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Marriage as Metaphor: The Social Fiction
of Galsworthy, Forster, and Ford

Judith M. Colle

A Thesis
in
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of
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ABSTRACT

MARRIAGE AS METAPHOR: THE SOCIAL FICTION
OF GALSWORTHY, FORSTER, AND FORD

Judith M. Cofle

This thesis examines three fictions of society: John Galsworthy's The Man of Property, E.M. Forster's Howards End, and Ford Madox Ford's Parade's End. The study of the novels' themes and methods seeks to demonstrate how the novelists' moral concern for the condition of middle-class society is most clearly represented in the metaphor of marriage, the common literary device each author uses to dramatize his personal philosophy of society and his critical attitude towards it. The kinds of marriages they create are emblematic of the social forces that were in conflict within Edwardian society, forces expressive of the changes affecting England as she was moving out of the nineteenth century into the modern world.

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PREFACE

It is to Lionel Trilling that we owe the classic liberal statement on the relationship between fiction and society:

[The novel's] greatness and its practical usefulness lay in its unremitting work of involving the reader himself in the moral life, inviting him to put his own motives under examination, suggesting that reality is not as his conventional education has led him to see it. It taught us, as no other genre ever did, the extent of human variety and the value of this variety. It was the literary form to which the emotions of forgiveness and understanding were indigenous, as if by the definition of the form itself.

For Trilling, man's ontological being is socially structured, and thus, in his view, the writer of social fiction should use an ahistorical approach, that is, his field of research is social reality and his focus of concern is social understanding. In this way, by emphasizing the essentially social nature of self, by illuminating those forces that condition and motivate men as social beings, the novel can help

¹Lionel Trilling, "Manners, Morals and the Novel," in The Liberal Imagination (New York: Charles Scribner's Sons, 1949), p. 222.

us to see how it is possible to refine our motives and to shape our lives as best we can.

Trilling's idea of the novel as an "effective agent of the moral imagination"² is, to be sure, a non-Marxist view. Whereas Marxist critics believe that any relation between literature and society should be politically relevant and functional,³ Trilling, as a liberal humanist critic, believes in the practical and social function of the novel to contribute to the process of personal and social growth. In his view, culture is continuous and evolving, thus the novel, by conveying the nature of ordinary human experience and ordinary social reality, can fulfil its essential work as "a kind of summary and paradigm of our cultural life."⁴

The liberal hope for the progressive development of humanity that lies at the heart of Trilling's theory of social fiction is diametrically opposed to the radical hope of the Marxist literary theorist that literature can play an active

²Ibid.

³See Wellek and Warren, Theory of Literature (New York and London: Harcourt Brace Jovanovich, 1977), p. 94: "Marxist critics not only study [sociological] relations between literature and society, but also have their clearly defined conception of what these relations should be, both in our present society and in a future 'classless' society."

⁴Lionel Trilling, "Art and Fortune," in The Liberal Imagination (New York: Charles Scribner's sons, 1949), p. 266.

role in influencing the course of history. In Marxist thought, individual existence is no longer consciously determined; on the contrary, it is determined by objective historical and social conditions. Thus any attempt to comprehend and realistically render the external world must reflect the totality of the historical process, thereby providing man with a new sense of historical involvement.

Central to any discussion on Marxist literary theory is the figure of Georg Lukács. In Lukács' aesthetic, the novel, as a self-contained whole, acts as an instrument of social change by broadening man's perceptions about the true nature of his relationship to the world. Thus, for Lukács, the literature of realism must objectively reflect the full "process of life in motion"⁵ by dialectically drawing together in a "concrete dynamic context"⁶ all those divisive capitalist notions that exploit and alienate man. By so doing, by raising man's consciousness about the totality of society itself, by stripping away his illusory view of reality, the novel can help him to realize his full potential: he can use his experiential knowledge to transcend his specific historical self and to actively participate in the process of change of which he is a part.

⁵Georg Lukács, "Art and Objective Truth," in Writer and Critic (London: Merlin Press, 1970), p. 37.

⁶Ibid.

Lukács theory that the novel can link or reunite man to the social whole through a literary depiction of sensuously realized characters inhabiting a recognizable world is dependent on the "recognition of the objectivity of the external world, that is, its existence independent of human consciousness."⁷ In truthfully depicting the objective nature of reality,

in bringing to life the greatest possible richness of the objective conditions of life as the particular attributes of individual people and situations, [the artist] makes his "own world" emerge as the reflection of life in its total motion, as process and totality, in that it intensifies and surpasses in its totality and in its particulars the common reflection of the events of life.⁸

The crucial distinction between the critical theories of Trilling and Lukács is ideological perspective. While Trilling sees social fiction as a positive cultural force that can contribute to the integration of the self within the existing society, Lukács sees literature as a positive historical force that can lead towards an understanding of a differently structured world. Yet as Raymond Williams points out in "Realism and the Contemporary Novel," each perspective

⁷Ibid., p. 25.

⁸Ibid., p. 39.

leads to the creation of a methodology that "radically affects the whole concept of realism."⁹

What Williams argues is that the notion of typicality, the fleshing out of the most truly typical character and situation that will illuminate the general essence of the human predicament moves the realist novel away from its traditional intention to reproduce observed reality and it becomes, instead, "a principled and organized selection"¹⁰ of reality. For Williams, reality "is that which human beings make common, by work or language"¹¹ and social fiction can contribute to this continuous and interactive process by broadening man's perceptions about the nature of the world in which he lives. The writer needs to actively respond to the material world and to communicate his personal perceptions of socially recognizable patterns. By this act of perception and communication, by "this practical interaction of what is personally seen, interpreted and organized and what can be socially recognized,"¹² a new interpretation of reality is established and cultural development is promoted:

⁹In The Long Revolution (London: Chatto and Windus, 1961), p. 276.

¹⁰Ibid.

¹¹Ibid., p. 288.

¹²Ibid.

This is human growth, in personal terms, but the essential growth is in the interaction which then can occur, in the individual's effort to communicate what he has learned, to match it with known reality and by work and language to make a new reality. Reality is continually established, by common effort, and art is one of the highest forms of this process.¹³

Elsewhere, Williams has written that since "consciousness is social its exploration, its rendering as a process, is connecting, inevitably."¹⁴ This idea that harmony and community as viable and vital social goals can be fictionally realized is the underlying viewpoint of the authors with whom this thesis is concerned. John Galsworthy, E.M. Forster, and Ford Madox Ford all shared a historical moment and as part of the dominant culture of that moment set out to write social fictions which would imaginatively convey a personal vision of integration and connection.

Galsworthy, Forster, and Ford were writing in the early years of the twentieth century, a transitional time in English history when economic changes, scientific discoveries, and new intellectual theories were disordering man's basic assumptions about how best to respond to social change.

¹³Raymond Williams, "Realism and the Contemporary Novel," in The Long Revolution, p. 288.

¹⁴The English Novel from Dickens to Lawrence (England: Granada Publishing Ltd., 1974), p. 110.

In order to realistically apprehend the confusions and contradictions inherent in this process of change, the authors use the texture of society in a precise temporal and spatial frame, showing how an altered public life radically affects the quality of the inner life in such a way that increasing anxieties and pressures are brought to bear on the individual about how to rationally and fruitfully direct his life. And, if as Williams says, the structural tendency of social fiction is "connecting," then the question of these authors' perspective is implicit in the form itself: the forces which hamper change and growth can be overcome not by radically altering the essential composition of society but by working towards the amelioration and improvement of the existing society.

Just as the idea of connection is implicit in the form of conventional realism so too is the middle-class liberal outlook implicit in the ideological roots of the realist tradition. Thus the values and social patterns which Galsworthy, Forster, and Ford use to describe and reveal their fictive society are a product of their middle-class liberal sensibility and are the basis for their social vision. The question to be answered in each novel is how best to lead a proper social and moral life within society, how best to work towards a more humane and just future.

To emphasize how the individual, by using his own resources, can creatively respond to the social order and

effect change from within, Galsworthy, Forster, and Ford use the metaphor of marriage as the literary device most able to express their liberal objective of continuity and change. In their metaphoric use of marriage their social fictions achieve a balance between the claims of the individual self and the demands of the social self, a balance which, in Williams' view, rightly apprehends the nature of the relations between individuals and society. The requirements necessary for this kind of achievement are present in the fictions of Galsworthy, Forster, and Ford, works of literary realism which offer

a valuing of a whole way of life, a society that is larger than any of the individuals composing it, and at the same time valuing creations of human beings who, while belonging to and affected by and helping to define this way of life, are also, in their own terms, absolute ends in themselves. Neither element, neither the society nor the individual, is there as a priority. The society is not a background against which the personal relationships are studied, nor are the individuals merely illustrations of aspects of the way of life. Every aspect of personal life is radically affected by the quality of the general life, yet the general life is seen at its most important in completely personal terms. We attend with our whole senses to every aspects of the general life, yet the centre of value is always in the individual human person-not any one isolated person, but the many persons who are the reality of the general life.¹⁵

¹⁵Williams, "Realism and the Contemporary Novel," in The Long Revolution, p. 278-9.

It is to these fictions of society, particularly in their elaboration of the marriage metaphor, that this thesis now turns, offering an examination of Galsworthy, Forster, and Ford's fictive depictions of a human society that can be invested with meaning and significance, despite the presence of irreconcilable forces in the world.

The appendices which appear at the end of the thesis provide a brief overview of the critical discussions on each author's metaphoric use of marriage.

Chapter I

THE CIVILIZING CONVICTIONS OF EDWARDIANISM

Every age, as it lives, regards itself as an age of change, an age of transition, although often the sensed change may be more illusory than real. As England was moving out of the traditional nineteenth century world into the twentieth century modern age, she underwent a period of transition, the effects of which were beyond question: by 1900 the 'new' society had already been formed--"the patterns of industrial democratic capitalism were firmly set in England"¹ so that industry became the centre of national endeavour and the city became the new cultural frontier. The social and scientific ramifications of this industrializing process had the effect of disordering the unity and confidence inherent in the former, relatively stable social system, thereby creating, by the turn of the century, a palpable uncertainty among men as they came to rethink their connection to a fragmented and urbanized society. The "New Age"² had dawned and

¹Malcolm Bradbury, The Social Context of Modern English Literature (New York: Schocken Books Inc., 1971), p. 45.

²Many Edwardian writers refer to these transitional years as the "New Age". See C.F.G. Masterman, The Heart of the Empire (London: T. Fisher-Unwin 1901), a collection of essays, many of which Masterman not only edited but also wrote, addressing "the prevailing problems of the New Age" (p.v).

We find the man in the street, at the beginning of the twentieth century, pitchforked into an environment utterly different from that to which successive generations of his ancestors had adapted themselves, and one that made incalculably more exacting demands upon his own powers of adaptation.³

To the Edwardian, the solid Victorian world seemed to have given way to a state of affairs in which the familiar religious and melioristic faiths could no longer support his desire for security and fulfillment, and consequently new pressures were brought to bear on him to direct himself to create a more fruitful existence. The world was his for the taking and because the old patterns of permission and restraints were no longer operative in a modern industrial society, he could use any means available in the pursuit of his dreams. Yet while there were more opportunities for self-completion and self-definition, the individual was subject to increasing anxieties about how to cope with an unknown and therefore disturbing environment. The social relationships of community living, a "Gemeinschaft" social order, [where] men act and know one another through a series of face-to-face contacts [and where] they share a more or less common culture or body of values,"⁴ have been replaced by the new living patterns of a

³Eamé Wingfield-Stratford, The Victorian Aftermath (London: George Routledge and Sons, Ltd., 1933), p. 10. See also p. 18 where he writes about "the unmistakable signs [pointing to] the national temperament having become for the first time, definitely neurotic."

⁴Bradbury, The Social Context, p. 9.

city-oriented society, a "Gesellschaft social order [that] is heterogenous in its social mixture and secular in its disposition:

[A] modernized society is a community only nominally; people appear and disappear in it. It depends on a multiplicity of relationships, and its relationships are made less through face-to-face contact than through written contracts. Its economic structure is not readily visible, because of its complex patterns of trade; its family structure is not easily discerned because its families are split. It encourages social mobility, and it offers its members a variety of roles and status.⁵

As the new generation was initiated into this machine age, it underwent a cultural crisis -- for "the time seemed one of those phases in history when the past no longer might hand on its vision to the present."⁶ Faced with the problems of adaptation and integration, confronted with the fact that changed conditions require new beliefs and new habits,

it becomes possible for men to feel that society's reality is not theirs, and hence the social process can become phantasmagoric, unreal, an impersonal social contract, while satisfaction is sought within terms of personal consciousness, personal life, intense and immediate satisfactions. But this in turn leaves men with a weakened sense of objective reality, or a feeling of deep division between their nature and the historical process.⁷

⁵Ibid. p. 9-10.

⁶Ibid. p. 60.

⁷Ibid. p. 11-12.

The death, in 1901, of Queen Victoria, intensified this feeling of dislocation, for the end of her long reign signalled the passing, finally, of the old familiar life and heralded in a new, but uncertain phase of English history. It was no wonder then that "the new century was troubled with nerves"⁸ as Edwardian man, "Wandering between two worlds, one dead,/ The other powerless to be born,"⁹ approached his moment in history lost and confused in a world of change, anxiously wondering where is it all leading? A first hand report sums up the cultural mood of the times:

It was a cliché of the time that it was one of transition. But this rather implied that there was somewhere to go, whereas all that was really certain was that the old order of things had been definitely left behind.

No one, surely, who remembers that time, can have forgotten, unless he is abnormally insensitive, the apprehension, never very far below the threshold, of some approaching peril-. . . destined to break the continuity of the safe and prosperous life of those who could afford to live it.¹⁰

If the dominant mood of the Edwardian age is one of "apprehension of some approaching peril" then the dominant tone of Edwardian literature is one "of social awareness and anxious concern"¹¹ as the minds of thoughtful men tried to grapple with

⁸Wingfield-Stratford, The Victorian Aftermath, p. 43.

⁹The lines are from Matthew Arnold's poem "Stanzas from the Grande Chartreuse" (1867).

¹⁰Wingfield-Stratford, The Victorian Aftermath, p. 155.

¹¹Samuel Hynes, Edwardian Occasions: Essays on English Writing in the Early Twentieth Century (London: Routledge and Kegan Paul, 1972), p. 8.

the uncertainties, doubts, and problems attendant on an age of transition. As human nature had to accommodate itself to a secular and industrialized age, there came into being a body of literature peculiarly Edwardian in shape, different from "what went before and what followed,"¹² which addressed itself to the significant changes in human relationships and human consciousness that were occurring under the stress of transition.

In the Edwardian decade, something seems to happen in the career of a good many [writers] which may perhaps be regarded as characteristic of the age; . . . it belongs to the age, and may, without fantasy or ingenuity, be connected with other manifestations of the age - with its politics, for example. That prosperous age, so rich in its inheritance, so stable in its possessions, had nevertheless a strong inclination to go forward: it was not only progressive, it was even adventurous - but all the same it meant to keep what it had.¹³

In the time between the turn of the century and the First World War the English writers especially were conscious of the fact "that they were living in a transitional period"¹⁴

¹²Ibid., p. 1.

¹³Lascelles Abercrombie, "Literature," in Edwardian England A.D. 1901-1910 (London; 1933; reprint ed., New York: Books for Libraries Press, Inc., 1968), p. 186-7.

¹⁴Hynes, Edwardian Occasions, p. 9. See also A.P. Newton, M.A., D. Lit., F.S.A., Rhodes Professor of Imperial History in the University of London, "The Empire," in Edwardian England A.D. 1901-1910 (London; 1933; reprint ed., New York: Books for Libraries Press, Inc., 1968), p. 139: "Edward VII's reign was emphatically a time of transition in the history of the Empire. It saw the close of one great epoch and the opening of another."

and that these uncertain times called for a new interpretation about how best to respond to life: for while the "Edwardian writer granted that the world was secular, [he] saw no reason to add that it was irrational or meaningless."¹⁵ There is therefore an inner belief pervading their writings that earthly salvation is possible even though one lives in an insecure and fragile world.

The actual condition of Edwardian society "balanced uneasily between two great periods of change"¹⁶ is best analyzed by Charles Masterman in his book The Condition of England (1909), a social study which is "an attempt to estimate some of the 'realities' in the life of Contemporary England."¹⁷ Masterman was an active Liberal politician¹⁸ whose anxious concern for the social maladies that plagued industrial England

¹⁵Richard Ellman, "Two Faces of Edward," in Edwardians and Late Victorians (New York and London: Columbia University Press, 1960), p. 197.

¹⁶Charles Masterman, In Peril of Change: Essays Written in Times of Tranquility. (New York: B.W. Huebsch, 1905), p.xii.

¹⁷Charles Masterman, The Condition of England (London: Methuen and Company Ltd., 1909), p.v. Hereafter cited as (COE).

¹⁸Masterman was elected to Parliament in the Liberal sweep of 1906. In 1908 he was made Parliamentary Secretary of the Local Government Board, in 1909 he became Under Secretary of State, and in 1912 he went to the Treasury as Financial Secretary. In 1914 he was appointed Chancellor of the Duchy of Lancaster and was a Cabinet Minister in Asquith's war government. Masterman was instrumental in devising and planning the National Health Insurance Act Program.

led him to devote his entire career to diagnosing and interpreting its problems, which he sought to resolve through broad and continuous social reform:

The 'Condition of the People' problem now occupies the dominant position. Every political party has realized that Social Reform, on broad and generous lines, is an inevitable condition of future progress.¹⁹

While Masterman's liberal, middle-class Victorian background helped to shape his abiding faith in orderly historical progress, his rational realistic approach to the nature of contemporary society made him aware that social discontent can lead to sudden national reversals. Though he writes about this reality, he, at bottom, refuses to accept such a verdict of "retrogression", and to emphasize his faith in progress he writes a New Preface to The Condition of England wherein he tells his readers that though they may detect "a note of optimism [and] a melancholy outlook" in his writing, he himself is not "pessimistic as to the future of this 'Spectred Isle':

Who could be pessimistic who had traced the history of a hundred years, and compared the England of 1811 with the England of to-day? I believe there are possibilities as yet undreamt of, for the enrichment of the common life of our people, and that in another century men and women - and children - may be rejoicing in an experience better than all our dreams. I am not pessimistic, but I am anxious as I believe all thinking men are anxious, when they realize the forces which are making for decay.²⁰

¹⁹(COE viii)

²⁰(COE 248; viii; viii)

Masterman's anxious concern over the prevailing social and secular decay leaves him with an ambivalent feeling about the New Age. While, on the one hand, he seeks progress, on the other, he finds that the more society progresses, the more it loses a chance to return "to a life based on the old ideal" of metaphysical purpose. Mechanical inventions and scientific advances can improve the lot of human society, yet they also, as Masterman says, cannot furnish "a cure for the more deep-seated maladies of the soul."²¹ Even at the beginning of the century, Masterman correctly apprehended what the nation was losing as she was advancing:

Here is a civilisation becoming ever more divorced from Nature and the ancient sanities, protesting through its literature a kind of cosmic weariness. Society which had started on its mechanical advance and the aggrandisement of material goods with the buoyancy of an impetuous life confronts a poverty which it can neither ameliorate nor destroy, and an organized discontent which may yet prove the end of the western civilisation. Faith in the invisible seems dying, and faith in the visible is proving inadequate to the hunger of the soul. The city-state, concentrated in such a centre as London, remains as meaningless and as impossible to coordinate with any theory or spiritual purpose as the law of gravitation itself.²²

A similar theme characterizes The Condition of England, expressing the view that as the age progresses and more social upheavals and class divisions are apparent, the nation must be

²¹(COE 180; 180)

²²Masterman, In Peril of Change, p. xii.

infused with a new spiritual purpose if she is to move out of this "arid time of transition" better fit and more able to withstand any future perils. At the heart of Masterman's concern is his realization that as the old England was transformed into the new Plutocracy, the break-up of the English Landed System effected the dissolution not only of whole classes of men but also of ways of life that once provided a healthy intellectual energy vital to the future of the race. As he witnesses "rural England crumbling into ruin" and as he sees "hastily created industrial centres" springing up round the nation, he finds that this new society is so cut off from the distinctive salutary spirit that helped to shape "a once great and splendid past", that men are now motivated by economic values that do little to promote "a tradition of Kindliness, duty, and courage before life's lesser ills."²³

While he sees that there "are many who endeavour to keep their heads in this confused tumultuous world, who still cherish an ideal of simplicity, and upon exiguous income will maintain a standard of manners and intelligence", more and more it appears to him

[that] these are destined to capitulate; to be compelled to 'give in' and accept the new expenditure, or to be pushed aside as outside the main current of successful life. The vision of this new Plutocracy appears to be drifting steadily

²³(COE viii; 33; 88; 20; 63)

away from the vision which, at any historic time, has been held to justify the endowment of leisure and comfort, and the control of great fortunes, as a trust for the service of mankind.²⁴

Given this condition, he therefore anxiously wonders how a spiritually impoverished nation can meet its moment in history when "the one single system of traditional hierarchy has fissured into a thousand diversified channels," with no unifying mode of thought and no common sense of direction, a state of affairs, he warns, that will make

the future of progress doubtful and precarious. Humanity - at best - appears but as a shipwrecked crew which has taken refuge on a narrow ledge of rock, beaten by wind and wave; which cannot tell how many, if any at all, will survive when the long night gives place to morning. The wise man will still go softly all his days; working always for greater economic equality on the one hand, for understanding between estranged peoples on the other; apprehending always how slight an effort of stupidity or violence could strike a death-blow to twentieth-century civilization, and elevate the forces of destruction triumphant over the ruins of a world.²⁵

In The Condition of England, Masterman is seeking a generation of men who can reverse the process of degeneracy that is plaguing the nation. Because he sees the "Empire-builders", the ones who successfully rode the wave of

²⁴(COE 43; 43)

²⁵(COE 20; 249)

the industrial storm that passed over England, as the new ruling class, it is to these new inheritors of the land that his study is addressed, for it is their secure economic base that can ensure the continuity of the customary shape of English society. Thus while he berates this "conquering race" for their insensitivity and complacency, he looks to them to initiate change and reform, a task he believes they are equal to as long as they set their house in order. But to do so, says Masterman, they must understand the grave crisis the nation is facing -- the threat that, unless the "superwealth of England" is distributed in a more just and equitable fashion, England might be "compelled to face the end of its customary world":

Delirium would seem to be the fate of all societies which become content in secured wealth and gradually forget the conditions of labour and service upon which alone that security can be maintained.

Masterman's reforming liberal spirit wants to give "the labouring populations" a future stake in the country, thereby proving to them that the voice of democracy speaks with more caring conviction than does the Utopian gospel of the Socialists who have yet to convince the masses that they can "make a better job of it than the 'boodlers' and 'blood suckers' whom they denounce so fervently."²⁶

While Masterman insists on addressing this problem of proletariat discontent, it is typical of his political

²⁶(COE 59; 55; 32; 21; 34; 22; 131)

temperament that he seeks to allay the fears of middle-class men about the rise of "Marxian Socialism". To show his contemporaries that it is, in fact, "farther away in time than many ardent Socialists suppose," he devotes a chapter to delineating the spirit and temper of the English working class, explaining why, in England, "the poorest are often impervious to direct political or social appeal." His argument rests on his belief that in times of depression the worker is more interested in food and shelter than he is in the persuasive rhetoric of a "new gospel" that uses "sweated women and starving children as material for inflaming to pity and anger." "Suffering, says Masterman, can only be alleviated by employment and security, not by those "who disprove God or attack society . . . or study the exploitation of the working man."

Yesterday or to-morrow men may cherish the dream of a transformed society. To-day the question is merely the continuance of such work as will provide for immediate food and shelter. That is why Socialism has grown in times of prosperity, and withered in times of decline. It is the 'Tariff Reformer,' and not the Socialist, who seems likely to gain in days of trade depression. In those days 'work for all' is a more persuasive appeal than 'Justice to the worker,' or 'State ownership of all the means of production.' Man, fallen to bedrock and fighting for his life, has little inclination to turn to visions of universal justice in a redeemed Society.²⁷

²⁷(COE 127; 61; 129; 128; 130; 129; 130)

If, as Masterman predicts, the future fate of England lies in the hands of the powerfully wealthy, then they must be made to see how a "life that hurries to be triumphant in the supremacy of material things" blinds them to the real issues facing the nation:

[This society] will pass - if it passes - because it is mistaking abnormal and insecure experience for the normal and secure, because an unwillingness to face reality is gradually developing a confusion between reality and illusion; because in its prosperity it may be stricken with blindness to the signs of the times.

In order to effect a change in their myopic attitude, Masterman calls on "certain contemporary writers"²⁸ to help him in his task of revealing to this class that the goals of national stability and human well-being are dependent on their being morally fit to lead the nation and to carry out reform.

It is Masterman's view that "public penury [and] private ostentation" are the heart of the problem, so that if this standard of value can be replaced with a scheme of life that will advocate principled conduct and moral action, then perhaps class selfishness will give way to social participation and progress will be the wave of the future. In times such as these, Masterman believes, regeneration and improvement are yet possible, and though his study ends on an uncertain note, it rings with the possibility that national salvation is within reach:

28(COE 176; 63; 194)

We are uncertain whether civilisation is about to blossom into flower, or wither in tangle of dead leaves and faded gold. We can find no answer to the inquiry, whether we are about to plunge into a new period of tumult and upheaval, whether we are destined to an indefinite prolongation of the present half-lights and shadows, whether, as we sometimes try to anticipate, a door is to be suddenly opened, revealing unimaginable glories.

In the face of such uncertainty, the verdict is often one of criticism and despair. . . .

Such a verdict, however, pays little heed to the effort of those whose unregarded labour, now in patient adherence to duty, . . . has brought the good things which are the common heritage of to-day: a widespread comfort, opportunities for happiness and content, freedom which is always but hardly won and but hardly maintained.²⁹

Masterman's approach to ameliorating society's ills unites him to a group of Edwardian writers who saw, as he did, that social problems are resolvable within a moral framework. Taken together, this generation of men, born like Masterman, in the later years of the nineteenth century and bred by a liberal, middle-class culture, shared an equally optimistic hope for social progress. As they temperamentally allied themselves to the main tenets of Victorian liberalism with its reliance upon the innate good nature and reasonableness of men

²⁹(COE 30; 249-250).

to promote the gradual improvement of life, they used the novel as a means of providing the necessary cultural stimulus to animate the men who could initiate the changes which they considered to be important.

It is to three members of this group that this thesis will address itself, attempting to show how, despite their differences in talent and technique, the spirit that unites these authors is Edwardian in sensibility and liberal in temper, as they responded to the cultural condition of English society as she was caught uneasily between two great periods of change.

John Galsworthy (b. 1867), E.M. Forster (b. 1879), and Ford Madox Ford (b. 1873) belonged to a community of writers who were convinced that the fortitude of men and women and the strength of tradition could help to support the nation in her time of crisis. Their conception of the novel as a cultural force led them to write in the social tradition, a tradition which was concerned with evaluating the nature of society and with finding possibilities for individual growth and cultural synthesis. It is this kind of fiction that Masterman was asking for when he called on writers who, "from a direct experience of some particular class of society, [could] provide under the form of fiction something in the nature of a personal testimony"; an effort that "would advocate a scheme of life which will itself provide a consolation in the loss of the older faiths, and redeem mankind from a mere animal struggle

for the apparatus of material pleasure."³⁰

Whereas this kind of fiction is related to the Victorian 'Condition of England' novel in its concern with the changing nature of society and how the lives of morally-minded men and women can best be integrated into the 'new' society, it is, in the hands of the Edwardians I am examining, more modern in outlook: in their approach to the relation between self and society their primary concern is with personal growth and fulfillment, an emphasis that implies that full integration is not always possible.

The ordinary Victorian novel ends with a series of settlements, of new engagements and formal relationships, whereas the ordinary twentieth century novel ends with a man going away on his own, having extricated himself from a dominating situation, and found himself in so doing.³¹

In the novels I have chosen to examine, The Man of Property, Howards End, and Parade's End, each of the authors (two of which, Galsworthy and Ford, were Masterman's great friends), set out to show that the moral life is the life of value, and that the morally enlightened individual, in his ability to choose that life, stands alone as an example of how

³⁰(COE 17; 178)

³¹Raymond Williams, The Long Revolution (London: Chatto and Windus, 1961), p. 286.

the elemental virtues of tolerance, compassion, and sympathetic understanding can lead to new avenues of fulfillment and new vistas of hope. And while today, the problems and the pressures are seemingly insurmountable, and once again the future is "still doubtful and precarious",³² perhaps it is, as Masterman thought, a good idea not to give in to "blackness and despair",³³ rather to turn to stories about people who sought to change what needed to be changed in order to make their journey a more palpable and more meaningful experience--for whatever changed times do bring, the human potential for constructive creativity always remains.

In their attempt to apply the tenets of liberal belief to the ills of contemporary society, Galsworthy, Forster, and Ford created patterns of marital relationships that would be emblematic of the social forces that were in conflict within Edwardian society. Through these relationships they demonstrated how the resolutions of such conflicts preserved the essential unity of society. Since the middle-class was the dominant class and the dominant culture in Edwardian England and since each of these novelists' roots stem from that class, Galsworthy, Forster, and Ford's metaphoric use of marriage is the literary mode most able to dramatize their common belief that the individual, by properly directing his or her own native

³²(COE 249)

³³(COE viii)

goodness, can help to change or modify the social process and thus contribute towards the reconstruction of a society that would provide a more humane life.

Chapter II

THE GILDED CAGE OF FORSYTEISM

Young Jolyon, first cousin to Soames Forsyte, is a man without property, which in Galsworthy's scheme of things, implies that Jolyon's social worth is to be justly measured in terms of spiritual rather than material assets. However, because these assets are a rare commodity in a Forsyte world, that crassly commercial philistine world that Galsworthy's novel seeks to examine, Young Jolyon's true worth is not properly estimated; and his mode of vision, which is personally rather than socially derived, results in his being stripped of his rank and status. Disinherited and disregarded by the Forsyte majority, this enlightened man of feeling is looked down upon as a "lost soul",¹ an anti-Forsyte type whose value is beneath consideration.

In The Man of Property (1906), Galsworthy's first and "most trenchant book of social criticism",² a social outcast

¹John Galsworthy, The Man of Property (London, 1906; reprint ed., New York: Charles Scribner's Sons, 1949), p. 167. All further references will be to this edition and will be included parenthetically in the text. Hereafter cited as (MOP).

²Samuel Hynes, The Edwardian Turn of Mind (New Jersey: Princeton University Press, 1968), p. 83.

is emblematic of the ideal social being, and as such is identified with the author's voice. Young Jolyon's ability to extricate himself from the claustrophobic corridors of moneyed life and his desire to live by precepts of his own choosing make him the moral agent among vacuous Forsyte men, an exemplary individual who, in his thoughts and by his actions, knows best how to properly enrich his life.

In a strictly controlled social environment where the accumulation of wealth is the dominant force which regulates behavior, the name of Forsyte is emblematic not only of a distinctive social class, but also of an attitude that is instinctive to this class, the idea that since conformity and convention lead to security and comfort, material success has far greater value than individual fulfillment. While the effects of this attitude have made the Forsytes, as a class, socially well-entrenched, it also creates a situation where solidarity breeds sterility, for true Forsytes are not disposed to changing a mode of vision that has helped them to rise to the top of their "commercially Christian world" (p. 211).

If this powerfully wealthy society does not have to recognize the social validity of any idea nor the social worth of any individual who does not conform to Forsytean standards of living and thinking, the question arises how can change be wrought? Or, as the ironic title of Galsworthy's novel implies, can the moral presence of young Jolyon be seen in its proper light, sufficient to effect a spiritual change in

Forsytean life?

Doubtless, it is this necessity for spiritual change which Galsworthy -- a liberal thinker and a humanitarian writer -- addresses when he sets out to enlighten the material hearts and practical minds of the commercially prosperous Forsyte class. For Galsworthy, Forsytes are the economic foundation of a stable society, and, as the builders of the world of actual reality, they play an essential role in English life. Young Jolyon, who, because of his alienation, becomes "well aware" (p. 192) of what it means to be a Forsyte, objectively sees that although they have "no principles" (p. 196), it is their economic power that has made them and the nation influential:

It's their wealth and security that makes everything possible; makes your art possible, makes literature, science, even religion, possible. Without Forsytes, who believe in none of these things, but turn them all to use, where should we be? (p. 196)

Yet though they now may be economically strong, the Forsyte breed is an endangered species for it suffers from a crippling social disease -- myopic vision -- a condition which renders them incapable of surviving in a changed environment. The Forsytes first entrenched themselves and prospered at a time when their cultural environment nurtured the ideal of economic power above all else, but as the social ramifications

of this ideal affect the consciousness of a "younger generation" (p. 163) of Forsytes, there arises the need for a more imaginative commitment to life, one that is nourished less by economics and more by personal fulfillment, one that will show this class how to properly respond to change and thus ensure their safe passage into the new age.

In order to emphasize the fact that economic complacency breeds social sterility, Galsworthy's novel satirically exposes the effects of Forsytean vision, an exposure that is "instructive" (p. 3) in its aim as it reveals how a reliance on an outmoded view of reality brings about a tragic fall.

As Galsworthy's analysis penetrates into the heart of "Forsyteism" (p. 209) -- that social and moral system that made them such "a formidable unit of society" (p. 3) -- it reveals the system's most fundamental distortion: underlying this society's emphasis on duty, order, and propriety is the desire to protect the organizing principle of Forsytean life, the law of property.

It is through this law of property that Forsyte strength was first established when, in the early years of the century, Superior Dorset Forsyte made his way into an expanding economic world. This enterprising and innovative man, a stonemason by trade, had, towards the end of his life, left his small farming village in Dorsetshire and moved to London. Sensing the economic pulse of the growing city, he

hired out his talent for building houses. His labour and persistence were justly rewarded, for at his death, his net worth exceeded thirty thousand pounds and his family name became a force to be reckoned with.

This first urban Forsyte, in so far as his bank deposits showed, was truly a credit to his family. Although his ten upstart children take no pride in their father's yeoman heritage, for as Galsworthy sarcastically comments, the "only aristocratic trait they could find in his character was a habit of drinking Madeira" (p. 16), his six sons owe to this unrefined man their start in life. Having inherited their father's competitive instincts along with his cash legacy, the Forsyte men all set themselves up in respectable professions, from tea-tasting to book publishing, and increasingly became established, secure, and respectable.

At the time of the novel's setting, 1886, these six Forsyte brothers are well into their seventies and eighties; yet, there they sit, on top of their world, a picture of health and vitality, enjoying relative ease and security. Old Jolyon, Swithin and James, Roger, Nicholas, and the youngest Timothy are, "in full plumage" (p. 3), well-preserved specimens of the successful evolution of the Forsyte breed from tenant farmer to pillar of the state. Purse-proud, carriage-proud, and Church-proud, this group of elder Forsytes with their houses, their property, and their possessions make a fine display of model citizens who, having been taught to

assess life in terms of money, have never lost sight of this cherished view. It is this material outlook that leads them to reverse a biblical injunction and to use it as the rationale for their self-preserving world. As the sarcastic Mr. Scoles so wittily expressed it in one of his Sunday sermons, those weekly sermons that the Forsyte herd flock to hear but fail to understand, "'For what,' he had said; 'shall it profit a man if he gain his own soul; but lose all his property?'" (p. 43)

Forsytes have committed themselves to the protection of the law of property, central to which is the institution of marriage. For Galsworthy, the symbolic representation of marriage becomes the critical mode of investigation into this economically motivated society that interprets for its members how to respond to life. Young Jolyon, Galsworthy's spokesman, reveals the importance of this institution to propertied Victorian England when, "in his ironical voice" (p. 32), he explains that the central concern of the Victorian Forsytes is to ensure that

the decencies were observed - the sanctity of the marriage tie, the common home, respected. . . . The advantages of the stable home are visible, tangible, so many pieces of property; there is no risk in the status quo. . . .

To them it is "the sanctity of the marriage tie"; but the sanctity of the marriage tie is dependent on the sanctity of the family, and the sanctity of the family is dependent on the sanctity of property (p. 199-20).

In a social system built upon accumulation and inheritance, marriage is seen as the highest social good, the most advantageous way of properly fulfilling one's social goals. And, because this institution can help to secure the entrenchment of an entire social class, there is attached to it a system of rewards and punishments: any member who strays from this path of social virtue is found guilty of treason, "treason to his family, his principles and his class" (p. 31); while those who make proper marital arrangements and make sure "the decencies" (p. 199) are observed, can reap the benefits of a money economy by enjoying the comfort and privilege that issue from rank and wealth.

These societal checks and controls on an individual's emotional life, devised to ensure the perpetuation of the property principle, are, for Galsworthy, emblematic of how the restraining power of society serves to narrow individual choice. In The Man of Property Galsworthy's main focus of concern is the individual and how he can achieve maximum self-fulfillment within his society. And, as he exposes and pillories the materialism and soullessness of Forsytean society, he finds that this system, by regulating "the whole policy" (p. 221) of its members lives, drains them of "any private feelings" (p. 199) and so prevents them from pursuing any personal goals: Forsyteism, by sacrificing the souls of men to the God of Property, turns its followers into unthinking men with unseeing eyes and unfeeling hearts.

This state of affairs is exemplified most dramatically by the relation of Soames to Irene. Soames is Galsworthy's representative "upper-middle class Englishman in London with any pretensions to taste;" (p. 62) and thus is Forsyteism incarnate. He is unyielding and unsympathetic, unable to give himself up, body and soul, to anything that does not promote his own selfish interests. His implicit faith in the law of possession makes him self-confident and self-assured, smugly complacent about his ability to always get what he wants.

When we first meet him, his adopted gentility and his "secret self-importance" (p. 14) make us see that he has indeed cultivated a character "in accordance with the laws of competition" (p. 60). Soames is the emerging capitalist type, the arrogantly active but emotionally reticent man of business who knows how to turn a situation to his good use. Materially secure but spiritually deficient, his lack of imagination does not hinder his success in business law, but actually works "in his favour" (p. 142) as it gives his clients, all of whom are of the same ilk,

the impression that he was a safe man. And he was safe. Tradition, habit, education, inherited aptitude, native caution, all joined to form a solid professional honesty, superior to temptation, from the very fact that it was built on an innate avoidance of risk (p. 142).

Soames spends his day in the City where, at the head

of Forsyte, Bustard, and Forsyte, (a firm begun by his father) he earns a profitable income which he wisely invests, and then returns home, "generally after dark," (p. 51) to enjoy the fruits of his labour: his wife, his pictures, and his objets d'art . . . "the Persian rugs, the silver bowls, the rows of porcelain plates arranged along the walls" (p. 309). Of all his prized possessions, however, there is one that does not yield a good return -- his wife.

Out of his other property, out of all the things he had collected, his silver, his pictures, his houses, his investments, he got a secret and intimate feeling; out of her he got none (p. 62).

That this exasperating condition should exist is a constant source of irritation to Soames. His mind never departs from the property principle and from the rights inherent in this principle, and therefore he finds it impossible to concede that this should be so. "And this is reasonable," comments Galsworthy, "for upon the accuracy of his estimates the whole policy of his life is ordered: If he cannot rely on definite values of property, his compass is amiss, he is adrift upon bitter waters without a helm" (p. 221). But, "contrary to the law of possession" (p. 62), Soames's life is in turmoil, for the woman whom he had conquered, married, and made his own, leaves him troubled, frustrated, and unfulfilled.

Soames's aching heart animates him to try to get to the bottom of his marital problems, an investigation that is,

of course, conducted along Forsytean line of reasoning. As a loyal subscriber to the social ideal comprising the man's right and the woman's duty, Soames thinks their marriage "is quite fairly successful" (p. 199): they had "a nice house (rather small) in an excellent position, no children and no money troubles" (p. 40); he, as an exemplary man of property who fulfills "the laws of his great class" (p. 54) is upright, honourable, and healthy; and she, though she has no money of her own, has angelic beauty, "the secret of her value" (p. 56).

Well-schooled in the practicality of hearth and home, this true Forsyte can do no more than interpret his situation through "all the prejudices and beliefs of his class" (p. 199); and, since he can find no visible or tangible reason for Irene's "subdued aversion" (p. 50), Soames "was forced therefore to set the blame down entirely to his wife" (p. 50).

Soames's business temperament, "developed to the neglect of everything else" (p. 76), prevents him from judging principled conduct. Thus the idea that Irene's "cold and dubious" (p. 46) attitude is caused by her realization that "she had made a mistake, and did not love him, had tried to love him and could not love him," (p. 50) was certainly, to him, an unimaginable thought. Instead of sound moral judgement he substitutes vague sentimentality which he relies on to set his life in order. As Galsworthy writes:

Like most novel readers of his generation (and Soames was a great novel reader), literature coloured his view of life; and he had imbibed the belief that it was only a question of time. In the end the husband always gained the affection of his wife. Even in those cases - a class of book he was not very fond of - which ended in tragedy, the wife always died with poignant regrets on her lips, or if it were the husband who died - unpleasant thought - threw herself on his body in an agony of remorse (p. 63).

Until such time when life is a story-book ending, Soames is quite prepared to settle for a peaceful truce.

Soames's censoring attitude towards Irene is reinforced by his father's belief that "there was no reason why Irene should not be happy" (p. 46). When James, "the least remarkable in mind and person" (p. 70) of the elder Forsytes, sourly reflects on the family rumours that Irene is asking for a separate room, "the extraordinary unreasonableness of her disaffection" (p. 47) strikes James as pitiful; "She'd a good home, and everything she could wish for" (p. 37); why would any right-thinking woman want to throw this good life away? James, who in his own time had never had any trouble with women, thinks Irene has had "too much liberty" (p. 215) and sees her exposure to new ideas and to the wrong sort of people as the root cause of all this nerve-wracking business:

She had taken up lately with June; that was doing her no good, that was certainly doing her no good. She was getting to have opinions of her own. He didn't know what she wanted with anything of the sort . . . He felt that her friends ought to be chosen for her. To go on like this was dangerous (p. 47).

James, and Soames, want Irene to behave like a dependable Forsyte wife, meek and submissive; but Irene, as an enlightened member of the younger generation, is no longer prepared to accept "her duty as a wife" (p. 286) and she considers her alternatives. Well-aware of her misjudgement, she knows that to be true to herself she ought to leave the man whom she is temperamentally incapable of loving. Yet as the wife of a Forsyte she is also aware in what manner this patriarchal society deals with a woman who chooses to leave the shelter of the home and she, "soft and passive" (p. 222), does not have that inner strength necessary to live an exiled life.

James, who senses this rebellious spirit in Irene sees it as his family duty to brutally remind her of the consequences of "having opinions of her own" (p. 47): "'You'll have nobody but yourself to blame,'" he warns her, "'and what's more, you'll get no sympathy from anybody'" (p. 218). Irene, too afraid of being alone without money and without support, chooses to remain inside her gilded cage, keeping a "brooding silence" (p. 47) as she thinks about the consequences awaiting her if she were to violate the system.

It is James's self-preserving instinct, so highly developed, that makes him recognize, in Irene's attitude, "something strange and foreign" (p. 73). James, petty and small-minded as he is, is not qualified to make psychological assessments of people, for this talent, as Galsworthy points out, has "no monetary value and [so is] properly ignored by the Forsytes" (p. 3). But James's love of conformity makes him instinctively recoil in the presence of any person or thought that does not immediately reflect his own accepted view of things. And Irene, whom some family member "had once compared to a heathen goddess" (p. 9), exudes a disturbing sensuality that no self-respecting Forsyte woman could have. The only other time this "recognition of danger" (p. 73) came over James was at his first meeting with Bosinney, that other artistic person whose arrival on Forsyte turf caused James, and all the other Forsytes, to have "misgivings" (p. 7) about his non-conforming manner and appearance.

The family uneasiness in the presence of Bosinney arises from their being in contact "for the first time" (p. 4) with a representative of the new age. Bosinney, though a gentleman at birth, neither dresses nor lives like one. His "Byronic" (p. 85) father, a practising country doctor, had encouraged his youngest and best-liked son to develop an independent spirit and to lead a fulfilling life. Bosinney, with this kind of nurturing, was, in his formative years, never subjected to the confining traditions of the leisured

class. He becomes, therefore, what he chooses to be, an architect, a profession that brings him a very meagre income and a very un-Forsytean life:

His rooms in Sloane Street, on the top floor, outside which, on a plate, was his name, 'Philip Baynes Bosinney, architect,' were not those of a Forsyte. He had no sitting room apart from his office, but a large recess had been screened off to conceal the necessities of life - a couch, an easy chair, his pipes, spirit case, novels and slippers. The business part of the room had the usual furniture, an open cupboard with pigeon-holes, a round oak table, a folding wash-stand, some hard chairs, a standing desk of large dimensions covered with drawings and designs

He was believed to have a bedroom at the back (p. 84).

Bosinney's role in the novel is two-fold: On a symbolic level he represents, as I have stated, the new, the strange, the "dangerous" (p. 7), the foreign invader against whom all Forsytes must unite to protect their common interests. Although the Forsytes do not have the imaginative capacity to understand what it actually is about this "'alf-tame leopard" (p. 8) that provokes their "subconscious offensiveness" (p. 4) to him, and intuitively react to his hat--"a soft grey hat, not even a new one, a dusty thing with a shapeless crown" (p. 6)--their predatory instincts are soon justified when this spirited artist, their

symbol of "common peril" (p. 7), strikes a blow at the very heart of their system, endangering "their two most priceless possessions, the pocket and the hearth" (p. 304).

That this "very singular-looking young man" (p. 8) has successfully penetrated the Forsyte shell of circumstance and property by becoming engaged to June, Old Jolyon's granddaughter, marks a dramatic change in the Forsyte family fortunes, demonstrating the lessening of Property's stranglehold on the younger generation. June's willingness to give up security for love shows how the Forsytean emphasis on material well-being is no longer sufficient to inspire the new generation. Yet because the obtuse and myopic nature of the Forsyte temperament makes the family incapable of facing up to the cold hard facts behind June's actions, they create a perfectly logical excuse which enables them to live comfortably with her defection. The family decides that June, as the orphaned daughter of a run-away father, would naturally develop "the habit of championing the unfortunate" (p. 47), so that just as they blame June's urgings" (p. 47) for Irene's disaffection with Forsytean life, they blame Young Jo's habits for his daughter's.

To effectively dramatize the social reality surrounding June's defection, Galsworthy chooses to open his novel with Old Jolyon's 'At Home' celebration of her engagement. If her fiancé, Bosinney, would have followed in the path of his three eldest brothers who "are all doing

capitally in the Indian civil" (p. 85), then this occasion would indeed have been a festival to celebrate ^{the} flourishing Forsyte strength. But, as Galsworthy informs us, the fact that he has not, makes this moment "the prelude to their drama" (p. 4). Old Jolyon's mansion, with its rich brown atmosphere, a most fitting home for "the representative of moderation, order, and the love of property" (p. 34) becomes, ironically, the setting where Forsyte supremacy is challenged.

On another level, Bosinney represents, for Galsworthy, the excesses of individualism and how the search for self-fulfillment, if not tempered with proper judgment, can lead to a damaging narcissism. Bosinney is so self-absorbed, so selfishly motivated, that he forgets to consider the feelings of others. Engaged to June, he courts Irene, and leaves June wondering and waiting, with no explanation about his sudden unavailability. June only finds out about the lovers through family gossip and then, hoping to confront Phil with the situation, she goes to his rooms, finds Irene, and sees for herself that she has been betrayed.

Bosinney's insensitivity is reflected in his work as well. Hired by Soames to build a country house that will, within a definite budget, identify Soames "as a gentleman" (p. 90), Bosinney is more interested in his own architectural dream than he is in meeting the needs of his client. The cost of the house when it is finally finished, has so greatly exceeded the original sum agreed upon by the two men, that

Bosinney's blatant disregard of Soames's wishes results in a law suit taken out against him -- Forsyte vs. Bosinney, and naturally Forsyte wins.

When confronted with problems, Bosinney's response is to escape reality. Instead of confronting June, he ignores her; instead of discussing the cost over-runs with Soames, he builds first and then presents the bill; and even when the court case is heard in Chancery, he is not there "to give evidence" (p. 272). Bosinney, a little too fearful of the Forsytes, is a moral coward.

Yet it is Bosinney's passionate temperament that attracts Irene, a woman "born to be loved and to love" (p. 50); and although their passion has disastrous consequences, it is these consequences that reveal the tragic effects of an ill-adjusted marriage.

As Soames watches Irene's hidden sensuality flower in the hands of his architect, he begins to lose hope of ever owning the key to her heart. When he has conclusive proof that Irene and Bosinney are, in fact, lovers, Irene's "act of revolt" (p. 242), her wanton violation of the sacred institution of marriage, so infuriates Soames that he finally bursts out of his shell of cultivated gentility and behaves with primitive cruelty. Frustrated in his attempts to please this woman, driven by a vital need to be a strong and successful husband, and aroused by love, hate, jealousy, and neglect, Soames forces his way into Irene's closed domain

where, for a fleeting moment, he experiences the joy of possession.

Soames's rape of Irene, an act which, on reflection, he regards "as the first step towards reconciliation" (p. 259), becomes the act which precipitates his fall. While he believes that "he had done his best to sustain the sanctity of the marriage tie," (p. 259) and that by asserting his rights and acting like a man Irene will turn over a new leaf and be a dutiful wife, the unexpected turn of events leaves him baffled and confused. Irene leaves him for Bosinney and the house that Bosinney built, the house at Robin Hill, "finished though it was, remained empty and ownerless" (p. 228).

To Soames, Robin Hill was to be the place which would secure his position as a genteel man of property who understands beauty and as a strong and successful husband who understands his wife. When he had initially viewed the beautiful but profitable piece of land, he was so moved by the idea of possessing beauty that he made a spontaneous decision. Fearing that he might lose this first-class site, he hastily decided to purchase it without consulting either his father or his family about the soundness of his investment. Soames's character weakness, his excessive love of property, is well-accented as Galsworthy provides a pastoral description of the wilderness that has attracted Soames, and juxtaposes its beauty with Soames's response:

The sky was so blue, and the sun so bright, that an eternal summer seemed to reign over this prospect. Thistledown floated round them, enraptured by the serenity of the ether. The heat danced over the corn, and pervading all, was a soft, insensible hum, like the murmur of bright minutes holding revel between earth and heaven.

Soames looked. In spite of himself, something swelled in his breast. To live here in sight of all this, to be able to point it out to his friends, to talk of it, to possess it! (p. 58)

Soames's sense of property makes him instinctively understand that keeping up with the times requires a move back into the country and that this move will augment the value of the Forsyte name by obliterating all traces of the family's rustic and humble origins. However, his fear of losing Irene causes him to forget his guilty feelings about the actual cost of establishing himself as a country gentleman. Even his father, who regards this venture as frivolous and unforsytean -- "Buying land - what good d'you suppose I can do buying land, building houses? - I couldn't get four percent for my money." (p. 45) -- agrees with his son when Soames points out that country living will bring Irene back into the folds of Forsyteism:

To get Irene out of London, away from opportunities of going about and seeing people, away from her friends, and those who put ideas into her head! That was the thing! (p. 52)

That his plans are never brought to fruition, that the building of his dream house has robbed him of that which he set out to possess, beauty and gentility, is, to Soames, inexplicable: "How could he fall when his soul abhorred circumstances which render a fall possible - a man cannot fall off the floor!" (p. 142) Soames's Forsytean belief that reason, prudence, and training can prevent any misfortune is, for Galsworthy, "Soames's subterranean tragedy" (p. 232) as his blind faith in Forsyteism as a way of life will always prevent him from fulfilling his own true self. Even when Soames knows "for certain" (p. 307) that Irene loathes him,

that she had loathed him for years,
that for all intents and purposes
they were like people living in
different worlds, that there was no
hope for him; never had been;
(p. 287)

even understanding all this, and knowing that the only reason she has come back "to the cage she had pined to be free of"

(p. 307) is due to Bosinney's death, he still is incapable of expressing that which "he longed to cry:

Take your hated body, that I love,
out of my house! Take away that
pitiful white face, so cruel and
soft - before I crush it. Get out
of my sight; never let me see you
again! (p. 307)

Soames's inability to break up the marriage when there is nothing left to break up; his inability to free himself and Irene and to grant her her freedom and to begin a new life,

stems from his subconscious fear of offending his^V bourgeois order. To a Forsyte, the grim visions of a life without money are too unbearable to think about for "money was his light, his medium for seeing, that without which he was really unable to see" (p. 46). This mode of vision makes a Forsyte immune from experiencing the spiritual benefits of life's journey, for property, while it fills up his life, empties his soul and makes him ill-equipped to face up to the modern realities of life. This Forsyte deficiency, this lack of moral vision, leads Soames, in his quest for beauty and gentility, to crave only its physical manifestation so that even when he is left, at the novel's end, love-starved and house poor, he still cannot recognize his own responsibility. "'Why is all this? Why should I suffer so? What have I done? It is not my fault.'" (p. 307)

While The Man of Property was published three years before Masterman's The Condition of England (1909), Galsworthy's picture of a philistine society that breeds smug, obtuse, and myopic types like a Soames Forsyte is similar to Masterman's depiction of the island Pharisees who dominate "the world with a certain supreme confidence in the justice of their supremacy. . .

They are the children's children of those rather crude exponents of complacency and pride. They reveal no ostentatious complacency and pride. Their attitude is rather one of acceptance. It is not that they thank God that they are not as

other men are. It is just that they can imagine no universe which could make other men as themselves; or themselves different. They are enterprising, but they shun adventure. They are kind, with no real possibility of sympathy (COE 54-55).

Yet, as both writers clearly see, the energetic individualism of these economically motivated men is a definite asset for the future health of the nation; so that if their supremacy is to be challenged, a new leader must be aware of both the spiritual and material dimensions of life. Consequently Galsworthy aims for the same social objectives of continuity and change in his novel that Masterman later posits in The Condition of England. His challenge to Forsyte domination, like Masterman's critique of "the classes who have conquered and attained" (COE 60), calls for a moral refurbishment that will set the Forsyte house in order.

In order to accomplish this ideal Galsworthy reestablishes the connection between property and true gentility by making Young Jolyon the fit heir to Robin Hill. In the novel's scheme of things, if Soames were to succeed in his quest "to be the pioneer leader of the Forsyte army advancing to the civilization of the country (p. 58), then his ownership of a country house built for a gentleman by a gentleman would mark a decrease in the value of England's heritage and would make a mockery of the civilizing attitudes associated with true gentility. Tolerance, kindness,

sympathy, and compassion, the elemental virtues of a traditional life of value are born in the country and lost in the city, hence they are inimical to Forsyte values. Their ways, born out of their competitive and urban spirit, are sharp, decisive, parochial, and practical, and while these characteristics enabled Forsytes to succeed and to secure their status in a moneyed society, this economic temper has rendered them deficient in spiritual dimensions, unable to restore a fertile system of values to a life that "had gone sterile" (p. 38).

Soames went after that "on which he had set his heart" (p. 245), Irene and Robin Hill, as only a Forsyte could, and instead of being justly rewarded, he is socially disgraced: by raping his wife he loses any hope of establishing his status as a quasi-country gentleman and thus he loses credibility as a true and tenacious man of property who always gets what he wants.

If the pathos of Forsytean sterility is dramatized in Soames's lack of perception, then ironically the possibilities for fertility derive from Old Jolyon, the family figurehead who chooses to punish Soames and so dethrone him from his position as "a sure trustee of the family soul" (p. 15). Old Jolyon "was a man of most open mind, who, more than any Forsyte of them all, had moved with the times" (p. 249). He had always had "a philosophic vein" (p. 28) and an "eye for men" (p. 24); but with the years his orthodoxy had dropped

off and "forced him to a different attitude of thought" (p. 301), a more tolerant and compassionate view of life. His changed outlook, "so uncharacteristic of a Forsyte," (p. 28) leads him to reexamine his own censure of his son's affair with the family governess and to wonder "whether he too had been a little to blame in the matter . . .

To have approved his son's conduct in that crash was, of course, impossible; reason and training - that combination of potent factors which stood for his principles - told him of this impossibility, and his heart cried out. The grim remorselessness of that business had no pity for hearts. There was June, the atom with flaming hair, who had climbed all over him, twined and twisted herself about him - about his heart that was made to be the plaything and beloved resort of tiny, helpless things. With characteristic insight he saw he must part with one or with the other; no half-measures could serve in such a situation. In that lay its tragedy. And the tiny, helpless thing prevailed. He would not run with the hare and hunt with the hounds, and so to his son he had said good-bye (p. 26-7).

These speculations of an old and lonely man and his fatherly yearnings for the company of his only much-loved son lead Old Jolyon to finally take the first step to bring his son back into the affections of his heart. Thus, after fifteen years, "a new vista of life was opened up, a promised land of talk" (p. 35), a new beginning for this father and his

son and his grandchildren.

Old Jolyon's inquiring mind makes him an authorially approved observer of life and men. His first impressions of his son are therefore to be trusted:

To Old Jolyon it seemed that his son had grown. 'More of a man altogether,' was his comment. Over the natural amiability of that son's face had come a rather sardonic mask, as though he had found in the circumstances of his life the necessity for armour. The features were certainly those of a Forsyte, but the expression was more the introspective look of a student or philosopher. He had no doubt been obliged to look into himself a good deal in the course of those fifteen years (p. 32).

That Young Jolyon, had, in fact, in the years of his alienation, "not gone to the dogs" (p. 30) but had grown and flourished as a human being, motivates his father to make a restitution to his son, a restitution which "appeared to him vaguely in the light of a stroke of punishment, levelled at that family and that Society, of which James and his son seemed to him the representatives" (p. 254).

In Forsytean society where Mammon is God, money becomes the sole medium of exchange between men and their world. Thus Old Jolyon's insights into the nature of his class make him see that any form "of retributive justice" (p. 254) must be visible and tangible if it is to have any significance. And to Forsytes, "a gentleman's house"

(p. 298) is adequate proof of restitution. Young Jolyon, once regarded "as a poor, penniless outcast" (p. 295) is now to be justly looked on as a true man of property, secure "in his proper position" (p. 295) as a fitting representative of his class.

By taking from Soames that on which he had staked his career and by making "a man of property of Jo" (p. 295), Old Jolyon has taken revenge against all that disapproval that had been bestowed by Forsytes on his son. No longer a social pariah, Young Jolyon's character which had animated him in the first place to revolt against the family values, is now held up as a symbol of "a crowning triumph" (p. 295) over the weaknesses of lesser men. His success demonstrates that the promise of Forsytean continuity is dependent upon some reawakened sensitivity to overlooked values.

Young Jolyon is Galsworthy's "missing link" (p. 196), the vital leader that the Forsytes need to help them confront the new age. He has seen life from both sides of the property fence and, "conscious of what it meant to be a Forsyte" (p. 192) and what it meant to be master of his own fate, he can reach out towards men with tolerance, sympathy, and compassion, for "in seeing their side of the question too" (p. 199) he knows that allowances can be made and understanding promoted. This temperament makes Young Jolyon comprehend Soames's attitudes, for his awareness makes him see that a man like his cousin, a pure Forsyte, could not behave

any differently. Young Jolyon, as a past worshipper in "the temple of Forsyteism" (p. 210) knows that to Forsytes, the final renunciation of property is almost unimaginable. Bred by a possessive environment, they are caught in the meshes of their own impulses. That he himself had fled his environment he attributes to his own imaginative ability to have properly evaluated his life and to have acted in accordance with his innermost desires. Whenever he reflects on his past conduct, "the old saying came back to him: 'A man's fate lies in his own heart'" (p. 198).

For Galsworthy, Young Jolyon's courageous and sacrificial act of revolt, his blatant disregard of Forsyte custom and convention, derives from the "advantages he had received" (p. 31) as a young man. The "philosophical twist" (p. 298) in his father's character led him to send his son to Eton and to Cambridge. This liberal education makes Young Jolyon "a little far off" (p. 31), less of a true Forsyte, for it fostered a self-critical attitude that well-prepared him for his moment of decision.

Young Jolyon's temperament, self-conscious and introspective, is similar to Bosinney's nature. Yet while an artist himself, Young Jolyon is not portrayed as narcissistic or as self-absorbed. He is more reliable, more dependable, more aware, and with his "impersonal eye" (p. 34) he is better able to judge his family. His observations on the "Properties and quality of a Forsyte" (p. 196) make him the most fitting

candidate to restore vision to this breed:

This little animal, [Young Jolyon tells Bosinney] disturbed by the ridicule of his own sort, is unaffected in his motions by the laughter of strange creatures (you or I). Hereditarily disposed to myopia, he recognizes only the persons and habitats of his own species, amongst which he passes an existence of competitive tranquility (p. 196).

Bosinney, unlike Young Jolyon, cannot face up to the consequences of his own actions and it is moral cowardice that causes his untimely death. When Irene tells Bosinney the painful fact that Soames has raped her, he, "under the stress of violent emotion" (p. 263), behaves like a mad-man and runs blindly through the fog. The ambiguous circumstances surrounding the cause of Bosinney's death -- whether his being run over by an omnibus is intentional or accidental -- is incidental to the fact that he should have had the presence of mind to properly evaluate the situation and then to judge what steps should be taken. Instead, he thinks more about his own jealous and vengeful feelings than he does about Irene's, and it is she who has suffered the most. He is not even there for her when she needs him, and his unheroic act leaves her broken, and dejected, wounded and worn. As Soames looks at her, "huddled in her grey fur against the sofa cushions," (p. 306) back in the hateful house she longed to leave,

she had a strange resemblance to a captive owl, bunched in its soft feathers against the wires of a cage. The supple erectness of her figure was gone, as though she had been broken by cruel exercise; as though there were no longer any reason for being beautiful, and supple, and erect (p. 306).

In a novel that seeks to restore vision to a society that is "in the dark" (p. 302), there is, as Old Jolyon knows, "no justice for men" (p. 302) who refuse to see that the moral life is the life of value. Bosinney is dead, June is left "with broken hopes" (p. 302), Irene is left with few hopes, and Soames is left with "no hope" (p. 287). His inability to betray "the Forsyte in him" (p. 287), to relinquish his claim on propertied living, will keep him forever locked inside the gates of Forsyteism. As a pure Forsyte, he is a prisoner of his own inherited temperament, that Forsytean temperament that has emotionally crippled him and has bound him to a gilt-edged life.

Out of this younger group of Forsytes it is only Young Jolyon who comes out unstigmatized, for he understands how best to respond to life. This genteel, quietly good-humoured man, this kind, caring, and creative man is most worthy of being identified "as a gentleman" (p. 90); and, as he takes his place as the fitting heir to Robin Hill, a true man of property has returned to the roots of his heritage, a connection that he will pass on to a new generation of Forsytes so that the cycle of good fortune and good health will begin anew.

Chapter III

THE REAL CONNECTION BETWEEN WILCOXISM AND SCHLEGELISM

The Man of Property is built around a major antithesis, the contrast between freedom and convention, between the fruitful life young Jolyon's imaginative vision brings and the stultifying life Forsytean blindness produces. Galsworthy's juxtaposition of a free spirit who has perception and a conforming social being who doesn't, reveals that the promise of salvation comes from being true to the inner self rather than from unthinkingly following accepted social standards. Young Jolyon's salutary imagination, developed by his upbringing and by his education, guides him in investing his life with value and meaning, an achievement that highlights the Forsyte failure to see beyond their own cherished image of life. This imaginative poverty of the wealthy class, which, for Galsworthy, arises in a commercial age where the pursuit of the good life is measured in terms of worldly success, is taken up and expanded upon by E.M. Forster in Howards End, a novel which is an Edwardian response to Masterman's plea to study the efficacy of nineteenth century liberal values in a twentieth century industrialized world.

One of the roles that Forster adopts in Howards End is

that of social historian utilizing the mode of social documentation to observe and record what one hundred years of industrialism has done for the nation. England is now a modern urban order, past the stabilities of a yeoman society where time was measured "not by a London office, but by the movements of the crops and sun."¹ This historical shift from a pre-modern to a modern order, from a spiritually active rural life to a mechanically active urban life marks a change in human nature. The difference between these two orders and the antithetical kinds of inner lives they represent is summed up by Forster when he writes: "The feudal ownership of land did bring dignity, whereas the modern ownership [brings] imaginative poverty" (p. 154).

Forster calls the shape of this modern society a "civilization of luggage" (p. 154), a rootless civilization that is "reducing us again to a nomadic horde" (p. 154). In this new urban society, as the twentieth century "craze for motion" (p. 329) moves men further and further away from those values rooted in the past, Forster sees that human beings are in the process of losing their traditional sources of strength and vitality; and, as modern nomads lost in a frenetic world

¹E.M. Forster, Howards End (London, 1910; reprint ed., England: Penguin Books, 1973), p. 315. All further references will be to this edition and will be included parenthetically in the text. Hereafter cited as (HE).

of "motor cars and hurrying men" (p. 204), they find it increasingly difficult to seek out new values.

As men are faced with "the chaotic nature of [their] daily live [s]" (p. 115), as they are confronted with the "great impersonal forces" (p. 193) that have mechanized the new age, as they live in a city that reflects the shape of the new religion -- "not the decorous religion of theologians, but anthromorphic, crude" (p. 116), they are left, alone and forsaken, caught in the senseless but continuous flux of modern life. The destructive realities of this life are pervasive -- suburban spread and rural decay, roads smelling "more strongly of petrol and more difficult to cross" (p. 115), buildings "rising and falling with the restlessness of the water in a fountain" (p. 59). And, as "the city receives more and more men upon her soil" (p. 59) and as these men "heard each other speak with greater difficulty, breathed less of the air, and saw less of the sky (p. 115), a new kind of life is being created, a life that is "intelligent without purpose and excitable without love" (p. 113), a life that is as makeshift, temporal, and impersonal as are the blocks of flats being constructed to house these disconnected crowds of men.

To Forster, this arid, artificial, and mechanical life, where "telegrams and anger" (p. 321) are supreme, has no "colour in the daily gray" (p. 328), no earthly beauty with its spiritualizing splendours, no sense of human comradeship

or of human affection, just "panic and emptiness, panic and emptiness" (p. 46).

In writing about these dehumanizing aspects of a modern world, Forster evokes a countervailing world, pastoral and agrarian, a world which, with its traditions and rhythms, exercises "a binding force" (p. 257) on men.

Howards End was written at a time when rapid and pervasive economic changes gave men a sense of foreboding, a foreboding which Masterman attributed to a society "baffling and uncertain in its energies and aims" (COE 248). Though Howards End is a dramatization of this feeling of impending dissolution and modern despair, Howards End -- the ancestral home -- manages to stand up against the "turmoil and horror" (p. 320) of the machine age. Even as "London's creeping" (p. 329), the place offers an image of quiet resistance "to such life as is conferred by the stench of motor-cars, and to such culture as is implied by the advertisement of anti-bilious pills". (p. 29).

In a novel that seeks to bequeath a spiritual vision to a restless and uprooted civilization comprised of "hurrying men who connect so little" (p. 204), Howards End, as the place where traditional values are embodied, assumes "terrific" (p. 108) importance: it is the "woof" (p. 134) of the world while London is "the warp" (p. 134) of life, it is poetry and passion while London is "Property and Propriety" (p. 179), it is noble and humane while London is decivilizing, it is

culture while London is materialism.

Located in Hertfordshire, the county which to Forster "is England meditative" (p. 198), Howards End is one of the few remaining English farms where "a feeling of completeness" (p. 264) is present, a feeling that life does have value, meaning, and dignity, and a feeling that this life will survive. To Forster, this peaceful vision of continuity and harmony found in the countryside is England's "highest gift as a nation" (p. 263) and, as the vision of hope in an uncertain world, it must be properly preserved and passed on.

Preservation is dependent on knowing "about realities" (p. 306), on knowledge of an enduring life that is superior to the cultivated cosmopolitanism of modern living, the urban world of ideas, movements, and discussion which provide stimulants without sustenance. This other life that cannot be put down in "black and white" (p. 321) is connected with the life of the spirit, the life of values, the "unseen" (p. 93), and because this life is hard to discern amidst the welter of daily demands, only people with special human capacities can understand it.

Mrs. Wilcox, the last member of the Howard line descended from the yeoman class has this "instinctive wisdom" (p. 36), that wisdom to which Forster gives "the clumsy name of aristocracy" (p. 36), that wisdom which is ancestral and ancient. As a member of that vanishing race of yeoman, that "elder race" (p. 263) which has, as Masterman puts it, "an

older salutary simplicity" (COE 59), Mrs. Wilcox is in touch with an ordered and harmonious past, embodying the ideal of continuity which Forster is intent on bequeathing. He explains his Mrs. Wilcox to us:

She was not intellectual, nor even alert, and it was odd that, all the same, she should give the idea of greatness. Margaret, zigzagging with her friends over Thought and Art, was conscious of a personality that transcended their own and dwarfed their activities. There was no bitterness in Mrs. Wilcox; there was not even criticism; she was lovable, and no ungracious or uncharitable word had passed her lips. Yet she and daily life were out of focus: . . . [she seemed] nearer the line that divides daily life from a life that may be of greater importance (p. 86-7)

To Mrs. Wilcox, this life "of greater importance" may be reached through her ancestral home and the tree that surrounds her home -- "the finest wych-elm in Hertfordshire" (p. 82), that tree which, in its strength and stability, can offer "salvation" (p. 188) to each one of us, "male and female alike" (p. 238):

[The tree] was neither warrior, nor lover, nor god; in none of these roles do the English excel. It was a comrade, bending over the house, strength and adventure in its roots, but in its utmost fingers tenderness . . . It was a comrade. House and tree transcended any simile of sex (p. 206).

Forster's Ruth, who from the outset "knows everything and is everything" (p. 305) is the spiritual essence of the narrative, and it is her spiritual omniscience, derived from her association with an older but nobler life -- the life lived at Howards End -- that makes her understand who is most fit to inherit the house that embodies the creative spirit of England's heritage. Thus, as the one on whom it is incumbent to ensure that "the mild intellectual light can re-emerge" (p. 43) in a gray and grim world, Ruth's role in the novel is to serve as the active spiritual agent who will effect a change within her society.

As the sensibility pitted against modern life, ("She seemed to belong not to the young people and their motor, but to the house, and the tree that overshadowed it" (p. 36)), Ruth's death does not destroy her validity and strength; rather it shows "that out of Nature's device we have built a magic that will win us immortality" (p. 238). Her sense of the past and her attachment to the land will be transmitted, for that inheritor whom she chooses, having properly understood Ruth's magical powers, will also be animated to carry on her work.

In Forster's vision, salvation has always been and will continue to be "within limits of the human" (p. 206). The creative spirit which he identifies as aristocratic, that humane and noble order to which Ruth belongs -- though "high-born she might not be" (p. 36) -- is invincible, it

represents "the one permanent victory of our queer race over cruelty and chaos."²

Forster's realistic perception of the problem he sets out to resolve, the problem of how to transmit a cultural tradition to a disconnected and uncivilized world, leads him to come to terms with the threatening reality of this disjunctive world. He therefore sets his novel in London because London, with its "grimy trees and the traffic and the slowly flowering slabs of mud" (p. 275) is the custodian of the new nomadic civilization "which is altering human nature so profoundly" (p. 256). Modern industrial living breeds modern industrial men and it is these men, represented in the story by the Wilcoxes, who are, like the city that breeds them, the modern force to be reckoned with. As the men who are responsible for creating the great "outer life" (p. 112) of the nation that has moulded and civilized England "for thousands of years" (p. 177), they play an indispensable role in the continuity of English life, despite the fact that the outer life they create helps to destroy the life within.

Forster's Wilcoxes, like Galsworthy's Forsytes and Masterman's Conquerors, are members of that new and wealthy breed of upper middle-class men who, having ridden to power

²E.M. Forster, Two Cheers for Democracy (London 1951; reprint ed., England: Penguin Books, 1976), p. 87.

on the crest of the Industrial Revolution, are now "a real force" (p. 112) in the life of the nation. Their pragmatic faith in hard work and enterprising efficiency have made them, as a class, the economic bulwark of the nation, building her up and making her stand strong and healthy as they are, ready to face adversity and to forge progressively ahead. Without their productive business minds and energetic imperial spirit Forster observes, "life might never have moved out of protoplasm" (p. 178) and to him, their achievements are indeed admirable.

Yet as the men who are in control of industrialization, urbanization, and mechanization, the Wilcoxes and their kind pose a grave and serious threat to the vision that Forster so deeply cherishes. Divorced from what Masterman refers to as "the ancient sanities" (COE 108) of the past, reared in a rapidly changing urban environment, these men "who hope to inherit the earth" (p. 315), have "no part in the place nor in any place" (p. 246) and so are unresponsive to forces other than the great impersonal ones that have moulded their civilization. As they race through the country in their motors, or as they convert old farmhouses into new week-end retreats, or as they play golf on what used to be open fertile spaces, these "hurrying men who know so much and connect so little" (p. 204) remain "equally indifferent to history, to tragedy, to the past, [and] to the future" (p.29). Connected neither in spirit nor in fact to the rhythms and

traditions rooted in rural England, they are incapable of transmitting a cultural tradition. As the finance capitalists who run the industrialized world

It is not their names that recur in the parish register. It is not their ghosts that sigh among the alders at evening. They have swept into the valley and swept out of it, leaving a little dust and a little money behind (p. 246).

Forster's "Conquering Hero[es]" (p. 246) only care about the things they can use and "therefore arrange them in the following order: money, supremely useful; intellect, rather useful, imagination of no use at all" (p. 43). Their souls belong to the world of big business and, "thrilled by bigness" (p. 43) they are unaware that there is more to living than what change, expansion, and progress can bring. Myopic and obtuse, the source of their human failings is the purely acquisitive life, for having always been concerned with their money and with their property, they have "never bothered over the mysterious or private" (p. 165). With their economic souls and material-minded pursuits, Forster's Wilcoxes suffer from the same spiritually crippling disease that has stricken Galsworthy's Forsytes, "the inner darkness in high places that comes with a commercial age" (p. 322).

However, when Forster considers "all that the business mind has done for England" (p. 184), he chooses to pay homage to the redeeming Wilcox attributes. He therefore endows Henry, his representative "modern capitalist" (p. 167), the

man who knows the "principal hotel by instinct" (p. 179), with all those admirable qualities that have made the Wilcox type the source of England's economic strength: "Henry was always moving and causing others to move" (p. 323) as he has to keep up with his investments, his bankers, his business, and his brokers, all those symbols of his huge financial success. He is the new organization man, "restless, impatient" (p. 315), but sound. At his best "when serving on committees" (p. 106), Henry is one of those efficient and practical fellows who "know so well what to do, whom to send for" (p. 112), and, with his firm grip on all aspects of public life, his steady hold has made him "cheerful, reliable, and brave" (p. 188). Expansion and control are his business goals and whether he be "carv[ing] money out of Greece and Africa, and buy[ing] forests from the natives for a few bottles of gin" (p. 277), or whether he be solving a management problem at home in England, his approach is always the same: logical, factual, and authoritative.

In an uncertain world where "People lost their humanity, and took values as arbitrary as those in a pack of 'playing-cards'" (p. 320), Henry has that one ideal quality that Forster recognizes as supreme: "Mr. Wilcox saw steadily" (p. 165). He was so sure that life is manageable, so sure that life will go on, so sure that the present can but inevitably lead to the future. His motto is "Concentrate" (p. 188) and by sheer strength of character he will do his

utmost to justify his faith that it was indeed "a very pleasant world" (p. 165). Wilcoxes are necessary, "They keep England going" (p. 268) says Forster, and their optimistic and self-confident spirit must also be preserved and passed on.

If the novel as a whole is designed to build "a rainbow bridge" (p. 187) that will connect the economically productive Wilcox spirit to the cultural spirits rooted in the past to forge new links to "a fairer future" (p. 196), then the metaphor of marriage is the most fitting literary device by which the connections are dramatized. The resolution of the novel will depend on the quality of the connection for, as a metaphor for the continuity of English life, the marriage must symbolically embrace all those opposing forces that stand in the way of harmonious living: the conflicting ideas of the head and the heart, the disjunctive notions of public life and private life, and the isolating gulfs that divide the spiritual and the economic man. "Only connect," says Forster "—connect without bitterness until all men are brothers" (p. 264) and social harmony is possible. "Only connect . . . and human love will be seen at its highest. Only connect, and the beast and the monk, robbed of the isolation that is life to either, will die" (p. 188).

But when Forster tests the efficacy of his social philosophy the marriage that he initially establishes fails to bring forth a fruitful connection. Ruth Howard, Forster's ideal, is joined to Henry, "the Wilcox ideal" (p. 76) and Ruth

and Henry breed Wilcoxes not Howards. There is Imperial Charles, Colonial Paul, and "Poor Little Evie" (p. 246) who, with her gruff voice, downright manner, and athletic build "was the best the Wilcoxes could do in the way of feminine beauty" (p. 154). These three Wilcox children, who, as Ruth claims, "have all taken after Henry" (p. 86), talk and think in the "neurotic modern way" (p. 193); but it is Charles, the eldest and the legal heir of Howards End, who best exemplifies "the quality of men born" (p. 116) when Wilcoxes and not Howards are the "king [s] of this world" (p. 236).

Charles, like his father, is at his best when serving on committees and so he speaks with "the language of hurry-clipped words, formless sentences, potted expressions of approval or disgust" (p. 116). He calls Ruth "mater" (p. 31) and Henry "pater" (p. 279) and tells strangers to "'Wait a mo!'" (p. 30). The common courtesies of daily living are not part of his "breezy Wilcox manner" (p. 84) and, because he is insufferably pompous and rude, especially when dealing with "the lower orders" (p. 34), Charles is even more extreme in his Wilcoxism than his father. In the following scene between Charles and the porter at Hilton, the station for Howards End, the smug superiority and complacent insensitivity of Young Wilcox is well-voiced:

'Hi! Hi! You there! Are you going to keep me waiting all day? Parcel for Wilcox, Howards End. Just look sharp!' Emerging, he said in quieter tones: 'This station's abominably organized:

If I had my way, the whole lot of 'em should get the sack.'...

Young Wilcox was pouring in petrol, starting his engine....

A bearded porter emerged with the parcel in one hand and an entry-book in the other. With the gathering whirr of the motor these ejaculations mingled: 'Sign, must I? Why the - should I sign after all this bother? Not even got a pencil on you? Remember next time, I report you to the station-master. My time's of value, though yours mayn't be. Here' - here being a tip (p. 31).

As Forster describes Charles "tooling his father over to catch the down train" (p. 33), or as he describes him hurriedly motoring through the country villages impervious to all except "the cloud of dust" (p. 32) that spoils the look of his most prized motor wondering only "'when they'll learn wisdom and tar the roads'" (p. 33), we are reminded of Masterman's description of the sons of the "newer wealthy" (COE 169) who, charging the high roads with their "wandering machines, [and] racing with incredible velocity and no apparent aim" (COE 174) neither care nor understand about the English countryside and her traditions: "You can see evidence of their activity in the dust-laden hedges of the south country roads, a grey mud colour, with no evidence of green; in the ruined cottage gardens of the south country villages" (COE 174).

Charles, as a second generation Wilcox, is one of those loathesome modern types whom Masterman condemns, one of

those special breed of men -- those "motoring classes" (COE 62) -- who "in their indifference to common traditions stands almost alone as an example of wealth's intolerable arrogances" (COE 62). These men, who think the world is made for them and for their pleasures are driving "the whole of modern life into a huge apparatus of waste" (COE 43) as they abuse and vulgarise the meaning of England's rural traditions. To them, "the region of southern England" (COE 161) is but "a toy and a plaything" (COE 171), a place which they use for their own self-serving pleasures -- either to live "the life of the country gentleman [or to] entertain themselves and their friends" (COE 171).

As Forster ponders the effects of a hustling and hurrying Wilcoxian life, and as he sees that "nature is turning out Wilcoxes in this peaceful abode so that they may inherit the earth" (p. 187), he too echoes Masterman's grave and anxious concern for the future fate of England, a Wilcox future which leaves little room for the kind of salutary life that symbolically surrounds *Howards End* -- that traditional life of English culture to which Ruth's family is incapable of responding.

To them, "'Howards End's impossible'" (p. 183). Charles thinks "'It's awfully little place. I wouldn't touch it with tongs myself'" (p. 197); Evie only wants to use it as a picture perfect backdrop for her storybook country wedding party; and Henry calls it "'D'" (p. 299); "...

impossibly small. Endless drawbacks . . . picturesque enough," he says, "'but not a place to live in'" (p. 141).

Both father and son suffer from hay fever when down at the house and though they have tried to modernize it, (they built a garage, Forster ironically tells us, "among the wych-elm roots" (p. 141)), they both find its inconveniences unsuitable for men of their social position. They do however, out of respect for 'mater', tolerate the place; but when 'mater' dies, so too does their respect.

Ruth, who knows that she is dying, neatly tidies up her affairs to suit a Wilcox mind: there were "no legacies, no annuities, none of the posthumous bustle with which some of the dead prolong their activities. Trusting her husband, she left him everything" (p. 102) -- everything that is, except her ancestral home. She leaves a hand-written note to Henry telling him that she "'should like Miss Schlegel (Margaret) to have Howards End'" (p. 105). The Wilcoxes though, bound by "the rights of property itself" (p. 317), see her request as "treacherous to the family, to the laws of property" (p. 108) and so absolve themselves from carrying out Ruth's last wishes.

Because the Wilcoxes "neglect a personal appeal" (p. 108), Forster, with his abiding faith in personal relations and the mutually rewarding life human respect can bring, sees that on this issue -- "The woman who had died did say to them, 'Do this,' and they answered, 'We will not.'"

(p. 108) -- he must step forward and sort out the matter.

When Forster considers the issue from the viewpoint of the "practical moralist" (p. 108), his conclusion is that the Wilcoxes ought not to have offered their home to Margaret. As "the average human article," (p. 107) the Wilcoxes are incapable of considering Ruth's request as anything but the last mad wish of an invalid woman, an absurd written request that even the most sane of all average Englishmen would ignore. After all, as Forster ironically points out in his role of "commentator" (p. 107) in this Wilcox debate,

how did she expect Howards End to be conveyed to Miss Schlegel? Was her husband, to whom it legally belonged, to make it over to her as a free gift? Was the said Miss Schlegel to have a life interest in it, or to own it absolutely? Was there to be no compensation for the garage and other improvements that they had made under the assumption that it would all be theirs some day? (p. 108)

"No," says Forster, "the Wilcoxes are not to be blamed. The problem is too terrific, and they could not even perceive a problem" (p. 107-8).

Yet if the purpose of the novel is to show "human love at its highest" (p. 188), then Forster, as the moral writer who "strives to look deeper" (p. 108), must judge the Wilcoxes by standards that can alter "the conventional colouring of life" (p. 107). By these standards that set the overtly moral tone of the book, the Wilcoxes cannot be acquitted. "For one

hard fact remains'", says Forster, "'they did neglect a personal appeal'" (p. 108).

But Forster's ideal standards clearly do not work in a Wilcox world. The marriage has failed. There is no human respect, no human trust, no reciprocity, and when the reality of the ideal is clearly seen, Forster's vision of hope turns into a vision of morbidity: Charles marries blundering blustering Dolly and they, together with "Chorly-Worly" and "Porgly-Worgles", with a third Wilcox edition expected shortly, will inherit Howards End. Continuity is threatened at its most fertile source and, as the novel's title implies, The Howard blood-line, "England's hope" (p. 314), has been cut off.

Since the major issue of the novel, the issue of "England's hope" (p. 314), depends on the quality of marriage, then the Forster formula for continuity and harmony must be reworked if marriage is to perform its function as a metaphor for "a fairer future" (p. 196). The business of the novel must take on a new shape and Forster leaves it to Margaret Schlegel -- the Miss Schlegel who Ruth recognizes as having superior moral strength -- to explicitly state its new terms:

'Don't brood too much,' she wrote to Helen, 'on the superiority of the unseen to the seen. It's true, but to brood on it is medieval. Our business is not to contrast the two, but to reconcile them' (p. 112).

Margaret is Forster's modern spokeswoman and in her letter to her sister voices what Forster considers to be the problem inherent in modern living. If life is to be lived most fully, one must not, like Margaret's idealist father proposed, (a proposal with which she disagrees), "rent to the ideal" (p. 55). That way leads to human failure and "wrong-headedness" (p. 74); rather one must leave oneself prepared to embrace new vistas opened up in a changing world.

This failure is illustrated in the marriage between Ruth and Henry for Ruth, "though a loving wife and mother, had only one passion in life - her house, -" (p. 95), and this passion imprisoned her in the past and made her "medieval" (p. 112). With her long trailing skirts, with her tales of English folk-lore, and in her undying love for "a house and a tree" (p. 36), Ruth is indeed as Margaret notices, "a woman of undefinable rarity" (p. 95); but Mrs. Wilcox's rarity, like Mr. Schlegel's idealism, makes her incapable of playing a dynamic role in a modern world.

When in London, Ruth was always listless and spiritless. She "refused to fit in" (p. 89) with the new, the nouveau, and the interesting. "There is nothing to get up for in London" (p. 80) she tells Margaret as she broods in her bed in the Wilcox London flat. London "moved too quickly for her" (p. 88) and "withered her delicate imaginings" (p. 84). Ruth was out of focus with daily life and, except when bound by necessity to fulfill her familial duties, she

chose to avoid the modern environment. Yet Ruth knows what she has done and clearly recognizes her inability to connect with her family. She therefore severs their blood ties to Howards End.

When Ruth first meets the Schlegel sisters touring a Rhineland cathedral she is drawn to the elder's "profound vivacity" (p. 25) and seeks a friendship with her. In Margaret, Ruth recognizes all those qualities that she herself was incapable of nurturing in her children, and Margaret, who pursues the friendship, recognizes in Ruth all those rare gifts that her dead father held so dear. Thus Margaret chooses to reveal her innermost feelings to this woman, assured that Ruth will understand:

Life's very difficult and full of surprises [Margaret tells her]. At all events, I've gotten as far as that. To be humble and kind, to go straight ahead, to love people rather than pity them, to remember the submerged - well, one can't do all those things at once, worse luck, because they're so contradictory. It's then that proportion comes in - to live by proportion. Don't begin with proportion. Only prigs do that. Let proportion come in as a last resource, when the better things have failed

'Indeed, you have put the difficulties of life splendidly,' said Mrs. Wilcox, . . . 'It is just what I should have liked to say about them myself' (p. 83).

Of the two Schlegel sisters, Margaret is "the less charming" (p. 75) but the more humane. Though they both "advanced along the same lines" (p. 44), a cultured upbringing, an exposure to the intellectual life at an early age, and thanks to their English mother, an independent income which allowed each of them to "explore the spiritual resources of the world" (p. 134), Margaret has a "deeper sympathy and a sounder judgment" (p. 75), and thus it is she, and not Helen, who represents how best to respond to life. These aspects of her character lead her to see things steadily as well as to see things whole and because she strives to achieve the true moral life she is the ethical focus of the novel. Her way of seeing and her way of living set the standards by which the other characters are to be judged, and, if they who are found to be morally deficient are to change, they will change because Margaret has shown them how to reach "the final secret" (p. 196) to living:

The businessman who assumes that this life is everything, and the mystic who asserts that it is nothing, fail, on this side and on that, to hit the truth. 'Yes, I see dear; it's about halfway between,' Aunt Juley had hazarded in earlier years. No; truth, being alive, was not halfway between anything. It was only to be found by continuous excursions into either realm, and, though proportion is the final secret, to espouse it at the outset is to ensure sterility (p. 195-6).

While Margaret "means to keep proportion" (p. 195) Helen means "to be thorough" (p. 195) and it is this difference between them that makes the elder morally sound and the younger "a little unbalanced" (p. 195). Helen is more like the father, a romantic idealist who sees either "heroes or shipwrecks" (p. 44) in life's journey and nothing in between. These idealists, as Margaret recognizes, are socially irresponsible, for they are too embroiled in the battle between "things as they are and as they out to be" (p. 229) and blind themselves to all that "is actual and insistent in life" (p. 62).

Helen's adult moral career is an example of social irresponsibility which Forster uses to show how those who cling to a dream end up with a life as empty and as insubstantial as the dream itself. He therefore opens the novel with "the Wilcox episode" (p. 44) -- "One may as well begin with Helen's letters to her sister" (p. 19) -- since it is with this episode that the sisters' lives "were beginning to diverge" (p. 44): while "the elder went straight ahead and accepted an occasional failure as part of the game" (p. 44), the younger who "can only entice and be enticed" (p. 195) accepted nothing less than perfection.

When Helen first visits with the Wilcoxes down at Howards End, and she is the first sister to do so, she readily falls for their charm. To her, the Wilcoxes represent the "robust ideal" (p. 39) and because she needs the Wilcoxes and

what she thinks they represent "to create new images of beauty in her responsive mind" (p. 38) she depersonalizes them and, by so doing, loses all sense of judgment. As Forster tells us, Helen not only likes being regarded as "a noodle" (p. 21) by them but she also likes "giving in" (p. 37) to their pat view of life:

When Mr. Wilcox said that one sound man of business did more good to the world than a dozen of your social reformers, she had swallowed the curious assertion without a gasp, and had leant back luxuriously among the cushions of his motor-car. When Charles said, 'Why be so polite to servants? They don't understand it,' she had not given the Schlegel retort of 'If they don't understand it, I do.' No; she had vowed to be less polite to servants in the future. 'I am swathed in cant,' she thought, 'and it is good for me to be swathed of it' (p. 38).

But Helen's needs go even further than emotional subjugation. To her, to fully experience "that abandonment of personality" (p. 37) that she so desires, to absolutely become one with the realm of the supreme and the extreme, she needs to have sex with a Wilcox man. By a process of elimination (Henry was too old, Charles was spoken-for) she chooses Paul, and even before she meets him she began to throw "round the absent brother the halo of Romance, to irradiate him with all the splendour of those happy days, to feel that in him she should draw nearest to the robust ideal" (p. 38).

When Paul does appear, Helen gets what she wants. He is ready to flirt, she is eager to succumb, and at their momentous first meeting a stirring kiss is exchanged. By the next morning however, Helen "knew it was no good" (p. 39) and the romance ends as quickly as it began.

Back in London, Helen tries to explain her affair to her sister, but rather than admit what actually went wrong, she can only dismiss the whole Wilcox family as "a fraud" (p. 40). Even when Margaret points out to her sister that there is some good to be found in the Wilcox life "-there's grit in it" (p. 41), and that perhaps their life should be examined by a more open-minded approach, Helen refuses to recognize the qualities of the Wilcox force. She is intent on despising them and uses them as a symbol for all she considers to be wrong with the world.

Helen's censuring attitude towards the Wilcoxes and the life they represent makes her as obtuse as those whom she condemns. But, to Forster, Helen's obtuseness is of a graver kind. While the Wilcoxes with their undeveloped hearts "avoided the personal note in life" (p. 101) -- which to them, did not seem "of supreme importance" (p. 102) -- Helen, who knows "that personal relations are the real life, for ever and ever" (p. 41) nonetheless refuses to "attempt difficult relations" (p. 195). To do so would be to admit that the pursuit of perfection is an impossible dream, and she would rather have the dream than engage the reality. Helen's

inability to attempt the difficult, to reach out, like her sister, with tolerance and understanding, marks her as a moral coward. This tragic flaw in her character becomes most evident in her relations with Leonard Bast, Forster's representative of the lower middle-class who, while descended from England's rural heritage, cannot connect to the battle of modern life, the battle "to see life steadily and to see it whole" (p. 67).

As the "third generation, grandson to the shepherd or ploughboy whom civilization has sucked into the town" (p. 122), Leonard is the new obligation that must be met in the new society; yet, because his anxious and hungry eyes haunt us "like accusing presences" (p. 122), he is the one on whom it is far easier to turn our backs. The city as nurturer, as the place of new cultural hopes and new democratic opportunities does not, as Forster realistically perceives, reach down and touch the lives of those who live "in what is known to house-agents as a semi-basement and to other men as a cellar" (p. 60). There, in his dark and stuffy rented furnished flat, a "not unpleasant little hole when the curtains were drawn, and the lights turned on, and the gas stove unlit" (p. 60), Leonard lives a gray life with an aging nagging prostitute whom he nobly feels duty-bound to protect.

Despite Forster's disclaimer that his story "is not concerned with the very poor" (p. 58), Leonard's Camelia Road life was "near the abyss" (p. 225). Yet, lest he get

submerged into the sea of poverty that surrounds him; lest he fall into that dark hellish hole "where nothing counts, and the statements of Democracy are inaudible" (p. 58), Leonard aspires to better himself. He therefore spends money he can ill afford, on what are to him, highly cultured events. It is at one of these events, a classical music concert at the Queen's Hall, that Leonard meets the Schlegel sisters, who, with their smart talk and cosmopolitan manner and West End address, symbolize to this young clerk the meaning of culture. Forster reveals Leonard's pathetic aspirations when he voices the thoughts of his young man who, as he listens to the Schlegels quarrel and discourse on music and art and literature, mistakenly believes "that one can come to Culture suddenly" (p. 62):

If only he could talk like this, he
would have caught the world. Oh,
to acquire culture! Oh, to
pronounce foreign names correctly!
Oh, to be discoursing at ease on
every subject that a lady started!
(p. 52)

When Helen meets Bast, his gray life represents to her all the injustices and inequities of a Wilcox world and, intent on proving her case against Wilcox indifference, she takes him on. If Paul was "romance" (p. 177) then Leonard is a "cause" (p. 322) and just as she used Paul to exercise her own self-interests she similarly uses Leonard.

Informed by Margaret that the friendship between the

Basts and the Schlegels cannot work, "'We got on well enough with him in a spirit of excitement but think of rational intercourse'" (p. 136), Helen turns a deaf ear. Unlike Helen, Margaret does not "confuse wealth with the technique of wealth" (p. 183) and her clear-sighted vision about the economic islands upon which both Schlegels and Wilcoxes stand, makes her see that the only way Bast could ever get "upsides with the world" (p. 131) is to gain a little of it. "'Money's educational'" (p. 133) she tells her women's discussion group when they meet to theorize on how to properly improve Bast's life, "'It's far more educational than the things it buys'" (p. 133); so in order to give Mr. Bast "'a chance'" she points out,

'Give [him] money. Don't dole [him] out poetry books and railway tickets like babies. Give [him] the wherewithal to buy these things. When your socialism comes it may be different, and we may think in terms of commodities instead of cash. Till it comes give people cash, for it is the warp of civilization, whatever the woof may be. The imagination ought to play upon money and realize it vividly, for it's the - second most important thing in the world. It is so slurred over and hushed up, there is so little clear thinking - oh, political economy, of course, but so few of us think clearly about our own private incomes, and admit that independent thoughts are in nine cases out of ten the result of independent means. Money: Give Mr. Bast money, and don't bother about his ideals' (p. 133-4).

Helen, however, would rather play with ideals than admit the disturbing truth about them, and Leonard becomes her protégé. She lures him under her spell of fancy theories and fine words and Leonard, eager to fill the role she assigns to him, falls for "her talents and her social position" (p. 308). He too fails to see the connection between the ideal and the real -- he fails to see it, that is, until, unemployed and penniless, desperate reality intrudes to make him finally see "life straight real" (p. 235):

'I shall never get work now. If rich people fail at one profession, they can try another. Not I. I had my groove, and I've got out of it. I could do one particular branch of insurance in one particular office well enough to command a salary, but that's all. Poetry's nothing, Miss Schlegel. One's thoughts about this and that are nothing' (p. 225).

While Leonard's perceptions have changed, Helen's have not. She continues to talk poetry as Leonard talks reality, and she continues to blame the techniques of the Wilcoxes as Leonard blames the workings of an inequitable world. "'It's no good'" (p. 226), he tells her. "'It's the whole world pulling. There always will be rich and poor'" (p. 226). Yet still Helen refuses to listen and advises him to hold on and to "'never give in'" (p. 237).

Ironically, it is because of Helen and not Henry whom Helen blames for Bast's misfortunes that Leonard's life finally does cave in. She who had set out to enrich his life

ends up enriching her own ego instead.

She uses "her talents" (p. 308) to lead him on emotionally and sexually and by the time she is finished playing with him, Bast is "ruined absolutely" (p. 308). The crippling effects of Helen's "perverted notion of philanthropy" (p. 223) are illustrated by the insensitive manner in which she ended their affair: Helen, who "loved the absolute . . . loved [Leonard] absolutely, perhaps for half an hour [and] in the morning she was gone" (p. 308). In her flight Helen "forgot to settle the hotel bill, and took their return tickets away with her; [Leonard] had to pawn Jacky's bangles to get home, and the smash came a few days afterwards" (p. 309). The Basts are evicted for not paying their rent and though Helen, to appease her guilty conscience, had decided to settle a sum on the Basts, this sum is nobly refused by Leonard and he takes up begging instead. The pay-off money, having been returned to Helen is reinvested by her and she, "owing to the good advice of her stockbrokers, became rather richer than she had been before" (p. 252).

Clearly the Bast affair is a social disaster. Helen's "ethics of salvation" (p. 229) are self-serving and her lofty theories are self-defeating. While she was "play [ing] at friendship" (p. 136) Leonard was sinking deeper into poverty, and even as she was sinking, Helen refused to see what he saw and she refused to acknowledge what he came to know:

'If I could only get work - something regular to do. Then it wouldn't be so bad again. I don't trouble after books as I used. I can imagine that with regular work [Jacky and I] should settle down again.'

'Settle down to what?' [asked Helen]

'Oh, just settle down.'

'And that's to be life!' said Helen, with a catch in her throat.

'How can you, with all the beautiful things to see and do - with music - with walking at night-'

'Walking is well enough when a man's in work,' he answered. 'Oh, I did talk a lot of nonsense once, but there's nothing like a bailiff in the house to drive it out of you . . . I shan't ever again think night in the woods so wonderful.'

'Why not?' asked Helen, throwing up the window.

'Because I see one must have money.'

'Well, you're wrong.'

'I wish I was wrong, but - . . .

. Miss Schlegel, the real thing's money, and all the rest is a dream!'

'You're still wrong' (p. 235-6).

To Forster, Helen represents the impotent liberal, the "barren theorist" (p. 240) whose idealistic conceptions mask a moral hypocrisy. Yet since it is to these irresponsible liberals with their unreal grasp of reality that the novel appears to be addressed, the whole movement of the story to its final symbolic resolution thus depends on Helen's view. If she can be made to see the ineffectiveness of her approach and the correctness of her sister's, then she can see "that horror is not the end" (p. 320).

Margaret "had too firm a grip of life to make a fuss" (p. 185) about "reality and the absolute" (p. 195). While Helen's "lack of self-control" (p. 254) makes her life go amiss, Margaret's "steady nerves [regarding] the incongruous and the grotesque" (p. 179) enables her "to catch the glow that leads to comfort in the end" (p. 328). Margaret has inherited the best of her parents' virtues: from her English mother she gets her sensible and practical approach and from her German father she gets the desire to pursue beauty, and thus she is able to respond with her head and with her heart "to all that she had encountered in her path through life" (p. 25). "Culture had worked in her own case" claims Margaret, "but she had doubted whether it humanized the majority" (p. 122).

Unlike Helen who "readily shreds the visible" (p. 195), Margaret opens her eyes to the kind of life "a civilization of luggage" (p. 154) brings. When she leaves her "golden island" (p. 146) to explore the workings of the world, she becomes aware of the necessity of the Wilcox force and sees that they excel where Schlegels are deficient:

Once past the rocks of emotion, they knew so well what to do, whom to send for; their hands were on all the ropes, they had grit as well as grittiness, and she valued grit enormously. They led a life that she could not attain to - the outer life of 'telegrams and anger', which had detonated when Helen and Paul had touched in June, . . . To Margaret this life was to remain a real force. She could not

despise it, as Helen and Tibby affected to do. It fostered such virtues as neatness, decision, and obedience, virtues of the second rank, no doubt, but they have formed our civilization. They form character, too; Margaret could not doubt it: they keep the soul from becoming sloppy. How dare Schlegels despise Wilcoxes, when it takes all sorts to make a world? (p. 111-2)

Margaret also attempts friendship with the Basts but withdraws when she realizes her efforts could not possibly be genuine. And knowing that Helen's way of clinging to the "purely spiritual" (p. 195) side of life "leads to madness" (p. 117), she seeks a more substantial basis for her own actions.

As a modern city woman, Margaret spends her time going to concerts and to plays, to meetings and to dinners, and, as she hurries to and from one place to the next, she sees that a life built on "the architecture of hurry" (p. 116) cannot adequately express the unseen. There, in that disconnected and mechanical life death simply means death duties, marriage, marriage settlements, and there, "as we come to care about people less and less" (p. 136), money does count and human love does not.

Living amidst this modern life of constant change and flux -- "This famous building had arisen, that was doomed. Today Whitehall had been transformed; it would be the turn of Regent Street tomorrow." (p. 115) -- Margaret sees that her cosmopolitan life is as makeshift and as shallow as the city

itself. And, as she thinks about the "sense of flux" (p. 204) that haunts her she thinks about Mrs. Wilcox and how that woman whose rare qualities "were lost to Helen" (p. 113), managed creatively to cope with the harsh realities of a cruel world. "We are all in the same boat" (p. 88), Ruth had once told her, the young and the old, the rich and the cultured, "the struggling and the submerged" (p. 302); and because we are all in the same boat, Margaret comes to see, we are all capable, each one of us, and each in our own way, of "adding colour [to] the daily gray" (p. 328).

Thus, while Helen sets out to pursue perfection, Margaret sets out to "break loose from culture" (p. 155), and in her quest to get more "upsides with life" (p. 150), puts herself back in touch with all that is basic and human.

Mrs. Wilcox "had helped her in her work" (p. 111):

'haven't we all to struggle against life's daily grayness, against pettiness, against mechanical cheerfulness, against suspicion? I struggle by remembering my friends; others I have known struggle by remembering some place - some beloved place or tree -' (p. 148).

'As I said, either friends or the country - some' - she hesitated - 'either some very dear person or some very dear place seems necessary to relieve life's daily gray, and to show that it is gray. If possible, one should have both' (p. 150-1).

Margaret's heroic attempt "to keep proportion"

(p. 199) and her wholehearted commitment to finding the good life are justly rewarded. When she meets Henry after a two year interlude, she does not, as Helen did, fall in love with his charm, but she falls in love with "the real man in him" (p. 152), that man hidden behind "those defences he had chosen to raise against the world" (p. 169).

He struggled for possessions that money cannot buy. He desired comradeship and affection but he feared them (p. 168)
. . . it was not his habit to open the heart. He might have done it if she had pressed him - as a matter of duty, perhaps; . . . but the effort would have jarred him (p. 169).

Margaret likes being with him and when he finally does propose to her she "examines more closely her own nature and his" (p. 169) to see if a harmonious union would be possible. Even when she sees all his faults -- "He's afraid of emotion. He cares too much about success, too little about the past. His sympathy lacks poetry, and so isn't sympathy really." (p. 177) -- she still readily accepts him for who he is and what he offers her:

He was not a rebuke, but a stimulus, and banished morbidity. Some twenty years her senior, he preserved a gift that she had supposed herself to have already lost - not youth's creative power, but it's self-confidence and optimism. He was so sure it was a very pleasant world (p. 165).

The marriage works. She does not try to change what "would be futile and impudent" (p. 170) to change but she does try, "by quiet indications" (p. 188), to make him see what it is important to see, that human love and human comradeship are there for his taking. And to Margaret this "did not seem difficult . . . She would only point out the salvation that was latent in his soul, and in the soul of every man. Only connect! That was the whole of her sermon" (p. 188).

If "insight were sufficient," Forster tells us, "if the inner life were the whole of life, their happiness had been assured" (p. 185). But the outer life intrudes on Forster's couple.

While it is after the disastrous Bast affair that Margaret and Henry marry, it is over Helen's affair with Bast that Margaret and Henry separate. Up until Helen's pregnancy is known, Margaret and Henry enjoy a mutually rewarding life. On the whole Margaret sided with Henry over Helen's irresponsible display of childishness when she brought the Basts down to the country to confront Henry with his social obligations; but when Henry refuses to see the connection between his past affair with Jacky Bast and Helen's affair with Leonard, Margaret sides with Helen. And though at first "she was unrepentant" (p. 322) -- "She neither forgave him for his behavior nor wished to forgive him." (p. 322) -- Margaret does relent. When Henry tells her that he is "broken [and] ended" (p. 324) over Charles' imprisonment for bringing about

Leonard's death, Margaret "did not see that to break him was her only hope" (p. 324), but she did see "what seemed easiest-" (p. 325) to try to make him whole.

Margaret is not unyielding and unalterable. She has that one superior quality that moves her to humanely forgive Henry, that quality that Forster so admires and that he finds present more in women than in men:

Pity was at the bottom of her actions all through this crisis. Pity, if one may generalize, is at the bottom of woman. When men like us, it is for our better qualities, and however tender their liking we dare not be unworthy of it, or they will quietly let us go. But unworthiness stimulates woman. It brings out her deeper nature, for good or for evil (p. 240).

While Helen's sentimentalizing pity brings out the worst in her character and causes her to react rather than to connect, Margaret's sympathetic pity brings out the best in her character and leads her to reach out and to understand. And while Helen's method makes her bitter and "scarcely sane" (p. 272), Margaret's method colours her life and the life of those around her. In Margaret's view, "Doing good to humanity was useless: the many-coloured efforts thereto spreading over the vast area like films and resulting in a universal gray. To do good to one, or to a few, was the utmost she dare hope for" (p. 134).

In her determination to make Henry see the connection--"You shall see the connection if it kills you, Henry!" (p. 300) -- in her determination to make him morally aware of his responsibility to the Bastis of this world, and in her determination to make him relate to Helen on a personal level, "Margaret has succeeded" (p. 273); and her success is emblematic of how it is possible to build that "rainbow bridge" (p. 187) of hope, affection, and trust.

In the same way as Margaret uses her love for Henry "to make him a better man" (p. 240) she uses her love for her sister to make her "change" (p. 328). Because Margaret has an intelligent sympathy for the people she loves, she animates their attempts to overcome their deficiencies. In Henry's case his pragmatic temper renders him incapable of dealing with the emotional side of life and, in Helen's case, her idealistic temper renders her incapable of facing the fact "that there is no splendour or heroism in the world" (p. 46): Helen, at twenty-five had a fixed ideal and reaction against it "had eaten into [the past four years of] her life until she was scarcely sane" (p. 272).

But through Margaret's patient "goodness" (p. 306) and caring kindness Helen gets "cured" (p. 32). "'Oh, Meg, you are a person,'" Helen tells her. "'Think of the racket and torture this time last year. But now I couldn't stop unhappy if I tried. What a change - and all through you!'" (p. 328) As she and Henry and Margaret and baby all build up a new life

together down at Howards End, Helen sees how Margaret's faith in personal relations have enabled them all to forgive and to forget. And though, as Helen says, "'I am still Helen, I hope'" (p. 287), her hope is tempered with "peace of the present" (p. 307) and with what it alone can offer. As she moves, "through the sunlit garden, gathering narcissi, crimson-eyed and white" (p. 321); there seemed to her a "great chance that a child would be born into the world, to take the great chances of beauty and adventure that the world offers" (p. 321). Helen has achieved full knowledge of herself and "of her own tragedy" (p. 304), the tragedy of misguided idealism:

'One isolates,' said Helen slowly.
'I isolated Mr. Wilcox from the other forces that were pulling Leonard downhill. Consequently I was full of pity and almost of revenge'. . .
'Looking back, . . . I am less enthusiastic about justice now' (p. 304).

As the character with whom the novel begins and ends, it is Helen who has the last word in the battle between "things as they are and as they ought to be" (p. 229), the eternal battle between "Love and Truth" (p. 228), poetry and passion, harmony and discord, that eternal battle which in the story assumes "terrific" (p. 108) importance and which is symbolically resolved through Margaret and her marriage to Henry. As Helen watches Margaret love Henry "and understand him better daily" (p. 327), and as she herself learns to "like

Henry" (p. 326) and to appreciate the Wilcox in him ("I like Henry because he does worry" (p. 326)), she has learned how Margaret's kind of love, the love that speaks of "good humour" (p. 179), tolerant sympathy, personal trust and, above all, a sense of "comradeship" (p. 227) does work and can heal; and she has also learned how the kind of love she was blindly seeking, that pure ideal love that she once thought, "'for good or evil must be the great thing'" (p. 327) does not work and does not heal. She ultimately realizes that "'it has been itself a dream'" (p. 327).

Forster's novel ends with an image of a "healthy life" (p. 320) that his dominant characters have been able to carve "out of the turmoil and horror" (p. 320) of twentieth century living. Thus the answer to the question that the novel raises, the question of whether "the possessions of the spirit can be bequeathed at all" (p. 101), is confirmed by Forster in the structure of his book. The story begins with a picture of two contrasting ways of life, the wealthy world of the Wilcoxes and the cultured world of the Schlegels, two tightly-knit but distinct social groups; yet by the novel's end, the Schlegels and the Wilcoxes have left their own isolating islands and have learned to reach out with a warm heart and an open mind towards themselves and towards an even more alienated social world, the world of the Bastis.

The islands of isolation have been bridged, socially and spiritually connected through the exertions of Margaret

Schlegel. Her moral career, animated by her desire to "be humble and kind, to go straight ahead, to love people rather than pity them, to remember the submerged, and to live by proportion" (p. 83) is Forster's fullest response to Masterman's plea for a scheme of life that would demonstrate how salutary virtues can persist in the modern world.

Chapter IV

THE TIME-HONOURED TRADITIONS OF TORYISM

If the marriage Forster creates in Howards End between Margaret and Henry is meant to represent harmony, then the marriage Ford Madox Ford creates in Parade's End between Sylvia and Christopher is meant to represent disharmony. While Howards End was written before the world broke up, Parade's End followed the decline of liberal hopes and humanist values which were shattered by the sounds of battling men. But even as Forster tries in his novel to hold on to his liberalism and to his humanism, the title itself speaks of impending dissolution, of things falling apart in a world comprised of "hurrying men" (p. 204) who have neither the vision nor the courage to hold on and to connect to all that is good in life. And though Forster's resolution is a protest against this disjunctive world, the underlying note of his novel is close to despair: London is creeping, men are isolated, liberalism is dying, and hope runs thin. This tone is still present in Parade's End, yet Ford, like Forster, is able to find a vision of human hope out of the bloody wreckage of the Great War that his own novel impressionistically records: in the final union of Christopher and Valentine, Ford

shows how it is possible to live humanely and decently with a very imperfect and chaotic world.

Just as the Herfordshire wych-elm is for Forster symbolic of all the good that is to be found in English life, Groby Great Tree embodies for Ford the same source of spiritual stability and strength. But, unlike Forster's wych-elm, Ford's Groby Tree, "the tallest cedar in Yorkshire",¹ must fall: in Ford's vision, if the civilization it is meant to represent has "contrived a state of things in which leaves rotted by August" (p. 217), then the roots of that civilization must be destroyed if there is to be any hope for the gradual emergence of a spiritually regenerated world. The uprooting of Groby Great Tree signals the formal end of a way of life and coincides with the rerooting of an honourable representative of that way of life, Christopher Tietjens of Groby, an "extinct animal" (p. 792) who is forced, by the machinations of a beastly world, to go "underground" (p. 818) so as to adopt a new mode of living.

While Forster makes it clear that the future inheritor of England is to be someone of mixed heritage--Helen Schlegel's bastard son-- it is Ford's view that in a

¹Ford Madox Ford, Parade's End consisting of Some Do Not . . . (1924), No More Parades (1925), A Man Could Stand Up (1926), The Last Post (1928) (New York: Vintage Books, 1950), p. 732. All further references will be to this edition and will be included parenthetically in the text. Hereafter cited as (PE).

reconstructed world there are no individual heirs. The future lies in the hearts and minds of all good men and women who know that somehow, out of the ruins of Armageddon, they must little by little, build up new habits and new hopes if they are "to keep all on going" (p. 822). Parade's End is about historical change and as it records the irreversible shift in the life of the nation that occurred under the stress of World War I, it also records an alteration in one man's sensibility as he learns how best to cope with the destruction of the old and the emergence of the new, how best to carry forward what Forster calls "the torch of England's hope" (HE 315) even though a spiritual darkness has descended over a post-war world.

In his novel, Ford aims to give "lessons in history" (p. 726) about the cataclysmic effects of widespread political corruption and thus Parade's End is a fictional representation of what Masterman's social study had predicted -- that a nation run by a class who "can neither breed leaders nor ideas" (COE 61) discovers, when it is too late, "that it no longer possesses adequate forces of resistance" (COE 17) to effectively meet the challenge of social upheavals and "foreign perils" (COE 17). Corruption breeds collapse and decay, Masterman had warned, and though his complacent contemporaries were unable to prevent either, they were there to experience the results described by his prophetic vision.

In 1914 "when the shells of the invader, without warning", (COE p.21) crashed through Europe, they destroyed the secure position of a powerful ruling class and signalled their inevitable fall.

The subject of Ford's epic novel is a class in the process of deracination. In order to project the full horror of national corruption and collapse, Ford creates a character who embodies all that is honourable and upright in the English tradition and draws upon his personal history to build up a dramatic portrayal of cultural decay. In each of the four books of the tetralogy Ford presents his main protagonist, Christopher Tietjens, in different circumstances morally committed to upholding his code of conscience. In each circumstance, at home, at the front, behind the lines, and in a post-war world, he shows Christopher encountering lies, deceptions, betrayals, and treacheries, until all of Tietjens' experiences contribute to the total novelistic effect which renders a picture of a filthy and foul world run by a rotten ruling class, a world where there is no more hope, no more glory, no more morality, just stupidity, vulgarity, and duplicity. And, as Ford's Parade's End records the fact that the world lacks the moral commitment to hope, honour, and glory, it also records the fact that "there damn well won't" (p. 306) be any more traditional moral language, because the "whole beastly business" (p. 307) of national decay has spread to every level of life.

If the world's "all rotten" (p. 106), within this world, as Christopher learns, a man of his moral stature cannot assert himself, for those who do are damned while those who do not are embraced. Yet by relinquishing his ties to his world, by renouncing his heritage and his class, he finds a place where he can live serenely and humanely, a place where love is celebrated and hope is renewed, a place where principles are preserved and morality counts. Christopher begins his journey as an esteemed and respected member of the Tory ruling class, and he ends his journey living in a ramshackle house in the country, socially disgraced, financially ruined, and mentally fatigued by war, yet a man who has suffered, endured, and held on so that his integrity could remain intact.

To Christopher, "Principles are like the skeleton map of a country - you know whether you're going east or north" (p. 144) and he counts on his principles to help him live a morally integrated life. As the youngest son of a Yorkshire country gentleman, he was "entitled to the best - the best that first class public officials and first class people could afford" (p. 5). Yet, unlike most members of his class, Tietjens of Groby does not abuse the power and privilege that accompany his rank and status. He is a thoroughly committed and enlightened member of the Tory ruling class, a man who is devoted to carrying on the time-honoured traditions of the English landed gentry, all those ennobling virtues of good

work and good conduct that for centuries made the titled families a symbol of England's stability and strength.

Feudal in outlook, Christopher believes in the ideal of service and admirably performs what is expected of him as a loyal citizen and what he expects of himself as an honourable gentleman. He works as a statistician in the newly created Imperial Department of Statistics where he uses his "brilliant mind" (p. 73) and mathematical expertise to work out official figures for the use of government officials. Though his masterful computing brings recognition to his office and not for him, Tietjens accepts this as part of an English tradition where Tory gentlemen rise to eminence "without ambition" (p. 5). And while he scorns public tribute and career advancement for himself, he takes great pride in the rising status of his upstart friend Vincent Macmaster, thinking it part of the English way that a fellow from a lower station should be given his chance to rise in society.

Christopher sees himself as "an eighteenth-century product" (p. 490), a man who is obsessed with a love of truth and a passion for order, a temperamental affinity that he nurtures by reading through the Encyclopedia Britannica for errors and by mathematically solving problems of a most abstract nature. (In his leisure time he thinks about the mathematical theory of waves or the off-theory in bowling.) Christopher's allegiance to the ideal of an ordered life running smoothly does not however include falsifying

statistics, and rather than manipulate figures to cover up Whitehall's mismanagement of the War, he resigns from his department..

As to his financial affairs, Christopher lives within the limits of a younger son. Frugal by nature, he "never bets and never speculates [and] his personal expenses are smaller than those of any man in town" (p. 195). He wisely invests part of the legacy he has inherited from his mother by putting the money into Canadian railway stocks and eighteenth-century furniture and he also buys, what turns out to be, a very profitable flat. Yet for all his careful management, his current account is always short because he refuses to recall the loans he has made to his various friends and assorted companions. According to his personal code, it is for him a matter of principle "to give money to every fellow that asks for it" (p. 215), while it is this same code that prevents him from accepting any Groby money when he is in dire need of their support.

It is, in fact, Christopher's principles that keep getting him into trouble for he lives in a world where what he stands for, "monogamy and chastity" (p. 18), honour and fidelity, are no longer valued. He is, as he knows, "the last megathurium" (p. 490) thrust into a beastly society comprised of back-biting, gossiping reprobates who deceive, lie, and betray and "are wanting in imagination" (p. 454). And, as Christopher himself says, in this world where the law of the

jungle operates, "the idealist must be stoned to death. He makes the others so uncomfortable" (p. 237).

As the good man who is abused and misunderstood, Tietjens is the psychological and moral focus of Parade's End, "the lonely buffalo outside the herd" (p. 128) who refuses to conform to the behavior patterns of his class. Both in his sympathies and virtues Christopher is atypical, while his aristocratic assurance and Tory manner link him to the class from which he descends.

Yet even the class itself is no longer what it once was, an exclusive club of landed gentry, titled families, and natural aristocrats, those "on the born side" (p. 12) of class, the English pure-breds. The industrial revolution and the fruits of democracy have enabled a new breed of men to rise, and these men, though "unborn fellows" (p. 77) they may be, now ride in upper class railway compartments, now sit in Parliament, and now secure membership in all sorts "of holies of holies" (p. 94), like a gentleman's club or even his golf course. Tietjens' friend McMaster and Champion's brother-in-law Sandbach represent these new social types, the arriviste and the nouveau riche, the types whose "quick career[s]" (p. 256) are emblematic of the new criteria for social success: ambition and wealth.

Macmaster, the son of a poor Scots grocer, has rapidly risen in the ranks due to the patronage of the Tietjens' family. Through his friendship with Chrissie, he has gained a

Cambridge education, a well-situated London flat, a social set, and a career in the Treasury. Yet, for Macmaster, who cannot ever forget the poverty of his early years, these achievements are insufficient and he has set his sights on more lucrative distinctions.

Authority and power are his gods, and in his appearance, he seeks to emulate the airs and the manners of an English country gentleman. While Christopher is rather untidy, and looks "like a sweep" (p. 22), Macmaster, who "had if anything, to be an authority" (p. 22), wore "gold tie rings and broadcloth" (p. 22). Because authorities are also socially accepted in the salons of Society ladies, to consolidate his position with them as well as to impress his department head, Macmaster writes a book on Rossetti. As Ford comically puts it, "his articles," he knew, "had given him a certain right to an austerity of demeanour; his book he trusted to let him adopt an almost judicial attitude. He would then be the Mr. Macmaster, the critic, the authority" (p. 12).

But Macmaster is all show and no substance. Even as a critic he doesn't understand the ironical truth of his own words. While for Christopher Rossetti's attempt "to justify fornication" (p. 17) by a pretense of spirituality is a reflection of England's own political immorality -- "We're always, as it were," he tells Macmaster, "committing adultery - like your fellow! - with the name of Heaven on our lips"

(p. 20) -- Macmaster, as he writes in his monograph, regards Rosetti as "the name of one who has profoundly influenced the outward aspects, the human contacts, and all those things that go to make up the life of our higher civilization as we live it to-day" (p. 14).

Macmaster's steadfast determination, what Ford calls "the difference between the may and the will" (p. 13), has pushed him to pursue a well-laid plan that will get him what he wants: "distinction, security and the quiet admiration of those around him" (p. 13). He therefore, of necessity, has built up a protective armour that he uses to shield his private self from a public that would be all eager to expose him. He neither drinks nor gambles, and though shrewd and calculating for himself, he is always "agreeable and useful" (p. 12) to his superiors. His public image is a picture-perfect example of a man who values status -- down to the gold tie ring he wears, "steel blue speckled with black - to match his eyes" (p. 4).

Yet underneath his immaculately clean exterior, Macmaster has vulgar yearnings for "giggling, big-bosomed, scarlet-checked" (p. 13) shop girls whom he lusts after to satisfy his repressed sexual drives. Although he knows that these women, in reality his social counterparts, could bring about his ruin, he still finds it difficult to suppress his physical needs; and it is only on account of Christopher's help that he has not as yet been socially exposed.

Macmaster, however, succeeds in overcoming even this

private need. He falls in love with Edith Ethel Duchemin, a married woman who wants what McMaster wants, financial security and social prestige. Edith Ethel, is, as it turns out, a perfect choice, for even more than he, she is self-righteous and priggish.

While Tietjens' social set thinks that it is Christopher who is carrying on with Duchemin's wife and that it is he who has made her pregnant, it is in fact Christopher's loyalty to McMaster that is the cause of his own social disgrace. He lives in a world where loyalty to an inferior is a social taboo, and thus when Tietjens, having been asked by McMaster to escort Edith Ethel down to the country, readily agrees to shield the lovers, his act of friendship is misinterpreted. As Mark, the brother of Ford's good man and "the archetype of all sound men" (p. 127) points out -- "If you live among dogs, they'll think you've the motives of a dog. What other motives can they give you?" (p. 214)

Paul Sandbach is one of the "beastly social swipes" (p. 76) who readily judges Christopher and who thinks that the only reason Christopher takes a poor Scots about is that only men of that rank know how to get one "out of scrapes with the girls and the Treasury" (p. 64). Sandbach, though from a wealthy commercial family, is "a stupid fool" (p. 62) who has, through marriage to General Campion's sister, risen to prominent heights. He is a Conservative MP for his borough and he is on the membership committee of his golf club. Though he

knows how to display the proper club etiquette and is horribly offended when two city men with oily hair--no better, he thinks, than "ruddy-swine" (p. 76)-- sit on club grounds and discuss in loud and vulgar voices who is and who is not "'ot stuff" (p. 58) in their domestic circle, he has twice been suspended from his Parliamentary duties, this last time "for applying to the then Chancellor of the Exchequer the epithet 'lying attorney' (p. 56). Yet, Sandbach, for all his bull-dog bravado, is, like Macmaster, trying to cover up his commercial background, and while Macmaster's method is to be agreeable and useful to those around him, Sandbach's method is to be excessively rude and arrogant to anyone whom he ironically considers to have "not much class" (p. 66).

His jealousy against Tietjens "for being a Tietjens of Groby" (p. 64) drives him to use any opportunity he can find to publicly damn his character. When he sees Christopher walking in the Haymarket with a girl who looks like a cook-maid, he naturally attributes his own salacious motives to Tietjens' and anxiously tells Campion and his own wife that Christopher is again on the make.

In Ford's "filthy picture" (p. 16) of leisured life, it is not only swiny beggars like Sandbach and hypocritical chits like Macmaster who represent a corrupt ruling class world, more significantly, there is also a weakening of the moral fibre among the born members of that world.

General Campion, Christopher's godfather and his father's oldest friend, represents the obtuse British Seigneur

who refuses to change with the times. Though a first-rate general and a brilliant strategist, he is incapable of wholeheartedly committing himself to a war without the backup of "soldiering in the English sense", (p. 578), the real soldiering like one got in India with social events, "good leather and parades that had been parades" (p. 479).

Campion's honourable reputation has been built on his refusal to ruffle any political feathers and he is viewed as the trustworthy military man who can always be called upon to cleanly carry out the dirty work of the "swine" (p. 62) who run the country. When he is ordered to suppress the Ulster Volunteers, Campion, though he disagrees with the government's use of force, rationalizes his acceptance of the command by declaring that if he doesn't do the Ulster job, "the government will put on a fellow who'll burn all the farmhouses and rape all the women in three counties" (p. 62). At least, he, General Campion, will kill all his brothers decently.

To the General, a good show is what counts and so he insists that members of his regiment and of his class conform to his idea of English good form. When he hears the lies Sandbach tells him about Christopher's sexual affairs, he believes all the allegations because in Campion's view, a gentleman can't get on without a little whore on the side. As he regards the matter, Christopher's sin is not the taking of the little trollop, but the fact that he has the nerve to do his whoring in public, parading up and down the Haymarket with

his little bit arm in arm.

When he does confront Christopher with the allegations and when Christopher does tell him the truth, that he was trying to get the woman in question "off a friend's back" (p. 72), Campion is outraged that Christopher, his god-son, would demean himself to tell such "a damn fool lie" (p. 72) as that: "Damn it all," he shouts at Christopher, "it's the first duty of a soldier - it's the first duty of an Englishman - to be able to tell a good lie in answer to a charge" (p. 72).

The General has a military man's innate distrust of intelligence and imagination and although he sees that his country is run by "a beastly lying government" (p. 62), he would rather be subject to the schemes of "stupid fools" (p. 62), than partake in the plans of "brilliant fellows" (p. 62): with the fools you knew where you were going. They, at least, keep up the show, while the brilliant ones only unsettle society and upset the established order. For Campion, Christopher's brilliant mind qualifies him as the type on whom society cannot depend, "a regular Dreyfus - the sort of fellow you couldn't believe in and yet couldn't prove anything against. The curse of the world" (p. 75).

At the same time, the General sees Sylvia as a saintly woman ruined by the devilish escapades of Christopher. He, as well as the rest of Christopher's set, attribute the breakdown of the Tietjens' marriage to Christopher's unstable personality. (It is said that Christopher not only lives on

the earnings of immoral woman but also sells his own wife to rich men at such a ridiculous price that he is still reduced to passing worthless cheques.) As the rumours and the gossip about Christopher spread, the seeds of which have been planted by Sylvia as her act of revenge against a husband whom she passionately hates and obsessively loves, the campaign to ruin Christopher grows until open warfare has been declared against him and he is indeed regarded as the curse of his world: a liar, a womanizer, a cheat, a cuckold, a coward, a bastard, a bloody betrayer and "a bloody pimp" (p. 217). In Ford's narrative strategy, "the Backbone of England" (p. 107) is turned into "the ruin of England" (p. 69), a good man becomes "a marked man" (p. 257), a saint is regarded as a devil.

Yet Christopher stoically endures all the acrimony that is heaped upon his "elephantine shoulders" (p. 152). Cut off the social roster of his office, his club, and his set, he refuses to clear his name because gentlemen do not defend their honour: "Why if he," [thinks Christopher], had the need to justify himself, what did it stand for to be Christopher Tietjens of Groby? That was the unthinkable thought" (p. 350).

At the heart of Christopher's code of conduct is his belief, as it is his brother Mark's, that "God disposes in the end, even of the Tietjenses of Groby!" (p. 737) Thus, to these Tietjens brothers, with their "matching" (p. 635) Yorkshire sentiments, a member of their class may do what he wants, but he must be prepared to face the retributions of a just God:

"If you make mistakes you must take what you get for it. You shouldn't make mistakes" (p. 727). A true Tietjens then tries not to let his Providence down, he tries to remain honourable and honest as he interacts with his world.

Obviously, as Christopher and Mark are both aware, even a Tietjens "was not immune from the seven deadly sins, in the way of a man" (p. 350). As Christopher explains:

One might lie, yet not bear false witness against a neighbour; one might kill yet not without fitting provocation or for self-interest; one might conceive of theft as reiving cattle from the false Scots which was the Yorkshireman's duty; one might fornicate, obviously, as long as you did not fuss about it unhealthily. That was the right of the Seigneur in a world of Other Ranks. He hadn't personally committed any of these sins to any great extent. One reserved the right to do so and to take the consequences (p. 350).

If, as Christopher believes, one must pay for one's mistakes, then he is ready to endure all aspects of his hellish life with Sylvia, the whore who had "trepanned" (p. 174) him into marriage. While Christopher is condemned for being openly unfaithful to Sylvia, it is she who is and who had been the unfaithful wife. And it is she, from the outset, who controls and dominates and uses Christopher, relying on his Groby code to allow her to do what she wants without suffering the consequences.

Sylvia had met Christopher at an auspicious moment when, passionately involved with her married lover Drake she,

thinking she was pregnant, left Drake, found Tietjens, charmed him, slept with him, and married him, all this, she prides herself, without "a breath of scandal against her" (p. 148).

Tietjens, at that time, was well-heeled and well-respected and though she was then indifferent to his goodness and brilliance -- his "actions and opinions seemed simply the products of caprice-like her own" (p. 153) -- she nevertheless felt lucky in getting him. Yet once her position in society had been consolidated by this marriage to an English country gentleman, Sylvia, who "had to have men at her feet" (p. 150), coolly resumes her sexual escapades until, desperately bored with her marriage of convenience, she runs off to France with that insufferable oaf Perowne whom, of course, she quickly tires of and leaves. She then asks Christopher to take her back because, as she is well-aware, only as the wife of a gentleman was "she privileged to go everywhere one went and to have men at her feet" (p. 29).

Sylvia and Christopher's "disunion" (p. 342) is similar in its sham to most of the other spiritually empty marriages of their social set. Though Christopher is different from the other "faithless eunuchs" (p. 56) -- he had always been sexually faithful to Sylvia -- his refusal to divorce a woman whom he knows "was certainly and without mitigation a whore" (p. 343) and Sylvia's refusal to divorce a man whom she wants only to persecute, qualify them to represent the beastly show marriage has degenerated into among the governing classes. Sylvia can only be sexually free and socially accepted as a

married woman and therefore needs a token husband, and Christopher, on his part, cannot do what his gentleman's code prevents him from doing: to divorce his wife. They both use the institution of marriage for the sake of social convenience, and by abusing the values embodied in the sanctity of the marriage tie they perpetuate the cultural decay of a rotten nation.

In The Last Post Mark takes on his brother's role as "exact observer" (p. 128) of their world and he sees that if the country is ever to return to "some semblance of personal probity and public honouring of pledges" (p. 746), then all the spiritually invalid ideals and institutions must be once again set straight. Thus, in a world where marriage was no longer regarded "as a sacrament [but rather was] nothing more than a token that a couple intended to stick to each other" (p. 748), the only way love, honour, and respect can be re-established is through divorce. In Ford's social irony, marriage is the symbol of decay and divorce is the symbol of regeneration.

Sylvia represents a bored society lady, one of those gracefully slender, fashionable, and "man-mad" (p. 147) beauties whose comings and goings are photographed in the "hot-pressed" (p. 147) weekly journals. Like the rest of "the parcel of silly, idle girls" (p. 42) who were sent off at a formative age to get educated at an expensive finishing school, Sylvia learned the tricks of her trade and she learned them well. She is so good at the social game that all titled and respected ladies must learn to play -- how to keep up a

conversation with a man, how to dress up for a man, how to catch a husband and enjoy a lover -- that she becomes the top player in her field: the woman most feared by other women and the woman most wanted by other men. Even Christopher admits that "she was a thoroughbred" (p. 350), a recklessly beautiful creature who knows how to use her talents to dominate her class.

Yet Ford's portrayal of Sylvia characterizes her as more than a bored society lady who picks up men only to drop them. Sylvia also represents "the special temptations" (p. 34) the leisured classes are subject to when boredom decays into neurotic sadism. Sylvia is madly vindictive, passionately cruel, ruthlessly destructive, "a powerful devil" (p. 37) who uses her wicked beauty to get what she wants.

When we first meet her she is shut up in a recluse at Lobscheid where she has gone to cleanse herself of all her sexual sordidness. Under the watchful eye of her confessor, Father Consett, she vows, more "out of caprice" (p. 150) than shame, to remain chaste and continent in the future. She also vows to discredit Christopher, to pay him back for being such a forgiving saint.

Throughout their marriage Christopher always upheld his part of their bargain, that he would give her child his name, that he would offer Sylvia a 'home', and that he would shield her from social ruin. All he expects in return is that they treat each other as "the gallant enemy" (p. 174), fighting

their own marital war decently and honourably. For Christopher; who would "rather be dead than an open book" (p. 343), this means no scenes in front of the servants, and no public disgraces. Even when Sylvia runs away to France with Perowne he invents a story that she has gone off to care for her sick mother, Mrs. Satterthwaite.

Yet though Christopher in his way does not condemn her, Sylvia needs condemnation: "If", she screams at Christopher during one of their brawls, "you had once in our lives said to me: 'You whore! You bitch! You killed my mother. May you rot in hell for it . . . ! If you'd only once said something like it . . . about the child! About Perowne! . . . you might have done something to bring us together" (p. 172). Sylvia can't forgive herself for her own wicked ways and what drives her to hate and to torment Tietjens is that his superior silence makes her feel even more humiliated: "Don't you know, [she tells Christopher] "that there is only one man from whom a woman could take 'Neither I condemn thee' and not hate him more than she hates the fiend!" (p. 173)

But Sylvia, creatively cruel, finds a way to punish herself. As Ford explains: she trains her mind to involuntarily recall that night when the brute Drake "had mangled her" (p. 149) and by reliving that memory -- the horrid pain -- she satisfies her need "to be transfused by the mental agony that there she had felt" (p. 149):

she had only involuntarily to think of that night and she would stop dead, speaking or walking, drive her nails into her palms and groan slightly . . . She had to invent a chronic stitch in her heart to account for this groan which ended in a mumble and seemed to herself to degrade her . . . (p. 149).

Sylvia's obsessive need to degrade herself drives her to exact revenge on boring, boorish, adolescent men who lust after women and can't wait to maul them about. Sylvia's perversities are simple in their plan. She lures these men on, teases them and cajoles them, and then comes in for the kill by practising "every kind of turning down on these creatures" (p. 146), anything from a cold haughty stare to a violent struggle, as long as the men are left in a state of frustrated humiliation, impotent and ineffective.

Once, to prove to herself that she has both the physical and mental stamina to pursue what she calls her "sport" (p. 149), Sylvia brutally lashed a white bulldog who was dying of lead poisoning, a tired, silent beast that she calmly tortured with a rhinoceros whip and then left to freeze under a bush.

In the same way as Sylvia is superbly skillful in conquering her consuming passions to be "the dominating influence" (p. 158) in her set and to thoroughly discredit Christopher, Edith Ethel is "enormously efficient" (p. 159) in realizing her ambitious desires to be "an inspiration to the distinguished" (p. 158) and to reign over her own literary

salon. And like Sylvia who knows how to adopt "a light vapour of the airs and habits of the brothel" (p. 150) to ensure her eligibility in the "smooth-papered weekly journals" (p. 147) -- "the price," as she puts it, of her - purely social-daily bread" (p. 150) -- Edith Ethel too knows to adopt a certain demeanour to gain entry into her social sphere: she emulates the appearance and artistic air of a Rosetti-type female, and with her amber beads against her long flowing, dark-blue silk dresses, with her mahogany furniture and tall silver candlesticks, she succeeds in building up her image of an "old-fashioned" (p. 83) woman who values chastity, integrity, and morality.

Yet underneath her public posture "of circumspection and rightness" (p. 241), Edith Ethel is hysterical and hypocritical, ruthless and sinister, determined and vulgar. She cheats on her husband while pretending to be chaste, she refuses to pay back to Christopher large sums of borrowed money, she tries to swindle her late husband's estate, she screams obscenities at her lover McMaster - "things that seemed almost to have passed beyond belief" (p. 189) when he gets her pregnant, and she tries to abort her own baby, demanding of Valentine "in a voice as hard as a machine's: How do you get rid of a baby? You've been a servant. You ought to know!" (p. 229)

Edith Ethel marries twice, the first time to the raving lunatic Reverend Duchemin who, during one of his Friday night

alcoholic fits, "mauls her like a savage dog" (p. 188). At first, Edith Ethel refuses to commit him to an asylum in order to enhance her position as a virtuous wife who stands by her husband. When he dies, she and McMaster marry and they borrow money from Christopher to help support their lavish lifestyle. They set up a literary salon in the city and they buy a little place in the country, which Ford comically describes as

rather a nice lot of land-enough to let McMaster know some of the pleasures of a country gentleman's lot. They were going in for shorthorns, and there was enough land to give them a small golf-course and, in the autumn, a little- oh, mostly rough! - shooting for McMaster to bring his friends down to. It would just run to that. Oh, no ostentation. Merely a nice little place. As an amusing detail, the villagers there already called McMaster 'squire' and the women curtsied to him (p. 243).

This "infinitely common place" (p. 88) woman, as vulgar as "a foul whore" (p. 265), along with her obsequious fool of a husband, "that absurd little chit of a fellow" (p. 39) McMaster, are so adept at impersonating "kindness, tenderness and dignity" (p. 259) that even Lord Port Scotho, one of the enlightened and responsible representatives of their world, sanctions them as "admirable people" (p. 192). Though the pressures of social success become, for McMaster, too much to bear, (he eventually suffers a nervous breakdown and dies), Edith Ethel continues to enjoy all the fruits of her labour.

She replaces Macmaster with other artistic types, concentrating her efforts on those cultured men of letters who write of "Lady Macmaster's eyes, arms, shoulders, feminine aura . . . " (p. 788).

Through this assorted collection of "bounders" (p. 94), "boodlers" (p. 236), bitches, whores, "imbeciles" (p. 163), "squits" (p. 164) and "social swipes" (p. 76), Ford builds up his beastly picture of a morally bankrupt world run by a corrupt gang of jealous, treacherous, self-serving fools who are "true to neither friend nor foe" (p. 187). Against this crumbling chaotic world stands Christopher, refusing to taint either his "body or [his] brain" (p. 236) by taking part in discreditable affairs that comprise his world.

But Christopher, who "knows everything" (p. 135), knows that total immunity is impossible and thus sees himself as a man who has "nothing to live for" (p. 237). Principled and proud, his "conscience won't let [him] continue any longer with these fellows" (p. 237); and though he dearly cherishes the land that is England he would rather cut himself loose from it, "go underground by suicide" (p. 491), than debase himself and remain on it. Thus, for this good man, for this "extraordinarily unselfish and gentle man" (p. 236), this "thinker" (p. 491) who calls himself a "conscientious objector" (p. 237) in an immoral world, war becomes his way out, his chance to commit, what is, to him, a form of moral suicide; by laying down his life for his country he can die as an

honourable gentleman doing his duty to the end. Yet "the history of his last day on earth" (p. 345) never gets written. He goes off to war hoping to die but as a result of the war, becomes a man hoping to live, so that what gets written instead is the history of Christopher's salvation.

While to the rest of his world salvation is measured in terms of upward mobility, Christopher's salvation lies in his fortunate fall. As Tietjens of Groby there are only two things that will cure his dejected and depressed soul and give him a will to carry on: a relationship with Valentine Wannop and a place in England where he can stand up with "clean bones" (p. 236) again. Although he enlists because he thinks each of these wishes is an impossible dream for a man of his position and his principles -- "What I stand for isn't any more in this world. What I want I can't have." (p. 237) -- he survives his destructive experience and comes out of the trenches a changed man: Christopher finally learns how to save himself and by so doing he is transformed from a staunch stiff-lipped English Tory "schoolboy" (p. 490) on parade to a simple and private man living a serene life "without swank" (p. 831).

The agony of war and the beauty of love help Christopher to cast off a code of conventions that imprison him in the past and that prevent him from fully responding to the present. As he learns to shed his public self, he learns to discard the fraudulent and to embrace the real, to distinguish the valid from the invalid, to readjust his moral outlook so he

can see how to stand up even though he is surrounded by the immoral posturings of his world.

Christopher's history is Ford's dramatization of a saintly man's slow and tortuous initiation into an unChristian world, a world where integrity and commitment have lost all meaning, "a fusionless and dishonest" (p. 740) world, "a disgustingly inefficient and venial world" (p. 740), the cold, cruel, and abysmal twentieth century.

Tietjens' shift in social position is a shift in psychological awareness of what his responsibilities are and how best they can be carried out in a changed world. At the beginning of his story "his large hulking body" (p. 237) is so weighted down by social responsibility that Christopher is a man who needs "a holiday from himself . . .

a holiday from his standards, from his convention within himself. From clear observation, from exact thought, from knocking over all the skittles of the exactitude of others, from the suppression of emotions. . . . From all the weariness that made him intolerable to himself (p. 129).

Yet Christopher needs to hold on to his principles and to his conventions because they are an integral part of the persona he has chosen to adopt for himself, "an eighteenth-century bloke" (p. 762) who embodies the best of the English tradition. Ford provides a psychological explanation of Christopher self-consciously achieving this personality:

In electing to be peculiarly English in habits and in as much of his temperament as he could control- for, though no man can choose the land of his birth or his ancestry, he can, if he have industry and determination, so watch over himself as materially to modify his automatic habits - Tietjens had quite advisedly and of set purpose adopted a habit of behaviour that he considered to be the best in the world for the normal life (p. 178).

Since Christopher's Yorkshire pride rests on the fact that he "exactly did the right thing" (p. 408) at all times, Ford's first country gentleman image of Christopher shows him boarding the Rye train in a characteristically seignorial way: "by running alongside it, pitching his enormous kit-bag through the carriage window and swinging on the foot-board" (p. 22).

Throughout the tetralogy Ford provides us with numerous examples of how Christopher literally lives up to the dictates of his code. His never failing courtesy to ladies even as they throw things at him, his French, when he speaks it, though grammatically correct and fluent, is always spoken with "an English accent to show that he was an English county gentleman" (p. 408) are but two instances. But Ford leaves it up to Sylvia to sum up his persona: "I tell you he's so formal that he can't do without all the conventions there are and so truthful that he can't use half of them" (p. 32).

Yet however much Christopher remains calm and collected on the outside, he was, "at bottom," as he knows, "a sentimentalist" (p. 129). Even his brother Mark admits that Christopher has a "soft side" (p. 724), which according to Mark

makes him "a romantic ass" (p. 733), "a terrific sentimentalist" (p. 741), that softness that gives him a deep and intense attachment to the land, and a desire "to live in the spirit of Christ" (p. 741). And though Mark approves of his brother as a proper Yorkshireman with all the right northern "sentiments and resolutions" (p. 742), he sees Christopher's soft side as a sign that the Tietjens stock is weakening.

In Mark's view Christopher's love of learning was inherited from his learned father, while his sensitivity derived from his mother and Mark's step-mother, Miss Selby of Biggen who married Tietjens Sr. late in life and had only the one child. This woman, frugal and hardy as well as soft and sensitive, had been from the south of Yorkshire: "Soft people down there", thinks Marks, "a soft woman" (p. 723).

Christopher however was brought up to be a younger son, and was properly educated at Clifton and Rugby, the kind of schools that arrested the development of his soft heart and promoted instead the development of English good form. He thus grew up into the perfect specimen of "the English public schoolboy" (p. 490), the type whose mores depend on emotional calm and whose honour depends on emotional repression: "As Tietjens saw the world, you didn't 'talk'. Perhaps you didn't even think about how you felt" (p. 6).

In Ford's view it takes two halves to make up a whole man, "two minds that work side by side, the one checking the other; thus emotion stands against reason [and] intellect

corrects passion" (p. 87). Christopher then honourable and virtuous though he may be, is, in Ford's depiction, not yet whole; and until he can achieve a proportionate balance between his mental and emotional sides, until he can connect what Forster refers to as "the prose and the passion," until his conscious and unconscious selves can live in harmony together, he will remain forever "adolescent" (p. 490), incapable of wholeheartedly responding to his world.

The first book continually reiterates the title's motif -- the idea that Christopher as an English Tory gentleman does not do what others do: lie, betray, and deceive. Except for a brief moment of self-pity, he heroically remains "unhurt in the mind" (p. 188) and so realizes his sense of himself as a man of integrity:

His private ambition had always been for saintliness: he must be able to touch pitch and not be defiled. That he knew marked him off as belonging to the sentimental branch of humanity. He couldn't help it: Stoic or Epicurean; Caliph in the Harem or Dervish dessicating in the sand; one or the other you must be. And his desire was to be a saint of the Anglican variety . . . as his mother had been, without convent, ritual, vows, or miracles to be performed by your relics! (p. 187)

However, because of his emotional immaturity, Christopher's version of saintliness is not wholly genuine. It is based on a code of value that sacrifices the private

feelings of a man and since Ford reechoes Forster's thought that it is the "private life that holds out the mirror to infinity" (HE 91), Christopher's idea of sustaining virtue must be readjusted to take account of his own inner being.

Though Christopher is aware that a career in the antique trade would suit his temperament, he remains in public service, and though he is aware that he needs Valentine, he refuses to realize his desire, and though he is aware that Sylvia "had never been anything but unfaithful to him, before or after marriage" (p. 350), he refuses to divorce her. For each of his refusals to do what any good and decent man would do, Christopher has a rational explanation and taken together these explanations read like an antiquated primer on the proper conduct of an English gentleman as regards money, love, and marriage:

[Gentleman] are without ambition (p. 5).

Gentleman don't earn money (p. 589).

No one but a blackguard will ever submit a woman to the ordeal of divorce (p. 6).

Such calamities [as a wife's infidelities] are the will of God. A gentleman accepts them. If the woman won't divorce, he must accept them (p. 11).

[A] woman who has been let down by one man [Sylvia's affair with Drake] has the right - has the duty for the sake of her child - to let down a man (p. 174).

[A] child born in wedlock is by law the father's, and if a man who's a gentleman suffers the begetting of his child, he

must, in decency, take the consequences;
the woman and the child must come before
the man, be he who he may (p. 176).

It was better for a boy to have a rip of
a father than a whore for a mother! (p. 77)

[Married] Gentleman don't . . . [take up
with a lady] (p. 138).

There's no reason why a man shouldn't have
a girl, [a shop girl, not a lady] and if he
has he ought to keep her decently (p. 213).

If Christopher is to be Ford's "symptom that the
English were changing," (p. 740) then he must do what his code
prohibits him from doing, he must take to trade and sell for
profit, he must leave Sylvia and live with Valentine, he must
show that his undeveloped English heart is a condition of the
past and that love and sensitivity are the way of the future.
In Ford's narrative design, Tietjens' personal fate is
symptomatic of England's fate, his emotional rebirth is a sign
of national rebirth, Tietjens transformed is Society
transformed, he must overcome if England is to overcome.

As the symbol of a promising future, the two women who
fight for Christopher are the instruments through which change
will or will not be brought about. On the one hand there is
Sylvia, who, with her "madness and cruelty" (p. 348) is
emblematic of a destructive world, and on the other, there is
Valentine, who with her intelligence and tenderness is
emblematic of a "reconstructed" (p. 513) world. As Christopher
himself says:

But, positively, she [Valentine] and Sylvia, were the only two human beings he had met for years whom he could respect: the one for sheer efficiency in killing; the other for having the constructive desire and knowing how to set it about. Kill or cure! The two functions of man. If you wanted something killed you'd go to Sylvia Tietjens in the sure faith that she would kill it: emotion, hope, ideal; kill it quick and sure. If you wanted something kept alive you'd go to Valentine: she'd find something to do for it The two types of mind: remorseless enemy, sure screen, dagger . . . sheath! (p. 128).

Valentine Wannop is an intelligent suffragette, an aware pacifist, a thinking humanist, and a gentle and understanding woman. While Sylvia wants to possess Christopher to destroy him, Valentine wants Christopher because she respects him, and while Sylvia can only react to Tietjens' public self, it is Valentine who sees what lies hidden beneath that role:

She had a clear view of him as a man extraordinarily clear-sighted in the affairs of others, in great affairs, but in his own so simple as to be almost a baby. And gentle! And extraordinarily unselfish! He didn't betray one thought of self-interest. . . not one! (p. 236)

As the symbolic counterpart to Sylvia and her man-mad set, Valentine is the new woman. She has experienced poverty and suffering, she has had a sound classical education, she has

never attended a fashionable girl's school, and she has never had the time to be bored or depressed. Our first image of her, through Tietjens, is "that of an unnoticeable female who announced herself as having been a domestic servant, and wore a pink cotton blouse" (p. 87).

Valentine is a woman who knows how to be what she actually is, "virtuous, clean, and vigorous" (p. 106). She is even good at describing herself:

She was twenty-threeish, rising twenty-four. As fit as a fiddle; as clean as a whistle. Five foot in her gym shoes. And no one had ever wanted to marry her. No doubt that was because she was so clean and fit. No one even had ever tried to seduce her. That was certainly because she was so clean-run. She didn't obviously offer - what was it the fellow called it? - promise of pneumatic bliss to the gentlemen with sergeant-majors' horse-shoe moustaches and gurglish voices! She never would. Then perhaps she would never marry (p. 513).

It is, of course, not because she was so unapproachable that no one, especially Tietjens, has ever seduced her, but rather because she, as well as Tietjens, view chastity as a symbol of moral purity in an unclean and degenerate world. Valentine is not a sexual prude, like "most of her advanced friends she would have stated herself to be an advocate of enlightened promiscuity" (p. 264). However her experiences as a slavey in Ealing (sleeping under the stairs with a drunken cook and being pawed by three overfed men) and her disillusioned friendship

with Edith Ethel, lead her, in the end, to regard the whole matter, "if not humourously, then at least good-humouredly as a nuisance (p. 265). For, as Ford says, "you cannot suffer a great sexual shock and ever be the same" (p. 231).

Valentine's experiences in the real world lead her to agree with Christopher's analysis "that humanity was made up of exact and constructive intellects on the one hand and on the other of stuff to fill graveyards" (p. 231); and, like Christopher, she too believes that "high endeavour and sacrifice" (p. 224) are social virtues: "she had always considered that, far from the world of Ealing and its county councillors who over-ate and neighed like stallions, there were bright colonies of beings; chaste, beautiful in thought, altruist and circumspect" (p. 231).

Raised in an atmosphere of advanced Victorian idealism, Valentine has had certain intellectual advantages; yet, because she has also been subjected to certain constricting conventions, she too must learn self-reliance and independence.

Her mother, though an ideal example of a woman's intellectual liberation, (she not only writes worthy books but also ghostwrites her husband's political speeches) does not believe in a young lady's sexual liberation. And her father, though he took an active part in his children's education, (he spoke Latin to them from the day of their birth and he insisted they read through the great classics), has imbued Valentine with unsound ideas on "womanly culture" (p. 510). Professor Wannop,

revered by his students for being "the greatest teacher, the greatest influence" (p. 532), insists that his daughter develop her athletic ability rather than pursue an Oxford education, his way, as it were, of giving her "an earning capacity and a commercial value (p. 533). Luckily for Mrs. Wannop and brother Edward that he did so, for when the Professor dies, he has so badly mismanaged his financial affairs that the family is left penniless and Valentine has to work as a domestic servant in order to support them. When they are all eventually bailed out by the good patronage of Mr. Tietjens, an old friend of Mrs. Wannop, Valentine is set free to teach "violent physical jerks" (p. 534) to middle-class girls at a middle-class school which adheres to the Professor's theories that a sound moral constitution is achieved through physical education.

As Valentine comes to learn, her father's famous theories are only the feckless ideals of an irresponsible mind and she finally tells Miss Wanothrocht, her Head and one of her father's most ardent admirers, what she actually thinks of the Professor's great mind:

Look here, I disapprove of this whole thing: of what my father has brought me to! These people . . . the brilliant Victorians talked all the time through their hats. They evolved a theory from anywhere and then went brilliantly mad over it. Perfectly recklessly . . . Haan't it occurred to you that you can't carry on violent physical jerks and mental work side by side? I ought not to be in this school and I ought not to be what I am! (p. 534)

On Armistice Day Valentine breaks with her school, and her break with this institutionalized representative of Authority and Society is her reaction against allowing pre-war mental and moral attitudes to continue. Hitherto, she had never raised her voice at a school meeting nor had stepped out of line, always there to oblige Miss Wanothrocht's memory of her dead father. But the declaration of peace leads her to declare herself as a new woman. As she listens to the Head implore the mistresses to keep the girls from actively participating in the joy of peace and in the return of the fighting men, "in fact to go on with their home-lessons and not run about the streets with effigies of the Great Defeated" (p. 510), Valentine understands the motivations behind this need to keep the girls orderly:

If, at this parting of the ways, at this crack across the table of History the School-the World, the future mothers of Europe - got out of hand, would they ever come back? The Authorities - Authority all over the world - was afraid of that; more afraid of that than any other thing. Wasn't it a possibility that there was to be no more Respect? None for constituted Authority and consecrated Experience?

No more respect For the Equator! For the Metric System. For Sir Walter Scott! Or George Washington! Or Abraham Lincoln! Or the Seventh Commandant!

You had to keep them - the Girls, the Populace, everybody! - in hand now, for once you let go there was no knowing where they, like waters parted

from the seas, mightn't carry You.
Goodness knew! You might arrive any-
where - at county families taking to
trade; gentlefolk selling for profit!
All the unthinkable sorts of things!
(p. 510-11)

Valentine's decision to escape her constraining cloister, and to free herself from a repressive past changes her into a modern woman. Having shed her Edwardian inhibitions, she is now the sort who could go off and make a permanent home with Christopher, who could bear his child out of wedlock and face up to "the beastly stink" (p. 749) her actions will cause. In Valentine's view, the "pretty gory carnival" (p. 168) of human slaughter that the nation suffered was a direct consequence of the failure of social morality.

That private hypocrisy leads to national hypocrisy is Christopher's view as well. In Some Do Not, it is his role, with his "gift for right intuitions" (p. 93), to be an "exact observer" (p. 128) of his world. He, unlike most members of his governing class, is not deceived by the apparent calm and order of Edwardian England. While for them, suffragettes invading a golf course, or the rising voices of the English working class to unionize, or the political rifts caused by the passing of the National Insurance Act, are no more than incidental problems which have no bearing on their own powerful ruling class position, they are, for Christopher, grave signs of Whitehall mismanagement, and contribute to the overall impotency of a class which is fitted neither for governing a nation nor for upholding a standard of personal probity.

Yet Christopher, with his "exact and constructive" (p. 231) intellect, knows that this present condition did not suddenly surface. He sees that any class who has been "on the wrong diet and wrong life" (p. 107) for years can only inevitably rot into "a foul system" (p. 224) run by dirty swine who are only interested in satisfying their own insatiable appetites for power and prestige. These men, taught to abide by "the imbecile national belief that the game is more important than the player" (p. 305), hasten the dissolution of the nation by faithfully adhering to this principle, for without it, they have no means of justifying their abuse of power. All the while that these men are, as it were, "committing adultery" (p. 20), they cover up their doubledealings, betrayals, hypocrisies, and deceits by masquerading as men who have the national interests of the country at heart. But, as Christopher realizes, when any man can be betrayed or any value can be sacrificed in the name of the greater good, when individual honour and moral virtue is held in contempt, then "there is no more land of hope and glory," (p. 106) and all the parade, all the pretense to uphold the national ideal must be stopped if a "man is ever to do his duty by his nation and his family" (p. 736) again.

For Christopher the war is "the end of the show" (p. 306): "when you got into the line or near it, there was no room for swank, typified by expensive funerals. No flowers by compulsion . . . No more parades!" (p. 320) Book Two of the

tetralogy shows the horrors and the "infinities of pain" (p. 438) men must endure when a world is run by a "crowd of boodlers" (p. 236) who have neither the heart nor the intelligence to understand what their plots and deceits have set in motion. While in peacetime the political game involves personal corruption, financial swindlings, international betrayals, all these failings are not, in Christopher's view, as horrific as the same game being played when "millions of men's lives are at stake" (p. 258), when oceans of suffering men have to undergo inconceivable anguish and unimaginable atrocities "to further the private vanities of men" (p. 297) who rule their world:

All these men given into the hands of the most cynically care-free intriguers in long corridors who made plots that harrowed the hearts of the world. All these men toys, all these agonies mere occasions for picturesque phrases to be put into politicians' speeches without heart or even intelligence. Hundreds of thousands of men tossed here and there . . . exactly as if they were nuts wilfully picked up and thrown over the shoulder by magpies (p. 296).

Christopher's first command is to supervise 2994 men and to prepare them for manouevers at the front lines, what he calls, "getting cattle into condition for the slaughterhouse" (p. 362). Yet, for Christopher, his draft--living amidst these men, caring for them and listening to them, worrying over them and "superintending their morale" (p. 296) -- becomes but an

infinitesimal part of all "the wet millions in mud-brown" (p. 297), and the more this group of desperately occupied men depend on him, Christopher's morally isolated individualism begins to break down. He no longer sees himself merely as a King's officer doing his military duty but he behaves as if he were a caring God sent to look after the whole suffering lot of terrified men: "God-Tietjens" (p. 356) he calls himself, odd though the name may be.

Admidst all the madness and horror, Christopher feels obliged to give each one of his men some kind of human dignity, some form of self-respect, even if this involves teaching them to move smartly back into their quarters. As he stands, in his pajamas and great-coat, watching his men come round, "marking time with the stamp of guardsmen, [Tietjens] said with tears in his voice:

Damn it all, I gave them that extra
bit of smartness Damn it all,
there's something I've done
Seventy per cent of them would never
come back But it's better to go
to heaven with your skin shining and
master of your limbs than as a hulking
lout . . . (p. 326).

When O'Nine Morgan becomes "another bloomin' casualty" (p. 307), the death of this one man so moves Christopher that he realizes the poor fellow's name couldn't be mentioned "in his hearing without his retina presenting him with the glowing image of the fellow's blood" (p. 355). Ford takes us inside Christopher's mind to let us hear how Tietjens of Groby, the

proud, aloof, staunch Yorkshireman is pushed into an awareness that he has a common bond with the brotherhood of man:

And at the thought of the man [O'Nine Morgan] as he was alive and of him now, dead, an immense blackness descended all over Tietjens. He said to himself: I am very tired. Yet he was not ashamed. . . . It was the blackness that descends on you when you think of your dead It comes, at any time, over the brightness of sunlight, in the grey of the evening, in the grey of the dawn, at mess, on parade; it comes at the thought of one man or at the thought of half a battalion that you have seen, stretched out, under sheeting, the noses making little pimples; or not stretched out, lying face downwards, half-buried. Or at the thought of dead that you have never seen dead at all Suddenly the light goes out In this case it was because of one fellow, a dirty enough man, not even very willing, not in the least endearing, certainly contemplating desertion But your dead yours your own. As if joined by your own identity by a black cord . . . (p. 356).

Even Sylvia, whose obsessive need to ruin Tietjens makes her pursue him to the Front where she tries to get him discredited as a loyal officer, even she sees that here, right "in the very belly of the ugly affair" (p. 438), Christopher is a changed man. And as she sees his involvement in "the enormous wickedness" (p. 438) that surrounds him, she also sees that the rules of their own game have now too changed. It is with a sense of despairing jealousy that Sylvia comes to a full realization of what a war can do to one man:

She had never seen Tietjens put his head together with any soul before; he was the lonely buffalo . . . Now! Anyone, any fatuous staff-officer, whom at home he would never so much as have spoken to; any trust-worthy beer-sodden sergeant, any street urchin dressed up as orderly . . . They had only to appear and all his mind went into a close-headed conference over some ignoble point in the child's game: the laundry, the chiropody, the religions, the bastards . . . of millions of the indistinguishable . . . Or their deaths as well! . . .

She had never seen him so suffer; she had never seen him so appeal for sympathy - him, a cold fiend of reticence! Yet he was now in an agony! Now! . . . And she began to have a sense of the infinitely spreading welter of pain, going away to an eternal horizon of night . . . 'Ell for the Other Ranks! Apparently it was hell for the officers as well (p. 438).


Ford's portrayal of war is a psychological rendering of the tortuous conflicts and agonizing worries that plague the minds of the men at the Front while they are subjected to long hours of interminable waiting and hanging about. Ford draws on his own war time experience and when he writes about "the intolerable depression that, in those days, we felt" (p. 357), when he writes about "the heavy fatalism" (p. 301) that overwhelmed the men who knew they were "the playthings of ants busy in the miles of corridors [that make up] the central heart of our comity" (p. 357), he is writing about "the intolerable weight upon the brains and the limbs" (p. 357) that soldiers must bear. Ford knows that the soldier is faced with two wars, "the battle of home news" (p. 299) and the battle of fighting

men, and with each of these wars he wages, the soldier is powerless to alleviate the pain caused by either disaster. Under such despairing conditions, Ford saw that one's view of life and of mankind cannot possibly remain unchanged, for the trauma of emotional stress shocks one into a new level of awareness until one was, "in fact, a changed man. With a mind of a different specific gravity" (p. 344).

Christopher is so burdened with worry and stress -- his own personal worries about Sylvia's next move to ruin him, his own physical fear of mud, as well as his responsibility for the "enormous bodies of men" (p. 454) under his command -- that even he, Tietjens of Groby, sound and collected, begins to fear for his own sanity. He can no longer count on rational logic to help him make some sort of sense out of the madness and chaos that surrounds him. Out of this despairing need to find some sort of reliable truth and to gain control of his "uppermost mind" (p. 494), Christopher "became instinct", as Ford explains, "with a sort of passion to let his thoughts wander and go about where they would" (p. 347) until the "whole map of the embattled world ran out in front of him - as large as a ten-acre field" (p. 493). And there, dotting this "embossed map in greenish papier-mâché" (p. 493) are recurring images, "sometimes of things he thought of, sometimes of things merely at the back of the mind" (p. 299), until linked together, these images bring him to a new perception of what life is all about.

There, in the sanctity of his own mind, he sees the blood of men whom he cared for, and he remembers the vanity of men whom he hates; he sees a shameful civilian population who wanted soldiers "to be made to look like fools, and to be done in" (p. 495), and he remembers that "all the men who aren't hate all the men that are" (p. 161) and thus "wanted the war won by men who would at the end be either humiliated or dead" (p. 495); and he sees "the heads round Whitehall - the civilian heads - starving the army of troops in order to hold over the Allies of Great Britain the threat of altogether abandoning the Western Front" (p. 358), and he remembers the game is more important than the player; and he sees men who forced the idea of war being honoured as the men who won the war and he remembers that "the world's certainly pretty rotten" (p. 305).

And still, out of the greenish haze of his subconscious comes an image of Sylvia in "a sheath gown of gold tissue, all illuminated" (p. 299), his own personal symbol of madness and "atrocious cruelty" (p. 300) shining brightly with her desire to torment him, and he then remembers Valentine, with her steady intelligence and caring heart, and "the idea had suddenly occurred to him that his parting from his wife would set him free for his girl The idea had till then never entered his head" (p. 345).

Yet Christopher  that "he had not been the sort of fellow who goes into his emotions" (p. 349), and still has a need to check what he calls the "excesses of the subconscious"

(p. 363) against a rational investigation of the facts. He therefore puts down on paper, "in exact language, as if he were making a report for the use of garrison head-quarters, the history of himself in his relationship to his wife And to Miss Wannop, of course" (p. 345). And again, Christopher comes to the full realization that his "obsessive desire to shield that whore" (p. 495) prevents him from fulfilling his "deep and boundless" (p. 349) passion for his girl.

However, though Christopher is aware that if he is ever to reach his version of "Paradise" (p. 483), Valentine Wannop, he ought to ask Campion to transfer him to a relatively safe job such as commanding divisional transport, when Campion does offer him the "soft job" (p. 483), he finds a perfectly good Groby-type excuse to turn him down. He would, he tells the General, "rather die" (p. 485) than be part of any army plan to kill off service horses who are no longer regarded as useful vehicles to move transport supplies. Iietjens, aware that the only other alternative that Campion has is to send him up to the lines, (for Sylvia has caused such a scandal that Christopher must be relieved of his battalion), nevertheless accepts his new movement orders, knowing full well that being behind the lines means "certain death" (p. 476). Obviously, he is not yet ready to shed his Groby self.

In Parade's End it is part of Ford's achievement that he records each painful step in a man's psychological shift, each agonizing psychic conflict that a man must undergo if he

is to reorient himself into his world. In order to let us follow this process Ford alternates between two technical modes: he either writes as the omniscient narrator and tells us about Tietjens' state of being or he writes as the effaced narrator and lets us follow the rambling flow of Tietjens' thoughts. The more Ford lets us follow the stream of Tietjens' consciousness, the more we listen to the innermost struggles of a man trying to come to grips with his world, the more we are moved by the emotional trials "this most extraordinary fellow" (p. 471) must endure.

In A Man Could Stand Up-, Book Three, Christopher's mind is put to the extreme test. At the end of No More Parades Christopher accepts his position as second in command of the VI Battalion wondering "how his mind was going to take" (p. 486) the continual bombardment of artillery fire, the worry over Valentine, the agony about Sylvia's desire to further disgrace him, as well as his own physical fear of being swallowed up by the mud.

While No More Parades is set entirely within the war and covers a three day period, A Man Could Stand Up- begins and ends on Armistice Day with the middle section being devoted to the idea that a man must bury himself in the trenches before the world can enjoy peace. And just as Sylvia with her omniverous nature dominates the middle part of No More Parades, a book that is, on the whole, intended to show "the beanfeast of carnage" (p. 438) that war is, Valentine, with her saving

sense of order dominates a book that celebrates the joy of peace and a hope for the future. It is in fact Valentine's well-balanced mind that saves Christopher from going under, from succumbing to "the filthy state his nerves had go into" (p. 547).

Before he went off to war, Christopher regarded Valentine as "the only intelligent soul [he'd] met for years" (p. 127) so that against a background of blood and mud, it is her kind of "good, bread and butter brains" (p. 526) that he needs to soothe his battered soul:

the exact mind, the impatience of solecisms and facile generalizations! . . . he wanted to hear her say: 'Oh, chuck it, Edith Ethel!' when Edith Ethel Duchemin, now of course Lady Macmaster, quoted some of the opinions expressed in Macmaster's critical monograph about the late Mr. Rosetti . . .

It would rest him to hear that. She was, in effect, the only person in the world that he wanted to hear speak. Certainly the only person in the world that he wanted to talk to. The only clear intelligence! . . . The repose that his mind needed from the crackling of thorns under all the pots of the world . . . From the eternal, imbecile 'Pampamperipam Pam Pamperi Pam Pam Pam!' of the German guns that all the while continued (p. 604).

Down in the mud of the trenches, Christopher has nothing to do. As a second in command he must be "kept idle" (p. 556), for as long as the CO existed Christopher must be kept out of any active planning duty "until the CO dropped dead" (p. 556) --all this parade for "fear he got kudos" (p. 556). But Tietjens is still Tietjens of Groby, changing but not yet changed:

"no man could give him anything, no
no man could take anything from him. He
flattered himself that he in no way
feared death, pain, dishonour, the
afterdeath, feared very little disease-
except for choking sensations! . . . (p. 556)

At times, to combat his boredom and to control his
mind, Christopher would try to figure out the odds of his
surviving "direct hits by shells, by rifle bullets, by
grenades, by fragments of shells or grenades" (p. 547); or, at
times, "out of sheer impatience" (p. 548) he would force
himself to look out over the parapet of his gravel pit of a
trench to see if he could exactly count how many beastly Huns
were out there. This, of course, was impossible for there were
so many dead bodies, such a scattered collection of dead lying
on their backs, "tubular shapes in field-gray" (p. 550), that
their resemblance to the living was appalling.

Faced with the reality of his situation, with the fact
that the Huns were now within two hundred yards and that the
Battalion, helpless targets without any "damned Mills bombs"
(p. 566), will be slaughtered within an hour, Tietjens, crammed
into "a reeling cellar" (p. 556) of desperate men, thinks that
he is actually going mad. And, as Ford tells us, out of fear
"that his brain was going [Christopher searches] for some
subject about which to think so that he could prove to himself
that he had not gone mad" (p. 564). He hears a seventeenth
century tune being played by a drunken bugler and the music
moves him to remember the sweetness and the light of that era
-- "the cradle of the race" (p. 567)-- and he wonders "what
chance had it today. Or, still more, to-morrow,

What chance had quiet fields,
Anglican sainthood, accuracy of
thought, heavy-leaved, timbered
hedge-rows, slowly creeping plough
lands moving up the slopes? . . .
Still, the land remains . . . (p.566).

At the same moment that Christopher is enjoying his peaceful
reverie, the voice of his Sergeant jars him back into reality
with the announcement that in ten minutes the damned bombs will
arrive, and, thinks Tietjens, "They might, in consequence,
survive Then what was he, Tietjens, going to do! Take
orders! It was thinkable . . . (p. 567).

Christopher's will to live has been restored, for out
of his dream comes the conviction that even the ravages of war
and the schemes of boodling men cannot take away the heart of
England: "The land remains . . . It remains!" (p. 566) and it
would always "breed true" (p. 814). In the "wetly revealing"
(p. 566) dawn of an April morning Christopher has come to his
vision of hope and he wants to get there with his form of
paradise, his love for Valentine Wannop:

The beastly Huns! They stood between
him and Valentine. If they would go
home he could be sitting talking to her
for whole afternoons. That was what
a young woman was for. You seduced a
young woman in order to be able to finish
your talks with her. You could not
do that without living with her. You
could not live with her without seducing
her; but that was the by-product. The
point is that you can't otherwise talk.
You can't finish talks at street
corners; in museums; even in drawing
rooms. You mayn't be in the mood when she
is in the mood - for the intimate conversation
that means the final communion of your

souls. You have to wait together, - for a week, for a year, for a lifetime, before the final intimate conversation may be attained . . . and exhausted (p. 629).

Tietjens is now Acting Commanding Officer and to give his men the heart to continue, to pass on to the other ranks the will and the hope he himself possesses, he actually moves his heavy "meal-sack" (p. 674) of a body and stands up, tall and straight, and looks out over the bloody scene of battle. As he crawls out of the gravel pit trench, showing the men that they too "will be able to stand up on a bleedin' hill" (p. 570), one of the brownish mass returns his gift of leadership and strength by telling Christopher how all the men regard him: "You, sir . . . You're a law unto yourself!" (p. 570).

Tietjens, knowing that this testimonial, "a certificate, as far as it went, of trustworthiness" (p. 570), is the highest honour an officer can receive, considers himself a member of "the un-feudal crowd" (p. 555) of men.

Christopher is now aware that he is a changed man. All the emotional shocks that his conscious self has received, that he has a strong passion for Valentine ("I didn't know I had it in me!" (p. 363), that he has a will to leave Sylvia, that he is "a militiaman" and not "a promoted Ranker" (p. 555), all these astonishing revelations lead him to understand who he really is and where his responsibilities lie:

Love, ambition, the desire for wealth.
They were the things he had never known
of as existing - as capable of existing
within him. He had been the Younger
Son, loafing, contemptuous, capable,

idly contemplating life, but ready to take up the position of the Head of the Family if Death so arranged matters. He had been a sort of eternal Second-in-Command.

Now what the Hell was he? A sort of Hamlet of the trenches! No, by God he was not . . . He was perfectly ready for action. Ready to command a battalion. He was presumably a lover. They did things like commanding battalions (p. 629-30).

Tietjens of Groby has grown into a man as he has "outgrown alike the mentality and the traditions of his own family and his own race" (p. 752). He vows to resign from his Club, though admittedly he will, as Ford playfully tells us, miss the Club claret, and he vows to resign from Groby: "he was never going to live at Groby. No more feudal atmosphere! He was going to live, he figured, in a four room-attic flat . . . With Valentine Wannop. Because of Valentine Wannop!" (p. 633)

But before Christopher gets to live his new life, he has to arrive at another equally important realization. Up to this point in his reorientation, he has broken with all the imperatives of his Groby past, but there is still one "defect" (p. 244) remaining, his notion of salvation. He was always ready, as both Sylvia and Valentine acknowledge, to save others -- "He saved others: himself he could not save!" (pp. 272; 404) -- but, as they sense, his desire seemed to arise more out of an official call of duty, "the right of the Seigneur in a world of Other Ranks" (p. 350), rather than from personal commitment.

When a German shell hits him and he gets slowly sucked into the "viscous mud" (p. 637), the young soldier Aranjuez

imprisoned in the earth with him cries out: "Save me, captain!" and Tietjens answers, "I've got to save myself first!" (p. 637) and he pulls himself out. Our last image of Christopher at war, fighting to survive, both for the sake of "his girl and his country" (p. 363) is his successful attempt at rescuing a sinking man out of "the liquid mud" (p. 638):

He bent down lower and his hands entered the slime. He had to get on his hands and knees.

His hands were under the slime, and his forearms. He battled his hands down greasy cloth; under greasy cloth. Slimy, not greasy! He pushed outwards. The boy's hands and arms appeared. It was going to be easier. His face was now quite close to the boy's, but it was impossible to hear what he said. Possibly he was unconscious. Tietjens said: "Thank God for my enormous physical strength!" It was the first time that he had ever had to be thankful for great physical strength. He lifted the boy's arms over his own shoulders so that his hands might clasp themselves behind his neck. They were slimy and disagreeable. He was short in the wind. He heaved back. The boy came up a little. He was certainly fainting. He gave no assistance. The slime was filthy. It was a condemnation of a civilization that he, Tietjens, possessed of enormous physical strength, should never have needed to use it before (p. 638).

Aranjuez is saved by the strength of a man who willingly entered into the bowels of the earth so that he could re-emerge with the soul of another. Christopher, having been immersed in the reality of human compassion and human responsibility, is now ready to go home.

While A Man Could Stand Up demonstrates faith is possible even in the most despairing conditions, The Last Post depicts the possibility of using one's faith to rebuild for the future. It is Valentine who now speaks for the war-weary and oft-times "forgetful" (p. 757) Christopher:

They desired to live hard even if it deprived them of the leisure in which to think high! She agreed with Christopher that if a ruling class loses the capacity to rule - or the desire! - it should abdicate from its privileges and get underground (p. 818).

Christopher and Valentine and an unborn child conceived in love and in hope withdraw from city life to revel in the simplicity of country life; and there, as they scour the countryside to salvage eighteenth-century furniture and other meaningful relics of the dead past, they commit themselves to preserving the essential principles that were part of that ordered life, those clean and decent values that will "keep all on going" (p. 822).

Unlike Mark, who refused to adapt to a changed world and was "finished with it" (p. 756) -- he takes a vow of silence and soon dies from the weary condition of his heart -- Christopher and Valentine do not mourn the passing of the old, but rather use what they have to celebrate the coming of the new: their moral integrity, their love for each other and their belief that England's "pleasant and green and comely [land] would breed true" (p. 814). As they both know, a new world is "indeed the World Turned Upside Down" (p. 511), yet even in his

turned about condition there are "new symbols of purity" (p. 782), new standards of probity, and new signs of hope. The promised land is now the countryside, an unsanctioned marriage is now spiritually valid, and industry and frugality are now the "diet[ies]" (p. 818).

The subject of The Last Post is a world caught in rapid change which Ford describes in terms of Masterman's prognosis: the power of the Tory aristocracy has been rendered impotent by their irresponsibility.²

Campion, aware that he has outlived his usefulness as a King's soldier moulded "in the eighteenth-century traditions" (p. 664), now "wanted India" (p. 794), for it is, he knows, the only possible place remaining where he could do that which he knows best to do, parading as an exemplary model of an aristocratic general. And even Sylvia recognizes that world peace brings about a set of new conditions which has changed the rules of her social game:

²In 1909 Masterman had foreseen that because of the "ultimate sterility" of the ruling class, though it has all the cards in its hands and every material force in its favour - its power may gradually pass and be destroyed; to appear in history as one more aristocracy declining, not through the batterings of external enemies, but from the fretting and crumbling of an internal decay (COE 61).

Her main bitterness was that they had this peace her world was waning. It was the fact that her friend Bobbie's husband, Sir Gabriel Blantyre-formerly Bonsenheir - was cutting down expenses like a lunatic. In her world there was the writing on the wall. Here they could afford to call her a poor bitch - and be in the right of it, as like as not! (p. 808-9)

Sylvia, to whom the idea of a future without distinction is unbearable, even considers Campion's offer to be the wife of a Commander in Chief in India and to reign there as a Society Queen. And though she makes one last effort to hurt Christopher by renting Groby mansion to the vulgar American Mrs. de Bray Pape and by instigating this unsympathetic woman's plans to cut down Groby Great Tree, Sylvia, "aware that she could no longer influence him either for evil or for good" (p. 789), finally surrenders by "apply[ing] to Rome for the dissolution of her marriage" (p. 807). She, like Campion, cannot change and adapt to the new, and unwilling to chance social failure "as a freelance woman" (p. 789) she too needs India to keep her prestige.

While it is loss of social prestige that motivates Campion and Sylvia to sever their ties to a post-war England, it is loss of national prestige that also animates Mark to get out this reconstructed world, a world that is, to him, "a world on a lower plane" (p. 775).

Mark sees himself as a loyal Tory who has been betrayed by a cowardly government's decision "not to let [their foes] know that remorseless consequences followed determined actions" (p. 774) and thus his self-imposed silence results from his realization that he can no longer remain in a world that abandoned everything he stood for: logic, pride, patriotism, and justice. In his view England's refusal

not to occupy Berlin was to commit an intellectual sin. The consequences of invasion is counter-invasion and symbolical occupation, as the consequence of over-pride, is humiliation. For the rest of the world he knew nothing of it; for his own country that was logic - the logic by which she had lived. To abandon that logic was to abandon clearness of mind; it was mental cowardice. To show the world Berlin occupied, with stands of arms and colours on her public places was to show that England respected logic. Not to show the world that was to show that England was mentally cowardly. We dare not put the enemy nation to pain because we shrank from the contemplation (p. 755).

Mark has become what Christopher is no longer, an extinct Tory who insists on the literal application of that eighteenth-century Groby code of justice and retribution -- "If you make mistakes you must take what you get for it" (p. 727). Lying in a cot under a thatched roof, physically paralyzed but intellectually sound, "as sound a man as he had ever been" (p. 756), he reflects on the consequences of England's decision, and understands that by not showing "fellows that if they did what they wanted they need not of necessity take what

the got for it" (p. 774) was to set a dangerous precedent for the future:

If the Germans did not experience that in the sight of the world there was an end of Europe and the world. What was to hinder endless recurrences of what had happened near a place called Gemmenich on the 4th of August, 1914, at six o'clock in the morning? There was nothing to hinder it. Any state from the smallest to the largest might . . . (p. 774).

The twentieth century has now survived the most horrific of holocausts and unspeakable atrocities which Ford, writing his epic novel in 1922, could not have imagined. Our being witness to the slaughter of races, the rapes of countries, and the ravages of lives that our world has seen and continues to see, makes still relevant some of the last words ever spoken by Mark Tietjens.

When Mark and Valentine argue over the full terms of the Armistice, he, whose sympathies lie with a dead past, keeps referring to the idea of just punishment; and she, whose sympathies lie with a peaceful present, keeps recurring to the idea that there "has been too much suffering" (p. 775) -- to which Mark, emotionally exhausted, replies:

Yes, you are afraid of suffering.
. . . But England is necessary to the world . . . To my world . . . Well, make it your world and it may go to rack and ruin how it will. I am done with it. But then . . . do you accept the responsibility! (p. 775)

Valentine accepts; her saving sense of order tells her that the only way "to celebrate the salvation of the world by seven million deaths" (p. 763) is to continue to fight for the future "as a symbol" (p. 748) that the heroic dead have not died in vain.

Yet, if as Mark says, the end of the war has signalled the fall of the "Governing Classes" (p. 719) and that the future elevation of the country is now dependent on the wholehearted commitment of ordinary citizens, then The Last Post, while it does lament, through Mark's withdrawal, the loss of Old World traditions, more significantly, it also celebrates, through Christopher's presence, that "the English were changing" (p. 741). The time of the Tietjens' is dead, but "a real Tietjens" (p. 732) has survived better fit to carry on the essential principles of another age:

The war had made a man of him! It had coarsened him and hardened him. There was no other way to look at it. It had made him reach a point at which he would no longer stand unbearable things He was going - he was damn well going! - to make a place in it (p. 668).

Christopher has come full circle. That world which he had wanted to get out of is now the world where he wants to be, a different world but also a different Tietjens. In contrast to his brother, Christopher accepts the social and political collapse of his class and is ready to face, on his own terms, a new England. His reorientation owes a great deal to Valentine,

whose love and support have sustained him throughout his heroic but tortuous ordeals. Their relationship, free from deception and betrayal, suggests how a private life, built on love and honesty, can be sought amidst the ruins of a changing world.

As they stand, "rooted to the earth" (p. 713), determined "to keep all on going" (p. 822), they represent Ford's image of the persistence of time-honoured values.

Chapter V

NEW BEGINNINGS

In depicting marriage as the "plague-spot" (p. 785) of a dissolute ruling class world, Ford's fiction of society relies on the same metaphoric device that Forster and Galsworthy used to apprehend and interpret a changing Edwardian world. The metaphoric use of marriage unites these three novelists as writers of Edwardian social fiction, at the same time as their varying presentations of marriage reflect their conception of the social changes necessary to regenerate society.

In Galsworthy's Forsytean world, myopic vision is the social malaise and he uses the blighted marriage of Soames and Irene to reveal how an unthinking allegiance to Forsyteism as a way of life emotionally cripples its members, rendering them incapable of living or loving without Forsyte aid. Writing at the beginning of the century when the shifting pattern of manners and morals was just becoming discernible, Galsworthy uses a conventional marriage to challenge the outmoded codes and fixed social mores inherent to propertied Victorian England. His ironic attitude towards the Victorian view of marriage points out the stupidities and cruelties of an unjust

and inhumane society that seeks to regulate the lives of its members by promoting, through marriage, social solidarity as the highest social good. Since it is Galsworthy's view that confining social cohesion breeds sterility, he uses the rebellion of Young Jolyon to show that when any system restricts individual choice, that system is undesirable and must inevitably fall.

Young Jolyon is Galsworthy's enlightened Man of Property, the perceptive Forsyte whose ability to judge principled conduct and right feelings enables him to lead a spiritually healthy and socially fulfilling life. His success juxtaposed against cousin Soames's failure imaginatively conveys Galsworthy's belief that a return to the civilizing virtues of tolerance, compassion, and understanding is the way to change the cultural complexion of Forsytean life.

In his desire to defeat the claims of Forsyteism, Galsworthy relies on a realistic prose method which reinforces his characterization of the Forsytes -- that this social breed, having been conditioned and moulded by an economic environment, can only assess life in terms of material objectives. Thus his final picture of Soames and Irene, one on each side of the hearth, surrounded by their objets d'art, far from endorsing materialism, shows that it is this social objective that has created such a barren and fruitless life.

Galsworthy's emphasis on the outer life is significantly different from Forster's emphasis in Howards

End. While both authors seek to restore vision to an economically healthy but morally weak class, Forster's approach to the problem of materialism and culture leads him to broaden his social canvas by juxtaposing one culturally divergent group against the other. By widening the conflict between humanity and property, Forster's social vision, unlike Galsworthy's, posits a different solution to the liberal objective of continuity and change. As Forster looks at the restlessness and rootlessness of the modern Forsytes--his Wilcoxes--he sees that moral refurbishment can no longer be supplied from within this capitalist class, for the world has been formed too much in their image. He thus proposes Schlegelism as the remedy for class sterility, a cure he knows can only be effective if it is transfused into the heart of Wilcoxian life.

Forster's Margaret is the ideal representative of Schlegelism and her moral career is emblematic of how to creatively cope with life. By reaching out to experience life she learns how to approach human failings with an open mind and a compassionate heart; by recognizing that chaos and despair are inevitable outcomes of reckless change without human control, she remains true to the quiet demands of the heart's affections and she finds a promising and purposeful life.

On a symbolic level, her marriage to Henry dramatizes the book's controlling idea--that the torch of England's past can light up her future; but more significantly, on a realistic level, the marriage proposes the means for overcoming those

social barriers that may prevent us from reaching out to one another. Margaret's love for Henry is so genuine in its affectionate understanding and in its judicious application of forgiveness, that Forster's union of Schlegelism and Wilcoxism, in its vitality and validity, does reflect how human connection, when animated by good will and good temper, becomes a realizable aim.

Ford Madox Ford seeks to convey his vision of hope to a violently sundered post-war world and in the union of Christopher and Valentine, he suggests how, even out of the most horrific conditions, the virtues of humanity outlive its own excesses.

Parade's End records a breaking point in English culture when the connecting link to her historical past -- symbolized by the Groby Great Tree--has been severed. Yet like the fortunate fall of Christopher, the felling of Groby Tree is symptomatic of future growth. In a world where the roots of England's past have become tainted by widespread pollution, a new beginning is emblematic of a healthy cure. Christopher and Valentine's unfeudal life, simple and serene, frugal and fertile, is the life that will start the cycle anew.

Christopher is Ford's "Man of Intellect" (PE 352) who has learned how to come to terms emotionally with the full psychological reality of modern life. The hollow rhetoric of his Groby code has been replaced with a direct language of commitment and conviction that speaks of his desire to elevate

his world to his standard of integrity and to his idea of virtue. He, along with Valentine, will re-ignite the flame that even the "damned Mills bombs" (PE 566) could not snuff out, for it is they who know the true value of England's heritage. The ghostly traditions have collapsed, but the vital ones have survived the ruins.

That Christopher knows what to preserve and what to discard in order to find new beginnings is Ford's legacy to a troubled modern century. Underlying his bequest is the belief, as it is Forster's and Galsworthy's, that historical change can be creatively met and that life can remain orderly and principled.

In a thesis which has examined how three Edwardian novelists relied on the metaphor of marriage to uncover the tensions and reconciliations inherent in social change, its conclusion should echo the animating spirit behind that metaphor, the vision of Charles Masterman. His insistence on cyclical recurrence which assures a promising future, symbolizes the hope for regeneration that Galsworthy, Forster, and Ford sought to convey:

Optimism and pessimism, in face of any civilisation in a changing world, are equally untrue, equally futile. All human societies mingle selfishness and sacrifice, exultation and weariness, laughter and tears. No one age is especially wicked, especially tired, especially noble. All ages are wicked, tired, noble. Progress is always impossible and always

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proceeding. Preservation is always hazardous and always attained. Every class is unfit to govern; and the government of the world continues. Austerities, simplicities, and a common danger, breed virtues and devotions which are the parents of prosperity. Prosperity breeds arrogance, extravagance, and class hatreds. Opulence and pride in their turn breed national disasters. And these disasters engender the austerities and simplicities which start the cycle again anew (COE 250).

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APPENDIX A

SELECTED CRITICAL COMMENTS

The Man of Property

While it is true to say that the creative imagination of John Galsworthy does not equal the level reached by Forster and Ford, it is also true to say that his contribution to the genre of social fiction has been vastly underrated. For too long Galsworthy's literary reputation has suffered from the damaging literary labels allocated to him by Virginia Woolf and D.H. Lawrence. In her famous essay, "Modern Fiction," written in 1919, Woolf abruptly dismisses Galsworthy (and Bennett and Wells) as "materialists [by which we mean] that they write of unimportant things; that they spend immense skills and immense industry making the trivial and the transitory appear the true and the enduring."¹ Almost ten years later, Lawrence's cruel attack on Galsworthy appeared. In his essay, Lawrence harshly judges Galsworthy as a sentimentalist who is incapable of creating knowable and vital human beings. The gist of Lawrence's attack is that The Man of Property, while it "has the elements of a very great novel, a very great satire,"² fails to

¹In The Common Reader (New York: Harcourt, Brace, and World, Inc., 1953), p. 153.

²D.H. Lawrence, "John Galsworthy" (1928). Reprinted in The English Novel: Developments in Criticism since Henry James (London and Basingstoke: The Macmillan Press, Ltd., 1978), p.65.

reveal an inside view of modern humanity and we are left with purely social beings- "...all absolutely determined by money, and not an individual among them ... all fallen, all social beings, a castrated lot."³

That recent critics of the novel have accepted and perpetuated these labels only adds to an already weak body of critical material on Galsworthy. Arnold Kettle, for example, in An Introduction to the English Novel, agrees with Lawrence in calling The Man of Property a sentimental novel, an unsustained satirical work that "can be read today only as a museum-piece, not as a living work of art."⁴

Yet as a writer of fiction who attempted to capture life as it is lived, in the everyday, ordinary sense, Galsworthy's delineation of social beings who exist on the same level of reality as their material possessions is successful and memorable. In his satiric exposé of Forsyteism, Galsworthy emphasizes how his characters have been conditioned and moulded by their material environment, a method which reinforces his whole point about the Forsytes: the idea that in a Forsytean world personal relationships are

³Ibid., p. 66

⁴Arnold Kettle, "John Galsworthy: 'The Man of Property'." In An Introduction to the English Novel, 2 Vols. (New York: Harper and Brothers, 1960), 2:100.

merely an extension of material values. By responding to and reflecting the effects of such conditioning, The Man of Property illuminates the tragic results that occur, both socially and personally, when such values are never questioned but always blindly adhered to.

That Galsworthy's social satire is effectively incisive to make The Man of Property "a fairly memorable novel-certainly one of the best to come out of Edwardian England"⁵ is a view held by Bernard Bergonzi. In his essay, "Man as Property,"⁶ Bergonzi praises Galsworthy's satirical intention to expose the folly of a marriage based on the idea of property, a critical attitude that was, says Bergonzi, in its attempt to change Edwardian divorce laws, "bold"⁶ for its time.

Because most modern critics appear to have disregarded Galsworthy's literary aim to use the novel as a means of effecting change and reform, it is enlightening to read two early twentieth century critical studies that attempt to show how Galsworthy responded to the social and historical mood of his day. In 1921, André Chevrillon, a French scholar, wrote a lengthy essay on Galsworthy as social critic of the

⁵Bernard Bergonzi, "Man as Property," in The Turn of a Century (London and Basingstoke: The Macmillan Press Ltd., 1973), p. 135.

⁶Ibid., p. 134

British middle-class. Chevrillon's penetrating analysis deals with Galsworthy's success in ironically fleshing out the most typical English middle-class frame of mind and metaphorically showing how it must change if this class, "which has so long been the active principle of the nation, determining its distinctive aspect and character,"⁷ is to renew itself and adapt to modern conditions. In The Man of Property Chevrillon finds that Galsworthy's incisive portrayal of "the moneyed, professional class"⁸ reveals a philistine and commercial attitude that conflicts with the essential principles of English culture.

This interpretation of Galsworthy as an impassioned observer and critic of middle-class society is present in Wilbur Cross's study published in 1930. His analysis centres on the point that Galsworthy was attempting to influence the course of society by putting forth schemes in his social novels "for the regeneration of mankind."⁹ Galsworthy's aim, says Cross, was always to eliminate unjust and inhumane attitudes while holding on "to what is good in the principles

⁷André Chevrillon, Trois Etudes de Littérature Anglaise: la Poésie de Rudyard Kipling, John Galsworthy, Shakespeare (Paris: 1921), trans. Florence Simmonds (New York: Kennikat Press, Inc., 1967), p. 155.

⁸Ibid., p. 153.

⁹Wilbur Cross, "John Galsworthy," in Four Contemporary Novelists (New York: 1930; reprint ed., New York: Books for Libraries Press, Inc., 1960), p. 118.

governing the aristocracy and the middle-classes."¹⁰ His reading of The Man of Property comes closest to my own, that is, Galsworthy uses the metaphor of marriage for regenerative purposes - to expose "the grievous faults"¹¹ in society so as to make way for a healthier future.

¹⁰Ibid.

¹¹Ibid.

APPENDIX B

SELECTED CRITICAL COMMENTS

Howards End

Unlike the critical material on John Galsworthy, the scholarship on E.M. Forster is comprehensive and intelligent. Perhaps it is because Forster himself writes so intelligently, both as an essayist and as a novelist, that such a sound body of criticism surrounds his works. The list is impressive--I.A. Richards, F.R. Leavis, Trollope, Bradbury, and Crews--all to be sure drawn to his liberal humanism but also to his insightful interpretations of how to adapt these values to a modern world.

Howards End is Forster's 'Condition of England' novel. Both Colmer and Widdowson, in their recent (1975, 1977) evaluations interpret it as such, despite an underlying difference in their approach. While Widdowson treats the novel as an historical statement about two interrelated matters--how a shifting cultural situation in pre-war England effected a change in the English realist tradition,¹ Colmer treats the novel as a social statement about the realizable ideals of harmony and connection, both in the outer life and in the life within. Colmer's emphasis on Forster's preoccupation with "the

¹In Widdowson's view "the primary ambivalence of Howards End is its uncertainty of form. It is this tension which confirms its 'historical' significance, symptomatic as the novel is of the 'liberal crisis' - ideological and literary." See Peter Widdowson, E.M. Forster's 'Howards End': Fiction as History (London: Chatto and Windus, 1977), p. 113.

all-embracing theme of harmony...[and how it] is explored through the private lives of individuals, through the conflict of classes, through the conflict of national traditions,"² is my own emphasis as well. Yet where his reading differs from my own is in his interpretation of the marriage between Margaret and Henry. For Colmer, their relationship is not "a reconciling harmony"³; on the contrary, its dependence on companionship raises questions about Forster's reliance on the ideal of heterosexual love as a potent force in the continuity of English life. In Colmer's reading, Forster's "vision of the continuity within personal relations appears most obviously in the reunion of the two sisters,...while the continuity in the national life appears most clearly in the description of the Dorset coast at the end of chapter '19.'"⁴

Elsewhere, Colmer discusses Forster's failure to use marriage as a synthesizing and connective metaphor in Howards End. In his essay, "Marriage and Personal Relations in Forster's Fiction," Colmer writes that at the symbolic level the marriage between Margaret and Henry is "the main flaw in the novel"⁵ in that the union between these two opposing

²John Colmer, E.M. Forster: The Personal Voice (London and Boston: Routledge and Kegan Paul, 1975), p. 94.

³Ibid., p. 97.

⁴Ibid., p. 92.

⁵In E.M. Forster: Centenary Evaluations, eds. Judith Herz and Robert Martin (Toronto: Univ. of Toronto Press, 1982), p. 120.

forces in English society rests on a picture of a broken Henry and a maternal Margaret, a failed image of spiritual growth and change.

This reading of Henry as a broken and emasculated man who is incapable of connecting with the virtuous and humane Margaret coheres with Widdowson's view. Henry's moral obtuseness is broken, says Widdowson, "by the logic of the Wilcoxes own attitude, not by the efficacy of Margaret's."⁶ Their marriage fails to imaginatively convey a vision of potential social harmony because Forster fictionally manipulates his characters in such a way that their symbolic significance takes precedent over real emotional change and growth. Thus, for Widdowson, "what remains at the end of Howards End as a result of the personal labour of the novelist...is the situation-achieved but unrealized-which is necessary for the success of the original 'vision'."⁷

The point raised by these two critics, that Forster's attempt to effect a social remedy for an unhealthy society leads him to diminish the reality of his fictive world, is taken up by R.N. Parkinson in "The Inheritors; or A Single Ticket for Howards End" (1979). In his essay Parkinson argues that Forster's anithetical patterning of characters draws "the

⁶Widdowson, E.M. Forster's 'Howards End': Fiction as History, p. 106.

⁷Ibid., p. 107.

reader's attention to important truths"⁸ about the nature of human relationships and human behavior. By "setting his characters in a context of antithetical patterns,"⁹ by revealing their innermost differences and motivations, Forster thus prepares us to accept the idea of how relationships and temperaments can change and grow. For Parkinson, Forster successfully reconciles the business of the novel because Margaret learns, through Ruth, how to keep a proportionate balance between the conflicting claims of the head and the heart. Her ability to reach out and to connect with the emotional diversity of others earns her the right to be mistress of Howards End.

My own reading of the novel coincides with Parkinson's view that "Margaret's ability to reconcile people and ideas is what makes her Ruth Wilcox's spiritual heir."¹⁰ Her insightful evaluation of Henry enables her to find "what was good and worthy in him"¹¹ and she acts upon her knowledge to reconcile Helen to his values. Henry, for his part, despite the fact, as Parkinson points out, that "many critics have

⁸In E.M. Forster: A Human Exploration, Centenary Essays, eds. G.K. Das and John Beer (New York: New York Univ. Press, 1979), p. 59.

⁹Ibid.

¹⁰Ibid., p. 64.

¹¹Ibid.

been so mesmerised by his moral obtuseness that they have failed to recognize either his spiritual acuteness or his charm, and have underrated his common sense and clear-sightedness,"¹² does change: he comes to understand Margaret's spiritual qualities as well as those of her sister. Forster's vision of continuity is dependent on the harmonious relationship of Margaret and Henry and Henry and Helen and baby, a vision which is substantiated in the novel's final image of this extended family--their differences apparently resolved--beginning a new life of harmony in a condition which promises continuity.

¹² Ibid.

APPENDIX C

SELECTED CRITICAL COMMENTS

Parade's End

Of the three writers, Ford is the most prolific. Yet as the author of The Good Soldier, Parade's End, and over seventy other books, (his canon includes not only novels but also biographies, reminiscences, literary criticisms, art criticisms, historical romances, children's fairy tales, suffragette pamphlets, war pamphlets, narrative poetry, dramatic poetry, and sociological essays and books) his impact and influence upon the literary world have been relatively ignored. It wasn't until 1962 that four full-length critical studies appeared; nevertheless, despite the renewed interest in the life and work of Ford Madox Ford that these books by Cassell, MacShane, Meixner, and Wiley sparked¹, still, today, Ford's reputation as a major modern novelist has not been established.

Ford is, to borrow from Wiley's title, 'a novelist of three worlds'. His major fictions have always responded to the particular cultural shifts that he was part of, and whether he be writing about these changes as they occurred in a pre-war English world or in a post-war international world, his context is socially relevant and his method is technically innovative. In Parade's End, his epic novel that spans a decade in English history, Ford not only renders the psychological experience of

¹See bibliography on Ford.

each of his major characters (and there are at least six) but he also records the political and social conditions that affect the inner sensibility of these characters. In dramatizing the impact of a public crisis on substantially realized characters, Ford writes as both a realist and a modernist, illustrating the change in human consciousness that took place when there was a perceptible shift in English culture in the first quarter of the century.

Parade's End marks an important change in Ford's aesthetic. Because of his personal war-time experiences and because of the dissolution and destruction the war brought, Ford saw it as his artistic responsibility to help illuminate how it is possible to connect with a reconstructed world. He thus relies on the metaphor of marriage to give voice to his belief in the reality of growth and change, despite the chaotic nature of the twentieth century. The spiritual union of Christopher and Valentine suggests how a private life, built on love, integrity, and intelligence, can lay the foundation for a healthier and brighter future.

That Ford's post-war belief in the cognitive power of art gives Parade's End an underlying social purpose² is a view held by Robert Green in his most impressive study of Ford.

²Ford himself clearly states this purpose in It was the Nightingale (London: 1933; reprint ed., New York: Octagon Books, 1975), p. 225: "...when I sat down [in 1922] to write that series of volumes, I sinned against my gods to the extent of saying that I was going to write a work that should have for its purpose the obviating of all future wars."

Green's book, Ford Madox Ford: Prose and Politics (1981) represents the first critical work by a modern British scholar--heretofore Ford criticism had long been the special domain of the Americans--and thus is an important beginning for a changed perspective on Ford.

In his chapter "'Parade's End'," Green writes that Ford's emphasis "on the educative and therapeutic powers of love links [the novel] with the mainstream of nineteenth century fiction"³ while the presence of his commitment to "the tenets of modernism"⁴ links it to the early twentieth century modern tradition. In Green's reading of the tetralogy, Ford is both an annalist and a modernist, which combined, enable him to successfully dramatize the effects of social and political disruption upon individuals.

Ford's success in rendering the psychological experience of his characters as they interact with their social world makes Parade's End, in the view of Sondra Stang, "historically, the most important English novel to come out of World War I."⁵ For Stang, Ford deserves to be ranked as one

³Robert Green, Ford Madox Ford: Prose and Politics (Cambridge: Cambridge University Press, 1981), p. 129.

⁴Ibid., p. 130

⁵Sondra Stang, Ford Madox Ford (New York: Frederick Ungar Publishing Co., 1977), p. 97.

of the forerunners of modernism. His practical application of his impressionist principles, his use of the time shift, and his ability to render the war experience "in a language adequate to it and more accurate than the language inherited from another era"⁶ provide the means by which he works into coherence the disordered nature of contemporary experience. Tietjens, the central observer of a crumbling world, does learn says Stang, "because of Valentine,"⁷ that however imperfect the real world is, a new life of harmony and serenity can be built.

The main narrative thread that binds the four-part structure of Parade's End into an ordered aesthetic universe is the love triangle of Christopher, Sylvia, and Valentine. Charles Hoffman, in his book Ford Madox Ford (1967) tells us that the donné for Parade's End was an anecdote about an actual person's marriage to an unfaithful wife whom he was incapable of divorcing and that Ford used this anecdote "as the central situation in his tetralogy."⁸ While for Hoffman, the marriage of Christopher and Sylvia serves to reflect "the degeneration

⁶Ibid., p. 97.

⁷Ibid., p. 117.

⁸Charles Hoffman, Ford Madox Ford (New York: Twayne Publishers Inc., 1967), p. 95.

of the social and moral order of the times"⁹, it is also his view that the union of Christopher and Valentine serves to illustrate the continuity of life, and thus their story is an expansive metaphor for how to "survive in the present and begin building for the future."¹⁰

Hoffman's reading that Sylvia represents a dead past and Valentine, pregnant with Christopher's child, belongs to a regenerated future, is congruent with my own. Ford's response to a disordered present is a turning towards the future, towards what Richard Cassell, in his praise of Ford's achievement, calls "a new age of order and spiritual harmony which will arrive when the madness has spent itself."¹¹ Ford's vision of regeneration is essentially a moral one, and it is culturally relevant today. More of an effort should be undertaken to assure his rightful place in the mainstream of modern writers.

⁹Ibid., p. 96

¹⁰Ibid., p. 128

¹¹Richard Cassell, Ford Madox Ford: A Study of his Novels (Baltimore: The John Hopkins Press, 1962), p. 240.