was alone he cracked hideously, as once at school. And it was not Clive who would heal him. That influence, even if exerted, would have failed, for a relation such as theirs cannot break without transforming both men for ever." (p. 139)

If the first half of Part Three is concerned with the themes of repression and fragmentation, the second half swings the pendulum in the novel back to recovery and rescue. Maurice's second descent into the "abyss" of sexual guilt becomes the *raison d'être* for the

appearance of a second double, the gamekeeper Alec Scudder. However, even more interesting than the triangle of characters in these chapters is the way in which Forster gradually develops the characterization of Alec and pulls him, so to speak, from the shadows of the narrative and from the shadows of the dark gardens surrounding Penge.

A year after their separation, Clive invites Maurice to Penge, his country estate, so that Maurice may admire Anne and perhaps "cure" himself of his love for Clive. Scudder is the first person Maurice sees as he arrives. With the emotional ambivalence characteristic of the first meeting between character and double, Maurice is attracted to Alec yet antagonized by his handsome good looks and his dallying with two village girls by the gate (p. 153). The youth makes Maurice despise even more his own "abnormal" temperament.

It is on several counts that the personality of Alec immediately suggests the figure of the double. His lower class birth, his lack of education, and his undisciplined upbringing are all elements reminiscent of Forster's doubles. Based on Forster's first and never-forgotten friend, a gardenboy named Ansell, Alec Scudder, like Stephen Wonham, is linked to the natural life, to an openness and reciprocity of spirit that comes from a "oneness with Nature." Readers of Forster will recognize these elements of the personality of Alec as symbolically positive and even "heroic."

Second, the rootlessness and anonymity of the double are suggested by his background:

He sprang, as he had boasted, of a respectable family--publicans, small tradesmen--and it was only by accident that he had appeared as an untamed son of the woods.

Indeed, he liked the woods and the fresh air and water, he liked them better than anything and he liked to protect or destroy life, but woods contain no "openings," and young men who want to get on must leave them. He was determined in a blind way to get on now. Fate had placed a snare in his hands, and he meant to set it. . . .

These sudden changes of pace were typical of the man, who always advanced as a skirmisher, was always "on the spot" as Clive had phrased it: . . . (p. 204, underlining mine)

Third, and most significantly, Forster develops the character of Alec so gradually as to suggest the "symbol" who lurks both in the obscure background of the narrative and in the obscure background of the mind of the character. For one thing, the two young men accidentally meet five times; when Maurice is at his most despairing or most confused point, Alec suddenly appears. For another thing, Forster admitted carefully orchestrating the development of his minor character: "Alec starts as an emanation from Milthorpe, he is the touch on the backside. But he has no further connection with the methodical George Merrill and in many ways he is a premonition. As I worked at him, I got to know him better, partly through personal experiences, and some of them were useful. He became less of a comrade and more of a person, he

became livelier and heavier and demanded more room, and the additions to the novel (there were scarcely any cancellations in it) are all due to him."¹⁰ In another comment on Alec, Forster writes: "In the first place he had to be led up to. He must loom upon the reader gradually. He has to be developed from the masculine blur past which Maurice drives into Penge, through the croucher beside the piano and the rejecter of a tip and the haunter of shrubberies and the stealer of apricots into the sharer who gives and takes love. He must loom out of nothing until he is everything. This requires careful handling."¹¹ In watching Forster's subtle direction here, we cannot help but see the parallel to Conrad whose character, Leggatt, rises naked and silent out of the dark water to gradually become the "secret sharer" in the young captain's fate.

The motif of the rescuer in the last part of Forster's novel is set within the context of the triangle of characters, Maurice, Clive, and Alec. Although he still identifies Clive as the voice of authority, Maurice is working himself free from Clive's negative influence. A "new" and more frightening voice inside him is that of his deeper desire for Alec. Two nights at Penge worsen Maurice's fragmentation and prepare us for his desperate call for "rescue." On the first night, Maurice abandons hope of ever returning to the joys of Cambridge: "Farewell, beauty and warmth. They ended in muck and must go. Drawing the curtains, he gazed long into the rain, and sighed, and struck his own face, and bit his own lips" (p. 159). But there is to be even more degradation. On the second

night, Clive visits Maurice in his room and, delving into Maurice's life, he prompts Maurice to pretend to be engaged. Clive's pitying kiss hastens the collapse. The scene of Maurice's summons of the double, though long, deserves full quoting since it is resonant with images both of the divided self and of the deeper phantom self who magically enters the consciousness of the character:

Clive stopped talking late while the water gurgled over the dormer. When he had gone Maurice drew the curtains and fell on his knees, leaning his chin upon the window sill and allowing the drops to sprinkle his hair.

"Come!" he cried suddenly, surprising himself. Whom had he called? He had been thinking of nothing and the word had leapt out. As quickly as possible he shut out the air and the darkness, and re-enclosed his body in the Russet Room. Then he wrote his statement. It took some time, and, though far from imaginative, he went to bed with the jumps. He was convinced that someone had looked over his shoulder while he wrote. He wasn't alone. Or again, that he hadn't personally written. Since coming to Penge he seemed a bundle of voices, not Maurice, and now he could almost hear them quarrelling inside him.

But none of them belonged to Clive: he had got that

far. (p. 163)

The voice that is paradoxically one's own and a stranger's voice at the same time is the image of the deeper self from the earlier scene of Maurice's "madness." Like the first, this ordeal strangely

comforts Maurice, as if some "shadow" from the dark night had crept in and joined him in his loneliness. The autonomy of the deeper self continues to be an important aspect of the next three presentations of Alec. From a "minor" personality existing at the back of Maurice's conscious mind, Alec emerges into a "real" person with whom Maurice must come to terms.

"Otherwhere" is defined in this novel as the dreamy state between consciousness and sleep where a person's defenses are momentarily relaxed. But it also has a connection with Nature and the dark pungent gardens surrounding Penge. Has the double, making his rounds the night before, heard Maurice's wild call? Forster said he deliberately delayed Alec's response to the desperate call for help from Maurice's room.¹² In the next "chance" encounter between them, Forster draws on the classic Rankian idea of the double as "one who walks or goes alongside" the other.¹³

Maurice is leaving Penge the next morning to keep an appointment with the hypnotist in London. As the carriage rides out onto the road, Alec leaps from the woods and runs, Pan-like, alongside. Maurice, reflecting on his inner disease and on Nature's "incompetence" with the dilapidated rose bushes lining the road, "leant out of the window to see whether she couldn't bring it off once, and stared straight into the bright brown eyes of the young man" (p. 166). Alec runs beside the carriage for a time, then disappears back into the woods; later, during his interview with Mr. Lasker Jones, Maurice fixes his thoughts on this "apparition." He even dreams his old dream of a friend walking

towards him, and at a second interview, he asks the doctor whether a person can possess another person through his dreams (pp. 169 and 197). Ironically, the doctor fails to succeed in his hypnotism. And although he confirms Maurice's case as that of "congenital homosexuality," instead of the expected depression, Maurice senses a "change." Subconsciously, Maurice has interpreted Alec's running alongside the carriage as a sign that the world does not wholly reject him, that there may somewhere be a person who understands. Feeling stronger, he decides to return to Penge.

Again the first person he meets is Alec who apologizes for refusing a tip the day before but makes no mention of his chasing the carriage. Penge itself is now strangely altered. "Ghostly but perfect, the evening primroses were expanding in the shrubbery, and stirred him by their odours" (p. 171). There is a new distance between Maurice and Clive; Maurice is now critical of the petty preoccupations of his host and guests and that evening escapes them by wandering into the garden. Alec, also fleeing the tiresome visitors inside, almost knocks Maurice to the ground. The images of hypnotic possession in this third encounter recall Maurice's earlier homosexual awakening at Cambridge. "Pacing" among the bushes in a dreamy, half-consciousness, Maurice

. . . struck against corduroys, and was held for a moment by both elbows; it had been Scudder escaping from Mr Borenius. Released, he continued his dreamings. Yesterday's shoot, which at the time had made little

impression on him, began faintly to glow, and he realized that even during its boredom he had been alive. He felt back from it to the incidents of his arrival, such as the piano-moving: then forwards to the incidents of today And when he reached "now", it was as if an electric current passed through the chain of insignificant events so that he dropped it and let it smash back into darkness (p. 174).

Despite the allusions to hypnotism here, this collision marks a change in the motif of the double. No longer is he a withdrawn, obscure "apparition" in the background of the narrative and in the deeper being of Maurice; he is a fully physical, even violent other personality with whom Maurice must come to terms. Going indoors, Maurice suddenly defends "the reprobate" who is quitting his post to find new opportunities in the Argentine. "It was as smart a speech as he had ever made; since the hypnotism his brain had known moments of unusual powers" (p. 176). Returning to the gardens, Maurice is entranced again by the "scents" and by the dark figure of Alec waiting, "haunting the premises this evening." Maurice speaks to him: "Dull talk, unimportant meeting, yet they harmonized with the darkness, the quietness of the hour, they suited him, and as he walked away he was followed by a sense of well-being which lasted until he reached the house" (p. 177).

The sense of strength given to Maurice by his feelings that "someone had looked over his shoulder" and that he "was followed" by a haunting presence wanes once he returns to his lonely room.

He again calls for help. But a subtle difference exists between his "call" now and that of the previous night: Maurice now accepts Alec into his consciousness at the same time that he realizes the uselessness of his paying "a doctor two guineas to draw the curtains tighter" (p. 178). Despite all his efforts to repress his true nature, the "old dream" returns. "There was something better in life than this rubbish, if only he could get to it--love--nobility--big spaces where passion clasped peace, spaces no science could reach, but they existed for ever, full of woods some of them, and arched with majestic sky and a friend. . . ." (p. 178).

The motif of the rescuer in its last instance in the novel brings together all the earlier scenes of "savings" by the figure who comes through the window and is identical to, yet autonomous from, the one who calls for help. The double is the knowing secret sharer, the "decisive" other emerging from the dark region of the caller's "otherwhere" of dreams. By "knowing" the secret buried in the personality of the "cracking" Maurice and by personifying that repressed homosexual self, this stranger is paradoxically no stranger at all but Maurice's own self. Behind Forster's description of the delayed but now complete physical, emotional, and spiritual union of Maurice and Alec lies the metaphor of the two selves of one personality who finally recognize their unalterable identity.

He was really asleep when he sprang up and flung wide the curtains with a cry of "Come!" The action awoke him; what had he done that for? A mist covered the grass of the park, and the tree trunks rose out of it like the

channel marks in the estuary near his old private school. . . . He shook the ladder and glanced into the woods, but the wish to go into them vanished as soon as he could go. What use was it? He was too old for fun in the damp.

But as he returned to his bed a little noise sounded, a noise so intimate that it might have arisen inside his own body. He seemed to crackle and burn and saw the ladder's top quivering against the moonlit air. The head and shoulders of a man rose up, paused, a gun was leant against the window sill very carefully and someone he scarcely knew moved towards him and knelt beside him and whispered, "Sir, was you calling out for me? . . . Sir, I know. . . . I know," and touched him. (p. 178, underlining mine)

In Part Four of the novel, Forster elaborates on this metaphor of the twin selves of one identity, but there are also references to the double as the ideal beloved and, as well, to the double as the opposing self. The two men enter into a strained relationship that shows them confounded by the suddenness and intensity of their psychological and sexual bond. This is the same struggle between "doubles" that Stephen and Rickie experience in the last sections of The Longest Journey; the part-playful, part serious antagonism of the brothers is a symbol of their trying to work out surface differences of class and temperament. At one point in Maurice, Alec brusquely leaves after a night of love-making and Maurice reflects in his characteristically

pessimistic way: "He was back with his loneliness as it had been before Clive, as it was after Clive, and would now be for ever. He had failed, and that wasn't the saddest: he had seen Alec fail. In a way they were one person" (p. 218).

Part of the ambivalence Maurice feels derives from his fear of exposure. With the liberation of his sexual feelings, Maurice becomes even more acutely aware of the forces of repression in society and in himself. Maurice fears detection by Clive: What if Clive should discover that he and Alec had slept together in the Russet Room? After a cricket match between the gentlemen and the villagers, Maurice, sick with shame, flees Penge, leaving Alec to think he has had an attack of class-consciousness. One passage suggests not only that Maurice lapses into his old division of self but it also indicates how the novel and the metaphors of rescuing liberation have been structured by the parallel of Maurice at Cambridge and Maurice at Penge.

His whole life he had known things but not known them-- it was the great defect in his character. He had known it was unsafe to return to Penge, lest some folly leapt out of the woods at him, yet he had returned. . . .

He had known in a way it was wiser not to lean out of his bedroom window again and again into the night and call "Come!" His interior spirit was as sensitive to promptings as most men's, but he could not interpret them. Not till the crisis had come was he clear. And this tangle, so different from Cambridge, resembled it so

far that too late he could trace the entanglement.

Risley's room had its counterpart in the wild rose and the evening primroses of yesterday, the side-car dash through the fens foreshadowed his innings at cricket.

(pp. 190-91)

In a scene which recalls Howards End and the mutual recognition by Margaret and Helen of their psychological interdependence, Maurice and Alec meet at the British Museum to confront each other and their own deepest fears of love. Since Alec hints at blackmailing Maurice, the tone is "horrible, reptilian." Like Margaret Schlegel, Maurice vacillates between fighting his double and caressing him. Yet the description of the two young men as they walk through the rooms of the Museum stresses the underlying amiability and identity of their personalities: "They would peer at a goddess or vase, then move at a single impulse, and their unison was the stranger because on the surface they were at war. . . . When he chose to reply their eyes met, and his smile was sometimes reflected on the lips of his foe" (p. 207). And in a wonderfully ironic incident, Forster utilizes the theme of the double as a case of mistaken identity. When Maurice's old school teacher, Mr. Ducie, suddenly greets them, the two men are seized by the same spirit; Maurice squeezes Alec by the neck and introduces himself as "Scudder." This little game seems to trigger the collapse of their surface conflict.² Maurice reflects on their lovemaking that night again in the terms typical of an identification with his deeper self: "They knew too little

about each other--and too much. Hence fear. Hence cruelty. And he rejoiced because he had understood Alec's infamy through his own--glimpsing, not for the first time, the genius who hides in man's tormented soul" (p. 211). Though Alec is expected to sail the next day, Maurice, in agony, goes to the dock to see him off and finds that his lover has given up his plans of going to the Argentine; the boat dramatically sails without him. Maurice joins Alec that evening in the boathouse at Penge, drawn there by instinct (p. 224).

In a play on the motif of the "call," the description of the final transformation of Maurice into a whole and happy self takes into account the intertwined fates of the two selves: "He had brought out the man in Alec, and now it was Alec's turn to bring out the hero in him. He knew what the call was, and what his answer must be. They must live outside class, without relations or money; they must work and stick to each other till death. But England belonged to them. That, besides companionship, was their reward. Her air and sky were theirs, not the timorous millions' who own stuffy little boxes, but never their own souls" (p. 223). For once, Maurice "was clear"; he could interpret "the promptings" of his "interior spirit." The main thing was to resist repression. "Whatever happened he must not collapse. He had done that enough over Clive, and to no effect, and to collapse in this graying wilderness might mean going mad. To be strong, to keep calm, and to trust--they were still the one hope" (p. 224).

In the last chapter of the novel, (Forster brings together all

the motifs of the double by placing in deliberate juxtaposition the disintegration of Clive and the new wholeness of self of Maurice sustained by his assimilation of the positive, "heroic" double. Clive is now the representation of the divided self while Maurice, whose permanent realm is the unrepressed "otherwhere" of the out-of-doors and of dreams, becomes the buried homosexual self in Clive's tormented mind. With this reversal of roles, Forster ends the novel by returning to its beginning themes of the "disease" of self-division and repression. Appropriately, the narrative point of view shifts again to Clive.

Working late in his study, Clive is summoned to the garden by Maurice. In their last conversation, Maurice "defuses" Clive by announcing that he and Alec are lovers--physical lovers. Clive recoils in disgust:

"Maurice, quo vadis? You're going mad. You've lost all sense of--May I ask whether you intend--"

"No you may not ask," interrupted the other. "You belong to the past. I'll tell you everything up to this moment--not a word beyond." (p. 229)

From Maurice's point of view, Clive is no longer a "voice" within him. Clive is powerless to censor or "rescue his old friend" from eternal damnation (p. 230). Before he can begin, Maurice vanishes into a bush of laurels.

In the "cankorous" gardens Clive sits alone. The repression and the hypocrisy of his marriage imprison him at Penge. Isolation is the true symbol of the negative other self, the personality whose

fixation on its own reflection leads to impotence or death.¹⁴ But Forster elaborates on the motif of the double even more by showing the vanished Maurice as a phantom self haunting Clive. Involved in this last scene of the novel are many images and themes of the double: the shadow lurking in the dark open air, the semi-conscious dreaminess of the character, the "beckoning call," and the symbolical offer of "rescue." Maurice is now the "fragment" or symbolic character who "must loom out of nothing until he is everything."

The imagery of the flowers ties all these strands together. The white primroses paradoxically symbolize the negative narcissism of Clive and the positive hypnotic powers of the beckoning deeper self. Maurice has several times admired the spring flowers in the garden; once he comes into the house with a wreath of pollen sprinkled in his hair (p. 175). As he lectures Clive, Maurice is crumpling these blossoms in his hand. The novel closes with Clive contemplating Maurice as a deeper phantom self lurking in the alleyways of the garden:

. . . Maurice had disappeared thereabouts, leaving no trace of his presence except a little pile of the petals of the evening primrose, which mourned from the ground like an expiring fire. To the end of his life Clive was not sure of the exact moment of departure, and with the approach of old age he grew uncertain whether the moment had yet occurred. The Blue Room would glimmer, ferns undulate. Out of some external Cambridge his friend

began beckoning to him, clothed in the sun, and shaking out the scents and sounds of the May Term. (p. 231)

While Maurice certainly is not the best of Forster's novels, it is a good novel and, from the point of view of effectively exploring the figure and the motifs of the double, it succeeds. The most important aspects of Forster's handling of the double here include his moving different characters into that role, his gradually developing the double from a minor character to a full character, and his contrasting the positive double of liberation with the negative double of censorship. By focusing first on the division of self plaguing Maurice and, then, on the same fragmentation of Clive, Forster underscores the basic autonomy of the deeper self, the "generalness" and commonality with all other deeper selves that he discusses in the essay "Anonymity." In Parts Two and Four of the novel, Forster reveals an interest in the processes of self-division and repression themselves. Clive's inner conflicts are greater than Maurice's so while pushing Clive forward, Forster pulls Maurice back into the shadows of the ~~narrative~~. Thus, Clive and Maurice not only exchange places but also roles since Maurice now represents the buried aspect of his friend's identity. The whole treatment of Alec Scudder is a further example of this movement of the double into and out of the shadows.

The other outstanding aspect of Forster's handling of the double in this novel is the way in which he contrasts the positive double

with the negative. The metamorphosis or "education" of Maurice is not a simple affair. In the last part of the novel, after his vacillation between the health of love and the disease of self-disgust, Maurice must distinguish between the helpful double and the harmful double. To underscore the theme of the terrible impotence caused by Maurice's identification with the negative double, Forster concludes the novel with a portrayal of that double's own torment. Trapped in his own self-censorship, Clive deteriorates to such an extent as to be plagued by the deeper phantom self which he has rejected. We are reminded of the comment early in the novel that Maurice saw "Clive's development as a forerunner of his own" (p. 148); the two main characters in the novel have traversed the same paths of development and have "doubled" for each other in the structure of the novel.

What does the presence in one novel of two figures of the double, the positive and the negative, mean? In Howards End, the novel written three years before Maurice, Forster described a character confronted by two doubles, one representing Margaret's missing spiritual self, the other her repressed subconscious self. In Maurice, we find the subconscious self both as a repressing negative double and a liberating positive double. This is quite a different matter and it leads to difficulties in assessing the completeness of the novel.

Given the sexual explicitness of Maurice, it is not surprising that Forster explored through the doubles both the positive and the negative results of homo-eroticism. Guilt is the underside of

sexuality. The theme of the negative double in A Room with a View involved Lucy's assimilation of a figure of censorship; that novel showed how guilt can be assimilated, put in its proper place within the mind. In Maurice, however, the negative double, Clive, is cast off, "defused," so that Maurice may escape from his terrible and recurring psychological impotence. By uniting with his healthy homosexual counterpart, Alec Scudder, Maurice is brought into a state of inner harmony and peace.

However, from another view, it is just this casting off of one of his doubles that makes the metamorphosis of Maurice unsatisfactory. Many readers have criticized the ending of the novel as "wish-fulfillment."¹⁵ I agree with them but not for the same reasons. The "happy ending" of Maurice and Alec escaping to the "greenwood," an ending which Forster was determined to put into fiction,¹⁶ involves an oversight on Forster's part. The truly integrated man, as Forster pointed out in his biography of Goldsworthy Lowes Dickinson, gives "an impression of unity": "I could see that everything linked up, that friendship had to do with politics, and philosophy with both, and that if he too had his limitations, he was, within those limitations, complete. Of most of us this cannot be said. We do not link up within us such gifts as we have."¹⁷ A limitation to Maurice's self-discovery is the loss of his intellectual counterpart, "the high-minded" Clive.

We must remember that it was the initial liberation by Clive that brought out other buried "gifts" in Maurice, his interest, for example, in politics and philosophy. Although Maurice is

sexually satisfied in his relationship with Alec, how will that intellectual development continue? By contrast, the triangle of characters in Forster's other novel, The Longest Journey, offers a truly optimistic ending. Stephen, Rickie, and Ansell together represent a harmony of opposites and complements, the "fragments" of the body, the soul, and the mind fully recognized and integrated into one "complete" personality. Such completeness is lacking in Maurice.

Chapter V Notes

¹ Colmer, p. 114.

² Furbank, Introduction to Maurice, pp. viii-ix.

³ For a discussion of the Gothic double, see Rogers, Chapter ii, "The Mirror Image," pp. 18-39, where he discusses Hawthorne's "Monsieur du Miroir," Oscar Wilde's The Picture of Dorian Gray, Hans Christian Andersen's "The Shadow," Alfred de Musset's "La Nuit de Décembre," Guy de Maupassant's "The Horla," Edgar Allen Poe's "William Wilson," E. T. A. Hoffman's "Story of the Lost Reflection" and "The Sandman," James Hogg's The Private Memoirs and Confessions of a Justified Sinner, and Fyodor Dostoevsky's "The Double."

⁴ Furbank, Introduction, p. viii.

⁵ Forster comments on the two antithetical characters in The Terminal Note, p. 237.

⁶ Two scenes in Hogg's The Private Memoirs and Confessions of a Justified Sinner (London: The Cresset Press, 1947), are particularly similar to Maurice. The first describes the protagonist encountering his "second self" one dark rainy night, the other, his hallucination in bed of "two of us in it; when I sat

up I always beheld another person . . . and this occasioned a confusion in all my words and ideas . . ." (pp. 106-07 and 139).

⁷ Note the reference to Clive in an invitation Maurice finds on the floor (p. 52).

⁸ As we saw in The Longest Journey when Stephen entices Rickie out of Dunwood House to join him in the dark night, the aspect of the double's voice is important to Forster. The voice, always detached from any person, is a symbol of the anonymity or impersonality of the inner self. It is also an image of the maiden Echo who is reduced to a voice repeating Narcissus' words.

⁹ This reversal and complication of the relationship between the dominant Clive and the submissive Maurice reminds us of the same change in the relationship of Rickie and Stephen in the final section of The Longest Journey where their "harmony" is suddenly disrupted by Rickie's attack of guilt.

¹⁰ Forster, Terminal Note, pp. 237-38.

¹¹ Terminal Note, p. 238.

¹² "Or take Alec, when he hears the wild lone cry on his rounds: should he respond at once or--as I have finally decided--should he hesitate until it is repeated." Terminal Note, p. 239.

¹³ Harry Tucker, Jr., "The Importance of Otto Rank's Theory of the Double," presented to the Special Session on The Double in Literature, Modern Language Assn. Convention, 28 Dec. 1977, p. 1.

¹⁴ Mary Frosch, "Narcissus: The Negative Double," Diss. City Univ. of New York, 1976. I am indebted to Frosch for her clear explanations of the negative double.

¹⁵ C. P. Snow, "Open Windows," Financial Times, in The Critical Heritage, p. 435. The following are also from the same volume: Julian Mitchell, "Fairy Tale," p. 440: "Maurice ends like a fairy tale in the worst possible sense." Michael Ratcliffe, "Review," The Times, p. 442, claims Alec Scudder "remains a fantasy of fulfillment entertained for the sake of the central cause." Colin Wilson, "A Man's Man," Spectator, p. 455, argues that "Forster has allowed himself to be blinded by sentimentality." The most famous comment on Maurice is, of course, Lytton Strachey's "Letter to E. M. Forster," pp. 429-32, in which he declares: "No doubt his falling in love with Alec was possible, but it's certainly queer as it happens. . . . As you describe it, I should be inclined to diagnose Maurice's state as simply lust and sentiment--a very wobbly affair: I should have prophesied a rupture after 6 months--chiefly as a result of lack of common interests owing to class differences--I believe even such a simple-minded fellow as Maurice would have felt this--and so your Sherwood Forest ending appears to me slightly mythical" (p. 430).

¹⁶ "A happy ending was imperative. I shouldn't have bothered to write otherwise. I was determined that in fiction anyway two men should fall in love and remain in it for the ever and ever that fiction allows, and in this sense Maurice and Alec still roam the greenwood." Terminal Note, p. 236.

17 Goldsworthy Lowes Dickinson, p. 102.

Chapter VI:

A Passage to India

A Passage to India marks a change in Forster's interest in the double. The motifs and themes of repression, self-division, and metamorphosis which have marked his characters' developments in the preceding novels are largely absent here. Although in certain scenes and in the descriptions of their parallel temperaments, Forster suggests an intimacy of selves in the characters of Aziz and Fielding, on the whole, he treats his two main characters in an almost impersonal manner. Neither man's psyche is extensively probed; in fact, the lengthy middle section of the novel, the unfolding of Adela's case against Aziz, interrupts and cuts off their relationship just as it is developing.

In contrast to their carefully adumbrated and idealized friendship, however, is the brief but impassioned encounter between Aziz and Ralph Moore. The characterization of Ralph, Mrs. Moore's younger son, embodies many elements of the double: he is a spiritual other self who guides Aziz back to his own true spiritual feelings, he is the "rescuer" who liberates Aziz from a burdensome cynicism, and he is the subconscious self released from repression who reminds Aziz of his own deeper instincts. Part Three of the novel, where the motif of the

double is most explicit, in fact presents such a relatively uninhibited view of the characters that one thinks of it as the germ for a wholly different, completely personal book.

It was not dissatisfaction with the themes or the figure of the double but Forster's conscious decision to adopt a "philosophic and poetic" approach that caused the reduced emphasis on the deeper self in this novel.¹ Between 1910 when Forster first began A Passage to India and 1922 when he returned to it, he had become disenchanted with the conventional form of the novel and had decided to try a more distanced approach. He told his mentor Lowes Dickinson that he was bored with the rule that one must view the action through the mind of only one character; he wondered why the author could not have sympathy or insight into several minds.² Thus, we see into not only the minds of Aziz and Fielding but also Mrs. Moore, Adela Quested, Professor Godbole and even, in a sense, the mind of India itself. In assuming a lofty and philosophical narrative style, Forster, as Virginia Woolf pointed out, avoids the extremes of romance or passion.³

Before turning to a comparison and contrast of the two relationships in the novel that interest us most, that of the doubles-manqués, Aziz and Fielding, and that of Aziz and his double Ralph Moore, let us summarize the main themes. That the novel is not primarily about people but about the universe is seen in Forster's own description:

. . . The book is not really about politics, though it is the political aspect of it that caught the general public and made it sell. It's something wider than politics, about the search of the human race for a more lasting home, about the universe as embodied in the Indian earth and the horror lurking in the Marabar Caves and the release symbolized by the birth of Krishna. It is--or rather desires to be--philosophic and poetic, and that is why when I had finished it I took its title, "Passage to India," from a famous poem of Walt Whitman's.⁴

Indeed, the vision of A Passage to India is dark. One reader calls it a case of Forster's "disillusionment of romanticism"; Forster creates a Nature that seems to lie outside the rule of men, outside civilization, even outside time itself.⁵ India, the symbol of the universe, is therefore the most forceful "character" in the novel and the hot, dry, inhospitable landscape is more important than any of the figures who move across it.⁶ Furthermore, the first page of the novel creates the impression of a wasteland when Chandrapore is described as "made of mud, the inhabitants of mud moving. So abased, so monotonous is everything that meets the eye, that when the Ganges comes down it might be expected to wash the excrescence back into the soil" (p. 2).⁷

Forster's philosophical mood is also reflected in the divisions of the novel--"Mosque," "Caves," and "Temple"--divisions which suggest how brotherhood is first desired, then thwarted and, finally, partly achieved. As Lionel Trilling concludes, a "sense

of separateness broods over the book, pervasive, symbolic--at the end the very earth requires, and the sky approves, the parting of Aziz and Fielding--and perhaps accounts for the remoteness of the characters; they are so far from each other that they cannot reach us."⁸ Yet it is because Forster is consistent in showing us his vision of man's insignificance that A Passage to India becomes, in Frederick Crews' words, "a solid masterpiece of pessimism."⁹

The central event in the novel takes place at the Marabar Caves. The ambiguity and the rich images surrounding this place suggest that it is one of Forster's "other worlds," an "otherwhere" symbolic of the deeper and truer reality of the subconscious mind. Indeed, the character most associated with the spiritual and deeper "otherwhere" is a complex and, at the same time, strangely fragmentary figure, Mrs. Moore. This elderly lady, who travels to India and is caught between the camp of the British racists and that of the volatile but pleasant Indians, is linked to the subdued theme of the subconscious in the novel.

Early in the novel, the poetical Dr. Aziz thinks he has met his spiritual counterpart in Mrs. Moore. Yet at the caves, Mrs. Moore experiences the negativism of the Indian landscape; the darkness, the noise, and the smells overwhelm her and "the echo began in some indescribable way to undermine her hold on life. Coming at a moment when she chanced to be fatigued, it had managed to murmur: 'Pathos, piety, courage--they exist, but are identical, and so is filth. Everything exists, nothing has value'" (p. 140).

The collapse of Mrs. Moore's faith immediately precedes Adela's confusion over the echo in the cave and her "delusion" that Aziz attacks her.¹⁰ Adela is engaged to marry Mrs. Moore's son, but somehow the echo signifies her deeper realization of an incompatibility with the smug young British official. Like Mrs. Moore, Adela senses that her efforts to love him are futile. It is India itself that thwarts love; as the echo suggests, the individual exists only in himself and he lacks connections to other things.¹¹

It has been suggested to me that Mrs. Moore and Adela are doubles and that several details in the story suggest a link between their two "minds."¹² For one thing, they both seek to understand and love Indians; for another, their "collapses" outside the Caves are parallel. For yet another, Adela, plagued by the noise of an echo resounding in her head, is cured of her obsession when Mrs. Moore, "withdrawing her hand" from Adela's and insisting that she will not testify against Aziz, implants the idea, almost wordlessly, into Adela's mind that "Aziz is good" (pp. 191-93). Mrs. Moore knows intuitively what Adela suspects; she knows that Aziz is innocent and that Adela has imagined someone touched her in the cave. Finally, Adela changes her testimony at the precise moment that, "like a new and unknown sensation," a "magnificent armour" protects her and the chanting of Mrs. Moore's name by the people outside the court worked a magical transformation on her (p. 216).

We are reminded by Mrs. Moore's symbolical function in the

early parts of A Passage to India of another character in Forster's fiction, Stewart Ansell in The Longest Journey. Long before the relationship between Rickie and Stephen begins, it is prepared for by the briefer relationship between Ansell and Rickie.¹³

Similarly, long before we are brought to the doubling of Aziz and Ralph Moore, Aziz is "infected" by the spiritual Mrs. Moore. Not only does her young son become the spiritual heir to her original faith in the world and in love and so come to represent a continuation of her character, but Ralph succeeds in being assimilated into Aziz's character where Mrs. Moore does not. As for the Mrs. Moore-Adela relationship, it parallels the Ralph-Aziz relationship in the sense that in both cases the subconscious-spiritual mind is struggling to be admitted into that of the conscious "upper" self. But the fact that Mrs. Moore is so readily dismissed from the novel suggests that Forster saw no character in this wasteland with enough stature to integrate permanently her subconscious and spiritual powers. In another sense, Mrs. Moore's muddle also prepares us for the repression and despair of Cyril Fielding, one of the characters in the failed doubles relationship of the novel.

At the start of the novel, however, Forster seems to have had in the back of his mind the idea of the facsimile doubles. In several ways, Fielding and Aziz resemble the two-as-one or facsimile selves represented by the personalities of Margaret and Helen Schlegel in the early parts of Howards End. The two men, although almost ten years apart in age, share a Romantic worldview. Both are

intelligent and sensitive; both are respected, Fielding by his students and their parents, Aziz by his patients and his colleagues. Fielding is a bachelor and Aziz is a widower whose young children live with relatives in another part of India. Their lack of family and roots suggests the anonymity of the double. Moreover, they are both outcasts. Fielding is viewed with suspicion by his own community for wanting to befriend Aziz:

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. He had no racial feeling--not because he was superior to his brother civilians, but because he had matured in a different atmosphere, where the herd-instinct does not flourish. (p. 56)

The unconventionality of Fielding's racial attitudes is mirrored in Aziz's own hopes for an "experiment" in friendship across the colour line. His hopes are even more poetic and idealistic; although he has given in to the regime of work at the hospital, his mannerisms and his group of mildly activist friends together indicate that he is still, fundamentally, a young "outcaste" and "poet" (p. 47).

Other aspects of the doubles are revealed when Forster presents the two characters in the context of Islamic law. The tenets of Muhammed are very explicit about a man's duties to his brother.¹⁴ For example, an individual must assist his brother before he has revealed the need for help. He must also extend the courtesies of inquiring into his brother's health, into his interests, and into his past. Aziz is exuberant about these duties: When the two men meet for the first time, their interchange ranges from the "preliminaries" to the question of "Post Impressionism" (pp. 57-61), and Aziz "felt Fielding's fundamental good will. His own went out to it. . . ." (p. 60). Aziz also lets his "brother" know that he shares in his joys and pleasures and, occasionally, he instructs him in "worldly matters" for his own good; in their second meeting, Aziz warns Fielding about his outspokenness at the Club (pp. 111-12). The courtesies, inquiries, invitations, and pledges between the two men become associated in the novel with man's larger quest for an Ideal Friend. Through the poems that Godbole recites and the legends of true friendship that Aziz fondly recounts, brotherhood becomes a romantic ideal, "philosophic and poetic." Hindu Gods and Mogul Emperors alike are expressions of the important Oriental concept, "our brother reminds us of the Other."¹⁵ Aziz's reverie after the second visit suggests his yearning to make Fielding his "spiritual" brother, despite the shortcomings he senses in the Englishman:

But they were friends, brothers. That part was settled, their compact had been subscribed by the photograph,

they trusted one another, affection had triumphed for once in a way. He dropped off to sleep amid the happier memories of the last two hours--poetry of Ghalib, female grace, good old Hamidullah, good Fielding, his honoured wife and dear boys. He passed into a region where these joys had no enemies but bloomed harmoniously in an eternal garden, or ran down watershoots of ribbed marble, or rose into domes whereunder were inscribed, black against white, the ninety-nine attributes of God. (p. 113)

The clearest sign of Fielding's brotherly regard is his defense of Aziz in the "assault" case brought by Adela Quested, a defense that does not rest on knowing the facts of the incident but that is spontaneous and absolute.

Despite their initial attraction, however, the two men discover areas of painful opposition. One passage, in particular, focuses on their differences of temperament. It occurs in Chapter 21 during the night-long celebration that follows Aziz's freedom from prison and his "victory" in the courtroom. The conversation between the Englishman and the Indian, which has a certain parallel with the characters and the setting in Forster's homosexual story "The Life to Come," suggests a lapse into the personal-psychological realm that Forster means to avoid in the novel.¹⁶ Discussing Mrs. Moore's inexplicable silence after the Caves incident and comparing Aziz's generosity to her with his recalcitrance towards Adela, Fielding begins to criticize Aziz:

"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."

"I should have thought you could. It sounds common sense. You can't eat your cake and have it, even in the world of the spirit."

"If you are right, there is no point in any friendship; it all comes down to give and take, or give and return, which is disgusting, and we had better all leap over this parapet and kill ourselves. Is anything wrong with you this evening that you grow so materialistic?"

"Your unfairness is worse than my materialism."

"I see. Anything further to complain of?"

(pp. 241-42)

This exchange is pivotal in their relations. It marks the underlying hostility of two opposing personalities, the poetical "soul" versus the rationalist "mind." In many ways, Fielding is the prototype of the "upper personality," the Englishman of undeveloped heart.¹⁷ What he lacks in terms of a generosity of spirit, Aziz excels in. During the central portions of the novel, the personality of Aziz represents the deeper self that Fielding cannot acknowledge. The character of Aziz may be compared with the positive double of Where Angels Fear to Tread. As Lionel Trilling points out, "The mould for Aziz is Gino Carella of the first novel.

It is the mould of unEnglishness, that is to say, of volatility, tenderness, sensibility, a hint of cruelty, much warmth, a love of pathos, the desire to please even at the cost of insincerity. Like Gino's, Aziz's nature is in many ways child-like, in many ways mature: it is mature in its acceptance of child-like inconsistency. Although eager to measure up to English standards of puritan rectitude, Aziz lives closer to the literal facts of his emotions; for good or bad, he is more human."¹⁸

Thus, within the relationship of Fielding and Aziz are several allusions to the motifs of the double: the facsimile selves, the "brothers" bound to each other eternally, the upper and deeper selves of one personality. But there are several reasons why the two characters remain psychologically separate. For one thing, Fielding's disagreement with Aziz over whether to excuse Adela from the court-assigned reparations pinpoints the tenuousness of Fielding's goodwill. In the abstract sense, it stands for the failure of personal relationships to surmount racial barriers. When Fielding saw that Aziz wanted him to stay in India and to help him spend the money, "to 'give in to the East', as he called it, and to live in a condition of affectionate dependence upon it," Fielding experienced an involuntary revulsion: "When they argued about it something racial intruded--not bitterly, but inevitably, like the colour of their skins: coffee-colour versus pinko-grey" (p. 249).

But this disagreement also stands for the failure of the rationalist to accept the inconsistency and emotions of his deeper

self. In counterpointing Fielding's reactions to Aziz with the spontaneously generous friendship between Aziz and Ralph Moore which follows, Forster shows that goodwill cannot be measured out "so much to the pound" nor can it be arranged in pleasant "bridge-parties." Love cannot withstand too much scrutiny; the excessive self-consciousness of Rickie Elliot in The Longest Journey is hinted at here in the personality of Cyril Fielding.

The suspicion between Aziz and Fielding is, however, a sign of the doubles-manqués relationship. Misunderstanding, distrust, failures to communicate in crucial moments, secrets kept from one another, and running away--whether it takes the form of emotional repression or of actual escape from the other--are expressive of the curious identity and interdependency of the main character and the double. Yet when Fielding decides to leave India and Aziz later comes to believe Fielding has married Adela in England, Aziz does not deteriorate as do other characters who are separated from their doubles. Although they are happiest when they are together, neither man needs the other for his own emotional stability. Separated, neither exhibits the extreme repressive tendencies of a Rickie Elliot nor the less devastating but still disabling self-division of a Margaret Schlegel.

Furthermore, the narrative form of A Passage to India prevents the motif of the double from dominating the story. When a double is present, the narrative typically persists in exploring the consciousness of one character; the other self is a "shadow" both in the background of that consciousness and in the background of

the story. In A Passage to India, however, the point of view first focuses on Aziz, then shifts to Fielding; then it shifts back to Aziz, then back to Fielding. Forster was experimenting with point of view. As we noted earlier, he was trying to capture the modernist's "insight" into several characters that he had admired in his reading of Proust. Since both Aziz and Fielding are "main" characters of A Passage to India, neither man can dominate the story, neither can be a "fragment."

In terms of plot, too, both Aziz and Fielding fall short of the characterization of the double since neither personality becomes assimilated into the other nor is either man "sacrificed" for the other. Forster does not make Fielding a double for Aziz for the simple reason that Aziz is not unaware of the "mind" of materialism, of rationalism, or of other matters of "puritan rectitude." Aziz, who exhibits the volatility and unrepressed emotion typical of Forster's doubles, is definitely not "absorbed" into the personality of Fielding at the end of the novel. Fielding's change, after their separation, shows him less, not more, aware of the subconscious; his shy inquiries into the meanings of the Hindu celebration indicate the gulf between his personality and the world of the deeper mind. The fact that Aziz escapes being a victim or scapegoat of the British also precludes his being a double. He, in fact, becomes the champion of a wholeness of self that contrasts, at the end of the novel, with the weakened personality of Fielding.

The episode involving Aziz and Ralph Moore is both a contrast

to the teetering friendship of Aziz and Fielding and the cause of a reconciliation between the Doctor and the Principal. The real point of the episode, however, is an exploration of the repercussions Aziz endures after his imprisonment and trial and a dramatization of his rescue by a forgotten spiritual other self. The themes of repression and division of self as found in this short section of Part Three suggest that Forster was again lapsing into the "personal voice."

Two years after his trial and after Fielding's departure to England, we find Aziz established as the court doctor in the Hindu state of Mau. His new life is comfortable; he immerses himself in his duties to the Maharajah, he writes political poetry, and he enjoys his three children who now live with him. But at a deeper level, his isolation as a Moslem in this "remote jungle" and his cynical memories of Chandrapore days disturb him:

His impulse to escape from the English was sound. They had frightened him permanently, and there are only two reactions against fright: to kick and scream on committees, or to retreat to a remote jungle, where the sahib seldom comes. His old lawyer friends wanted him to stop in British India and help agitate, and might have prevailed but for the treachery of Fielding. . . . It was the end of a foolish experiment. And, though sometimes at the back of his mind he felt that Fielding

had made sacrifices for him, it was now all confused with his genuine hatred of the English. "I am an Indian at last," he thought, standing motionless in the rain.

(pp. 283-84)

The solitariness and repression in Aziz's new life reinforce the dominant theme in the novel of man's isolation from his brother. When Fielding arrives in the district on a tour of schools, Aziz "refused to think about him, because it disturbed his life, and he still trusted the floods to prevent him from arriving" (p. 282). But repression and self-loathing also signal the appearance of the double. Fielding and Aziz meet by accident one afternoon near the famous Mau Tank. Their conversation is hostile even after Aziz learns that Fielding has married not Adela Quested, as Aziz had believed, but Stella Moore, Mrs. Moore's daughter. Fielding's wife and her brother are travelling through India with him. When the young "stranger" is attacked by bees near the water, Aziz angrily promises to attend him.

That evening at the Guest House, Aziz confronts the youth alone: "'Oh, oh, who is that?' said a nervous and respectful voice; he could not remember where he had heard its tones before. Something moved in the twilight of an adjoining room" (pp. 298-99). Aziz announces he has come to treat the bee stings. As Ralph moves out into the light, Aziz is immediately attracted to his looks: "What a strange-looking youth, tall, prematurely aged, the big blue eyes faded with anxiety, the hair impoverished and tousled! Not a type that is often exported imperially. The doctor in Aziz thought,

'Born of too old a mother,' the poet found him rather beautiful" (p. 299).

Aziz fights to overcome this momentary attraction and tries to group Ralph with the "treachery" of Fielding and with the "treacherous hideous harridan" Miss Quested. He further mistakes the English youth's tone and manner for submissiveness and, speaking with sneering sarcasm, he roughly examines the bites. Suddenly this "extraordinary youth" turns on Aziz:

"You should not treat us like this," he challenged, and this time Aziz was checked, for the voice, though frightened, was not weak.

"Like what?"

"Dr Aziz, we have done you no harm."

"Aha, you know my name, I see. Yes, I am Aziz. No, of course your great friend Miss Quested did me no harm at the Marabar." (p. 300)

In the next few minutes, although Aziz continues to bait the youth, against his will he finds his malicious mood passing. The conversation becomes more natural and, finally, the two young men turn with unusual intimacy toward spiritual topics. Ralph's strange beauty, his kind but firm voice, and his perspicacity in reading Aziz's moods become integrated with the music and chanting of the joyous villagers outside. Talking quietly, they move out to the balcony.

"I must go back now, good night," said Aziz, and held out his hand, completely forgetting that they were not

friends, and focusing his heart on something more distant than the caves, something beautiful. His hand was taken, and then he remembered how detestable he had been, and said gently, "Don't you think me unkind any more?"

"No."

"How can you tell, you strange fellow?"

"Not difficult, the one thing I always know."

"Can you always tell whether a stranger is your friend?"

"Yes."

"Then you are an Oriental." He unclasped as he spoke, with a little shudder. Those words--he had said them to Mrs Moore in the mosque in the beginning of the cycle, from which, after so much suffering, he had got free. Never be friends with the English! Mosque, caves, mosque, caves. And here he was starting again. (p. 301)

With the sudden recognition that Ralph is the heir to the "eternal goodness of Mrs Moore," the resistance within Aziz breaks down and he begins to "obey" the son. When Ralph suggests they row out onto the lake to get a better view of the procession, though the wind is great and rain threatens, Aziz agrees. "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. 302). From the boat, Ralph points out the chhatra of the Rajah's father. The sight of this royal umbrella hidden in the trees near the tombs stirs in Aziz an emotion amounting to adoration: "There was only one spot from

which it could be seen, and Ralph had directed him to it. Hastily he pulled away, feeling that his companion was not so much a visitor as a guide" (p. 303).¹⁹

There are three aspects of the double presented in this episode. In one way, it is simply an example of Forster's interest in the theme of the special, intimate friend. Beginning with Godbole's short lecture to Aziz, "I am, as far as my limitations permit, your true friend" (p. 295), the theme of fraternity runs through this section. Aziz later wonders of Ralph "whether a stranger is your friend" (p. 301) and, soon after, he finds himself clasping Ralph's hand in a spontaneous show of goodwill. Finally, Aziz gives the youth "the magic ointment" for his bruised hands (p. 301), thus completing the series of motifs in which there is a suggestion that God is the stranger who, in spite of his "limitations," is the true friend. The Ideal and one's "brother" are thus linked.

In another way, the transformation of Aziz occurs at a deeper level. It is his discovery that Ralph's gentleness, goodness, and friendliness have counterparts in his own psyche. As the narrative states, "a part of Aziz's mind that had been hidden seemed to move and force its way to the top" (p. 301). This phrase is indicative of the release from repression that Aziz experiences, a new inner freedom that is underscored by the release and the escape of the scapegoat "prisoner" into the Hindu community that signals the birth of Krishna (p. 300). Moreover, the reference Aziz makes to slipping out into the darkness where a man

can be free, recalling the motif of the double in Maurice, suggests that a buried fragment of Aziz's mind has been accepted by the conscious personality.

But, primarily, the double here is a spiritual other self not only connected to the Krishna festivities but also embodied in the positive memory of Mrs. Moore. Aziz is redeemed by remembering his "great gratitude" to Mrs. Moore whose actions had been beyond "the test of thought" and whose image "had stolen to the depths of his heart" (p. 307). Ralph has saved Aziz from a bitterness of heart. He has guided him back to the positive forces of God and to the positive spirit of Mrs. Moore. In "homage" to both, Aziz forgives Fielding and writes to Adela in England to thank her for changing her testimony.

Lastly, two small but significant details found at the end of the episode stand as emblems of the encounter between the main character and his "decisive" other self. The first occurs when they row too near the shore: "I'd rather not go nearer--they have such strange customs, and might hurt you" (p. 303). This concern illustrates the way the character may view his other self as physically dependent on him although, in fact, the double is more often the truly dominant personality.²⁰ The second detail, also characteristic of the power of the double to influence an unwilling counterpart, is that Aziz confides in Ralph the secret that the Rajah is dead. In doing so, he is countermanding the court's decision to postpone the announcement until after the festival to "prevent unhappiness" (pp. 303-04). Aziz's willingness to submit

to Ralph and his sharing the secret with him symbolizes his subconscious desire to establish a bond of intimacy with the young Englishman.²¹ At another level, Ralph also "guides" Aziz towards a reconciliation with Fielding; by rowing closer, they collide in the dark with another boat carrying Fielding and Stella. In the mayhem of rescuing Stella and Ralph, the two men forget their past hostilities.

The last chapter of the novel, continuing in the wholly different and more personal tone begun in the episode with Ralph Moore, attempts to provide a bridge between that episode of successful brotherhood and the rest of the novel's "lofty contemplation of man's helplessness."²² There is, however, a mixture of pessimism and optimism in the result. "Friends again, yet aware that they would meet no more, Aziz and Fielding went for their last ride in the Mau jungles" (p. 307). Having made up their differences, the two men even joke about the cultural and racial barriers between them. "After the funny shipwreck there had been no more nonsense or bitterness, and they went back laughingly to their old relationship as if nothing had happened" (p. 307). However, both men know that their intimacy is impossible. It is Aziz who articulates the viewpoint of the negative or disillusioned Romantic when he notices that "the scenery, though it smiled, fell like a gravestone on any human hope" (p. 311). Fielding, the one character who has belonged to both sides, departs India for good, having finally acquiesced in the racial muddle there.

In part, the barriers are internal barriers. "Fielding

laughed at the tangle and waste of energy, but he did not travel as lightly as in the past . . . " (p. 307). In addition, there is some mysterious lack in his marriage to Stella Moore: "He was not quite happy about his marriage. He was passionate physically again--the final flare-up before the clinkers of middle age--and he knew that his wife did not love him as much as he loved her, and he was ashamed of pestering her" (p. 308). Forster implies that a sexual frustration, a repression of emotions, hinders Fielding's full acceptance of personal relationships.

Nevertheless, in terms of the dominating themes of the novel, it is appropriate that the relationship of Aziz and Fielding is frustrated and "failed." The book, as Forster stated, is about the "search of the human race for a more lasting home"; it is not about the search of the individual for a true identity. Moreover, since the portrayal of India--the universe--is that of a wasteland fostering both evil illusions and forbidding barriers, there is little chance here for men to be comrades, much less for the individual to know his true inner self. Fielding could have been transformed by an acceptance of the other, deeper self represented by the spontaneous Aziz. But, instead, as sometimes occurs in Forster's motifs of the double, the character escapes into a disappointing marriage. At the end of the novel, Fielding is still in isolation, having been overwhelmed by the muddle he experienced in India.²³

As a whole, the "Temple" section of the novel creates conflicting impressions in the reader. Forster seems, on the one

hand, to want Ideal Brotherhood to be realized; on the other, he seems unable to express himself directly when it comes to the relationship of the main characters.²⁴ But the ambiguity created by the fact that Forster may have felt inhibited about the union of Fielding and Aziz is counterbalanced by the unambiguous display of Aziz's new composure and wholeness of self in the final scene of the novel. Aziz's transformation testifies to the work of his double and, as well, to Forster's lingering romanticism.

Aziz is the author's "optimistic" counterpart to the strangely withdrawn Fielding. A sign of the successful assimilation of the double into the personality of the character is Aziz's refusal to meet Ralph Moore again; they need not meet since they are now "one" person. To Fielding, Aziz explains: "Tell him also, I have nothing to say to him, but he is indeed a wise boy and has always one Indian friend. I partly love him because he brought me back to you to say goodbye" (p. 309). A last reverie, in fact, shows that Aziz loves Ralph for an even more important reason, namely, for transforming him at a spiritual and, at the same time, at a "sensual" level.

During the ride, Aziz, for the moment, forgets Fielding's presence: "the mirror of the scenery was shattered, the meadow disintegrated into butterflies. A poem about Mecca--the Caaba of Union--the thorn-bushes where pilgrims die before they have seen the Friend--they flitted next; he thought of his wife; and then the whole semi-mystic, semi-sensuous overturn, so characteristic of his spiritual life, came to end like a landslide and rested in its

due place, and he found himself riding in the jungle with his dear Cyril" (p. 310, underlining mine). Although it is only a brief episode, Aziz's encounter with Ralph Moore in the "semi-mystic, semi-sensual" otherwhere of the Hindu celebration undercuts to some degree the pessimism of the novel's ending and allows the reader, along with Forster, to hope that certain opposing personalities and cultures may yet achieve understanding.

Chapter VI Notes

¹ The fact that many of the stories written after 1924 contain the double testifies to Forster's continuing interest in the fragment-character and its themes.

² Furbank, E. M. Forster: A Life, II, 106.

³ Virginia Woolf, "From 'The Novels of E. M. Forster,'" in E. M. Forster, A Passage to India: A Casebook, ed. Malcolm Bradbury (London: Macmillan, 1970), p. 73. Woolf suggests Forster sublimated his interest in his characters and kept them in tow lest they upset his theory. Malcolm Bradbury in the "Introduction" to the Casebook, p. 23, also notes that A Passage to India "withdraws from extremities."

⁴ "Three Countries," unpublished material in the Forster Archive, King's College Library, Cambridge. Quoted by Colmer, p. 156.

⁵ Bradbury, "Introduction," A Casebook, p. 16.

⁶ Crews, p. 144.

⁷ Thomson, p. 204, describes India in this novel as a "wasteland."

⁸ Trilling, p. 152.

⁹ Crews, p. 178.

¹⁰ Crews, pp. 159-62, gives an excellent psychological analysis of Adela's experience in the cave.

¹¹ Thomson, p. 226.

¹² I am grateful to Thomson who suggested that I look more closely at the relationship of Adela and Mrs. Moore.

¹³ Keppler, pp. 121-22, discusses this process of an introductory pair of doubles in relation to Les Misérables.

¹⁴ I am summarizing these duties from al-Ghazzali, On the Duties of Brotherhood, trans. Muhtar Holland (Woodstock New York: Overlook Press, 1976), pp. 19-87.

¹⁵ al-Ghazzali, p. 32.

¹⁶ This scene is akin to the parapet scene in Forster's homosexual story, "The Life to Come." For an analysis of the doubles there, see Chapter VII below.

¹⁷ Forster's "Notes on the English Character," Abinger Harvest, pp. 8-9, is particularly relevant to the characterization of Fielding: The English emotions are like fish which "are always trying to get up to the surface, but don't quite know how. For the most part we see them moving far below, distorted and obscure."

¹⁸ Trilling, pp. 152-53.

¹⁹ Interestingly, both characters mistake the image on the umbrella for the Rajah himself. In the gloom, it is a double for the dead king.

²⁰ Rickie Elliot's proud declaration to Stephen, "Let me take care of you" when he has just collapsed from mental strain, is an example of such irony.

²¹ The parallel is Conrad's Captain in "The Secret Sharer" who shares private information with Leggatt about the ship's course and cargo and then sails closer to the shore than is wise, in order to protect his double.

²² Crews, p. 143.

²³ Through Fielding, Forster is giving voice to his mood of negative romanticism. Like the "romantic" poet Byron, Forster/Fielding is overwhelmed by "the horror of man's isolation, the terrors of the empty spaces, and does not share the feeling of continuity and basic at-homeness in the universe of the great Romantic poets." Romanticism: Points of View, eds. Robert F. Gleckner and Gerald E. Enscoe (Englewood Cliffs: Prentice-Hall, 1962), p. 208. For a different view, one that claims Forster "was able to confront the muddle of India" and "accept the frustration of reason and form," see Thomson, p. 242.

²⁴ Stallybrass, "Forster's 'Wobblings': The Manuscripts of A Passage to India," in A Casebook, pp. 39-40; Stallybrass, who studied the manuscripts of A Passage to India, wonders if Forster's rigorous editing of passages which describe Fielding and Aziz in more detail and venture into their pasts is not a case of "too many babies thrown out with the bathwater."

Chapter VII:
The Short Stories

Fantasy is the perfect medium for the figure of the double since the other self combines strangeness and familiarity and encountering him is indeed uncanny. Forster called the stories in The Collected Tales "fantasies" and, in a comment on Samuel Butler's Erewhon, he writes, "I like that idea of fantasy, of muddling up the actual and the impossible until the reader isn't sure which is which, and I have sometimes tried to do it when writing myself."¹ In both a fantasy and in an appearance of the double then, we recognize certain familiar symbols even though they may be presented in strange new surroundings. One might say the double is an actual person "muddled up" in the mind of the protagonist until he is feared as an impossible fabrication. The figure of the double appears in four fantasies, written between 1902 and 1911 and found in The Collected Tales: "The Other Side of the Hedge," "The Curate's Friend," "The Story of a Panic," and "Other Kingdom." In each of these stories, the double is unequivocally positive.

The actual and the impossible are even more muddled in Forster's later volume of fantasies, The Life to Come and Other Stories, published in 1972, two years after his death. Here we are struck not only by the variety of settings for the double but also

by the truth of Keppler's idea that the double is a "new experience on the part of each writer who has made use of him."²

The stories in The Life to Come which contain figures of the double are "Dr Woolacott" written in 1927, "The Life to Come," 1922, "The Other Boat," 1913 and 1957-1958, "Albergo Empedocle," 1903, "The Purple Envelope," 1904 or 1905, "Arthur Snatchfold," 1928, and "Ansell," 1902 or 1903.³ In many of these stories, the double is presented simultaneously as a demon and as a saviour. In several, the narrative point of view is obscure. But the fact that Forster consistently uses the form of fantasy for his stories provides us with direction for our interpretations. Essentially, Forster's stories are not the realistic chronicles characteristic of prose fiction but rather they are modes of expression offering us the truths of poetry, "a poetic image of life."⁴ In all the stories we will discuss, it is just this aura of the "poetic"--the uncanny, the symbolic--that is a consistent feature of the motifs of the double.

In addition to Forster's concentration on the creation of a symbolical actual/impossible fantasy setting, two other features may also be discerned. In the comic setting of the four stories of the double in the Collected Tales, the double characteristically rescues the main character, a meek and emotionally "undeveloped" young man, from a life of dull convention. The double draws the protagonist into a garden, or a woods, or a ravine--into "the timeless deeper reality of the subconscious mind"--where he experiences new delights and a new inner peace. These stories end on the note of harmony

between the two selves, the protagonist achieving through an identification with his deeper natural self a happiness, a sense of creativity, and a loss of self-consciousness previously unknown to him.

In the homosexual setting of three stories in The Life to Come, the double is the liberator of a sexually-repressed and severely-divided character. Taking the guise of a devilish tempter, the double in "Dr Woolacott," "The Life to Come," and "The Other Boat," draws the resisting character into an illicit liaison. The dream-world characteristic of the comic settings is continued in these stories, yet the fantastical homosexual "dream" must be hidden from society. The violent ending typical of many of the Life to Come stories of the double marks the cessation of antagonism between the two selves, the fragmented self and his buried homosexual self. On another level, such an ending suggests that for the integrated homosexual personality death is the only escape from a censorious and hypocritical society.

Two stories in The Life to Come volume, "Arthur Snatchfold" and "Ansell," bridge these groups. Analysed last, we shall see how both stories present the double who is a homosexual or deeper self dwelling in an only partly fantastical setting. This double is not a demonic provocateur but a rescuer of the protagonist, a heroic substitute in the tradition of Forster's treatment of the "twins." In addition, the optimism contained in the endings of these stories matches the lighter tone of four other homosexual stories in The Life to Come which suggest doubling but which lack any of the

clear-cut motifs we have been studying.⁵ These lighter homosexual stories testify to Forster's interest in exploring, in comic as well as in serious fiction, the problems the homosexual faces in balancing his private personality with his public self. Forster's particular mood at the time of writing probably had a great deal to do with the tone--comic or tragic--which the story adopts. On the one hand, Forster sometimes thought the homosexual stories better than any of his other writings;⁶ on the other, he periodically burned what he called his "indecent writings" in the "belief that they clogged me artistically."⁷

Although the double in "The Story of the Siren" remains only a slight allusion, one passage describes the magical environment that signals his appearance in such vivid images as to be worth quoting. The narrator, having dropped his novel in the lagoon, is brought to a solitary and beautiful rock where his guide interests him with a tale of the bewitching Siren: "I was delighted with him for thus falling into the key of his surroundings. We had been left together in a magic world, apart from all the commonplaces that are called reality, a world of blue whose floor was the sea and whose walls and roof of rock trembled with the sea's reflections. Here only the fantastic would be tolerable. . . ." (p. 248, underlining mine). Though the presence of the guide suggests a journey into the realm of the subconscious and though there is an allusion in the tale to the strange link between the

Siren and Giuseppe, the guide's brother, the main reason the double does not appear as a motif in "The Story of the Siren" is that this Englishman is not unaware of the life of the spirit. However, by contrast, the traveller in "The Other Side of the Hedge" stumbles blindly into a "magic world" and it is only through the "guidance" of his deeper self that he gains a sensitivity to his surroundings.

Two opposing worlds are presented, one symbolized by the "road" of scientific progress and social competition, the other, a magical Eden of human companionship and beauty. Like the grotto, the garden on the other side of the hedge provides a highly successful allegory for the deeper reality of the subconscious mind. With great difficulty, the protagonist leaves the winding, dirty road and, crawling through a gap in the hedge, he almost drowns in an icy moat just on the other side. An older man, who remains nameless and who is "just the kind of age we mistrust on the road," pulls the wanderer from the water and takes him around the garden. But instead of being grateful, the traveller becomes antagonistic to his "unwelcome guide." The contrast between the surly impatience of the protagonist and the kindly certitude of the guide, a parallel to the beginning of the relationship between Aziz and Ralph Moore in A Passage to India, prepares us for the motif of the deeper self as a guide. Like the strange moment of Aziz's return to spiritual topics, the narrator of this story, provoked by the calmness of the guide, suffers a change of heart. Inexplicably, he loses both his self-consciousness and his vexatiousness as he begins to merge into

his surroundings. Brought at evening to the gate, the traveller sees again the "monotonous, dusty" road confined forever by the "brown crackling hedges on either side"; he becomes "strangely disquieted at the sight, which seemed to deprive me of all self-control" (pp. 47-48). Not knowing what to do, he stops a passerby in the garden and drinks from his mug: "It was nothing stronger than beer, but in my exhausted state it overcame me in a moment Though my senses were sinking into oblivion, they seemed to expand ere they reached it. They perceived the magic song of nightingales, and the odour of invisible hay, and stars piercing the fading sky" (p. 48). In the next moment, the young man recognizes the passerby: "The man whose beer I had stolen lowered me down gently to sleep off its effects, and, as he did so, I saw that he was my brother" (p. 48).

This last, odd detail on the surface detracts from the idea of the guide as the other self of the traveller. But on another level, the appearance of the brother reinforces the idea that the protagonist suffers from a mistaken identification with the road and a consequent lack of kinship. It is human companionship in its many forms that first attracts the traveller's attention in the garden. In his moment of ecstasy, when he suddenly loses self-control, the character lets down his defenses and allows himself to experience the "deeper reality" of this friendly other world. The brother represents this realm of emotions; he is both Ideal Friend and spiritual counterpart to the overworked, rational personality of the main character. The role of the guide has been

that of the traveller's rescuer, first from the icy moat, then from the state of nervous exhaustion. But he has also facilitated the union of the brothers. By this token, he is both a representation of the deeper needs of the main character as well as a guide, or double, for the brother-friend.

Another story, "The Curate's Friend," though less successful because of Forster's facetious tone, involves very nearly the same motif: the narrator is "saved" from a dull, spiritless existence by a fantastical agent within a fantastical setting. The outcome is also the same: the protagonist, ironically a parson, for the first time in his life experiences an ecstatic moment of absolute peace and loss of self-consciousness--the awakening life of the spirit. And like the previous story, this awakening of the spirit is dramatized as an encounter with an other self whose domain is the "deeper reality" of Nature.

"How I came to see him is a more difficult question. For to see him there required a certain quality, for which truthfulness is too cold a name and animal spirits too coarse a one, and he alone knows how this quality came to be in me" (pp. 113-14). Thus, from the beginning, this character is already aware of his shortcomings; he understands also that the deeper quality of "truthfulness" or "animal spirits" within his personality is projected by the faun. Therefore, his response is not merely to the strangeness of this creature but to the familiarity. Forster is playing with the notions that the double is familiar because he has once been within ourselves and that the character feels the most

privacy when in the company of his double.

Setting out tea for his fiancée, her mother, and another guest, the curate notices that the woods are suddenly transformed into a noisy garden of supernatural delights: the trees, the stream, the meadows, even the insects seem to be calling to him. A faun appears, laughs and cries at the group's conversation, but the curate alone hears him. Moreover, although he feels the need to hide this "woodland creature" from the others, he gives the faun free reign. Magically, the faun carries out what the curate must have subconsciously desired: the fiancée and the guest suddenly fall in love and the fiancée releases the curate from their engagement.

It is the curate himself who interprets for the reader his divided state of mind when he confesses that he had previously led a life in which "he tried to conceal his thoughts not only from nature but from himself" (p. 123). Indeed, he had been attracted to Emily for her own ability to "talk about the sub-conscious self in the drawing-room" with such perfect detachment (p. 114). Emily fails to see this creature of the subconscious even when he stands beside her. He "beckons" to the curate who "advanced struggling and gesticulating with tiny steps and horrified cries, exorcising the apparition with my hat" (p. 118). As "the strange fingers" close upon him, the curate realizes "that a great crisis in my life was approaching, and that if I failed in it I might permanently lose my self-esteem" (pp. 118-19).

Forster's descriptions of the faun are equally expressive of

the double. The faun announces, "No one else has seen me. . . . But you will not be able to lose sight of me, and until you die you will be my friend. Now I begin to make you happy: lie upon your back or run races, or climb trees, or shall I get you blackberries, or harebells, or wives--" (p. 119). This "great pagan figure of the Faun," both an "apparition" and a "tormentor," paradoxically offers little services of comfort if only the curate will allow himself to trust him. When he performs the magical feat of urging Emily and the guest into each other's arms, the faun wins the curate with his perspicacity: "'I see happiness at the bottom of your heart,' said he" (p. 122). The curate is transformed; infected with the spontaneous mirth of the faun, he admits all are happier by this arrangement. Indeed, reconciled to the "little friend," the curate experiences a moment of "ecstasy": "That evening, for the first time, I heard the chalk downs singing to each other across the valleys, as they often do when the air is quiet and they have had a comfortable day. From my study window I could see the sunlit figure of the Faun, sitting before the beech copse as a man sits before his house. And as night came on I knew for certain that not only was he asleep, but that the hills and woods were asleep also" (p. 123).

Thus, the transformation of the curate resembles that of the young traveller who is comforted by the care given him by his brother. Opting for the companionship of the faun who visits him daily--to sweep out the shrine, to accompany him to meetings and bazaars (p. 120)--the curate ceases to feel a deadening loneliness

and he begins a new and joyful life. Looking back on his old life, his mistaken engagement in particular, he admits that he has been rescued "out of the mire" (p. 124). The irony of his new situation, however, lies in the fact that his impulse to proclaim the "joy" brought to him by his "friend" must continually be tempered by the awareness that "I can tell no one exactly how it came to me. For if I breathed one word of that, my present life, so agreeable and profitable, would come to an end, my congregation would depart and so should I, and instead of being an asset to my parish, I might find myself an expense to the nation" (p. 124). This facetious conclusion points to the forbidden nature of the curate's new relationship; at the same time, it refers to the curate's recognition that the double is a figment of his liberated imagination.

The spiritual connection that both the traveller and the curate make with their "joyful" deeper selves results in the improvement or correction of their lives. Theirs is not so much a breakdown as a liberation by a fantastical agent. Two other stories in The Collected Tales, however, describe a different sort of encounter within the same "magical" otherworld. Instead of presenting the double as an agent of the resistant character's transformation, "The Story of a Panic" and "Other Kingdom" focus on the double and the character as they, together, find a balanced or shared influence. The theme of liberation is just as strong, however. And like the life-affirming power of Mrs. Wilcox in Howards End, the most prominent aspect of these doubles is their

positivism. No ambivalent metaphors are found in these narratives; after their symbolic joining, the two selves battle the repressive forces of society together. The death of one signifies the escape of the other from the clutches of an evil world.

"The Story of a Panic," the first story Forster ever wrote, describes a group of dull tourists in Italy and a bored boy of fourteen named Eustace, whose lack of manners comes under the censure of the stuffy English narrator. Travelling to the outskirts of town, the tourists stop to gaze at a picturesque valley from the side of a hill; suddenly, sensing the presence of evil in the strange winds blowing down the ridge, they flee wildly down the hill. When they return to the spot, they find Eustace lying in the grass fondling a lizard, "so natural and undisturbed" and they notice the unmistakable hoof prints of Pan nearby (p. 15).

The peaceful happiness of Eustace jars the adults; he steps out "manfully, for the first time in his life, holding his head up and taking deep draughts of air into his chest" (p. 18). Rushing back into the village ahead of the group, he throws himself into the arms of the Italian servant-boy, Gennaro. The adults then decide Eustace is mad and must be watched.

Even more than their suspicions of a demonic change, they are disturbed by the spontaneous friendship between Eustace and Gennaro. Their "panic" is revealed primarily in sadistic attempts to separate the two boys. Dressed in "the nice little English-speaking waiter's dress suit" for whom he is substituting, Gennaro is Eustace's age, and he is as attracted to Eustace as

Eustace is to him. Uncannily, they seem to speak the "same language," though Gennaro knows no English and Eustace knows only pidgin Italian. When they are forcibly separated from each other by the adults, Eustace seems to go mad, "singing and chattering to himself in a most alarming way." In the middle of the night, he is found standing in his nightshirt "saluting, praising, and blessing, the great forces and manifestations of Nature" (p. 28). The two boys, "brothers in nature,"⁸ embrace in the garden and share this wild ecstasy.

The narrator and the others now lock Eustace in his room but his hysteria increases. Though Gennaro has been bribed by the adults, he nevertheless releases the boy from his room and carries him out of doors. The narrator describes Eustace's escape:

I reached the terrace just in time to see Eustace jumping over the parapet of the garden wall. This time I knew for certain he would be killed. But he alighted in an olive tree, looking like a great white moth, and from the tree he slid on to the earth. And as soon as his bare feet touched the clods of earth he uttered a strange loud cry, such as I should not have thought the human voice could have produced, and disappeared among the trees below.

"He has understood and he is saved," cried Gennaro, who was still sitting on the asphalt path. "Now, instead of dying he will live!" (pp. 37-38, underlining mine)

As for Gennaro, he collapses in the garden under the interrogation of the narrator--"Something had gone wrong inside him, and he was dead" (p. 38).

As one early review of the story points out, this is a "most poetical and delightful piece of writing" which describes how Eustace "suffers a change, miraculously wrought, from a lethargic, peevish lad into an elfin creature, a spirit of the woods, for whom henceforth life among mortals, cribbed and confined between four walls, is impossible."⁹ But the "change, miraculously wrought," is really given ample attention by Forster. Eustace first encounters on the hill the mysteries of the natural world; it is surely Pan, not Satan, who brings him to life. Having known such joy, Eustace's soul can no longer abide the hypocrisy of the rational adult world. His double, in age and "language," alone understands this. In freeing Eustace, Gennaro offers himself to the spiteful adults as a surrogate victim; he sacrifices himself to the evil, material "power of a self-righteous and spiritually-dead society."¹⁰ Underlying this sacrifice is the motif of the twins. The brother, in dying, gives life to his twin. When Eustace rejoins Nature as "a great white moth," he is the body escaping repression but he is also the "reborn, renewed, and greater self" made strong by the sacrifice of the brother.¹¹

The motif of sacrifice by a character who represents the greater or immortal self is also present in Forster's story "Other Kingdom." Evelyn Beaumont, brought by her fiancé from Ireland, is of unknown parentage. She and another foundling are being tutored

in the Classics. All that is known about the young man named Ford is that he is the ward of the family. Like the attraction between Eustace and Gennaro, the bond between Evelyn and Ford begins during an outing in the woods; there they experience, together, a oneness with Nature and an ideal past.¹² Part of that experience of the ideal past implies "the integration into the conscious mind of ancestrally based unconscious elements."¹³

A witty, educated, and personable youth, Ford stands in contrast to the officious and repressive fiancé, Harcourt Worters. Jealousy between the two men breaks out during the tea party in the woods. The adults resent the gaiety of Evelyn and Ford who enter the copse, christened "Other Kingdom," reciting silly Greek rhymes to the trees (p. 86). Evelyn, dressed in a flowing green frock, speaks for Ford too when she pleads with Worters to leave her lovely copse, his wedding present to her, unfenced: "'Oh, fence me out if you like! Fence me out as much as you like! But never in. Oh, Harcourt, never in. I must be on the outside, I must be where any one can reach me'" (p. 96).

In this story, there is no conflict between the character and the double; conflict comes from without. Worters sees Ford as his enemy in competition for Evelyn's attention. Further, his sadistic bullying of Ford in the forest--he twists the boy's ankle, then draws blood--further establishes Ford as a victim. As one reader notes of this scene, Ford makes a blood sacrifice to the fulfillment of Miss Beaumont's forest rituals and, at the same time, seals their relationship in blood.¹⁴

When paths, bridges, and fences are built around and through the copse, Worters' "domineering tyranny" is exposed. Ford is turned out of the house, his private journal of love poems to Evelyn discovered by the tutor, and Evelyn finally collapses. During a raging storm, she locks herself up in her room. Yet when the storm breaks, Evelyn seems to recover. Dancing through her "Other Kingdom" woods like a tree in motion, she runs away from Worters and suddenly disappears. The narrator remarks:

She danced away from our society and our life, back, back, through the centuries till houses and fences fell and the earth lay wild to the sun. Her garment was as foliage upon her, the strength of her limbs as boughs, her throat the smooth upper branch that salutes the morning or glistens to the rain. Leaves move, leaves hide it as hers was hidden by the motion of her hair. Leaves move again and it is ours, as her throat was ours again when, parting the tangle, she faced us crying, "Oh!" crying, "Oh, Harcourt! I never was so happy. I have all that there is in the world. (pp. 108-09)

Though Forster chooses to present Evelyn's escape in these symbolic and ambiguous terms, her "death" confirms Ford's own escape from Worters. Settled in London and hard at work on his studies and his writing, Ford no longer fears Worters who visits him, demanding Evelyn's return. Worters' last words, "I'll break them soul and body" (p. 111), are ironic since the reader has sensed all along that, together, Evelyn and Ford have comprised

the soul and body of one person. When Evelyn merges into "Other Kingdom," she returns to her natural birthplace, the mythical and spiritual place "apart from reality" that many of the stories in The Collected Tales describe.

Implicit also in this story is the idea that the double acts out a subconscious desire of the character. The restrained wish of Ford to escape Worters' bullying is carried out by Evelyn's rebellion in the last part of the story. Forster elaborates on this motif of substitution by merging it with the theme of sacrifice. The double not only dramatizes the unsocial act but also takes the punishment for the character. Evelyn, as well as Gennaro, becomes the victim in place of her "twin" self.

In Forster's comic stories, moths, fauns, and woodnymphs are metaphors for man's positive, spiritual other self. As Otto Rank points out, when man interprets his double in a positive way, that is, as the immortal soul, such an interpretation leads to the building-up of the prototype of personality or "best" self.¹⁵ The mode of fantasy in Forster's comic stories allows Forster to appropriately express his romantic belief in the goodness of supernatural forces in Nature and in man. Moths, fauns, and woodnymphs are magical forces challenging what Rank calls "the evil civilized power of the adult world, medicine, and science."¹⁶ Absorption of such magical forces marks a triumph for both selves. The greater self in Nature is, after all, the immortal soul of man.

On the other hand, when Forster presents a double whose main aspects are evil, Mephistophelian powers, it is because Forster is

viewing the inner soul of man as a "modern" would. "The civilized mind" views his instincts as primitive, not spiritual; "since we pride ourselves on living on a purely (rational plane, we reject those irrational life forces as belonging to our primitive past instead of recognizing them in our present spiritual needs."¹⁷ The double, says Rank, appears in modern society when man, having created civilization and, with it, an over-civilized ego, disintegrates by splitting up the latter into two opposing selves.¹⁸ Giving the double a demonic interpretation is symptomatic of the disintegrated modern personality.

Madness and the disintegration of the personality is a theme in five of the stories of the double in The Life to Come: "Dr Woolacott," "The Life to Come," "The Other Boat," "Albergo Empedocle," and "The Purple Envelope." Typically, the garden setting becomes a homosexual dream experienced by the frightened and sexually-repressed protagonist. His double appears to him as either a demonic figure or as a "primitive." The violent attraction-antagonism that occurs between the two selves ends, paradoxically, in their harmonious integration and, at the same time, in society's condemnation of them.

Forster seems to have been of a divided mind about these stories.¹⁹ On the one hand, the protagonist often views his double as the "death-bringer," the evil primitive who, having secured his soul, will destroy him. On the other hand, Forster appears to believe the opposite. Though he no doubt sympathizes with the "civilized" protagonist, in fact he shows us that the

absorption of the homosexual self represents health and a reintegration of the personality. In reading these five stories, it must be remembered that the collapse occurs when the two selves are separated, either by the force of society or by the frightened protagonist himself; it does not occur when the protagonist and the double are joined.

The existence of these two views--Forster's positive view of the homosexual self and the protagonist's deluded and "civilized" view--creates much of the ambiguity found in these stories. It is often difficult to find where the moral lies. As one reader notes, Forster "evidently found great difficulty in dealing imaginatively with a serious homosexual relationship without seeing it as heading for disaster, or in envisaging such a relationship without sensing within it the seeds of tragedy."²⁰

Forster's darkest, most sinister story of madness in The Life to Come is "Dr Woolacott." It is also the most ambiguous. Here the muddling up of symbolism, allegory, and fantasy invites and resists interpretation; most readers become dissatisfied with the story's thematic vagueness.²¹ Yet we find a familiar motif of the double as "a stranger," "a vision," "a phantom," "a ghost," "an intruder," and "a devil" who seems both strange and familiar and who enters the consciousness of the character gradually. Here, as is so frequent in Forster, the figure is attractive and virile; he is of the lower classes and is the opposite in temperament and interests to the protagonist.

The story is essentially a fantasy reflected through the consciousness of Clesant, a young squire afflicted with a vague illness of "the heart." Prohibited by "Dr Woolacott" from being active or from becoming "intimate with people" (p. 84), Clesant, nevertheless, becomes distracted one morning in the garden by the figure of a stranger, a handsome young worker whom he sees over the hedge. The two young men exchange only the usual pleasantries. Yet for some uncanny reason, Clesant feels more alive after "the little incident." "The park, the garden, the sounds from the tennis, all reassumed their due proportions, but it seemed to Clesant that they were pleasanter and more significant than they had been, that the colours of the grass and the shapes of the trees had beauty, that the sun wandered with a purpose through the sky, that the little clouds, wafted by westerly airs, were moving against the course of doom and fate, and were inviting him to follow them" (p. 85). Soon after, Clesant reflects on the "languorous yearning" for intimacy, symbolized by his wanting to play the violin, that he has had to suppress at Woolacott's command.

As if summoned, the vigorous-looking stranger returns, asking for his tea. The description of him is strongly suggestive of his psychological significance for Clesant: "A stranger entered his consciousness--a young man in good if somewhat provincial clothes, with a pleasant and resolute expression upon his face" (p. 86). At first Clesant fails to recognize him, but he finally sees that it is the farmhand dressed up in the fashionable clothes of a country squire. As Clesant recognizes the youth's physical similarities to

himself, he experiences a moment of inexplicable happiness:

Clesant clutched at his heart, jumped up, sat down, burst out laughing. It was that farm-worker who had been crossing the park.

"Thought I'd surprise you, thought I'd give you a turn," he cried gaily. "I've come for that drink you promised."

Clesant couldn't speak for laughing, the whole room seemed to join in, it was a tremendous joke." (p. 86)

The "joke," of course, derives from Clesant's perception that this person is his other self, the healthy counterpart with whom he can secretly be intimate. Not only does the farm-worker look like him, but he returns Clesant's interest in him: "Clesant had often been proud of his disease but never, never of his body, it had never occurred to him that he could provoke desire" (p. 89). But just when Clesant accepts the youth's advances, the double makes a small but fatal error: he mentions Dr. Woolacott.

The furious argument about Woolacott between the two men is a projection of Clesant's internal debate over the risks of being "upset" versus the pleasures of intimacy offered by his "charming new friend." The double makes several romantic bids for Clesant: "He came over and sat on the sofa; his weight sent a tremor, the warmth and sweetness of his body began casting nets" (p. 88). On the other hand, Clesant fears going against Woolacott who had warned that he might die if he were to "enter into this sort of thing" (p. 91). As the double tells Clesant the story of his own

encounter with Woolacott during the war--"not a single man he touched ever got well"--Clesant has "the sense of an incredible catastrophe moving up towards them both" (pp. 91-92). Consequently, he tries, once again, to repress his wild emotions by hiding the stranger in a closet. "Collapse. . . . He fell back into the apparatus of decay without further disaster, and in a few hours any other machinery for life became unreal" (p. 93). The family, drawn to the room by the playing of a violin, finds the closet empty.

Clesant lapses into a coma. Though he is given medication, it seems likely that under Woolacott's orders he will never recover but will grow old with a malingering illness. Such a prognosis is his punishment for "intimacy" (p. 94). But the double returns within this new form of fantasy. Woolacott, also appearing, becomes the voice of disease declaring that Clesant must be saved "from yourself. Not from him. He does not exist. He is an illusion, whom you created in the garden because you wanted to feel you were attractive" (p. 94). Then "an echo" and the "disease began to crouch and gurgle. There was the sound of a struggle, a spewing sound, a fall" (p. 94). Clesant begins to feel better as "a shell of nakedness" joins him at his bed.

Once acknowledged by Clesant, this phantom gains new powers. He magically puts the nurse to sleep and kills all invaders to the room. "He seemed to gather strength from any recognition of his presence, and to say, 'Tell my story for me, explain how I got here, pour life into me and I shall live as before when our bodies

touched'" (pp. 94-95). Yet outside the dream, Woolacott arrives and the phantom changes from an "adversary, waxing lovely and powerful" to a "human being who had somehow trespassed and been caught, and blundered over the furniture in the dark, bruising his defenseless body, and whispering, 'Hide me'" (p. 95). This time, Clesant hides the youth under his covers. In a final climax of passion, they "entwined more closely, their lips touched never to part, and then something gashed him where life had concentrated, and Dr Woolacott, arrived too late, found him dead on the floor" (p. 96).

The ambiguity of this story derives in part from the fact that this is a fantasy within another fantasy and we cannot tell if Woolacott is a hallucination like the farm-hand. In one sense, Woolacott is a double for Clesant during the "coma"; he represents the part of Clesant's mind that is neurotically attracted to disease. But overall, Woolacott functions in the story as a real person who has a gruesome history of patching up soldiers in France and who will sustain Clesant's life by modern science and modern morals, even if the youth never regains consciousness.

The farm-hand over the hedge is another matter. He is, as Woolacott warns, an illusion Clesant creates out of a need for companionship. Then, within Clesant's coma, the double becomes also a nightmare projection of Clesant's changing self, the vacillation of his deeper emotions, now courageous, now skulking. In the first part of the story, the double is the classical figment of the imagination; in the second, it is a night-dream. Both are ideal extensions of the figure of the double since, by

definition, the double always appears to the protagonist as a real person and as a projection of some inner aspect of his personality.

The real problem comes when we try to label the double positive or negative. Has Clesant, finally, been liberated or murdered by his deeper homosexual self? There are two viewpoints involved in the resolution of the story. From the point of view of Woolacott and, presumably, from that of Clesant, the double is negative in that the union or assimilation of the deeper personality does not relieve Clesant's fragmentation but, in fact, kills him. Forster seems to be saying that union with the homosexual self, if too sudden and passionate, can result in madness and suicide-murder--the self killing the self. On the other side, Forster seems to hold a detached opinion. Union with the homosexual self in "Dr Woolacott" is described as a triumph, as an escape from the evils of a civilized world. In pitting disease against love, Forster suggests that it is better to die than to lead a life of diseased repression. Clesant's malingering coma is set against the liberating violin music--"gay, grave and passionate" (p. 93). The beckoning of the double to enter into his world is not viewed by Forster as "death-bringing": "Come away with me for an evening to my earthly lodging, easily managed by a . . . the . . . such a visit would be love. Ah, that was the word--love--why they pursued me and still know I am in the house; love was the word they cannot endure, I have remembered it at last" (p. 95).

In looking at the next few homosexual stories, it is well to remember two things discovered in "Dr Woolacott." First,

fragmentation and collapse usually occur when the double is hidden or when the two selves are separated. Second, despite his allusion to the double as a demon and a tormentor, Forster equates the homosexual double with love and with the positive expression of self. The constrictions, the guilt, and the obscuring of self that the protagonists in these stories experience are not a result of their encounter with a deeper self but are caused by a punishing and "death-bringing" world. Society's censorship of the homosexual is the real tormentor. Like Clesant in "Dr Woolacott," the protagonists in "The Life to Come" and "The Other Boat" first acknowledge a deeper self and thereby give expression to their latent homosexual needs but then try to repress their true identities. Lastly, they succumb to the violent conflict of the two factions, their deeper homosexual nature and society. In these two stories, there are again two viewpoints: Forster's detached view of the positive qualities of the double and the protagonist's view warped by what Rank calls "the evil, civilized power of the world, medicine, and science."

"The Life to Come" concerns a young British missionary who, having sexually seduced a native chieftain with the religious phrase, "God is Love," awakens with a pang of guilt and tries to commit suicide. When his gun cannot be found, he prays that "his unspeakable secret" might be hidden, even from God. Though the beginning of the story is treated comically, its tone shifts; in the next three sections, Vithobai, the chieftain, becomes the "haunting secret self of Paul Pinmay. He is a constant reminder to

the young missionary of his sinful act and he is also an emblem of his still strong homosexual attraction to the chief.

The native is a perfect figure of the double since traditionally, the double was believed to be a representative of original, primitive man. Fundamental to the power of the double is his strangeness to the character. Forster's characters always find a fascination with their opposites in looks and temperament, but men of darker skins and of more "barbaric" cultures hold a special fascination for the Forster Englishman.

The young missionary Pinmay is ambivalently repelled and excited by the chieftain's culture and behaviour. "The chief was wearing but little. A cincture of bright silks supported his dagger and floated in the fresh wind when he ran. He had silver armlets, and a silver necklet, closed by a falcon's head which nestled against his throat. His eyes flashed like a demon, for he was unaccustomed to rebuke, but he submitted and vanished into his stockade" (p. 71). But because he confesses his sin to God, Pinmay continues to stay in the village, converting its members and bringing in Western advancements. "He paid no respect to local customs, suspecting them all to be evil, he undermined the tribal organization, and--most risky of all--he appointed a number of native catechists of low type from the tribe in the adjoining valley. Trouble was expected, for this was an ancient and proud people, but their spirit seemed broken, or Barnabas broke it where necessary. At the end of the ten years the Church was to know no more docile sons" (p. 70). Thus, the young chief changes his name

and becomes a tool for Mr. Pinmay.

Civilization takes the brunt of Forster's irony in this story. The sexual hypocrisy of Pinmay is only one part of the larger evils of the "Christian Society" which eventually destroys village life and many of the villagers themselves. Though Barnabas does Pinmay's bidding out of sincere feelings of love, Pinmay's skills of repression allow him to ignore the chief almost entirely: "Mr Pinmay's repentance was now permanent, and his conscience so robust that he could meet the chief with ease and transact business with him in private, when occasion required it. The brown hand, lying dead for an instant in his own, awoke no reminiscences of sin" (p. 73).

Five years after his initial success at converting the village, Pinmay decides to marry. One evening, Barnabas invites Pinmay for a drive; the young chieftain confesses his still strong love for Pinmay and throws himself out of the cart when the clergyman chastises him for his "backsliding." This incident marks a "crisis" in Pinmay's life. "The concluding five years of Mr Pinmay's ministry were less satisfactory than their predecessors. His marriage was happy, his difficulties few, nothing tangible opposed him, but he was haunted by the scene outside the grove" (p. 76). Guilt feelings, once repressed, now resurface and Pinmay wonders if the backsliding of Barnabas has a counterpart in his own deeper soul and if God has forgiven him after all. "The dark erotic perversion that the chief mistook for Christianity--who had implanted it? . . . Day after day he heard the cold voice of the

somewhat scraggy and unattractive native inviting him to sin, or saw the leap from the cart that suggested a dislocated soul. He turned to the Christianity of the valley, but he found no consolation there. He had implanted that too: not in sin, but in reaction against sin, and so its fruits were as bitter" (pp. 76-77).

The last part of the story combines the theme of the destructiveness of Christian civilization with the motif of Pinmay silencing his true self. When disease, brought by the European mineworkers, spreads throughout the village, Barnabas falls ill and calls the missionary to his side. Pinmay sees in the "unfortunate fellow" a mirror to himself, a "corrupt acquiescence." The energies of both men, the one for his Society, the other for his love, are depleted, and Pinmay "even felt weaker himself, as if the same curse infected them both" (p. 77). These images of impersonal and personal disease suggest that the two young men, English and native, are twin souls, both corrupted by "civilized" man. The fragmentation of self with which the story began is also an element in the resolution of conflict. Kneeling at Vithobai's side, Pinmay is again torn between accepting the chieftain's kiss and demanding yet another sign of repentance. "Mr Pinmay feared to venture the kiss lest Satan took an advantage. He longed to do something human before he had the sinking man carried down to receive the Holy Communion, but he had forgotten how. 'You have forgiven me, my poor fellow,' he worried on. 'If you do not, how can I continue my vocation, or hope for the forgiveness of God?'" (p. 80). In his sterility of feeling, Pinmay is the victim of his ten years of

repression. Vithobai, in a last gasp of life, punishes Pinmay and releases him. "His voice gained strength, his eyes had an austere beauty as he embraced his friend, parted from him so long by the accidents of earth. Soon God would wipe away all tears. 'The life to come,' he shouted. 'Life, life, eternal life. Wait for me in it.' And he stabbed the missionary through the heart" (p. 81).

It is the images of the double as a twin soul, silenced and weakened, that reveal the pathos of the situation. The humiliation and disgrace caused the native by the Christian Society is much the same as the final recognition by Pinmay of his inability to love. Two souls have been "dislocated" by the false, Christian principle of love. In his act of vengeance, the double kills the missionary in order to retrieve the repressed soul and to be reunited in the "shade" with it.

The double in "The Other Boat," one of the last stories Forster worked on, is also a "native" who represents the English protagonist's primitive, subconscious self which is first released and then denied. Forster develops the opposition between the characters with ironic foreshadowings and echoes. At the beginning of the story, during a voyage home from India, Lionel and Cocoa are children playing on the deck with Lionel's sister and baby brother. Mrs. March, Lionel's mother, instinctively dislikes Cocoa who knows the secret hiding places on the ship and who tempts the children into silly games. It is the haunting quality of this first encounter that disturbs Lionel when he again meets Cocoa by "coincidence" and Cocoa, now a ship's steward, arranges a

berth for Lionel in his own cabin. Lionel remembers his mother's distrust for Cocoa; his brother had died from fever soon after that first journey and "the mater" had blamed the careless, mocking Indian boy. Another negative memory is of Lionel's father who betrayed his mother by "going native."

Lionel and Cocoa are physical and temperamental opposites. Lionel is the prototypical, self-assured English "sahib" while Cocoa is the stealthy, patronizing Indian. Lionel appears virile, outgoing, confident: "he had got into one of the little desert wars that were becoming too rare, had displayed dash and decision, had been wounded, and had been mentioned in despatches and got his captaincy early. Success had not spoiled him, nor was he vain of his personal appearance, although he must have known that thick fairish hair, blue eyes, glowing cheeks and strong white teeth constitute, when broad shoulders support them, a combination irresistible to the fair sex" (pp. 171-72). In fact, Lionel is to be married to a girl in India. The only flaw in this picture of self-assuredness is Lionel's "clumsy hands."

The portrait of Cocoa presents the opposite elements to Lionel's respectability--indecentcy and lack of propriety. ~~Indeed,~~ the first mention of him during the second voyage stresses his primitivism. Lionel returns to their cabin to find that the lower berth "contained Cocoanut. Who was naked. A brightly coloured scarf lay across him and contrasted with his blackish-grayish skin, and an aromatic smell came off him, not at all unpleasant. In ten years he had developed into a personable

adolescent, but still had the same funny-shaped head" (p. 173).

The second part of "The Other Boat" plunges us into the midst of the passionate lovemaking of Lionel and Cocoa. Lionel is leading a double life: Up on deck, he plays bridge with the Colonel Arbuthnots and Lady Manning, laughing at their jokes about the "wogs" and "the coffees" rubbing off on the sheets; below deck, Lionel finds that "something alert and predatory about him, something disturbing and disturbed" is given expression in his secret liaison with Cocoa (p. 172). Lionel cannot help himself; he is in the power of this magician, this devilish tempter. When he enters the cabin, Cocoa, naked, beckons him to the lower berth: "'Lionel, O Lion of the Night, love me'" (p. 173). Feigning feminine submission, Cocoa entraps his lover; he also confuses Lionel about his true identity.

The description of their lovemaking indicates that Forster associated Cocoa with a plotting Mephistopheles: "They lay entwined, Nordic warrior and subtle, supple boy, who belonged to no race and always got what he wanted. All his life he had wanted a toy that would not break, and now he was planning how he would play with Lionel for ever. He had longed for him ever since their first meeting, embraced him in dreams when only that was possible, met him again as the omens foretold, and marked him down, spent money to catch him and lime him, and here he lay, caught, and did not know it" (p. 174). The allusion to Cocoa's unknown origins, his being a half-caste of many races and no particular home, reminds us of the anonymity of the double.

Even Lionel becomes aware of the demonic powers on board the ship (pp. 194-95). Further, he cannot shake the uncomfortable feeling that he is betraying himself and his "upper" personality that is so admired on deck. The conflict intensifies when that self begins to revolt at the jokes made by "The Big Eight" who comprise the evening bridge parties. After one such joke, "Lionel could not understand why he suddenly wanted to throw himself into the sea. It was so unfair, he was the aggrieved party, yet he felt himself in the wrong and almost a cad. If only he had found out the fellow's tastes in England he would never have touched him, no, not with tongs. But could he have found out? You couldn't tell by just looking. Or could you? Dimly, after ten years' forgetfulness, something stirred in that faraway boat of his childhood and he saw his mother. . . ." (pp. 175-76).

The crisis of Lionel's self-division occurs one night during a conversation with Cocoa after lovemaking. Lionel reveals the intimate secrets of his family--his brother's mysterious death, his father's betrayal--and the truth of his own silly breakdown during that "little war." Forster, in this scene, shifts to the point of view of Cocoa, and, in this way, he intensifies the images of a sexual deeper self of various Mephistophelian powers. "Meanwhile the other one, the deep one, watched. To him the moment of ecstasy was sometimes the moment of vision, and his cry of delight when they closed had wavered into fear. . . . Still, it seemed wiser to watch. As in business, so in love, precautions are desirable, insurances must be effected" (p. 178).

Drawing these secrets out of Lionel is part of Cocoa's larger powers of "discovering people's weaknesses" (p. 180). Later, after Lionel finishes his history with the confession that he has fallen in love with Cocoa, the Indian reflects: "Everything had gone fairly right for a long time. Each step in the stumbling confession had brought him nearer to knowing what the beloved was like. But an open avowal--he had not hoped for so much. 'Before morning I shall have enslaved him,' he thought, 'and he will begin doing whatever I put into his mind'" (pp. 186-87).

For a time, Lionel views his intimacy with Cocoa as a wonderful process of self-discovery. It is the gratification of many buried needs. Through his emotional and sexual frankness, Lionel experiences a new feeling of unity, of self-acceptance, of liberation from that false "upper-deck" self fashioned by the joint forces of the Arbuthnots and his mother. "Yes, this was the life, and one that he had never experienced in his austere apprenticeship: luxury, gaiety, kindness, unusualness, and delicacy that did not exclude brutal pleasure. Hitherto he had been ashamed of being built like a brute: his preceptors had condemned carnality or had dismissed it as a waste of time, and his mother had ignored its existence in him and all her children; being hers, they had to be pure" (p. 180). Yet it takes only a small incident, like the murmuring in "Dr Woolacott" of the doctor's name, to trigger the collapse of this momentary equilibrium. When he discovers the cabin door has been unlocked throughout lovemaking and confessions, Lionel turns on Cocoa and accuses him of bedevilling him.

The resolution of the attraction-opposition between Lionel and his deeper carnal self is, like the story "Dr Woolacott," a complicated matter. Images of Cocoa as Lionel's demonic provocateur continue and, at the same time, Lionel himself is accused of being a "monster in human form," his murder of Cocoa and his own subsequent suicide seen by those on board as an act of sado-masochism. "That infernal Cocoa--the mischief he had done. He had woken up so much that might have slept" (p. 193). Yet now Lionel feels as if he had just awakened from a nightmare. Dressing to go up on deck, Cocoa warns him, "When you come back you will not be you" (p. 191). "Up on deck, alone with his pipe, Lionel began to recover his poise and his sense of leadership" (p. 192). After a brief and insignificant exchange with the Colonel, he returns to the cabin resolving to break his relations with Cocoa. The native again waits for him in the bunk, naked and unashamed. When he bites Lionel like a serpent, teasingly on the arm, Lionel goes mad: "The sweet act of vengeance followed, sweeter than ever for both of them, and as ecstasy hardened into agony his hands twisted the throat" (pp. 195-96). Lionel then covers the body with the bright scarf, rushes back to the deck, and throws himself into the sea. Only the note, he "kissed the closed eyelids tenderly" (p. 196), implies Lionel's true feelings.

One reader, commenting on the sordidness of this ending, claims it is neither surprising nor shocking but is given an "adequate psychological and sociological origin" in Lionel's

earlier vacillations between the "tribal morality" of the Big Eight on deck and the private morality of frankness below.²²

In addition, the ending throws light on the patterns of remorse and shame that accompany the chance encounters of young lovers in Forster's early fiction.²³ The experience of self-discovery, of the liberation of one's true feelings, is always in Forster a moment of perfect happiness, but it ends suddenly and is frequently punished. Not only is it a challenge to a non-permissive society but it is a challenge to that "upper personality" of prudence and, sometimes, of falseness.

As Eudora Welty notes, it is the intensity of Lionel's inner conflict, his love for Cocoa clashing with his sense of shame at having strayed from the "fold," that is "the herald of the murder and suicide with which the story ends. Like most of the stories, it is carrying a heavy burden of emotion with nowhere to go. As Forster saw, the stories were homosexual daydreams; like all daydreams, they go rushing toward the sanctuaries of extremes, and can end only in violence."²⁴

Another source of the "foreshadowings" of this ending is the antagonism between the two young men within their cramped cabin. They are struggling to see who is going to dominate whom. Within Lionel, it is also a struggle for dominance between his English "sahib" exterior and his homosexual inner self. In the trivial incident of the unlocked door, Lionel for the first time recognizes his identicalness to Cocoa. He views the Indian's baseness and vanity as counterparts to his own personality. In

addition to this recognition of affinity, there is also the deeper knowledge that Lionel has sold himself to Cocoa, that he has become submissive to him. Later, on deck with the "quiet sleeping company of his peers," Lionel not only longs to "sleep" again but to reassert his mastery of the relationship and of his own self. If he cannot regain "leadership," that is, if he is prohibited from assimilating the deeper self in proper proportion and in the daylight of the upper deck, then both he and the primitive carnal self must be joined eternally in the darkness of the sea.

Two other stories in The Life to Come, "Albergo Empedocle" and "The Purple Envelope," also present the theme of self-discovery through the motif of a "pursuing" and "demonic" double. A mysterious exchange between two selves, in which secrets and confessions are shared, forms the basis of each story. Furthermore, the main character is the typically inhibited Englishman. But both stories suffer from the lack of a consistently-held narrative point of view. In "Albergo Empedocle," a young man is overpowered by an ambiguous other, but always internal, Greek self; in "The Purple Envelope," the two characters seem to view each other as their evil doubles. In both stories, good and evil are not clearly separated in two characters,²⁵ nor does the reader see where Forster's moral values lie.

"Albergo Empedocle" is about a Cambridge student, recently graduated, who is travelling through Sicily with his fiancée and

her family. He has a psychic experience when he falls asleep at the foot of a gigantic Greek statue. As he later explains to his fiancée Mildred, he dreamt of a previous life when "I was better, I saw better, heard better, thought better" (p. 24), and, as if that were not enough, "loved very differently" (p. 25). In the context of the couple's discussions about the superior qualities of the Greeks, this confession can only mean that Harold has loved men. "I see myself to the bottom, now" Harold declares to Mildred, and he begins to talk about himself as if he were truly a noble, "great" Greek warrior trapped in the body of an Englishman.

The conflict, however, does not occur between the two selves of Harold's personality but between Mildred and her transfigured lover. Having first been enthusiastic about his "previous existence," Mildred later comes to resent Harold's vision. He "had scored off her" and exposed her own insight into Greece as something "shifty, shallow" (pp. 28 and 27). At their hotel, the Albergo Empedocle, Mildred turns on Harold, calling him a "Charlatan!" Harold, who has been acting strangely affectionate and self-assured, suddenly breaks down. He begins to sob and then to tell his story to the doctor who comes to attend him. What seems crucial to him is Mildred's approval. When she too thinks him "mad," he collapses. The "next morning Harold had forgotten how to put on his clothes, and when he tried to speak he could not pronounce his words. . . . Long before Harold reached the asylum his speech has become absolutely unintelligible; indeed, by the time he arrived at it, he hardly ever uttered a sound of any kind. His case attracted

some attention, and some experiments were made, which proved that he was not unfamiliar with Greek dress, and had some knowledge of the alphabet" (p. 34).

The story ends with the description of the narrator's visit to the asylum. Harold's friend, Tommy, accepts Harold's new Greek identity: "For the greater has replaced the less, and he is living the life he knew to be greater than the life he lived with us" (p. 35). Tommy feels that he alone understands Harold's predicament; he even identifies with Harold's greater secret self. The bond between the two characters might have suggested the narrator is a double for Harold, but we see too little of Tommy to be able to say he is the dramatization of the other self in Harold's makeup. The double is also suggested in Mildred's violent opposition and jealousy towards Harold's Greek experience, yet the bond of intimacy is missing in their relationship. Though ambiguously undeveloped, the main suggestion of the double in "Albergo Empedocle" is provided by the division of Harold into two selves. Like Stevenson's character, Dr. Jekyll, who develops a second personality, Mr. Hyde, Harold is confronted and overcome by a deeper other self who must be kept hidden from "civilized" society. But the same problem found in "Dr. Jekyll and Mr. Hyde" occurs in Forster's story. There is never a true other self since there is never more than one mind.²⁶ Although there are shifts between Harold and his Greek self, the two personalities always take place within a single individual. A true double sooner or later obtains an independent existence and an objective reality.

Forster's story, "The Purple Envelope," may be his first to employ the motif of the Mephistophelian double. Written in 1905, it predates both "The Life to Come" and "The Other Boat" where, as we saw, the primitive and satanic powers of the double are the main aspects of the figure. On the surface, "The Purple Envelope" is merely a ghost story: When Howard Sholton is haunted by a phantom who leaves him messages of warning written on his shaving mirror, he and the other guests make a game of it, an exploration into the psychical origins of "spooks." At another level, however, the strong themes of repression, of self-division, of projecting onto another person one's own negative traits, and of a mysterious intimacy between two clashing personalities suggest that this is a story of the double. Indeed, the motif of self-division is very plain in the language that Howard's uncle uses to describe his differences with Howard.

As the story develops, we find that despite his generosity at Howard's twenty-first birthday, Mr. Sholton is loathe to leave his country estate to this "brainless, squalid-souled youth" (p. 143) whose passion seems to be guns and field sports. Criticizing Howard in conversations with his guests, Mr. Sholton "pointed to the beautiful country by which the house was surrounded on every side. 'All that's mine. Think of it Howard's! Think of the vulgarity, the slaughter, the desecration of nature that would come after me. It's more like Paradise than anything I've ever known--and because he's my nephew is it to be made into Hell?'" (p. 39)

The strange but profound relationship between these two antagonistic temperaments is given two expressions. First, the uncle finds himself repelled by Howard's accounts of finding messages written on his mirror each morning. He accuses Howard of writing them himself, yet the words on the mirror, "The inexorable . . . [du]ring my own life, humanitarian principles. The pur-" (p. 43), are words that find their way into Mr. Sholton's discussions with Howard. Second, the suggestion is made that the hatred Mr. Sholton feels for Howard is somehow irrational and stems from his recognition that the shallowness and vanity that he criticizes in Howard have counterparts in his own deeper personality. The reader is not given a "satanic" view of Howard since the narrator covers the viewpoint of both characters. When his uncle accuses him of trying to fool them all with this nonsense about the mirror, the narrator comments: "Howard's honesty was irregular, but well defined. He would sooner have killed himself than lied in this particular way. He turned with a good deal of dignity, and left the room" (p. 48).

Mr. Sholton is vaguely aware that he is the "phantom" who visits Howard's room at night. He faints one morning when he hears Howard recall the latest words found on the mirror. Furthermore, he ponders the problem of a person's two selves. Quoting Maeterlinck, Mr. Sholton explains "'that Justice dwells in each of us. When we do wrong it is because we are acting superficially, and contradicting our real self, who does the real deeds, and cannot err. And the inexorable--' He stopped suddenly and, much to,

Howard's relief, began to help the eggs" (p. 37).

It is, in fact, the "inexorable" and "real" self of Mr. Sholton which visits Howard while he sleeps. Forster describes this scene of confrontation between the two antagonists in the images of the demonic double. Seeing the phantom come into his room that night, Howard realizes that his uncle's suppressed hatred for Howard has surfaced:

For he saw his uncle's face plainly, and it was transfigured with hate. At last things were simple. They were here to kill each other.

The young man was helpless from the first. He was only a cold frightened lump of flesh and blood, and there was nothing in him to oppose the power of the sleepwalker. A tiny net seemed to fall over him, and after it fell another. Slowly he was drawn towards the bed. He cursed his obstinacy. He cursed the Bellinghams and their fiendish experiments, and he cursed every breath his uncle should ever draw, every pleasure he should approach, every kind word he should ever utter. They were face to face now, with the bed between them. Howard snatched up the shaving-glass, and hurled it at the enemy. But he must have aimed badly, for the glass smashed on the opposite wall. The figure smiled. Another net fell over him, and he bent forward obediently to kiss the finger that beckoned him. (p. 51)

Besides the reference to the "beckoning" gesture, the fact that the powers of the uncle seem to expand as Howard gives more attention to the figure also suggests the uncle represents a part of Howard. Yet despite the "spell" the phantom casts over the youth, Howard is able to realize that he must kill this other self if he is to survive. "But ere they touched, his hands fell on the gun, and for a moment he was strong again. There was no time to sight. He fired straight into his uncle's body" (p. 51).

Two ironies form the ending of the story. The first is that the uncle is discovered the next morning dead in his bed: "'A curious collapse, the doctor says,' whispered Mr Bellingham. 'Thank God, he did not suffer, but it was as if something exploded inside him; all the sources of life have been deranged. This is what the doctor says. You, when you see him, would imagine no such thing. For he died with a quiet smile on his face, and his finger stretched out, as if to bless us'" (p. 53). On one level of the story, Mr. Sholton has merely died in his sleep. Howard's vision of his uncle coming to kill him has been only a nightmare. But at another level, his death in the stifling room symbolizes the derangement caused by repression, his outstretched finger an image carried into "reality" from the nightmare realm.

It is the second irony, however, which suggests that Howard is a counterpart to his uncle's deeper and despised self. Though Howard has been described earlier as "a kind comfortable youth, singularly free from envy and uncharitableness" (p. 36), at the news of Mr. Sholton's death, he triumphantly takes his uncle's

chair at breakfast and appears to the horrified guests to have become some sort of primitive man: "He was covered with mud and hay, his eyes were still bloodshot, and in his face there was neither affection nor anger nor remorse, nor any spiritual quality, but the hunger of the beasts who are said to perish" (p. 53). After the estate is turned over to Howard, he changes into the "dictatorial and noisy," quarrelsome and vulgar autocrat prophesied by his uncle. It would seem that Howard has been transformed into the demonic and primitive self of base instincts that Mr. Sholton feared existed at the bottom of his own nature.²⁷

Although the motif of the double is relatively clear in this story, other readers have claimed there is more "hocus-pocus" than is necessary for a good ghost story.²⁸ The main problem is the inconsistent point of view. On the one hand, the story concerns the uncle who becomes obsessed with the "vulgarity" of his nephew yet who recognizes in the youth his own deeper and hateful self. On the other hand, the story focuses on Howard who is the victim of his uncle; in killing him, Howard is freed of a demonic pursuer. Fantasy, in the case of this story, obscures rather than illuminates Forster's purpose. The "muddling up" of the actual and the impossible, of Howard's actual negative transformation and his nightmare of being victimized by his uncle, is not a successful device.

Two other stories in The Life to Come volume stress the same aspects of the homosexual deeper self that are found dramatized so successfully in Forster's novel Maurice. In "Arthur Snatchfold" and in "Ansell," the settings are not totally "muddled up" with fantasy nor is the double ambivalently presented as demonic from the point of view of the protagonist and "saving" from the point of view of the author. Like Maurice, these stories develop the motif of the "stranger's" phantom-like or accidental entrance into the consciousness of the protagonist. They also reveal an "inexorable" deeper bond of identity between the pair. The double in each story represents, unambiguously, the positive but repressed side of the meek protagonist. Each double stimulates the expression of buried romantic feelings in the character, and each intentionally sacrifices himself for the character. "Arthur Snatchfold" is particularly dominated by the spirit of Maurice: the story contains Forster's comic contrast of the boring company inside the house with the "delightful" company of the double in the out-of-doors.²⁹

Visiting a business associate in the country, Sir Richard Conway, a widower, awakens one morning feeling strangely discontented. Hearing the clink of milk-cans, he looks out the window and sees "a very proper youth. His shoulders were broad, his face sensuous and open, his eyes, screwed up against the light, promised good temper. One arm shot out at an angle, the other supported a milk-can. 'Good morning, nice morning,' he called, and he sounded happy" (p. 98).

Though usually not prone to sentiment, Conway finds that, against his will, this stranger becomes a "vision": "The whole scene blazed" (p. 98). As he is dressing, Conway admits to himself that he "would have liked to meet the vision again, and spend the whole of Sunday with it, giving it a slap-up lunch at the hotel, hiring a car, which they would drive alternately, treating it to the pictures in the neighbouring town, and returning with it, after one drink too much, through dusky lanes" (p. 99). The impersonal pronoun, "it," is often a signal of the presence of the double and it reflects here how Conway makes of this youth a symbol. The milk-man seems to reach out to him as an "equal," as a friendly and kindred spirit; he seems to invite Conway to escape with him from his steady but emotionally-void daily life.

The next part of the story describes the meeting between the two men so different in age, class, and background. Early in the morning, Conway, dressed only in his pyjamas and raincoat, sets out for the woods in search of his fantasy. "He waited until he heard the milk-can approaching down the narrow path. Then he moved quickly, and they met, well out of sight of the Donaldsonian demesne" (p. 101). At first nervous, the youth affects a brusqueness that, in fact, entices Conway: "Seen at close quarters he was coarse, very much of the people and of the thick-fingered earth; a hundred years ago his type was trodden into the mud, now it burst and flowered and didn't care a damn" (p. 102). However, Conway soon discovers that the youth, like himself, wants to be playful and kind; he is even "amused" and "charmed" by the "Old

granfa'." Their lovemaking, "deeper in the wood, where the fern was highest," is described in the romantic terms of a deeper union than that of two men merely satisfying their lust: "Conway was entranced. Thus, exactly thus, should the smaller pleasures of life be approached. They understood one another with a precision impossible for lovers" (p. 103). This is Forster once again utilizing the Garden-Woods as a symbol of the deeper reality of the individual's subconscious mind and of his buried longings.

The after-effects of this "little incident" also suggest its deeper, psychological significance. The rightness of the youth's behaviour, his gracious acceptance of Conway's note, his "hearty handshake," and his delightful "disappearance" back into the woods with "the sunlight and shadow rushing over his back" all produce in Conway the feelings of "luck," of completeness, of lightness: it both "flattered his vanity" and "increased his sense of power" (pp. 104-05).

It is in the last part of the story that the theme of the sacrifice by the double is made explicit. Over lunch at their club some weeks later, Donaldson tells Conway about a case before the Bench in his district. The milk-man had been arrested for "indecent between males," having been seen by a policeman staked out in the woods between Donaldson's estate and a risqué village hotel. Donaldson tells Conway: "There was abundant evidence of a medical character, if you follow me--what a case, oh, what a case!--also there was the money on him, which clinched his guilt" (p. 110). The real irony of the situation lies in the fact that if the youth

had named "the old man in pyjamas and a mackintosh" who had been seen with him at the rendez-vous, the youth would have been let off. Instead, he had thrown the police off the track by intimating it was someone from the hotel.

Reminiscent of the sacrifice made by Alec Scudder for Maurice and of the heroism of Stephen Wonham just before he rescues Rickie Elliot, the milkman's gallant protection of Sir Richard suggests that the stranger has not only taken on the burden of their guilt but has suffered society's unfair penalty for them both. "Wretched, wretched, to think of that good-tempered, harmless chap being bruised and ruined . . . the whole thing so unnecessary--betrayed by the shirt he was so proud of. . . . Conway was not often moved, but this time he felt much regret and compassion" (p. 109).

Two items in the last pages of the story reinforce the identity that Conway comes to feel with the youth. For one thing, when Donaldson describes the young man's indignation before the Bench, his shouting at the judges "that if he and the old grandfather didn't mind it why should anyone else" (p. 112), Conway recognizes these words as his own explanation to the youth during their adventure. The second item is the confusion of names. When Conway asks his associate the name of the culprit, Donaldson mistakes him:

"But we don't know, I tell you, we never caught him."

"I mean the name of the one you did catch, the village boy."

"Arthur Snatchfold." (p. 112)

This small bit of information devastates Conway. He sees himself in the mirror as "an old man. . . . For a moment he considered giving himself up and standing his trial, however what possible good would that do? He would ruin himself and his daughters, he would delight his enemies and he would not save his saviour" (p. 112). Recalling the "trivial" but now so important incident--"the good-humoured response, the mischievous face, the obliging body"--Conway writes down the name of his lover in his notebook "in order that he might not forget it" (p. 112). Thus, the motif of the nameless, rescuing double ends with Conway's new consciousness of the significance of that rescue and his recognition that, although he "had only heard the name once, and he would never hear it again," the deeper homosexual self within his nature had had at least one full and happy chance at liberation.

The substitution of the double for the main character is a standard part of the motif of the double in many stories. Often the "hero" is a nameless youth who chooses to perform a dangerous feat in order to protect or save the character from some danger, even if the character does not possess a matching courage to make the relationship permanent. In the story "Ansell," however, the main character recognizes the bravery of the double and he is able to incorporate his "saviour" into his own personality. "Ansell" concerns a young farmhand who saves the life of a Cambridge graduate student and, later, transforms the scholar into a champion of the outdoor life. The ending to this story is the positive complement to the ending of "Dr Woolacott" since the absorption of

the "natural self" into the personality of the main character results not in the death of the pair but in their lasting happiness together.

For any reader of Forster, the gameskeeper employed by Edward's cousin will immediately be recognized as heroic; he is the blood brother of both Stephen Wonham and Alec Scudder.³⁰ Edward, a student of the Classics, brings with him on his holiday in the country his notes and books for a dissertation on Greek grammar. His first acquaintance with Ansell "had been when I was fourteen and he was garden and stable boy. We were thrown at one another by my cousin, who thought it nice I should have a companion, and in a few days were on the most intimate footing" (p. 2). But later, Edward's father had separated the boys, not liking his son to be so entirely parted "from rational companions and pursuits" (p. 2). At their second meeting, Edward had changed into a passive youth who "preferred reading to outdoor amusements" and who found Ansell "a dull companion" (p. 2).

At their third meeting, the point at which the story begins, Edward, now 22, finds Ansell somewhat coarse. "We were now so very different that comparison was painless and even interesting" (p. 3). Yet at a deeper level, Edward is annoyed by the silent self-assurance of the youth and, even more, by the contrast of his own sloping shoulders with a quick calculation of Ansell's chest measurement. During their drive along the difficult river road, Edward finds their conversation halting and discomforting but, at the same time that he notices Ansell's "clownish" remarks, he continues

to admire the youth's "total freedom from self-consciousness" (p. 1).

It is within this setting of the conflicting temperaments and appearances of the two young men that Ansell, who clearly represents the natural and spontaneous self, "saves" Edward, the bookish and artificial personality. With the seat pushed forward to make room for the heavy box of books and notes, the cart is off-balance; when the horse, unnerved by a horsefly, begins to dance around, the cart rolls back against the wood railing. "Bang! and a long crack this time, for the fence was reeling backwards. Something slipped from the cart into the abyss, and I concluded it was me. Then that it was Ansell, who was gone. But no. He had got out before the concussion, and had taken advantage of the recoil to haul Josiah forward and just save us from going over the edge. Josiah had kicked him on the shin and he had torn the armholes out of his new suit, but we were safe. It then struck me that what had gone was the box" (pp. 5-6).

Though Ansell is the one injured, he soothes both the horse and the hysterical Edward by speaking "of the things that he cared for" (p. 7): the new shooting where "the air was so pure that you felt like a different person and so clear that you could see the sea" and "the great landslip in the upper burn which had turned an arid waste of rocks and pebbles into a deep bathing-pool" always full, always sheltered (p. 7). It is this "chorus" bursting from Ansell that staves off Edward's collapse. In the succeeding days, as Edward finally comes to terms with the loss of both his dissertation and the academic post that was to follow, he

experiences a transformation. In place of that life, "Ansell has appropriated me, and I have no time to think of the future. I cannot fend him off. I have a bruise on my shoulder from shooting and a cut on the foot from bathing, and the pony has rubbed my knee raw against a wall. And we talk--goodness knows what of: I cannot remember afterwards, but I know that an allusion to the box of books is a recognized witticism" (p. 8).

Linked to the theme of Ideal Friendship in this ending is the motif of the opposite but also identical self who cannot be avoided because it is the counterpart to one's own deeper, unself-conscious personality. By ridding him of the unnatural weight of his dissertation, Ansell has freed within Edward his true, natural self. Through Ansell's "appropriation," Edward has returned to a younger, happier self, an ideal for Forster which derived from his own memories of spontaneity and mirth when as a boy he played among the haystacks with his greatest friend who, not surprisingly, was named Ansell.

Artificial vs. natural: in short, these are the two selves and the two realms present in many of Forster's short stories. In the comic Collected Tales, the double is a rescuer of the spiritually-undeveloped and prudish young man whose life of dull convention is replaced by a fantastic experience of new pleasures within a "garden" of magical delights. Love is the final bond which holds the two selves together; since theirs is a spiritual union, they can remain outside society.

The "artificial" self in the stories of the double in The Life to Come finds his fantasy more frightening since it is an explicitly homosexual and not a particularly "spiritual" experience. The double in three of these stories is viewed as a "death-bringer," a Mephistopheles of evil, primitive powers. The violent antagonism between the two selves resolves itself in a paradox of union and death.

Fantasy is the perfect medium for all these stories. Forster was not concerned with presenting factual evidence of the "artificial" homosexual or self-conscious individual when he encounters his deeper self; he was offering something truer than fact, "a poetic image of life." In both motifs, the comic and the homosexual, the upper personality of the individual is a "civilized" mind dedicated to the "road" of science, rational thinking, and progress. Suddenly, he must come to terms with his deeper self, the natural and instinctual self, a part of him feared yet absolutely needed. The double, the figure of strangeness and familiarity, is the perfect instrument for this encounter, just as the device of the dream, not factual but true--provides the perfect background for the double.

In discussing the contrasting motifs of the double in The Collected Tales and The Life to Come stories, the concepts "positive double plot" and "negative double plot" must be considered.³¹ The positive or successful double plot describes the main character who confronts, "wrestles" with, and finally acknowledges an alter ego or other self who seems repugnant but

whom the character nevertheless needs for a wholeness of self.³² The classical positive double plot is Conrad's "The Secret Sharer." There, the main character experiences a reintegration of his personality, a strengthening of his will, and a feeling of unity with other men. In Forster, the positive double plot similarly describes a divided protagonist who confronts his deeper self and finally experiences a beneficial and strengthening reintegration of the selves, public and private, "upper" and "lower." Sometimes, as in three of the homosexual stories, this reintegration may be achieved only in death. Even so, these are still stories of a positive double. The farmhand in "Dr Woolacott" is an emblem for all these only outwardly "negative," primitive doubles. He represents a supernatural force challenging the "evil civilized power of the adult world."

When the double cannot be reconciled but continues to fight with the protagonist, the result is a negative double plot. There often arises between the main character and his beloved an other self who bars their union.³³ The classical negative double is the self-obscuring image of Narcissus in the pond, an image with which the youth so readily identifies that he is prevented from falling in love with the maiden Echo.³⁴ In Forster's novels, the true negative double plot appears in only two places, in the characterization of Charlotte Bartlett in A Room with a View and in the characterization of Clive Durham in Maurice. It is in their roles as censors and in the associated motifs of repression and deterioration of the self that we find Lucy Honeychurch and Maurice

Hall prevented from developing their true and whole identities. Both doubles are figures of the "cast-off" lover; both function as a defense against the natural and sexual "stirrings" and against the loss of control that Lucy and Maurice so intensely fear.

The resemblance of these two doubles in the novels to certain doubles in the stories who appear negative in the perception of the protagonist yet positive in the view of the narrator raises the question of the success of Forster's use of the censoring double. In A Room with a View, for example, it is only when Charlotte Bartlett reverses herself that she is assimilated--a trick on Forster's part to get to a happy ending. In Maurice, we suspect that the protagonist's censoring self, Clive, continues to fight him, but the negative double plot is ostensibly transcended by Maurice's bond with a positive double, Alec Scudder. Nevertheless, that happy ending is weak and ambiguous since, in effect, the negative double is neither assimilated nor transformed.

Similar confusion marks the endings of some of Forster's homosexual stories ("Dr Woolacott," "The Life to Come," and "The Other Boat"). The homosexual double is only superficially assimilated into the personality of the main character. At a deeper level of the narrative, the two selves continue to fight each other. It is the death of the protagonist at the end of each story that troubles us: despite Forster's thematic development, we are unconvinced of the positive value of the homosexual double. These are superficially positive doubles set into negative double plots: thus, the relatively unsatisfactory "mixed" endings.

Chapter VII Notes

¹ "A Book That Influenced Me," in Two Cheers, p. 215.

² Keppler, p. xiii.

³ These dates are included by Stallybrass in the Introduction to The Life to Come, pp. vii-xxi.

⁴ Colmer, p. 28.

⁵ Though they lack the motifs of the double, "The Torque," "The Obelisk," and "The Classical Annex," like the stories analyzed here, develop the conflict between sexual liberation and repressive Christianity with characters who represent opposite personalities.

⁶ Norman Page, E. M. Forster's Posthumous Fiction (Victoria: English Literary Studies, 1977), p. 24.

⁷ Quoted by Stallybrass, Introduction, p. xii. Evidently there were two major burnings, one in 1922 after Forster had returned from India and one sometime in the early 1960s.

⁸ Colmer, p. 32.

⁹ "Unsigned Notice," Daily Telegraph in The Critical Heritage, p. 169.

¹⁰ Thomson, p. 75.

¹¹ Thomson, p. 81.

¹² Thomson, p. 80, defines Forster's theme of man's identity with nature as "the central vision" of Forster's best stories. What the character experiences is "a primitive pastoral world that looks with direct eyes on the power of nature and knows neither fences nor barriers; it is a youthful civilization in which even the old and the blind man may regain youth and vision. Above all, it is the world of our ancestors which reaches into the present to give us strength and consolation."

¹³ Thomson, p. 81.

¹⁴ Thomson, p. 78.

¹⁵ Rank, p. 67.

¹⁶ Rank, p. 67.

¹⁷ Rank, p. 63.

¹⁸ Rank, p. 65.

¹⁹ Stallybrass, Introduction, p. xiv, after concluding that "considerable tensions were involved" in writing these stories, asks, "Did the stories provide a release from the tensions, or did they exacerbate them?"

²⁰ Page, p. 42.

²¹ For example, John Sayre Martin, E. M. Forster: The Endless Journey (Cambridge: Cambridge Univ. Press, 1976), pp. 80-81.

²² Colmer, p. 135.

²³ Colmer, p. 135.

²⁴ Eudora Welty, "A Collection of Old New Stories by E. M. Forster," New York Times, 13 May 1973, Sec. 7 (Book Review), pp. 27-30.

²⁵ Thomson, p. 56.

²⁶ Keppler, p. 8, makes this important distinction in defining what is and is not a double.

²⁷ Page, p. 33, claims that Howard is a "blood-brother" to Stephen Wonham but Forster's negative tone towards Howard dominates his characterization far too much to enable me to agree.

²⁸ Two critics who have most recently written on Forster's posthumous fiction, Margin, p. 74 and Page, p. 32, observe the hocus-pocus in "The Purple Envelope."

²⁹ Page, pp. 29 and 49, admires the clarity of "Arthur Snatchfold" and "Ansell." Colmer, p. 131, says that "Arthur Snatchfold" and "The Other Boat" are the best stories in The Life to Come. These readers would undoubtedly agree with me that fantasy is controlled in these stories and that Forster does not employ ambiguous images nor does he vacillate between two moral views.

³⁰ Forster's character, Ansell, created in 1902-1903, predates not only the other gamekeepers in his works, Stephen Wonham and Alec Scudder but, also, as Forster himself points out in the Terminal Note of Maurice, the ~~game~~keepers of D. H. Lawrence's novels and stories.

³¹ These are the terms used by Eder, pp. 21-23.

³² Eder, pp. 21-22. I must disagree with Eder's claim that Poe's story "William Wilson" is an example of the "negative double plot." Along with Keppler, pp. 105-06, I believe Wilson is the protagonist's "better self," his conscience, and the double whom he needs for a wholeness of being. The function of the double in "William Wilson" parallels that of the farmhand in Forster's "Dr Woolacott" as I describe it here.

³³ Eder, p. 22.

³⁴ Frosch, pp. 58-59.

Conclusion

Forster's fascination with the "deeper" personality dwelling within the self and his use of the double, in its many manifestations, to represent that personality is an aspect of his characterizations, settings, and themes unnoticed by his critics. The double, however, is related to the critical debate over certain Forster characters--"complex symbols" who falter as "convincing human beings"--an important concern since character is at the core of the writer's narrative technique. At the beginning of this study, I suggested that Forster was aware of these symbolic characters and that he consciously turned to the "fragment" as a way to explore another realm of human experience, the deeper reality of the subconscious mind. For example, in his essays and in biographical material, we find evidence of Forster's attraction to "the modern subconscious way" of looking at character and to such devices as the "dividings of the personality." And as Claire Rosenfield has shown, "In the twentieth century Doppelgänger novel there can no longer be any question of whether the author realizes that he is exploiting the conflict between the conscious and the unconscious life, the constant menace of personal disintegration which apparently threatens us all and the loss of identity consequent both upon

mental disorder and the necessity that the character mask his internal life by creating roles to play."¹

For Forster, it would seem to be the case of his asserting that the "upper" personality can be improved by its assimilation of its deeper counterpart, the subconscious self, rather than a case of his despairing of man's psychotic dilemma. As to Rosenfield's other point, Forster's handling of the double is partly conscious and partly unconscious. In such motifs as the Ideal Friend (the "twin soul" and the Beloved), or the brother-double, or the two facsimile selves of one personality, Forster seems to have been aware of the standard metaphors and images used for the "dividings of the personality," the various guises of the double. In other motifs, in those derived from myth, for example, or those arising from his preoccupation with each story's central antithesis, the double is managed, I believe, unconsciously. It arises from other aspects in the story, the struggle between certain types of personalities, for example, or the friction within the protagonist between the forces of repression and those of liberation.

I have examined the motifs of the double and the corresponding themes of repression, fragmentation, and finally, when the double is assimilated by the main character, the transformation or self-discovery of the individual in each of Forster's novels and in eleven of his short stories. Certain conclusions about the link between the "incomplete" or "undeveloped" protagonist and an important psychological "other" character have been established.

In A Room with a View, a little-discussed secondary character, Charlotte Bartlett, turns out to be Lucy Honeychurch's negative double. Charlotte's repressive personality and negative view of life are the most significant forces in Lucy's experience. In the first half of the novel, Charlotte is the destroying obstacle to Lucy's dreams, the haunting "shadow" which drives Lucy into a morbid state of self-obscurity. In the second half of the novel, she is the model for Lucy's mask of dissimulation; Lucy seems destined to parody her cousin's personality and her destiny. Forster shows, however, that at the point when the main character assimilates the negative double, the double ceases to be negative. Lucy must come to terms with that part of her true self that is represented by the self-conscious, vacillating, and interfering spinster aunt. In other words, she must not reject but must integrate the fragment in her own character that is self-censoring.

In Forster's second "Italian" novel, Where Angels Fear to Tread, the figure of the double is presented through the quixotic temperament of Gino Carella. It is here that Forster begins to explore in his novels the theme of "rescue." Philip Herriton finds "salvation" through an acceptance of the deeper, irrational "piece of himself" represented by the unpredictable Italian youth. And although several readers have seen that Gino's role in the novel is as a symbol of natural man, the motif of the primitive self "split" off from modern man is also an important part of his characterization. In addition, the last section of the novel contains a

third guise of the double. Gino saves Philip when he becomes his "secret sharer," when he carries out Philip's deeper or half-conscious wishes. Gino represents the instructor in Philip's psyche who would "pull out Philip's life, turn it inside out, remodel it, and advise him how to use it for the best."

In Forster's third novel, the double is again a paradoxical figure at times crude, at times heroic. At the beginning of The Longest Journey, Rickie Elliot's illegitimate half-brother, Stephen Wonham, is a "vague and stagey" figure embodying, for Rickie, his deeper impulses, the "hurting" thing deep within "the subconscious self." Then, when Rickie's self-suppression is greatest, the degenerate brother becomes his rescuer, the anonymous "other" who rures him away from a deadening life at Sawston. At the end of the novel, the reader, having been prepared by the parallel improvements of Rickie and Stephen, discovers the most traditional of all motifs of the double, that of the twin brothers. The death of Rickie Elliot suggests the sacrifice made by the twin for his brother, and the epilogue chapter of the novel appropriately reveals the "hero" who has gained immortality and has replaced his brother.

Forster's handling of the double becomes even more complex in Howards End. The self-division that plagues the protagonist, Margaret Schlegel, is expressed through two doubles, an ideal self represented by the "shadowy" and "otherworldly" Ruth Wilcox and a subconscious self symbolized by the impulsive Helen. In the central portion of the novel where Margaret consciously seeks to mould herself into a second Mrs. Wilcox, she also undergoes a separation

from Helen, her deeper mind. This division of the sisters is fundamental to an understanding of Margaret's many inexplicable actions and of the violence in the novel; the division grows out of an earlier metaphor in the novel, that of the facsimiles or two selves of one personality which the Schlegels represent.

Forster's fifth novel, the posthumously-published Maurice, also contains two figures of the double. One is a negative double which, like Charlotte in A Room with a View, obscures the protagonist's true identity. The other is a positive double which facilitates his full development. This is the novel with reference to which Forster discussed his belief in the "rescuer from 'otherwhere,'" and it is here that the otherwhere setting, a different order of reality outside or perhaps within ordinary daily life, is so richly imagined in those scenes of Maurice's beckonings while in ^a half-awake, half-asleep state. It is also in this novel that we are most aware of how Forster organizes the movements of the double. The figure is the anonymous character-fragment, a symbol lurking in the shadows of the narrative scene. Thus, Maurice Hall is an emblem of the usual emotionally-undeveloped Forster protagonist whose counterpart is the product of his own mind and the possessor of unfathomable secrets. In Forster, the double is always the antithetical self, the missing fragment of the personality that has been overlooked, or unrealized--"a new piece" of the individual that "he did not know of, or at all events had never used." In short, the double is both a real person and a figment of the protagonist's imagination.

It was not dissatisfaction with the themes or the figure of the double that caused Forster to write A Passage to India in a lofty, philosophical style that precludes his usual emphasis on personal relationships. It was his preoccupation with wider, more universal themes. Within the dominating world of India, none of his main characters has enough stature to sustain a psychological treatment. Nevertheless, important aspects of the novel are clarified when the central relationship between Aziz and Fielding is contrasted with the briefer and more symbolical intimacy between Aziz and Ralph Moore near the end of the novel. The characterization of Ralph Moore and the exotic setting which surrounds him exemplify the figure of the double: Ralph is Aziz's spiritual other self, he is the "rescuer" who makes Aziz whole again, and he is the subconscious self released from repression.

The detached and pessimistic worldview with which Forster treats the primary relationship in the novel, however, makes it appropriate that Aziz and Fielding are "doubles-manqués," frustrated and failed doubles. The book, as Forster stated, is about "the search of the human race for a more lasting home"; it is not about the search of the individual for his true inner self. Part of Forster's achievement in this novel is his ironic balancing of the two pairs of characters within the context of an ideal but always thwarted brotherhood.

Since so many of Forster's short stories are fantasies where "the muddling up of the actual and the impossible" provides exactly the right setting for the protagonist's uncanny encounter with a

double, it is not surprising that the figure is found in eleven of the short stories: four in The Collected Tales and seven in The Life to Come and Other Stories. In such stories as "The Other Side of the Hedge" and "Other Kingdom," the double rescues the main character by drawing him into a garden, or a woods, or a ravine--into "the timeless deeper reality of the subconscious mind." In the recurring homosexual settings of such stories as "Dr Woolacott" and "The Life to Come," the "dream-world" is changed to a nightmare of conflict between the two halves of the protagonist's personality, the "civilized" surface self and the devilish tempter who represents his buried homosexuality. In both kinds of stories, however, we find Forster exploring a traditional motif of the double, the substitution or sacrifice of the fragment character for the main character. In "Ansell," in "Arthur Snatchfold," and in "The Story of a Panic," for example, the "hero," a "foundling" youth, chooses to perform a dangerous feat in order to protect or save the main character. Still, one important outcome of our examination of the details of these stories is that we appreciate the richness and variety with which Forster handled the motif of the double, and we are reminded that the double can be a new and spontaneous experience on the part of each writer who has made use of him.

The figure of the double in Forster's fiction, though employed so extensively, is not formulaic. The motifs of the double, "the divings into and dividings of the personality" within a rich variety of otherwhere settings, are not to be read as applied metaphors but, instead, they are felt "as a possibility,"² as an

inner prophetic movement of the characters. The guises of the double in Forster's fiction include the "secret sharer" who acts out the unconscious wishes of the protagonist, the negative double, the two facsimile characters who are occultly connected in the author's imagination, the pursuing tempter, the "doubles" whose developments are pointedly parallel, the double who sacrifices himself for his brother, and the "rescuer" who delivers the main character from self-torment and self-fragmentation. Forster is also aware of the irony of the double: when he creates the negative double in the characters of Charlotte Bartlett and Clive Durham, he is exploiting the conventional "modern" notion of the double as a ghostly and destructive other self.

To the extent that they are always the two halves of the same personality, however, Forster's psychologically-intimate characters are formulaic. As this study shows, Forster's idea of character was informed by his concept of the divided self, the upper and deeper personalities in the mind. The Forster protagonist, as an upper self or "civilized" mind, separates himself from his deeper stirrings. This separation causes the character to project those spontaneous and natural impulses onto a second character. At a deeper level, the protagonist acknowledges his bond with this character in the sense that he knows that the "other" is particularly essential to his own identity.

It is highly appropriate then that the secondary character, in moments of encounter with the protagonist, is a partial or "fragment" character. Since he has arisen from the muddled depths of

the protagonist's mind, the figure who doubles for the deeper recesses of that mind ought to be less than "flesh and blood," ought to have a strangely inhuman quality. Moreover, one of the most interesting aspects of the fragment character is its strange movability. As it emerges from the shadows of the protagonist's deeper mind, it also comes forward from the shadowy background of the narrative scene. Thus, the double in Forster is at home in two contrasting kinds of settings, in the fully realistic foreground and in the darker symbolical background of the narrative.

Finally, from this study it is possible to see how the double is related to two other elements of Forster's fiction, the cornerstones of his method, fantasy and rhythm. In a certain sense, Forster's attraction to fantasy, which extends farther into his fiction than most critics have understood, is an outcome of his fascination with the deeper self. In Aspects of the Novel, for example, Forster refers to his aim of creating "a poetic image of life," of revealing "the hidden life at its source."³ Furthermore, his words about Stephen Wonham become emblematic of that aim: Stephen, though "so vague and stagey," is "the only character who exists for me outside the book." Is this not the function of all Forster's doubles: to live on within the mind of the reader (and the character who encounters him)? The resonance of such a character, to whom Forster was obviously greatly drawn, is commented on by George H. Thomson: "The characters who assume their immortality and achieve their moments of admirable luster reverberate in the mind. The witty qualifications of irony and the

dreary qualifications of fact pattern themselves in an ominous but almost magical circle around the point of spiritual illumination. The prophet of vision appears in the simplest of clothes and the shabbiest of settings, but he nonetheless appears."⁴

Thomson is right: Forster creates a novel of manners, a realistic account of life--dull and ordinary, "the shabbiest of settings." But this is only the surface atmosphere. In its midst, the fairy tunnel shines out, the double in Forster appears. We think of Charlotte, kneeling by the trunk in the barely lit room, Gino, an anonymous figure pulling Philip into the magical circle of the opera box, Stephen, lighting the rose of flame, Ruth Wilcox standing in the dank shadows of the train station, Helen, in her oldest clothes, challenging her sister's rejection of their identity, Clive Durham, dashing across the courtyard in a black cape, Ralph Moore, guiding Aziz towards the hidden icon of the Rajah, and Arthur Snatchfold, swinging down the path, sunlight and shadow rushing over his back. These exceptional effects affirm that the experience of the double is for the protagonist an uncanny moment which is rooted in the subconscious mind common to all men. For the reader, the experience of the double is a dramatization and a penetration of the mysteries of identity; it is a vehicle for revealing "the hidden life at its source." Thomson argues that the central symbolic moment in Forster comes when the protagonist identifies with Nature;⁵ I, of course, find that the central symbolic moment comes when the protagonist encounters and is led to an acceptance of his deeper self in the "otherwhere" of his own

subconscious mind. Moreover, I believe that one of Forster's great achievements is the juxtaposition of this fantastical but, all the same, truer image of life with the "real life and manners" which belong to the traditional setting for the novel.⁶

The double is equally important to Forster's use of rhythm. This study has shown that the motif of the double involves the repetition of a characteristic action by a symbolical character-fragment within a relatively unvarying otherwhere atmosphere. Obviously, such a motif is an extension of Forster's concern for felt rhythms. Rhythm in a novel or story is created by the repetition of a motif, by the repetition of words and images, by echoes and allusions, by patterns that develop organically, and by parallelisms and juxtapositions of dramatic events.⁷ It is rhythm, then, not explicit description, that makes a novel cohere and resonate.

In Aspects of the Novel, Forster uses a motif from Proust's Remembrance of Things Past as an example:

A violin sonata is performed, and a little phrase from its andante catches the ear of Swann and steals into his life. It is always a living being, but takes various forms. The little phrase crosses the book again and again, but an echo, a memory; we like to encounter it, but it has no binding power. Then, hundreds and hundreds of pages on, when Vinteuil has become a national possession . . . another work of his is performed--a posthumous septet. The hero listens--he is in an unknown, rather terrible

universe while a sinister dawn reddens the sea. Suddenly for him, and for the reader too, the little phrase of the sonata recurs--half heard, changed, but giving complete orientation, so that he is back in the country of his childhood with the knowledge that it belongs to the unknown.⁸

Is this not also a description of the double? A shadowy figure catches the eye of the protagonist; it means nothing, yet several chapters later it reappears in perhaps a different form but still in the "unknown" region of a mysterious "otherwhere." Again and again the shadow crosses the book as a dream, an echo, a memory. Then, at some later point, it suddenly looms out of the darkness confronting the main character--and the reader--"giving complete orientation" this time so that he and we see that the shadow is linked to the unexplored recesses of the character's consciousness, to the past of his dreams and to his deeper longings and passions. At another level, Forster is exploiting the rhythms between characters as they move back and forth, to and from each other and to and from the narrative surface, with the suggestion of two selves that are trying to rejoin. These rhythms, expressed through the figures of the double and the otherwhere settings, thus reinforce the notable Forster themes of connection: "The world . . . is a globe of men who are trying to reach one another" "Only connect" ⁹

Conclusion Notes

¹ Rosenfield, pp. 330-31.

² "English Prose," in Two Cheers, p. 268. Forster's idea of "felt" metaphors coincides with Rosenfield's comment, p. 314, "the novel requires that the opposing selves submit to the canons of plausibility."

³ Aspects of the Novel, p. 31.

⁴ Thomson, p. 124.

⁵ Thomson, pp. 256-60. This is an excellent discussion of Forster's debt to the symbolists.

⁶ See René Wellek and Austin Warren, Theory of Literature, 3rd ed. (New York: A Harvest Book, 1956), p. 216, for their definition of the novel and the romance.

⁷ Peter Burra, "The Novels of E. M. Forster," in Forster: A Collection of Critical Essays, ed. Malcolm Bradbury (Englewood Cliffs, N.J.: Prentice-Hall, 1966), p. 319. Colmer, p. 105, also discusses rhythms in Forster.

⁸ Aspects of the Novel, p. 114; underlining mine.

⁹ A Passage to India, p. 56, and Howards End, p. 183.

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Aspects of the Double in Forster's Fiction

by June Davis Klamecki

Abstract

This dissertation examines the ways in which E. M. Forster utilizes the literary figure of the double in all of his novels and in eleven short stories. Fascinated by the idea of the subconscious "deeper personality" as an antithetical self autonomous from the "upper personality" of the individual yet unalterably linked to it, Forster creates a kind of character that becomes symbolical and fragmentary in certain key scenes. In other words, it functions as a double for the main character. The double, a rich and complex device, is vital to our understanding of Forster's theme of the individual's escape from repression to his full self-knowledge. While some previous studies have recognized the existence of the emotionally "incomplete" Forster protagonist and others have described certain "partial" secondary characters (among them, Stephen Wonham, Ruth Wilcox, and Gino Carella), none have seen that the two--the "incomplete" self and the character-fragment--are linked and interdependent, nor have any studies shown how Forster relies on the double and on the figure's "otherwhere" setting as a technique for dramatizing the mysteries of the main character's identity.

This study identifies the dominant motifs of the double, discussing the novels in chronological order and treating the short stories as a unit. First, it focuses on the narrative details

surrounding the presentations of the "partial" character, including his characteristically "shadowy" background suggestive of his place in the deeper recesses of the protagonist's subconscious mind.

Second, it explores the primary actions of the double as he gradually dominates the protagonist and draws him into a symbolical intimacy of selves. Third, it analyzes the particular themes advanced by the double's appearances in the novel or story, the themes of repression, fragmentation, and, finally, transformation of the protagonist into his true and whole self.

In Forster's first three novels, A Room with a View, Where Angels Fear to Tread, and The Longest Journey, the protagonist, fearful of his "deeper stirrings," creates a double in order to divorce himself from those impulses. In Howards End and Maurice, the treatment of the double is more complex. Margaret Schlegel divides herself from her "facsimile self," her sister, and, at the same time, she incorporates the personality of the otherworldly Mrs. Wilcox into her identity. Maurice Hall suffers a similar crisis of identity: by denying his deeper homosexuality, he hysterically creates a "dream" visitor--what Forster called "a rescuer from elsewhere"--embodied in the character of Alec Scudder. But Clive Durham also functions as Maurice's double, first as a positive or liberating other self, then as a symbol of Maurice's own self-censorship.

Forster's masterpiece, A Passage to India, though an impersonal and philosophical narrative which does not focus on the individual's search for identity, contains the doubles-manqués,

Fielding and Aziz, and, in contrast to that relationship, the more fully treated doubling of Aziz and his subconscious "saviour," Ralph Moore.

Lastly, the examination of the motifs of the double in Forster's short stories leads to an appreciation of his full technique since the stories cover the range of the author's use of the device. Some motifs which this study identifies and discusses in Forster are the negative or censoring double, the "twin" who substitutes himself for the protagonist, the "secret sharer" who acts out the protagonist's subconscious wishes, the dark, pursuing tempter who possesses the character through his dreams, the "spiritual" higher self, the doubles whose fates are intertwined, and the double and the protagonist who actually exchange roles.

This study deals with several critical problems that affect Forster's reputation. For example, the persistence of the double in Forster's work is related to his creation of two kinds of characters, those that are "realistic" or "round" and those that function in certain dramatically symbolic scenes not as flesh-and-blood characters but as fragments of the protagonist's inner self. The study also uncovers new aspects of Forster's preoccupation with fantasy as a core of romance within the narrative. It also defines Forster's use of rhythms as movements of certain paired characters to and from each other in their psychological interdependency.