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UNIVERSITY OF SUSSEX

WILLIAM WORDSWORTH, JAMES JOYCE AND E. M. FORSTER: THE
ROMANTIC NOTION OF EDUCATION AND MODERN FICTION

THESIS SUBMITTED FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

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This thesis examines modern fiction's debt to Romantic poetry for its key concepts in terms of educating an individual. The persistence of William Wordsworth's views on education in the modern fiction of James Joyce and E. M. Forster is evidence of *The Prelude* as a classic study of the growth of an individual. It is argued that Wordsworth does not envisage the institutional mode of education as a totally reliable means of educating an individual. He challenges the assumptions underlying the institutional mode of education. It is argued that the influence of Wordsworth's views on education is not limited to Victorian writers alone. Joyce and Forster take up a position similar to Wordsworth. Almost all the protagonists in the novels and short stories discussed in this thesis are educated at privileged institutions of education, and yet they rebel against the mode of education there. All the novels and short stories discussed, in a series of close readings, bear testimony to the fact that Wordsworth's *The Prelude* is fundamental to both Joyce and Forster in terms of the growth of an individual.

Seen within the framework of the Romantic notion of education, this thesis contributes to an increase of the understanding of modern fiction. It is possible to study this theme in other modern writers such as D. H. Lawrence, Virginia Woolf, and Ford Madox Ford. The thesis retrieves a traditional reading of the writers under discussion by foregrounding the pattern of humanitarian values the Wordsworthian model of growth engenders. The recent studies in my field are referred to where necessary to indicate what they are missing in their study of Joyce and Forster.

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Preface

I was born and bred in a culture where there is little emphasis on the cultivation of individuality and the autonomy of the self. Pakistani society is a largely rural conservative society where the power of religion has such an immense stranglehold over the individual lives of Pakistani society that an identity independent of religion is subject to suspicion and critical attack. Religion is a primary insignia of identity in Pakistan. Religion, nationalism, military-led ideology, and the institutions of education exert their combined influence in forming a powerful alliance against the desire for independent selfhood. The national culture superimposed by the hegemonic forms of Pakistani society and the indigenous culture lived out in the daily life of a citizen of Pakistan stand in a problematic relation. Culturally located in the ancient past of the sub-continent, the superimposition of the ideological forms of society through cultural institutions makes Pakistan – at once modern, at once traditional – a culturally ambivalent society. However, the retrieval of repressed cultural roots is not a solution to modern day Pakistani society. Looking inward for the means of reformulating my identity in accordance with the laws of my nature rather than looking outward to conform to the absolute given of my society necessitates the desire to seek identification elsewhere. Therefore, I am engaging with texts and contexts in a culture not my own. What draws me closer to these texts is the sense that individuality, selfhood, writing and thinking are possible beyond the restrictions of institutions and authorities.

I focus on William Wordsworth's *The Prelude* and not more widely on Wordsworth's other works because *The Prelude* relates more fully the story of his growth as a poet. He records his preoccupations as a writer and offers a developmental model agreeable to an individual facing a crisis of identity. The pattern of self-

examination and self-exploration in *The Prelude* helps me find my own voice amidst the dominant cultural forms of my society. My choice of James Joyce is motivated by a similar desire to study the mirror image of my own society in the representation of the Dubliners' moral and political corruption. Brought up as a Catholic, Joyce exposes more fully the powerful role of the Church in paralyzing her credulous devotees. Joyce describes a situation exemplified in modern-day Pakistani society. The tightening screws of religious ideology leave little space for the prospering of human faculties as described by Wordsworth in *The Prelude*. Joyce's solution to the personal and Irish problem is the epiphanic consciousness which he expresses through art. Despite his break with religion, Joyce could not wrestle himself free from the use of religious terminology which is emblematic of the central role of the Church in controlling thought and language. It is so true of my own society where common cultural expressions are derivatives of the language of the scriptures. I see people use these expressions thoughtlessly and credulously. If the institutions of education reinforce religious ideology, then it is no education. Education, as I understand, tends to liberate human faculties and its role is not to make individuals conform to oppressive ideological forms. E. M. Forster reveals the process of how ideology works through public schools by debilitating learners' ability – in an echo of Matthew Arnold's phrase – 'to see life whole'. Whether the locales of his novels are the English countryside or educational institutions or London or India, his solution to human problems in the context of modern life is the Wordsworthian model of growth. He does not require a social and political context for personal human relationships to prosper. He pins his hopes on the development of individuality in an atmosphere of the mind where human faculties are able to express themselves liberally. The means of regeneration do not lie elsewhere but within a sensitive and creative human being.

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CHAPTER ONE

The Wordsworthian Model of Growth

This thesis examines modern fiction in the light of the romantic notion of education.¹

The major concern in my thesis is to study two modern fiction writers – James Joyce and E. M. Forster – in the light of William Wordsworth’s theory of education as expounded in *The Prelude*. This study links modernism with English Romantic poetry.²

The purpose of this study is to bring out the contemporary significance of Wordsworth’s *The Prelude* as a fundamental model of the growth of an individual. The poem which was initially intended to pay a poetic tribute to a fellow poet, Samuel Taylor Coleridge, became a classic study of the growth of an individual.³ Since *The Prelude* concerns the

¹ See David Halpin, “Why a Romantic Conception of Education Matters” in *Oxford Review of Education* 32.3 (July, 2006), pp. 325-345.

² George Bornstein is one of many to discuss the relation of modernism to romanticism. He argues that in order to understand modernism, it is necessary to recognize the centrality of romanticism. He hopes to correct the misreading of romanticism and modernism which comes from canonizing T. S. Eliot, who is an anti-romantic. The anti-romantic modern critics such as Cleanth Brooks, Allen Tate, F. R. Leavis, I. A. Richards, and T. S. Eliot led to the formulation of a critical response which regards modernism as a break with romanticism. See for details, J. Hillis Miller, *Poets of Reality* (Cambridge; Massachusetts: Harvard University Press, 1966); Monroe K. Spears, *Dionysus and the City: Modernism in Twentieth-Century Poetry* (New York: Oxford University Press, 1970). The romantic revival after the Second World War led to the reappraisal of romanticism in the late fifties and early sixties. Bornstein’s study is one such example. He borrows a phrase, “The Poem of the act of the mind”, from Wallace Stevens’ “Of Modern Poetry” to designate modernism as a “creative transformation of romantic tradition”. See Bornstein, *Transformations of Romanticism in Yeats, Eliot, and Stevens* (Chicago & London: University of Chicago Press, 1976), p. 1. He goes on to say that “the romantics identified mental action [imagination] itself as a major subject”, *ibid.*, p. 8. Bornstein’s argument is helpful in re-examining modernism from a romantic viewpoint. He argues that modernism is developed out of romanticism but it departs from romanticism in certain ways.

³ *The Prelude* is an epic study of ‘the Growth of a Poet’s Mind’. Wordsworth called it “the poem on the growth of my own mind”. Cited in M. H. Abrams, “The Design of *The Prelude*: Wordsworth’s Long Journey Home” in “Recent Critical Essays” to *The Prelude* (1979), p. 586. It is an autobiographical poem. He never published the poem during his life time. It was published posthumously in 1850. It consists of fourteen books. Apart from the 1850 version of *The Prelude*, there are two earlier versions of the poem as well. Wordsworth first composed the poem in 1798-99; it is called the *Two-Part Prelude*. He completed the second version of the poem in 1805. It consists of thirteen books. See Sally Bushell, “Wordsworthian Composition: The Micro-‘Prelude’” in *Studies in Romanticism* 44.3 (Fall, 2005), pp. 399-421. Wordsworth never titled the poem except that he called it “Poem to Coleridge”. See Ronald A. Sharp, “Romanticism and the Zone of Friendship” in *New England Review* 28.4 (2007), pp. 165-173.

growth of an individual, so it is taken to be the first major English *Bildungsroman* in poetry.⁴ The poem is profoundly original in its technique and subject-matter as it narrates the story of the uniqueness of an individual on an unprecedented scale. Indeed, the new form of autobiography Wordsworth develops also contributes greatly to the modern idea of literature itself: autonomous, philosophical, the reflection of unique individuality and the product of the creative imagination.



Fig. 1: Wordsworth in 1798 (The Cornell Wordsworth Collection)

Wordsworth is a key figure in the English literary tradition.⁵ Stephen Gill positions Wordsworth as a writer fundamental to English literary history. He explains

⁴ There is a tradition of novel writing known as *Bildungsroman* or the novels of self-development, a type of novel whose origins lie in the eighteenth-century Germany. The term *Bildungsroman* since then has acquired a common currency in continental literature often used to denote any novel which portrays the development of a character. See Charles Altieri, "Organic and Humanist models in Some English *Bildungsroman*" in *The Journal of General Education* 23.3 (October, 1971), pp. 220-240. According to Abrams, *The Prelude* "far surpassed all German examples". See Abrams, "The *Prelude* as a Portrait of the Artist" in Jonathan Wordsworth, (ed.), *Bicentenary Wordsworth Studies* (Ithaca: Cornell University Press, 1970), p. 180.

⁵ James Benziger raises the point that the poets of the nineteenth-century England have not been understood properly on their own terms as they raised "eternal questions" for which they sought answers in their poetry. See Benziger, *Images of Eternity: Studies in the Poetry of Religious Vision from Wordsworth to T. S. Eliot* (Carbondale: Southern Illinois University Press, 1962), p. 3. He argues that they are not rightly valued because "the dominant voice in the literary world is the untranscendental criticism of the secular critics" who tend to ignore these poets' major preoccupation with the 'eternal questions', *ibid.*, p. 9. The common tendency among these critics is to view the romantic poets as "de-Platonized" and "de-Christianised", *ibid.*, p. 9. His study shows that the repeated occurrence of the word 'soul' and 'life after death' in their poetry survives even after the loss of traditional faith. He places Wordsworth ahead of these nineteenth-century poets in terms of his major preoccupation to find answers to these 'eternal questions' which concern "the existence of God and immortality", *ibid.*, p. 4. Before that it was

the cultural significance of Wordsworth during his last twenty-five years to the beginning of the modern era. He calls Wordsworth a “cultural icon”.⁶ The Victorian understanding sees Wordsworth as “a source of spiritual power”.⁷ His poetry gave “an inner spiritual assurance” to a number of writers including John Keats, J. S. Mill and Matthew Arnold.⁸ Apart from that, the other notable nineteenth-century Wordsworthians are John Ruskin, Thomas Carlyle, Alfred, Lord Tennyson, George Eliot, Charles Dickens, and Walter Pater.⁹ As Gill argues, Wordsworth’s influence works both ways, whether directly from the source or indirectly through the cultural spread of his ideas. His poetry appeals to both kinds of sensibility whether religious or secular.¹⁰ *Wordsworth and the Victorians* invites further research: “A case could be made for pursuing the theme to the end of the Great War, during which Wordsworth’s virtue as a specifically *English* poet was fervently promoted. But why stop there?”¹¹ My present study, though in a different way, extends the line of his inquiry.

within the province of the established authority of religion and tradition to provide answers to these questions but the educated men of the last three centuries began to challenge this authority. Benziger locates the shift of emphasis from traditional Christianity to ‘the education of the heart’ and ‘experience itself’. Bornstein emphasises that “the essential idea of romanticism...is...the doctrine of experience – the doctrine that the imaginative apprehension gained through immediate experience is primary and certain, whereas the analytic reflection that follows is secondary and problematical”, *ibid.*, pp. 24-5. His study is based on the premise that “something of the old imaginative preoccupations have persisted even into our time under altered conditions and in different modes”, *ibid.*, p. 7.

⁶ Gill, *Wordsworth and the Victorians* (Oxford: Clarendon Press, 1998), p. 3. In order to pay homage to Wordsworth and his poetry, the Wordsworth Society was established in Grasmere in 1880. Apart from that, the cultural significance of Wordsworth and the Lake District led to “the formation of the National Trust for Places of Historic Interest or Natural Beauty – formally inaugurated on 12 January, 1895”, *ibid.*, p. 259. See for details, Gill, “The Last Decade: From Wordsworth Society to National Trust” in *Wordsworth and the Victorians*, pp. 235-260.

⁷ *Ibid.*, p. 40.

⁸ See Benziger, *Images of Eternity: Studies in the Poetry of Religious Vision from Wordsworth to T. S. Eliot*, p. 6.

⁹ See for details, Gill, “England’s Samuel: Wordsworth as Spiritual Power in *Wordsworth and the Victorians*”, pp. 40-80.

¹⁰ Since Wordsworth’s poetry substitutes traditional Christianity, the new religion he substitutes is the religion of nature, “natural religion”. See Barry Pointon, *Wordsworth and Education* (Lewes: Hornbook Press, 1998), p. 12.

¹¹ Gill, *Wordsworth and the Victorians*, p. 8.

This chapter examines Wordsworth's theory of education as expounded in *The Prelude*.¹² In order to expand my argument, I will bring into discussion the other closely related aspects to his broader subject of education: his concept of growing up, the role of Nature, the perils of modernity, the power of the imagination, the importance of what he terms 'spots of time' and a pattern of humanitarian values he develops in *The Prelude*. Wordsworth articulates a notion of education and of the self which is not dependent on the state and its institutions. Therefore, he does not envisage the institutional mode of education as a totally reliable means of educating an individual.¹³ He challenges the assumptions underlying the institutional mode of education. His criticism of the institutional mode of education is embodied in the description of his undergraduate years at Cambridge University.¹⁴ He describes his personal experience of Cambridge in two of the fourteen books of *The Prelude*. He records his very first reaction to one of the world's leading educational institutions as if he were trapped in the "eddy's force" (III, 14).¹⁵ Any average intelligent person may regard his response as intellectually unsound. Or one may extend this unreasonableness to the point of raising questions about the authenticity of Wordsworth's initial response. Why does Wordsworth criticise and discard the institutional mode of education? What is the alternative model of education he proposes? What is the nature of knowledge he endorses? Is it simply a Romantic poet's view of education? How would students of

¹² The decision to use the 1850 edition of *The Prelude* is based on the fact that the 1805 edition was not available to the writers under discussion in this thesis. The 1805 edition of *The Prelude* was first published by Professor Ernest de Selincourt in 1926.

¹³ As Pointon states, "By 'education' he [Wordsworth] always meant much more than what might be learned through books or in a classroom". See Pointon, *Wordsworth and Education*, p. 22. Wordsworth endorses a "whole-life view of education", *ibid.*, p. 53.

¹⁴ Wordsworth attended St John's College, Cambridge from October 30, 1787 to January 21, 1791. He received his B.A. degree from there.

¹⁵ Wordsworth, *The Prelude*, 1850, (eds.), Jonathan Wordsworth, M. H. Abrams, and Stephen Gill (New York; London: W. W. Norton & Company, 1979). All subsequent references to *The Prelude* are from this edition and citations appear with the abbreviation [TP] in parentheses in the text with book and line numbers.

science approach this subject? Does education mean skills-based learning, handling tools and operating machines in a skilful manner? Is it possible to earn the benefits of living in a technological-rationalistic age by rebelling against cultural institutions? Is it at all possible to bring the institutional mode of education closer to the Wordsworthian model of growth? In order to answer these questions, it is first necessary to chart out Wordsworth's reasons of dissatisfaction at Cambridge.



Fig. 2: St John's College, Cambridge

Wordsworth's critique of the institutional mode of education is based on discrediting all those influences which damage "the mind's simplicity" (TP, III, 216). In Book III, he describes his academic experience at Cambridge as intellectually limited and limiting. He is thoroughly critical of the academic environment he finds there.¹⁶ He feels his vital powers – inner capacity for growth and development – choked under the oppressive pressure of work-routine and the pursuits it sets for him.¹⁷ He gives an analogy of a shepherd who leads his flock to a pool for which they have very little taste. He longs to go back to his native place which offers him what he wishes for, "simplicity

¹⁶ As Pointon states, "education [for Wordsworth] meant primarily the cultivation of the heart as distinct from the instruction of the mind". See Pointon, *Wordsworth and Education*, p. 55.

¹⁷ As Pointon argues, "The caverns in Wordsworth's mind were those contemplative spaces that Cambridge was almost powerless to nourish", *ibid.*, p. 32.

and power” (TP, VII, 744).¹⁸ He is all set to remain closest to his vital powers which are denied liberal expression at Cambridge and offered instead an inferior substitute in the form of the artificial colours of life.¹⁹ Nature – associated with inner potentialities – and nurture – associated with academic culture – fail to correspond here in an interchange of intellectual give and take.

Wordsworth does not simply regard the mode of education at Cambridge as inadequate but also questions the very basis of the institutional mode of education. He positions himself antithetically to the contemporary theories of educationists; his intent is obvious in discarding their methods. As he writes in *The Prelude*: “Be wise, / Ye Presidents and Deans...to your bells / Give seasonable rest, for ‘tis a sound / Hollow as ever vexed the tranquil air” (III, 412-13 & 415-17). He expresses dissatisfaction at the institutional academic discipline as it inculcates mental conformity to the existing standards of education which do not tend to cultivate taste for knowledge for its own sake. He raises serious doubts about the nature of knowledge which is limited to the external world alone, “reared upon the base of outward things” (TP, VII, 650). It ironically represses an individual’s inner capacity for growth and development: “Knowledge not purchased by the loss of power” (TP, V, 425).²⁰ He instead wishes to reinstate the power of knowledge which has a unique potential to transfigure an individual from simply a product of the coercive social, political and religious forces into a unique being. He seems to be resisting all those influences which stand in the way

¹⁸ Wordsworth was born on 7 April 1770 in Cockermouth, Cumberland. He was living at Hawkshead when he left for Cambridge in 1787. He moved to Dove Cottage, Grasmere, in the Lake District in 1799 and lived there until 1808. See James A. Butler, Tourist or Native Son: Wordsworth’s Homecomings of 1799-1800” in *Nineteenth-Century Literature* 51.1 (June, 1996), pp. 1-15.

¹⁹ As Pointon states, “His discomfort was with an ethos that actually sapped mental energy, devitalized imaginative powers and encouraged vanity and pretentiousness”. See Pointon, *Wordsworth and Education*, p. 31.

²⁰ See Henry Weinfield, “‘Knowledge Not Purchased by the Loss of Power’: Wordsworth’s Meditation on Books and Death in Book 5 of *The Prelude*” in *Texas Studies in Literature and Language* 43.3 (Fall, 2001), pp. 334-363.

of realizing his faculties of head and heart, and instead inhibit “understanding’s natural growth” (TP, XI, 200).²¹ Wordsworth calls variously but to the same effect this process of education “the education of the heart”, “natural education”, “experiential education”, and “the education of circumstances”.²²

Wordsworth’s disillusionment at the mode of education at Cambridge sets before him the alternative choice “to exalt the mind / By solitary study” (TP, IV, 304-5). The Wordsworthian mode of education does not exclude the study of books: “Not that I slighted books – that were to lack / All sense” (TP, III, 367-8). Books enrich the mind and enlarge the worldview, but they are really helpful if they are selected in connection with one’s internal tendencies which come to the fore by the “self-sufficing power of Solitude” (TP, II, 77). Instead of conforming to the curriculum, he prefers private study. He regards his own studies as “the vague reading of a truant youth” (TP, VI, 95).

Wordsworth’s emphasis falls on the cultivation and expansion of a massively rich inner life by means of creative imagination.²³ He states clearly “my theme has been / What passed within me” (TP, III, 175-6).²⁴ He explores his inner resources to find “a privileged world / Within a world” (TP, III, 523-4). He draws on subjective knowledge as a means of self-transformation. He traces the history of his growth from childhood innocence to maturity in youth.²⁵ Childhood innocence is a significant feature of

²¹ Raymond Williams concludes his study of English culture on the Wordsworthian note: “The idea of culture rests on a metaphor: the tending of natural growth”. See Williams, *Culture and Society 1780-1950* (London: Hogarth Press, 1990), p. 335.

²² Cited in Pointon, *Wordsworth and Education*, pp. 9, 27, 36, 53.

²³ Inner life expands with the engagement of human faculties with their own operations: “the mind as artist presents to itself the consciousness of itself”. See Paul Jay, *Being in the Text: Self-Representation from Wordsworth to Roland Barthes* (Ithaca: Cornell University Press, 1984), p. 44.

²⁴ See Scott Hess, “William Wordsworth and Photographic Subjectivity” in *Nineteenth-Century Literature* 63.3 (December, 2008), pp. 283-320.

²⁵ Wordsworth is striving toward “maintaining in adult life the magnanimous spiritual outlook of childhood”. See Pointon, *Wordsworth and Education*, p. 35.

experience in *The Prelude*.²⁶ He keeps referring to it throughout *The Prelude* as a touchstone of his values, and he is in search of that lost joy associated with it.²⁷ He looks back in time to recollect impressions received as a child.²⁸ He has already experienced the events he is about to unfold; it is not an actual scene or event that is significant but the memory of it in his mind, which brings out fresh meanings from that remembered experience.²⁹

Most scholars argue that the originality of *The Prelude* lies in the investigation and articulation of the constructions of memory.³⁰ There is the interplay of positive and of negative memories; the former are restorative, and the latter are linked with death and fear but they do not surpass the former. The restorative memories are of the earliest-formed bond with Nature and the natural world, with the nurturing figure of his mother, and with place; they provide a reservoir from which Wordsworth draws at a later stage of his life. This is the reason why Nature is so important to him. In the process of growing up, becoming conscious and self-conscious, he seems to have been severed from this earliest-formed unconscious connectedness with Nature.

²⁶ As Pointon states, "Wordsworth's way of describing childhood is unmistakably his own but carries with it Rousseau's view of the innocence of the child and the corruption imposed on it by society's false values", *ibid.*, p. 24.

²⁷ There are frequent references to childhood innocence in *The Prelude*. See for example, "that calm delight / Which, if I err not, surely must belong / To those first-born affinities that fit / Our new existence to existing things, / And, in our dawn of being, constitute / The bond of union betwixt life and joy" (I, 553-8); "Blessed the infant babe" (II, 233); "infant sensibility, / Great birthright of our being" (II, 271-2); "I still retained / My first creative sensibility" (II, 359-60); "Oh! mystery of man, from what a depth / Proceed thy honours! I am lost, but see / In simple childhood something of the base / On which thy greatness stands" (XII, 272-5).

²⁸ As Jay argues, "The poet's 'reduplication' of himself in *The Prelude* is enacted in a retrospective journey whose topography is inward knowledge. The contents of Wordsworth's art, which are to become 'spiritualized' in their 'passage' through his mind, are the recollected contents of his own past". See Jay, *Being in the Text*, pp. 55-6.

²⁹ As Ashton Nichols argues, "The identity that the poet forges on paper is a textual creation out of emotional memory, not a literal remembering of a past self". See Nichols, *The Revolutionary 'I': Wordsworth and the Politics of Self-presentation* (Basingstoke: Macmillan, 1998), p. 7.

³⁰ See Beth Lau, "Wordsworth and Current Memory Research" in *Studies in English Literature 1500-1900* 42.4 (Autumn, 2002), pp. 675-692.

Wordsworth's scheme of educating an individual rests primarily on an interaction of the child with the beautiful forms of Nature.³¹ He regards Nature as a great school in itself; Nature is a great teacher.³² He unfolds before us the process whereby we can prepare ourselves fittingly to receive what Nature can give through imagination.³³ The beauty of natural forms leaves impressions of lasting value upon the nascent state of the child's mind.³⁴ Wordsworth believes that a child is highly impressionable and sensitive to a highest degree in terms of his response to the external stimuli in the environment in which he is placed.³⁵ The earliest-formed association with Nature sets before the child the possibilities of his protean self just beginning to catch a glimpse of itself in the outer world. He, in his blossoming time, does not tend to discern separation from but identifies himself with Nature. This bond is reinforced by his mother's tender influence and love. As Wordsworth writes: "I held mute dialogues with my Mother's heart" (TP, II, 268).³⁶ She appears in a traditional domestic relationship with the child to inculcate in him the fundamental values of life.³⁷ Wordsworth refers to

³¹ In the first two books of *The Prelude* in particular, young Wordsworth describes himself wandering among the beautiful forms of Nature; he develops a sense of communion with the objects of Nature, and the consequent joy he traces in them. As he writes, "Wonder not / If high the transport, great the joy I felt, / Communing in this sort through earth and heaven / With every form of creature" (TP, II, 409-12). See James Phillips, "Wordsworth and the Fraternity of Joy" in *New Literary History* 41.3 (Summer, 2010), pp. 613-632.

³² As Pointon states, "The education that nature provided had a subtlety and comprehensiveness that no textbook, catechism or human tutor could match". See Pointon, *Wordsworth and Education*, p. 29.

³³ As Pointon states, "Wordsworth's child experiences natural joy, shared by animals and plants, by all that lives, in being a part of the beauty of creation, unselfconscious and, therefore, innocent of competitive material ambitions", *ibid.*, p. 24.

³⁴ See Howard Cannatella, "Is Beauty an Archaic Spirit in Education?" in *The Journal of Aesthetic Education* 40.1 (Spring, 2006), pp. 94-103.

³⁵ Wordsworth endorses Hartley's doctrine of Vibrations and Associations: "a complex of vibrations occurs in the infant brain 'almost in the same manner as in a concert of music the air is agitated by vibrations of a very complex kind'". See Pointon, *Wordsworth and Education*, p. 26.

³⁶ Wordsworth's mother died when he was eight years old.

³⁷ As Pointon states, "Besides the moral sense she inculcated – more by example than precept – she taught him to read", *ibid.*, p. 22.

the role of a mother as “the heart / And hinge of all our learnings and our loves (TP, V, 257-8).³⁸

Wordsworth describes his mother only briefly in *The Prelude* but she is the touchstone of values for him.³⁹ As he writes about his mother, “she was pure / From anxious fear of error and mishap / And evil...A heart that found benignity and hope, / Being itself benign” (TP, V, 279-80 & 292-3). The significant aspect of her character is the retaining of innocence and purity from ‘anxious fear of error and mishap / And evil’. She tends to draw her strength from the past: “she, not falsely taught, / Fetching her goodness rather from times past / Than shaping novelties from those to come” (TP, V, 266-8).⁴⁰

Wordsworth’s effort to retrieve childhood innocence finds an equivalent expression in moments of intense emotional and mental states. He attaches great value to these moments by virtue of their visionary nature: “Those recollected hours that have the charm / Of visionary things” (TP, I, 632-3). He names them as ‘spots of time’, which bring about “the power of truth / Coming in revelation” (TP, II, 392-3).⁴¹ His theory of personal growth is explained by his concept of ‘spots of time’. They tend to illuminate a significant part of his memory, and this particular chunk of memory is linked with a very intense emotional association in the past. As he writes, “Emotions which best foresight need not fear, / Most worthy then of trust when most intense”

³⁸ See James A. W. Heffernan, “The Presence of the Absent Mother in Wordsworth’s *Prelude*” in *Studies in Romanticism* 27.2 (Summer, 1988), pp. 253-272.

³⁹ As Pointon states, “she embodied the stable values of that ‘better time’ – a happier Britain than the restless, aggressive and quarrelsome present”, *ibid.*, pp. 22-3.

⁴⁰ Wordsworth also remembers in loving terms his landlady, Anne Tyson. As Pointon states, “She was 66 years of age when he became her boarder...There is no doubt that she was a formative influence in shaping his knowledge of and his profound regard for true tales of rural life”. Wordsworth was nine years old at that time, *ibid.*, p. 41.

⁴¹ See Eelco Runia, “Spots of Time” in *History and Theory* 45.3 (October, 2006), pp. 305-316.

(XIV, 122-3).⁴² Wordsworth believes that a ‘spot of time’ holds in its wake an incredible potential to set before him a whole new range of meanings and significance of his experience of life; it has also an incredible potential to reveal the hitherto unexplored aspects of the nature of things. There is the interplay of the creative powers of his mind and the external objects of Nature in that minimum unit of time. Wordsworth sees his whole existence microscopically focused into those transitory moments. The nature of these moments is ambiguous and problematic because there are no fixed criteria or established tradition or institutional support which can legitimize and determine their authenticity.⁴³

Wordsworth experiences ‘spots of time’ by “chance collisions and quaint accidents” (TP, I, 589). What they do is to quicken the sensibility of the poet and rouse his senses from the habitual way of seeing things.⁴⁴ The eye that sees the object is not the common eye but “the intellectual eye” (TP, XIII, 52). The experiencing self receives

⁴² As ‘spots of time’ occur in the emotional state of an individual, that is why the experience is made meaningful by “subjective, creative consciousness”; Easthope sees “subjective experience as a domain of transcendence”. See Anthony Easthope, *Wordsworth Now and Then: Romanticism and Contemporary Culture* (Buckingham: Open University Press, 1993), p. 33.

⁴³ As Paul Maltby argues from the post-modernist perspective, “The case for a literary visionary moment is that it is enmeshed in metaphysical and ideological assumptions...the premises that underlie it may be construed as politically suspect and epistemologically unsound”. See Maltby, *The Visionary Moment: A Postmodern Critique* (New York: State University of New York, 2002), p. 3.

⁴⁴ There are many references to it in *The Prelude*. For example, “While on the perilous ridge I hung alone, / With what strange utterance did the loud dry wind / Blow through my ears! the sky seemed not a sky / Of earth – and with what motion moved the clouds” (I, 336-39). Wordsworth, as a young boy, is skiing with his playmates. It is the time when he is letting himself slide along the surface of ice, he suddenly stops himself: “yet still the solitary cliffs / Wheeled by me – even as if the earth had rolled / With visible motion her diurnal round” (I, 458-60); “and I stood and watched / Till all was tranquil as a dreamless sleep” (I, 462-3); “difference / Perceived in things, where, to the unwatchful eye, / No difference is, and hence, from the same source, / Sublimed joy” (II, 299-302); “Oft in these moments such a holy calm / Would overspread my soul, that bodily eyes / Were utterly forgotten, and what I saw / Appeared like something in myself, a dream, / A prospect in the mind” (II, 348-52); “Like a lone shepherd on a promontory / Who lacking occupation looks far forth / Into the boundless sea, and rather makes / Than finds what he beholds” (III, 516-19); “Yes, I had something of a subtler sense” (IV, 209); “That in life’s every-day appearances / I seemed about this time to gain clear sight / Of a new world...The excellence, pure function, and best power / Both of the object seen, and eye that sees” (XIII, 368-70 & 377-8).

generously the torrent of impressions coming from his intense observation of the objects of Nature, and suddenly he is struck by the lightning flash which benumbs his senses and his consciousness is eclipsed for a while; he realizes the totality of his faculties in that moment which lasts for a little while: “objects recognized / In flashes” (TP, V, 604-5); “when the light of sense / Goes out, but with a flash that has revealed / The invisible world” (TP, VI, 600-2).⁴⁵ Wordsworth believes that when we observe something too deeply to remember anything else, then all of a sudden our faculties pause for a while, and this is the moment which spans over the remotest regions of the universe. It is a steadily intensifying meditative mood of ‘blank desertion’ where the observer’s identity dissolves into infinite spaces of vastness.

In Book V of *The Prelude*, Wordsworth narrates the incident of a ten year old boy who used to mimic hootings to the silent owls while standing in the heart of Nature. The owls would first respond to his hootings, the sounds of these birds would resound in the valley; it would continue for some time with ever increasing communication of the boy with the owls and their corresponding loud echoes. Suddenly, it would stop completely; in that profound silence of hypnotic trance, he would wait eagerly listening in that pause: “a gentle shock of mild surprise / Has carried far in his heart the voice / Of mountain torrents; or the visible scene / Would enter unawares into his mind, / With all its solemn imagery, its rocks, / Its woods, and that uncertain heaven, received / into the bosom of the steady lake” (TP, V, 382-88). In Book VIII, Wordsworth offers another analogy to throw light on the creative potential of ‘spots of time’. He goes on to say that when a traveller moves from a bright day into some sort of cave beneath the earth with torches to assist his sight, the inside of the cave seems to grow or shrink on

⁴⁵ Wordsworth experiences the defamiliarization of the familiar in that minimum unit of time. As Easthope states, “Wordsworth mostly welcomes and enjoys this disturbing and potentially uncanny perceptual effect”. See Easthope, *Wordsworth Now and Then: Romanticism and Contemporary Culture*, p. 42.

all sides, even the roof does not seem to stand on its solid structure; the interplay of light and dark, substance and shadow begin to spin around in his head. Shapes and forms begin to appear and reappear, forming and re-forming. The rapidly shifting panorama finally settles into a complete view and becomes still. When the traveller regains his sight in the ensuing pause, a slow quickening of the senses give way to a lightning rapidity; an endless spectacle ensues torrentially: “Strange congregation! Yet not slow to meet / Eyes that perceive through minds that can inspire” (TP, VIII, 588-9).⁴⁶

There is a certain kind of predisposition on Wordsworth’s part to receive liberally and generously what Nature can give. He explains this mood of receptivity by offering an analogy of a lute: “in a kindred mood / Of passion, was obedient as a lute / That waits upon the touches of the wind” (TP, III, 140-42). Once the meditative mood is triggered after experiencing ‘spots of time’, he tends to capture the essence of these transitional moments by recording them in his poem: “Nor should this, perchance, / Pass unrecorded” (TP, II, 377-8). The implications of this experience go far deeper into his personality and reconfigure his psyche in accordance with the intensity of the moment. The moment, at the time of happening, brings along with it a momentary leap of understanding into the deep nature of things. It expands the boundaries of his existing state of the self, and he comes out as a much expanded and magnanimous being. The act of transformation is a new kind of adjustment in the total experience of his life. The whole experience liberates him from the oppressive pressures of existence; it is accompanied by joy, stillness and a special kind of pleasure. The cumulative effect of this experience is restorative as it hopes to preserve and justify his life and work.

⁴⁶ Easthope names it as “unconscious effect”, “the features of a subjective fantasy as though it were a spectacle”, *ibid.*, p. 42.

Wordsworth's discovery of 'spots of time' occurs at the crucial period of his life; it is not only the climactic moment in *The Prelude* but also the climactic moment of the growth of his mind.⁴⁷ As he formulates clearly the ethos of his theory of personal growth: "There are in our existence spots of time, / That with distinct pre-eminence retain / A renovating virtue" (TP, XII, 209-11). He is clear that such significant moments do exist in our lives; the oppressive pressures of existence and ordinary concerns may have suppressed them to the point of forgetfulness but once they are brought back to consciousness, they tend to 'renovate' our experience. They not only 'nourish' and 'repair' our minds to lift us from a fallen state but also yield a great amount of pleasure. The discovery of 'spots of time' uplifts him from the condition of "utter loss of hope itself / And things to hope for" to the condition of being assured of his creative powers (TP, XII, 6-7). In the first half of the Book XII, he regrets having lost contact with his creative powers in the face of the crises of contemporary times. His earlier excitement about the French Revolution, the lofty hopes and ideals associated with it at last crumble in the wake of large scale chaos, violence, anarchy and bloodshed.⁴⁸ He experiences a moral crisis at the degeneracy of the lofty hopes and ideals associated with the Revolution.⁴⁹ He realizes that it is against the grain of his personality to lose hope utterly. It must be sought elsewhere in the world of poetry and Nature. He opens up to receive the bounties of Nature by allowing his sensibility to regain lost responsiveness and vitality. He recognizes the power of mind above his outward senses; formerly he was only deriving sensuous delight from the objects of

⁴⁷ As James P. Davis argues, "The spots have come to be viewed as an organizing principle with nearly infinite flexibility, describing and re-enacting the most significant moments in *The Prelude*, providing a macro-structure to connect these moments, and embodying the processes of imagination itself". See Davis, "The 'Spots of Time': Wordsworth's Poetic Debt to Coleridge" in *Colby Quarterly* 28.2 (June, 1992), p. 65.

⁴⁸ See Matthew Buckley, "A 'Dream' of 'Murder': 'The Fall of Robespierre' and the Tragic Imagination" in *Studies in Romanticism* 44.4 (Winter, 2005), pp. 515-549.

⁴⁹ See Brian Folker, "Wordsworth's Visionary Imagination: Democracy and War" in *ELH* 69.1 (Spring, 2002), pp. 167-197.

Nature: “The mind is lord and master – outward sense / The obedient servant of her will” (TP, XII, 222-3). He assures himself of his creative powers by calling to mind the sweet remembrances of those beloved objects of Nature which arrested his faculties “taking their date / From our first childhood” (TP, XII, 224-5). These sweet remembrances restore him to health when the sources of his strength are depleted by the crises of contemporary times. As he writes, “Substance and life to what I feel, enshrining, / Such is my hope, the spirit of the Past / For future restoration” (TP, XII, 284-6).⁵⁰ On one level, these memories give him sensual delight and concomitant joy; on another level, they uplift him to the profounder regions of the mind under the benign and guiding influence of Nature.

There are two kinds of ‘spots of time’ recorded in *The Prelude* – those moments which come from memory, and those which happen in response to a powerful immediate perception. In the former, the experience has already taken place in the past, and it is the force of the present moment which brings it back. The very reason why the moment is brought back to consciousness speaks of its significance in terms of its intense nature. In the latter category, Wordsworth feels the power of the immediate imaginative perception which engenders a special insight into the reality of things. I will address the former category first.

There is the interplay of ‘fear’ and ‘beauty’. First, Wordsworth is struck by the emotion of fear, and later this fear is translated into a vision of beauty. As Wordsworth writes, “I grew up / Fostered alike by beauty and by fear” (TP, I, 301-2).⁵¹ He records one of the timeless impressions from his memory when he was aged five. He was

⁵⁰ See Ann Wierda Rowland, “Wordsworth’s Children of the Revolution” in *Studies in English Literature 1500-1900* 41.4 (Autumn, 2001), pp. 677-694.

⁵¹ It is a critical commonplace to point out that these are the constituent features of the sublime. See for details, Edmund Burke, *A philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (Oxford: Oxford University Press, 1998). Also see, Longinus, *On the Sublime*, trans. from Greek by W. R. Roberts (Cambridge: Cambridge University Press, 1907).

staying with his grandparents at Penrith. Along with their servant, James, he set out for a trip. Some chance accident separated them, and he lost sight of his companion. Fear struck him but he kept going on foot till he came to the bottom of the valley where a murderer was hanged in olden times. It was believed that the murderer's name had appeared mysteriously on the turf near the gallows. He could see the letters of his name visible to him. After having looked at those letters, he departed from the scene with a sudden impulse of fear. He came across a naked pool where he chanced to see a girl carrying a pitcher on her head. She was finding it difficult to move against the wind. Apparently, it seems to be a trivial incident of little significance but it left a powerful impact upon Wordsworth's mind. When he revisited this place after many years, he felt a great amount of pleasure in recalling what he had felt so strongly as a child: "And think ye not with radiance more sublime / From these remembrances, and for the power / They had left behind" (TP, XII, 267-9)? The moment inspired his later desire to express poetically "the visionary dreaminess" of the scene where he saw the naked pool, the beacon and the girl balancing her pitcher against the wind, and her fluttering garments -- all rolled into one with the imaginative perception the moment inspired (TP, XII, 256).

Wordsworth records another timeless moment from his memory when he was nine years old. He used to wander in a carefree mood holding unconscious intercourse with the objects of Nature.⁵² One of his favourite pastimes was to set traps in order to catch birds or plunder their nests. On one of these wanderings during the night, he was busy in catching a bird which was someone else's trophy. The moment he was able to

⁵² Walking is an important feature of the Wordsworthian model of growth. Wordsworth and his friend, John Fleming, used to take a five miles long walk before school at Hawkshead. During his last year at Cambridge, Wordsworth and his friend, Robert Jones, decided to take a trip to the Alps. As Wordsworth clarifies the motive behind this trip, "A hardy slight / Did this unprecedented course imply / Of college studies and their set rewards" (TP, VI, 326-28). It was an exceptionally long walk. They covered fifteen hundred miles' distance, mostly on foot.

accomplish his mission, he suddenly felt the dread of something chasing him at close quarters: “I heard among the solitary hills / Low breathings coming after me, and sounds / Of undistinguishable motion, steps / Almost as silent as the turf they trod” (TP, I, 322-5). One evening his walk took him from the village inn to the shores of Patterdale. He was a stranger to this place. He stole a shepherd’s boat and gently rowed along in the moonlight. The sound of oars produced echoes in the surrounding mountains. He suddenly felt as if the hills were striding behind him. What ensues from this incident is a *sui generis* experience for him: “after I had seen / That spectacle, for many days, my brain / Worked with a dim and undetermined sense / Of unknown modes of being (TP, I, 390-3). In both the ‘spots of time’, the common element is fear coupled with guilt and anxiety. In the first ‘spot of time’, he realises too soon that he is stealing someone else’s catch, and in the second, he steals a boat. The resultant guilt takes on the appearance of the dreadful aspect of Nature. Nature reciprocates by punishing him with a dreadful vision. The experience is disturbing as it occupies his attention afterwards. He is only released from the throes of the disturbing nature of his experience when he is able to recall those moments. The act of remembering ‘renovates’ his earlier experience, and generates a great amount of pleasure.

The incident of the drowned schoolmaster of the neighbouring village leaves another timeless impression upon his mind. One evening, his apparently aimless wandering brought him close to Esthwaite’s lake where he saw a pile of clothes left by someone who might have been bathing in the lake. He waited a long time in the silence of the scene to see whether someone finally claimed the clothes. The next day the body of the drowned schoolmaster was recovered in the middle of that beautiful and calm scene. It inspired terror in him when he saw the horrible face of a drowned man. He was a nine year old child, not wholly unfamiliar with such sights in his imagination: “Their

spirit hallowed the sad spectacle / With decoration of ideal grace; / A dignity, a smoothness, like the works / of Grecian art and purest poesy” (TP, V, 456-9). Though the ‘spectacle’ is sad, his imagination sanctifies it. It is the power of imagination that works upon the dreadful nature of the experience and transforms it into a vision of beauty.

Wordsworth comes across a catastrophic moment of visionary significance which cast a very disturbing effect on him. It upsets him a great deal and carries within it the sinister overtone of guilt and anxiety; it is premonitory of death, a vision of the abyss. A day before the Christmas holidays, he and two of his brothers were waiting for his father and two horses to take them back home. He was sitting at a jutting crag – a meeting point of the two roads from where he was expecting their horses to arrive. He placed himself on the highest point. It was a rough day; he was sitting on the grass half guarded by a wall. There was a sheep on his right side, and a singing hawthorn on his left. He was waiting too eagerly to hear any sound or any sight to appear. He experiences a strange and sinister feeling which is later linked with his father’s death. Within ten days’ of stay at his father’s house, his father died. Later, he feels himself full of guilt, punished for bringing about his father’s death: “The event, / With all the sorrow that it brought, appeared / A chastisement; and when I called to mind / That day so lately past, when from the crag / I looked in such anxiety of hope; / With trite reflections of mortality” (TP, XII, 309-14). He is able to redress the guilty nature of his experience by recalling this incident.

I will address the second category where a powerful immediate imaginative perception evokes a special insight into the deep nature of things. Wordsworth happens to see an exceptionally beautiful child – “Child as beautiful / As ever clung around a mother’s neck” – in a London theatre, and suddenly he is reminded of Mary Robinson’s

child (TP, VII, 339-40).⁵³ He imagines that Mary's child would have been as beautiful as the six months old child he sees in the theatre. Wordsworth's imagination sees Mary and her child happily united despite the fact that both are buried beside the mountain chapel. The profound bond of affection and unity he imagines in the case of Mary and her child is missing in the case of this child and his vulgar-looking mother. Above all, Wordsworth sees the child placed upon a refreshment board, "His little stage in the vast theatre" (TP, VII, 358). He is surrounded by "chance spectators, chiefly dissolute men / And shameless women" (TP, VII, 360-1). Wordsworth remembers the very scene of Mary's public condemnation.⁵⁴ It moved his heart deeply: "Distress of mind ensued upon the sight, / And ardent meditation" (TP, VII, 392-3). Though the intensity of the tragic scene has lessened with the passage of time, he still feels "For the individual and the overthrow / Of her soul's beauty" (TP, VII, 396-7).

Another 'spot of time' happens to Wordsworth when he enters London sitting on the roof of a travelling vehicle: "'T was a moment's pause, – / All that took place within me came and went / As in a moment; yet with Time it dwells, / And grateful memory, as a thing divine" (TP, VIII, 556-9). While sitting among "vulgar men" and "trivial forms", he experiences in that moment of heightened imaginative perception "a weight of ages"; he feels the power of imagination increasing under the weight (TP, VIII, 545, 552). What he experiences in that moment – 'a thing divine' – stands in sharp contrast to his surroundings – 'vulgar men' and 'trivial forms'. The climactic 'spot of time' occurs in the final book when Wordsworth, in the summer of 1791, undertakes a walking tour in Wales with his friend, Jones. It is a night-time excursion on Mount

⁵³ Mary was a child of Nature like himself, living in harmony with Nature. Wordsworth describes her as "Maiden of Buttermere! She lives in peace / Upon the spot where she was born and reared; / Without contamination doth she live / In quietness, without anxiety" (TP, VII, 320-23).

⁵⁴ It was in 1787, when Wordsworth journeyed south to Cambridge and came across this scene. It is not told in the text why Mary was condemned.

Snowdon. The grandeur of Snowdon evokes an inner sense of vastness. In the low-lying mist on the ground and the thick swirls in the upper air, in the presence of bedimmed moonlight, he hears the symphony of all sounds in Nature. He feels the corresponding vastness and dimness in his own being. The ‘spot of time’ appears to him as “the type / Of a majestic intellect” (TP, XIV, 66-7). The moment reveals the workings of imagination at its highest.

The Wordsworthian model of growth establishes a pattern of humanitarian values through ‘a retrospective journey whose topography is inward knowledge’. He undertakes this inward journey to retrieve his origins and lost poetic language by “listening to notes that are / The ghostly language of the ancient earth” (TP, II, 308-9). The exploration of his personal past links him with the past of humankind – preserved in the spirit of the place.⁵⁵ He endorses the view of the continuity of self and personal memory across time. Therefore, he does not abstract himself from his environment but attempts to connect himself to a long continuous tradition preserved in the ‘resonant English locales’.⁵⁶ Therefore, the Wordsworthian mode of educating an individual tends to strengthen the community in which that individual is firmly rooted.⁵⁷ His model of such community is based on the pre-industrial English society of the second half of the

⁵⁵ As Ian Baucom defines ‘place’, “Place here is not a mere expanse but something that contains and communicates a certain type of tradition”. See Baucom, *Out of Place: Englishness, Empire, and the Locations of Identity* (Princeton: Princeton University Press, 1999), p. 18.

⁵⁶ As Baucom defines Englishness, “Englishness, famously, is not constitutional in the American sense but prescriptive, sternly devoted to custom and tradition”, *ibid.*, p. 9. In order to relocate English identity, Baucom goes back to Wordsworth’s “redemptive localism” which sees English identity as continuous, *ibid.*, p. 32. He sees in Wordsworth “an obsessive interest in discovering the principles that would not only connect England’s unborn, its living, and its dead but would guarantee that the nation’s past, present, and future would fundamentally alike”, *ibid.*, p. 20. Since places have a certain aura about them, so Wordsworth “awarded the resonant English locale the power to preserve Englishness against Enlightenment modernity. England – with only the slightest hyperbole – against France, and in time, Englishness against the British Empire”, *ibid.*, p. 30. Baucom quotes from James Chandler’s *Wordsworth’s Second Nature: A Study of the Poetry and Politics*: “Wordsworth’s election of Englishness over Frenchness as dramatized, and enabled, by his discovery of the famous ‘spots of time’ – those redemptive locales which, Chandler suggests, are also Burkean ‘spots of tradition’”, *ibid.*, p. 31.

⁵⁷ See Richard Eldridge, “Self-Understanding and Community in Wordsworth’s Poetry” in *Philosophy and Literature* 10.2 (October, 1986), pp. 273-294.

eighteenth century rural England. He attempts to retrieve an English identity that is organic, stable and agrarian.⁵⁸ He is writing at a time when this organic, rural society is threatened by the changing forms of English society. Rapid industrialization, urbanization, the introduction of mechanical means of living as against natural may have promised to uplift the life of common humanity but they bring about a whole new set of problems.⁵⁹ Therefore, he stands up for the continuation of old ways of life. Since he rebels against the newly emerging forms of the industrial-capitalist society, he looks back to the past and formulates his identity in accordance with the ideals of the past. He resists any such self-formulation which is superimposed by the cultural institutions of his times. While doing so, he experiences “a crisis of identity” in the process of composing his poem.⁶⁰

However, there is another view suggesting that revisiting past time enables Wordsworth to transcend his past, which, consequently, transforms him in the process of composing his poem.⁶¹ The distance of time between the immediate present and the earliest past generates a possibility for Wordsworth to re-make himself; it enables him to stand above his narration as a detached spectator. He refers to this gap between the present and the past as creating two different identities: “so wide appears / The vacancy between me and those days / Which yet have such self-presence in my mind, / That musing on them, often do I seem / Two consciousnesses, conscious of myself / And of

⁵⁸ As Pointon argues, “No doubt Wordsworth idealised the villages of his childhood...the interdependence of their dwellers, their routines of agreed husbandry, their village officers, the stability and security afforded, for all their tyrannies, by the lord of the manor and the parson”. See Pointon, *Wordsworth and Education*, p. 14.

⁵⁹ As Pointon states, “War taxes, bad harvests, soaring food prices, loss of trade leading to unemployment in the spinning and weaving industries, as well as on the land, the forced march of labour into the factory shift, all created the circumstances for Wordsworth’s lifelong grief over a dying cultural and social structure”, *ibid.*, p. 14.

⁶⁰ See Abrams, *The Prelude as a Portrait of the Artist*, p. 184.

⁶¹ As Jay argues, “Wordsworth’s journey back to wholeness and poetic power is coincident with the activity of composing his poem”. See Jay, *Being in the Text: Self-representation from Wordsworth to Roland Barthes*, p. 56.

some other Being” (TP, II, 28-33).⁶² The intensity of this division drives him to seek unity in the refashioning of his self accumulated from the data of his past selves. He expresses a desire, which is a lack, and this lack is recompensed imaginatively by re-creating a world of his own: “I had a world about me – ‘t was my own; / I made it” (TP, III, 144-5).⁶³

Wordsworth in *The Prelude* evolves a pattern of humanitarian values independent of traditional religious morality.⁶⁴ It transcends the narrow boundaries of specific political programmes and ideologies, race, class, gender, and colour: “The earth is all before me” (TP, I, 14). He opens the book with an invocation to his muse of inspiration, namely “gentle breeze” (TP, I, 1). He chooses “a wandering cloud” as his guide (TP, I, 17). He anticipates the time when he could be able to dedicate himself to his major purpose of life; he is preparing himself creatively to see whether he is fit enough for this arduous task.⁶⁵ He regards it as holy: “A renovated spirit singled out, / Such hope was mine, for holy services” (TP, I, 53-4). He believes that he is “endowed with holy powers / And faculties” (TP, III, 88-9). He seems to be using religious terminology for purposes quite other than religious.⁶⁶ His props are not those of a

⁶² As Jay explains, “Seeking restoration from his past, the poet inevitably faces its absence, and with that absence, he faces the gulf between his past and his present selves”, *ibid.*, p. 53.

⁶³ Wordsworth compensates through an act of literary self-representation the common sense of loss, or of the precariousness of our sense of stability and identity: “the justification of the narrator’s experience of pain and loss and suffering, which has been implicit throughout *The Prelude*. See Abrams, *The Prelude as a Portrait of the Artist*, p. 184.

⁶⁴ As Pointon argues in favour of Wordsworth’s distrust of religion in the moral training of an individual: “nothing in Wordsworth’s writings on education, whether poetry or prose, contradicts his fundamental antipathy to enforcing religion and to teaching morality by precept”. See Pointon, *Wordsworth and Education*, p. 35. Wordsworth believes that “moral education leading to happiness is a natural process. It does not depend upon tutorial instruction or precept”, *ibid.*, p. 26. Wordsworth’s dissatisfaction with the institutional mode of education is founded on the fact that it is controlled by the Church. Though he became devoutly Anglican in his middle years, he continued to offer resistance to the idea of the Church as the educator of the individual.

⁶⁵ Wordsworth had planned to write the central philosophical section of *The Recluse* in March 1798 but could not do so.

⁶⁶ Jay builds on Geoffrey Hartman’s reading of *The Prelude* as a secular text: “Romanticism can be seen reformulating ‘divinity’ itself. In this reformulation, art’s task remains ‘religious’, but only in the sense that it seeks *itself* – as art – to relocate, and re-articulate, what is true in a

common believer but the props of imagination.⁶⁷ He derives strength and power from “the life / In common things” (TP, I, 108-9).

Wordsworth opens the poem with a sense of welcome release at having ‘escaped’ the tyranny of city life: “escaped / From the vast city, where I long had pined / A discontented sojourner: now free / Free as a bird to settle where I will” (TP, I, 6-9).⁶⁸ The ‘vast city’ he refers to is identified as London and Goslar. He is preparing his mood to get in touch with his potentialities by liberating himself from a “servile yoke” (TP, I, 105). The longing for release is from the burden of the “unnatural self” the city life constantly threatens to impose upon him (TP, I, 21). It is typical of the Romantics to regard the ‘city’ as symbol of a ‘servile yoke’. Aimlessness, depression or insincerity are usually associated with modern urban life. Later in the poem, the theme of the ‘unnatural self’ is carried forward in his depiction of London. He feels thoroughly disillusioned at seeing London life, especially the theatres and fairs he visits. He compares his life lived in Grasmere with what he experiences in London. There is little sense of proportion and regard for the higher virtues of life; low and vulgar aims and occupations keep the Londoners busy: “Oh, blank confusion! true epitome / Of what the mighty City is herself / To thousands upon thousands of her sons, / Living amid the same perpetual whirl / Of trivial objects, melted and reduced / to one identity, by

transcendent sense”. See Jay, *Being in the Text: Self-representation from Wordsworth to Roland Barthes*, p. 42.

⁶⁷ Wordsworth’s imagination has been described as that of an “orphan” because he lost both his parents at a very young age; his mother died when he was eight, and his father died when he was thirteen. It is an actual loss in the real sense of the word but he retrieves through memory the absent father and the absent mother. The Romantics are concerned with expressing the consequences of being parentless (not just biologically but culturally and socially); they are concerned with self-creation, with making themselves their own fathers, their own begetters. See for details, Guinn Batten, *The Orphaned Imagination: Melancholy and Commodity Culture in English Romanticism* (Durham & London: Duke University Press, 1998), pp. 149-210.

⁶⁸ In the 1805 version of *The Prelude*, these lines are addressed to Coleridge. Coleridge attended Jesus College, Cambridge from 1791 to 1794. He left the college in 1794 without receiving his degree. As Wordsworth writes, “That scarcely had I finally resigned / My rights among those academic bowers / When thou wert thither guided” (TP, VI, 286-8). In Book VI, he describes Coleridge’s depressing academic experience at Cambridge, and the sickening effects of Coleridge’s school days in London.

differences / That have no law, no meaning, and no end” (TP, VII, 722-28). What he finds in London is the exaltation of the mechanical and the artificial means of life over the natural: “A shadow, a delusion, ye who pore / On the dead letter, miss the spirit of things; / Whose truth is not a motion or a shape / Instinct with vital functions, but a block / Or waxen image which yourselves have made, / And ye adore” (TP, VIII, 296-301). However, it appears from Wordsworth’s description of London that London is not entirely antithetical to his poetic sensibility. He records a couple of “individual sights / Of courage, or integrity, or truth, / Or tenderness” when he finds himself moved by what he sees in London (TP, VII, 599-601). It is evident in his acknowledgment in the text that there are some such ‘sights’ he sees in London but he limits their number while describing London life. The first of these is a sight of ‘tenderness’ when he sees “love unutterable” between a father and his little child (TP, VII, 618). The second of these is a sight of a blind beggar “wearing a written paper, to explain / His story, whence he came, and who he was” (TP, VII, 641-2). As Williams points out the usually perceived dichotomy between the country and the city, “On the country has gathered the idea of a natural way of life: of peace, innocence, and simple virtue. On the city has gathered the idea of an achieved centre: of learning, communication, light”.⁶⁹ However, “Powerful hostile associations have also developed: on the city as a place of noise, worldliness and ambition; on the country as a place of backwardness, ignorance, limitation”.⁷⁰

Wordsworth’s love of Nature is not simply a source of joy and corporeal pleasures but it cultivates sympathy and empathy toward others: “Thus were my

⁶⁹ See Williams, *The Country and the City* (New York: Oxford University Press, 1973), p. 1.

⁷⁰ *Ibid.*, p. 1. As Williams further explains, “It is right to stress some continuity from Thomson and the eighteenth-century tradition. There is the use of the country, of ‘nature’, as a retreat and solace from human society and ordinary human consciousness”, *ibid.*, p. 129. He argues that with Wordsworth, “It is not now the will that is to transform nature; it is the lonely creative imagination; the man driven back from the cold world and in his own natural perception and language seeking to find and recreate man”, *ibid.*, p. 132. He calls this language as “the ‘green language’ of the new poetry”, *ibid.*, p. 132.

sympathies enlarged” (TP, II, 175). Nature purifies him of the mean and petty aspects of existence; it safeguards him from cherishing negative emotions. Love of Nature is so fundamental to Wordsworth’s sensibility that this love leads him to love for humankind: “From Nature doth emotion come” (TP, XIII, 1). Wordsworth’s love of shepherds inspires him to appreciate humankind in general: “And thus my heart was early introduced / To an unconscious love and reverence / Of human nature” (TP, VIII, 277-9). He is very fond of shepherds because they are pure, and represent for him the true measure of human form: “hence the human form / To me was like an index of delight, / Of grace and honour, power and worthiness” (TP, VIII, 279-81). His reason for undertaking the introspective journey accords with his faith in the good of human nature: “the inner frame is good, / And graciously composed” (TP, XIII, 281-82). The most reliable connection that allows for such ideas to take firm root is love: “To love as prime and chief, for there fear ends” (TP, XIV, 163). He sets standards for love to grow within a human being: “its growth requires / Retirement, leisure, language purified / By manners studied and elaborate” (TP, XIII, 189-91). Love, for Wordsworth, is the centre of all values: “By love subsists / All lasting grandeur, by pervading love; / That gone, we are as dust” (TP, XIV, 168-170). The Wordsworthian model of growth follows from simple love of Nature and humans to higher love which he associates with “the Almighty’s Throne” (TP, XIV, 187). He draws a relation between spiritual love and imagination: “This spiritual Love acts not nor can exist / Without Imagination, which, in truth, / Is but another name for absolute power / And clearest insight, amplitude of mind, / And Reason in her most exalted mood” (TP, XIV, 188-192). Finally, what follows from the cultivation of spiritual love is “Faith in life endless, the sustaining thought / of human Being, Eternity, and God” (TP, XIV, 204-5).⁷¹ Wordsworth, now

⁷¹ There are various references to this kind of dependency on the divine being. For example, “A

assured of his gifts, once again denounces the institutional mode of education: “And – now convinced at heart / How little those formalities, to which / With overweening trust alone we give / The name of Education, hath to do / With real feeling and just sense” (TP, XIII, 168-72).

This thesis examines modern fiction – Joyce and Forster – in the light of the Wordsworthian model of growth. Both Joyce and Forster came under the influence of Wordsworth through the cultural spread of his ideas. In the case of Joyce, Wordsworth’s influence is mediated through Pater, and in the case of Forster, it is mediated through Arnold. It is interesting to note that the common source of influence on Pater and Arnold is Wordsworth. Despite obvious borrowings from Pater and Arnold, Wordsworth’s influence is more fundamental to Joyce and Forster. Joyce was brought up as a Catholic; Forster was brought up as an Anglican. Their experiences of these different confessions – Christian but with important and profound differences between them – also affect the way in which they use Wordsworth’s ideas: his concept of growing up, the role of Nature, the perils of modernity, the power of the imagination, the importance of what he terms ‘spots of time’ and a pattern of humanitarian values he develops in *The Prelude*.

gracious spirit o’er this earth presides, / And o’er the heart of man: invisibly / It comes, to works of unreprieved delight, / And tendency benign, directing those / Who care not, know not, think not what they do” (TP, V, 491-5); “our destiny, our being’s heart and home, / Is with infinitude, and only there” (TP, VI, 604-5); “instinct / With godhead, and, by reason and by will, / Acknowledging dependency sublime” (TP, VIII, 492-4); “the universal heart” (TP, XIII, 220); “To hold fit converse with the spiritual world” (TP, XIV, 108).

CHAPTER TWO

'Education is the Road to Culture'

Matthew Arnold (1822-1888) was one of the most influential British writers of his times.¹ He was not only a poet and cultural critic – he was elected Professor of Poetry at Oxford in 1857 – but his services in the field of education as a government inspector of schools were also profoundly important.² For Arnold, the relation between culture and education was fundamental; he recommended “the right educative influences...under the banner of cultural ideals”.³ He was dissatisfied with nineteenth-century liberalism, his dissatisfaction based on his opposition to the “acrid rationalism and utilitarianism” which liberalism promotes.⁴ Eliot called Arnold “a forerunner of what is now called

¹ As Lionel Trilling says, “Arnold was the most influential critic of his age”. See Trilling, *Matthew Arnold*, (London: Unwin University Books, 1939), p. 190. He refers to T. S. Eliot’s view about Arnold that “the academic literary opinions of our time were formed by Arnold”, *ibid.*, p. 190.

² As Perry Meisel argues, “Although Arnold’s reputation as a poet will always be subject to some dispute, as an essayist he remains among the principals of English nonfiction prose, and among the principals, too, in the history of the intellectual’s self-definition in modern culture”. See Meisel, *The Myth of the Modern: A Study in British Literature and Criticism after 1850* (New Haven and London: Yale University Press, 1987), P. 39. Bruce Novak clarifies Arnold’s relation with his job: His “career was an accidental product of the job he was offered in 1851 as a government inspector of schools, which he took mainly to be able to support a family”. See Novak, “Humanizing Democracy: Matthew Arnold’s Nineteenth-Century Call for a Common, Higher, Educative Pursuit of Happiness and Its Relevance to Twenty-First-Century Democratic Life” in *American Educational Research Journal* 39.3 (Autumn, 2002), p. 612. Also John F. Kuhn Jr. writes that “Matthew Arnold spent thirty-five years as an Inspector of Primary and Secondary Schools and all his life as a critic of culture”. See Kuhn Jr., “Some Notes on Matthew Arnold’s Thought on Education and Culture” in *Notre Dame English Journal* 7.1(Fall, 1971), p. 52.

³ Novak, “Humanizing Democracy: Matthew Arnold’s Nineteenth-Century Call for a Common, Higher, Educative Pursuit of Happiness and Its Relevance to Twenty-First-Century Democratic Life”, p. 611.

⁴ Trilling, *Matthew Arnold*, p. 220. Arnold stood up against liberalism “to defend the passing order”, *ibid.*, p. 206. As Novak clarifies, “Arnold is often – now as in his own time – deemed a conservative, at least a cultural conservative. But that is not what he called himself. He called himself ‘a Liberal of the Future’”. See Novak, “Humanizing Democracy: Matthew Arnold’s Nineteenth-Century Call for a Common, Higher, Educative Pursuit of Happiness and Its Relevance to Twenty-First-Century Democratic Life”, p. 611.

Humanism”.⁵ Arnold’s ideas on education were inspired by Wordsworth and Arnold remains the most influential critic and theorist of education in the ‘Wordsworthian tradition’.⁶ (Dr Thomas Arnold – Matthew Arnold’s father – was headmaster of Rugby School from 1828 to 1841. Despite being friends, Dr Arnold and Wordsworth differed radically on the subject of education.⁷) It is important to acknowledge the centrality of Arnold’s ideas since Wordsworth’s influence on later writers, including those in this study, was largely mediated through Arnold’s writings. As Meisel comments on the continuing importance of Arnold: “It is nothing less than tradition that weighs Arnold down, a poet who rightly puts aside the Muse in 1853 in favour of an empiricist criticism, both literary and cultural, that does for Arnold in prose what Arnold the poet can never accomplish – the production of a strong and influential myth of the modern”.⁸

Arnold’s appreciation of Wordsworth’s poetry is evident in his essay on Wordsworth.⁹ In the same essay, Arnold declares that “I am a Wordsworthian myself”.¹⁰ He clarifies the nature of his relation with Wordsworth by stressing that “No Wordsworthian has a tenderer affection for this pure and sage master than I”.¹¹ Arnold’s

⁵ Eliot, “Arnold and Pater” in *Selected Essays* (London : Faber & Faber, 1963), p. 434.

⁶ As Meisel states, “Of course, the ideal is not only and not really Homer (nor even Jesus, who takes Homer’s place in Arnold’s later religious phase), but also and above all Wordsworth”. See Meisel, *The Myth of the Modern*, p. 46. Also F. R. Leavis affirms, “Of the Victorian poets it is Arnold who is known as the Wordsworthian, and if there can be said to have been a Wordsworthian tradition, it is through him that it passes”. See Leavis, *Revaluation: Tradition and Development in English Poetry* (London: Chatto & Windus, 1969), p. 186.

⁷ As Barry Pointon argues, “It is impossible to reconcile Wordsworth’s concept of natural education and moral growth with Dr Arnold’s public school ideals”. See Pointon, *Wordsworth and Education* (Lewes: Hornbook Press, 1998), p. 35.

⁸ Meisel, *The Myth of the Modern*, p. 46. Meisel defines the term ‘modern’ by quoting from Trilling’s 1955 essay on Freud: “the will to modernity...as the redemptive search for a realm ‘beyond’ or apart from ‘the reach of culture’”, *ibid.*, p. 1. He defines ‘the will to modernity’: “The will to modernity that we commonly equate with the structure of modernism as a whole is largely a defensive response to the increasingly intolerable burdens of coming late in a tradition”, *ibid.*, p. 2.

⁹ Arnold, “Wordsworth” in *Essays in Criticism, Second Series* (London: Macmillan and Co., Limited, 1915). Arnold’s essay on Wordsworth is also included in *The Poems of Wordsworth*, selected and edited by Arnold in 1879.

¹⁰ *Ibid.*, p. 161.

¹¹ *Ibid.*, p. 162.

appreciation of Wordsworth's poetry is not based on reverence alone. He rather emphasises the right evaluation of his poetry.¹² He wishes to correct the misreading of his poetry either by his admirers or by his detractors, regretting that Wordsworth "is not fully recognized at home; he is not recognized at all abroad".¹³ He thinks that the major part of Wordsworth's poetry is not as great as his "powerful and significant work" which consists of half a dozen poems and justifies his viewpoint on the grounds that Wordsworth is a poet of inspiration: he is only great where he is most inspired.¹⁴ Arnold points out that the best period of his poetic life was from 1798 to 1808; it is this period of his poetic life where he appreciates him the most. He ranks him as the greatest English poet after Milton and Shakespeare. He admires Wordsworth above all other poets on the Continent except Goethe, Molière, and Dante. As Arnold acknowledges, "This is a high claim to make for Wordsworth".¹⁵ For Arnold, "the noble and profound application of ideas to life is the most essential part of poetic greatness" and finds it fully expressed in Wordsworth's best poetry.¹⁶ He believes that "poetry is at bottom a criticism of life", and Wordsworth's best poetry exemplifies it.¹⁷ Arnold justifies the

¹² Leavis also emphasises "to revalue Wordsworth, to achieve a clearer insight and a fresh realization". See Leavis, *Revaluation: Tradition and Development in English Poetry*, p. 154.

¹³ Arnold, "Wordsworth", p. 132. Leavis quotes Coleridge's view on Wordsworth's thought: "I think Wordsworth possessed more of the genius of a great philosophic poet than any man I ever knew, or, as I believe, has existed in England since Milton". See Leavis, *Revaluation: Tradition and Development in English Poetry*, p. 154. He argues that it is a misconception about Wordsworth's poetry; it is beyond Wordsworth's powers to be a philosophic poet as Coleridge conceives him to be. In this sense, Leavis' perception of Wordsworth is not dissimilar from what Arnold says of him in his essay on Wordsworth. Both agree that it is not the whole point about Wordsworth's poetry: "He had, if not philosophy, a wisdom to communicate", *ibid.*, p. 163. Leavis goes on to argue that Wordsworth "in the body of his living work" attempts to find "a way of life", which, in his view, is a big moral question, *ibid.*, p. 164.

¹⁴ Arnold, "Wordsworth", p. 139.

¹⁵ *Ibid.*, p. 134.

¹⁶ *Ibid.*, p. 140.

¹⁷ *Ibid.*, p. 143.

‘high claim’ he makes for Wordsworth on the grounds that “he deals with *life*”.¹⁸ Finally, he declares Wordsworth’s best poetry “as inevitable as Nature herself”.¹⁹

Arnold echoes the best of Wordsworth in his best prose work, *Culture and Anarchy* which was first published in book form in 1869.²⁰ His prime target of criticism is based on the premise that in the absence of “any centre of taste and authority”, his countrymen are carrying on living their lives on “stock notions and habits”.²¹ Despite his appreciation of the French Academy, he does not recommend it as a ‘centre of taste’ because he invests little trust in the Academies in terms of the growth of an individual.²² Also he condemns religious organisations as a ‘centre of authority’ on the grounds that “their idea of human perfection is narrow and inadequate” (CA 43). He takes up a position similar to Wordsworth in terms of his response to the model of development based on industrial-capitalist civilisation. He designates the present state of modern civilisation as “mechanical and external, and tends constantly to become more so” and thinks that it is more evident here in England (CA 37).²³ He discards this model of development on the grounds that it is not only limited but also tends to inculcate – a key phrase in his writing – ‘stock notions and habits’. He endorses the Wordsworthian model of growth which is not limited to the development of a few targeted aspects of an

¹⁸ Ibid., p. 147.

¹⁹ Ibid., p. 155.

²⁰ As Trilling affirms Arnold’s *Culture and Anarchy* “the keystone of his intellectual life”. See Trilling, *Matthew Arnold*, p. 251.

²¹ Arnold, *Culture and Anarchy* (Oxford: Oxford University Press, 2006), p. 6. All subsequent references to *Culture and Anarchy* are from this edition and citations appear with the abbreviation [CA] in parentheses in the text.

²² As David J. DeLaura argues that it is based on “Arnold’s rejection of systems”. See DeLaura, *Hebrew and Hellene in Victorian England* (London: University of Texas Press, 1969), p. 272.

²³ As Raymond Williams explains the general climate of opinion at the time when Arnold was writing; there was “the general reaction to the social effects of full industrialism and in particular to the agitation of the industrial working class”. See Williams, *Culture and Society 1780-1950* (London: Hogarth Press, 1990), p. 112. Also Eliot’s comment on *Culture and anarchy* bears the same testimony, “As an invective against the crudities of the industrialism of his time, the book is perfect of its kind”. See Eliot, “Arnold and Pater”, p. 432. Trilling, on the contrary, points out the decline of the industrial spirit when Arnold was writing: “England has already been reduced to a third place among the nations after France and America”. See Trilling, *Matthew Arnold*, p. 229.

individual's personality. Like Wordsworth, Arnold's idea of education goes beyond "plain book learning".²⁴ His condemnation of 'stock notions and habits' is based on his aversion to the "worship of machinery, and of external doing" (CA 6). He condemns the 'worship of machinery' because it inculcates "a narrow and twisted growth" (CA 11). He reiterates his view with increasing emphasis on another occasion: "Faith in machinery is our besetting danger" (CA 37). Both Wordsworth and Arnold are in perfect agreement here. One example is sufficient to throw light on Wordsworth's reaction against machinery and its consequences. What he finds in London is the exaltation of the mechanical and the artificial means of life over the natural: "A shadow, a delusion, ye who pore / On the dead letter, miss the spirit of things; / Whose truth is not a motion or a shape / Instinct with vital functions, but a block / Or waxen image which yourselves have made, / And ye adore" (TP, VIII, 296-301). Both suggest an alternative to the 'worship of machinery' in the form of "inward ripeness"; both wish to see humanity uplifted to a higher state by means of 'inward ripeness' (CA 10). It is evidenced in Arnold's concern for "a high development of our humanity" (CA 15). In order to avoid the consequences of the 'worship of machinery', and of 'external doing' – with 'stock notions and habits' – Arnold's recommendation is "a fresh and free play of the best thoughts" (CA 6). In other words, he endorses the view of the power of imagination that gives fresh and new meanings to the already formed perception of things. As discussed in Chapter One, Wordsworth criticises the institutional mode of education on grounds not dissimilar from Arnold's. It is the recurring feature of *The Prelude* to express his disdain for the mechanical way of life and its emphasis on the external nature of things. Wordsworth, too, recommends the inward nature of things.

²⁴ Kuhn Jr., "Some Notes on Matthew Arnold's Thought on Education and Culture", p. 53. Also Kuhn Jr. states Arnold's response to the English system of education, "Several times Arnold says English university education is no better than the secondary schooling of France or Germany", *ibid.*, p. 55.

Arnold's dislike of public schools and boarding schools expresses a similar Wordsworthian concern with 'inwardness'.²⁵ Wordsworth, too, encourages an imaginative way of seeing things, and discourages the formation of 'stock notions and habits'.²⁶ There are examples, as we have seen, of an imaginative way of seeing things in *The Prelude*.

Arnold explains why culture is important: "what culture really is, what good it can do, what is our own special need of it" (CA 32).²⁷ He defines culture as the "study of perfection" (CA 9).²⁸ His definition of culture recalls Wordsworth's emphasis on developing the totality of human faculties: it conceives of "true human perfection as a *harmonious* perfection, developing all sides of our humanity; and as a *general* perfection, developing all parts of our society" (CA 9).²⁹ He defines culture at a later

²⁵ Novak goes back to Arnold in order to find adequate answers to the issue of public confidence in democracy. He argues that "the key to shaping a humanized democracy lay in shaping a humanizing system of public schooling". See Novak, "Humanizing Democracy: Matthew Arnold's Nineteenth-Century Call for a Common, Higher, Educative Pursuit of Happiness and Its Relevance to Twenty-First-Century Democratic Life", p. 595.

²⁶ As DeLaura points out in Arnold "a reassertion of the political tradition of the English Romantics. The central political idea of Burke, Coleridge and Wordsworth was that society is of so organic a nature that it prohibits the interference of the analytical intellect". See DeLaura, *Hebrew and Hellene in Victorian England*, pp. 272-3.

²⁷ Arnold's belief in culture is linked to "the intense desire to correct the world and to make right prevail". See Trilling, *Matthew Arnold*, p. 191. Also Kuhn Jr. argues, "Although Arnold's professional interests center on primary and secondary education, his deeper interests go beyond them to higher education and eventually to culture in general". Kuhn Jr., "Some Notes on Matthew Arnold's Thought on Education and Culture", pp. 54-5.

²⁸ Eliot criticises Arnold on the grounds that he has "little gift for consistency or for definition". See Eliot, "Arnold and Pater", p. 431. He argues that the terms Culture and Conduct are not adequately defined as he charges Arnold with "vagueness of definition", *ibid.*, p. 432. He denounces Arnold's prose work on account of 'little gift for consistency or for definition': "Nothing in his prose work, therefore, will stand very close analysis", *ibid.*, p. 431. He argues that "both Culture and Conduct were important for his own time", *ibid.*, p. 432. In this sense Arnold is irrelevant to the present times, "To my generation, I am sure, he was a more sympathetic prose writer than Carlyle or Ruskin", *ibid.*, p. 432.

²⁹ Eliot criticises Arnold's use of it on account of its vagueness: "when we go to Arnold to enquire what is 'man's totality'...we learn nothing", *ibid.*, p. 437. Also Henry Sidgwick criticises Arnold on practical grounds: "the study of perfection, as it forms itself in members of the human race, is naturally and primarily a study of the individual's perfection, and only incidentally and secondarily a study of the general perfection of humanity". See Sidgwick, "The Prophet of Culture" in *Culture and Anarchy* (Oxford: Oxford University Press, 2006), p. 160. However, Williams corrects the misreading of Arnold's emphasis on 'personal cultivation': "It is often said that Arnold recommends a merely selfish personal cultivation: that although he

stage in the text as a “disinterested pursuit of perfection” (CA 61). While defining culture, he echoes Wordsworth: it is “a desire after the things of the mind simply for their own sakes and for the pleasure of seeing them as they are” (CA 33). He further clarifies the meaning of the term culture as “*sweetness and light*” (CA 40).³⁰ He draws a relation between culture and poetry and suggests how they are related to one another: “It is by thus making sweetness and light to be characters of perfection, that culture is of like spirit with poetry, follows one law with poetry” (CA 41). It is worth mentioning here that in his essay “The Function of Criticism at the Present Time” (1865), he exalts poetry to the level of religion and foresees a new future for poetry where poetry will replace religion.³¹ He invests great confidence in “culture as the great help out of our present difficulties” (CA 5).³² His solution to ‘our present difficulties’ is not in an “outward set of circumstances” but in the ‘inwardness of culture’ (CA 37).³³ He does not explain the whole process of looking inward for the means of self-transformation but he seems to endorse the Wordsworthian emphasis on ‘inwardness’. Nevertheless, there is a conflict between the ‘mechanical and external’ modern civilisation and the ‘inward condition’: “The idea of perfection as an *inward* condition of the mind and spirit is at variance with the mechanical and material civilisation” (CA 37). Arnold’s alternative to the ‘mechanical and material civilization is “a spiritual condition” (CA 38).

professes concern about the state of society, the improvement of this state must wait on the process of his internal perfection”. See Williams, *Culture and Society 1780-1950*, p. 118.

³⁰ Arnold borrows it from Jonathan Swift’s *Battle of the Books*.

³¹ Eliot criticises Arnold, “The total effect of Arnold’s philosophy is to set up Culture in the place of Religion, and to leave Religion to be laid waste by the anarchy of feeling”. See Eliot, “Arnold and Pater”, p. 436.

³² As DeLaura argues, “The analytical reason has yielded such melancholy results that it is certainly worthwhile to look for another instrument of intellectual discovery. Arnold evolves now the new instrument of *culture*”. See DeLaura, *Hebrew and Hellene in Victorian England*, p. 265. Also, Trilling comments on the ‘melancholy’ nature of ‘our present difficulties’: “Palmerston’s death, however, seemed to signalize an era when change was inevitable; 1866 was an agitated year of great mass meetings, of the Hyde Park railings and flowerbeds, of class feeling grown explicit and bitter, exacerbating the nervousness resulting from financial panic and from a series of disastrous agricultural failures”. See Trilling, *Matthew Arnold*, p. 223.

³³ As Trilling argues, “In the end Arnold must turn to the individual, to that possible Socrates in each man’s breast, and make reason wait upon the assent he gives”, *ibid.*, p. 254.

He echoes Wordsworth when he “places human perfection in an *integral* condition, in the growth and predominance of our humanity proper” (CA 36). He endorses the Wordsworthian emphasis on the cultivation of humanitarian values.

Throughout *Culture and Anarchy*, Arnold is persistently concerned with developing all parts of an individual’s personality; by saying so he means to suggest that society could be developed on the similar pattern. He warns his readers again and again of the dangers of developing one part of personality at the cost of other parts, and same is the case with society: “culture...is an harmonious expansion of all the powers which make the beauty and worth of human nature, and is not consistent with the over-development of any one power at the expense of the rest” (CA 36). He does not favour a lopsided personality; too much turning to inwardness or too much turning to outwardness both lead to an incomplete personality and society. For example, the development of “a moral side” at the cost of “an intellectual side” and vice versa could easily develop into a lopsided personality and society (CA 107). He employs the term ‘Hebraism’ for the ‘moral side’, and ‘Hellenism’ for the ‘intellectual side’. He speaks from an historical perspective: “Hebraism and Hellenism, - between these two points of influence moves our world” (CA 96). He defines Hebraism and Hellenism in the following way: “the ruling force is now, and long has been, a Puritan force, the care for fire and strength, strictness of conscience, Hebraism, rather than the care for sweetness and light, spontaneity of consciousness, Hellenism” (CA 110). The present state of modern civilisation tends to regard the over-development of the moral at the cost of the intellectual which in Arnold’s view is “a limited conception of human nature, the notion of a one thing needful, a one side in us to be made uppermost, the disregard of a full and

harmonious development of ourselves” (CA 111).³⁴ His persistent concern to “*see the object as it really is*” – a key phrase in Arnold – is very significant; he keeps referring to seeing things in their right proportion; a disinterested seeing of an object as it really is.³⁵

Therefore, the relation between the development of an individual and the development of society is intertwined. He sets a purpose for ‘inwardness’ which is linked to ‘a *general* perfection’. Though Wordsworth does not employ the word ‘perfection’ to designate the growth of an individual, his assumption of a developing or a developed individual is not different from Arnold’s. Also the point of difference between Arnold and Wordsworth is on the nature of society; for Wordsworth it is an organic rural society; Arnold does not specify whether it is a rural or urban society. His conception of society seems to encompass both. Since Arnold is dissatisfied with the different classes of society – as he categorizes them into Barbarians (aristocracy), Philistines (middle class), and Populace (working class) – he recommends ‘culture’ as a remedy to ‘our present difficulties’.³⁶ The term Arnold employs as the opposite of culture is Philistinism. Though he specifically designates this to the middle class, he takes it as a general term for those who disregard culture. He condemns the love of wealth in Philistines as he condemns the ‘worship of machinery’. The love of wealth is a natural consequence of “our proneness to value machinery as an end in itself” (CA 55). He designates wealth as “the commonest of commonplaces” (CA 39). So in this sense, the ‘greatness and welfare’ of society are located in the ‘worship of machinery’ and the

³⁴ As Trilling argues, “Hebraism is the root of anarchy”, *ibid.*, p. 258. Nevertheless, Eliot criticises Arnold for the over-development of Hebraism in himself: “In Arnold himself there was a powerful element of Puritan morality, as in most of his contemporaries, however diverse”. See Eliot, “Arnold and Pater”, p. 434.

³⁵ As Trilling explains, “To *see the object as it really is* was the essence of Arnold’s teaching”. See Trilling, *Matthew Arnold*, p. ix.

³⁶ Kuhn Jr. points out another reason of Arnold’s dissatisfaction with the social classes: “As Inspector of Schools, Arnold saw the issue of formal education complicated by the classes in English society”. See Kuhn Jr., “Some Notes on Matthew Arnold’s Thought on Education and Culture”, p. 52.

love of wealth: “The people who believe most that our greatness and welfare are proved by our being very rich, and who most give their lives and thoughts to becoming rich, are just the very people whom we call the Philistines” (CA 39). He gives a detailed account of the qualities of each social class but their negative qualities exceed the positive ones. Each class is predominantly fixed around its own interests.³⁷ He rejects “an exterior culture” of aristocracy; middle class energies are predominantly focused on two things: “the concern for making money, and the concern for saving our souls”; the working class is “raw and uncultivated” (CA 76, 116, 56).³⁸ The working class are the most feared forces of “anarchy and social disintegration” (CA 61).³⁹ Arnold’s alternative to anarchy is culture – “right reason, ideas, light” (CA 62).⁴⁰ As he says emphatically that “without order there can be no society, and without society there can be no human perfection” (CA 149). He believes that “within each of these classes there are a certain number of *aliens*, if we may so call them, - persons who are mainly led, not by their class spirit, but by a general *humane* spirit, by the love of human perfection; and that this number is capable of being diminished or augmented” (CA 81). These *aliens* do not embody ordinary selves – ‘stock notions and habits’ – as they transcend their class

³⁷ As Trilling states, “the reason of a class is its interest”. See Trilling, *Matthew Arnold*, p. 253.

³⁸ As Trilling affirms the point that “the new society was increasingly based on money. Money was a middle class medium which had always been scorned by an aristocratic ethic and literature”, *ibid.*, p. 225. Also Trilling points out, “the profound unintellectuality of the middle class surely had its roots deep in religious doctrine”, *ibid.*, p. 227. Eliot criticises Arnold on the grounds that his religious views are confused. He goes on to say that “Arnold’s prose writings fall into two parts; those on Culture and those on Religion; and the books about Christianity seem only to say again and again – merely that the Christian faith is of course impossible to the man of culture”. See Eliot, “Arnold and Pater”, p. 434.

³⁹ Williams argues to the contrary, “Certainly he feared a general breakdown, into violence and anarchy, but the most remarkable facts about the British working-class movement, since its origin in the Industrial Revolution, are its conscious and deliberate abstention from general violence, and its firm faith in other methods of advance”. See Williams, *Culture and Society 1780-1950*, p. 125. Trilling locates Arnold’s fear of ‘general breakdown’ in another direction: “Arnold, like his father, lived in the shadow of the French Revolution and of the Reign of Terror”. See Trilling, *Matthew Arnold*, p. 206.

⁴⁰ As Trilling says, “Growth, development and the knowledge”, *ibid.*, p. 254.

interests, and cultivate humanitarian values. They are Arnold's hope of extending the work of perfection.

Arnold assigns a central role to the bearers of 'sweetness and light' who, first perfect themselves, and then disseminate it among the unenlightened many. He warns that if 'sweetness and light' is restricted to a privileged few, then the 'pursuit of perfection' falls short of its real purpose. He is strongly in favour of the dissemination of 'sweetness and light' to the unenlightened multitude: "the sweetness and light of the few must be imperfect until the raw and unkindled masses of humanity are touched with sweetness and light" (CA 52). He wishes to see the ideal realised in the actual.⁴¹ What he wishes to realise in the actual is "a *national* glow of life and thought, when the whole of society is in the fullest measure permeated by thought, sensible to beauty, intelligent and alive" (CA 52). He imagines a classless society when the 'sweetness and light' would prevail: "It seeks to do away with classes; to make all live in an atmosphere of sweetness and light, and use ideas, as it uses them itself, freely, - to be nourished and not bound by them" (CA 52).⁴² He believes that a classless society is possible because "the men of culture are the true apostles of equality" (CA 53). He does not assign to 'the men of culture' any such role which concerns "uprooting the definite evils on all sides" (CA 54). He does not prescribe any political, religious or ideological programme but "a spirit of cultivated inaction" (CA 54).⁴³ He manifestly prohibits 'the men of culture'

⁴¹ Sidgwick criticises Arnold on the grounds that he confuses the ideal with the actual: "when he speaks of culture, is speaking sometimes of an ideal, sometimes of an actual culture, and does not always know which". See Sidgwick, "The Prophet of Culture", p. 159.

⁴² Eliot denounces Arnold's ideas: "He was a champion of 'ideas' most of whose ideas we no longer take seriously". See Eliot, "Arnold and Pater", pp. 433-4. He goes on to say that "Arnold is in the end, I believe, at his best in satire and in apologetics for literature", *ibid.*, p. 433.

⁴³ Trilling affirms the same point about Arnold's 'disinterested criticism': "if criticism is to assure its own disinterestedness it must remove itself from practical life". See Trilling, *Matthew Arnold*, p. 204.

from “public life and direct political action” (CA 152).⁴⁴ His reason for keeping them “in a stock of light for our difficulties” is grounded in the assumption that “action with insufficient light, action pursued because we like to be doing something and doing it as we please, and do not like the trouble of thinking” (CA 55).⁴⁵ He is very sarcastic about his countrymen’s love of liberty because it saves them from ‘the trouble of thinking’. He thinks that “our national love for the assertion of personal liberty” as his countrymen conceive of it has in itself become a stock notion (CA 58).⁴⁶ It requires a fresh assessment of what it means to be free. (CA 58).⁴⁷ He also prohibits ‘the men of culture’ from “despondency and violence” (CA 152).

Thus, Arnoldian culture transcends ‘the worship of machinery’ and its accompanying dangers; it trusts love: “Culture looks beyond machinery, culture hates hatred” (CA 52). Towards the end of *The Prelude*, Love, for Wordsworth, is the centre of all values: “By love subsists / All lasting grandeur, by pervading love; / That gone, we are as dust” (TP, XIV, 168-170). The Wordsworthian model of growth follows from simple love of Nature and humans to higher love which he associates with “the Almighty’s Throne” (TP, XIV, 187). He draws a relation between spiritual love and imagination: “This spiritual Love acts not nor can exist / Without Imagination, which, in

⁴⁴ Williams criticises Arnold on the grounds that “his emphasis in detail is so much on the importance of knowing, and so little on the importance of doing”. See Williams, *Culture and Society 1780-1950*, p. 125. Eliot’s criticism is more pronounced than Williams: “His Culture is powerless to aid or to harm”. See Eliot, “Arnold and Pater”, pp. 434. However, Trilling argues, “We may best think of Arnold’s effort as an experiment of light, rather than as an experiment of fruit. It is that play of the mind over the subject, of which criticism consists: immediate practicality is not its point any more than it is the point of *The Renaissance*”. See Trilling, *Matthew Arnold*, p. 255.

⁴⁵ However, Sidgwick charges Arnold with elitism. He argues that “If any culture really has what Mr Arnold in his finest mood calls its noblest element...It can only propagate itself by shedding the light of its sympathy liberally; by learning to love common people and common things, to feel common interests”. See Sidgwick, “The Prophet of Culture”, p. 168.

⁴⁶ As DeLaura argues, “He diminished liberty in the interests of what he thought more important – Equality and Fraternity”. See DeLaura, *Hebrew and Hellene in Victorian England*, p. 284.

⁴⁷ As Novak explains Arnold’s concern “to actively ‘draw out’, or educate, the latent and potential energies of human freedom”. See Novak, “Humanizing Democracy: Matthew Arnold’s Nineteenth-Century Call for a Common, Higher, Educative Pursuit of Happiness and Its Relevance to Twenty-First-Century Democratic Life”, p. 600.

truth, / Is but another name for absolute power / And clearest insight, amplitude of mind, / And Reason in her most exalted mood” (TP, XIV, 188-192). Both simple and higher forms of love, Imagination and Reason are in conjunction with one another. Similarly, nothing stands alone in Arnold’s thought unless it is connected with other key concepts. Neither sweetness in itself nor light in itself is sufficient; he employs them in conjunction with each other. Arnoldian culture is a combination of sweetness and light, “best self, or right reason” (CA 72). The Arnoldian touchstone of culture is ‘right reason’ which is a combination of reason and imagination: “The main element of the modern spirit’s life is neither the senses and understanding, nor the heart and imagination; it is the imaginative reason”.⁴⁸ He defines ‘best self’ as the ‘self to develop’ harmoniously (CA 81). It is “an endeavour to come at reason and the will of God by means of reading, observing, and thinking” (CA 66). Education is a great help to culture as he says emphatically that “education is the road to culture” (CA 153).⁴⁹ For Arnoldian culture, “to model education on sound ideas is of more importance than to have the management of it in one’s own hands ever so fully” (CA 154).⁵⁰ Arnold gradually works toward finding a ‘centre of authority’ which is “*the State*, or organ of our collective best self” (CA 72).⁵¹ He defines the *State* as “the nation in its collective and corporate character

⁴⁸ Quoted in Trilling, *Matthew Arnold*, p. 206.

⁴⁹ As Novak explains, “By contrast, Arnold believed that the energies of freedom need to be actively cultivated and that we need to agree on the method and manner of their cultivation, through the institution of a certain kind of individualizing and humanizing public education”. See Novak, “Humanizing Democracy: Matthew Arnold’s Nineteenth-Century Call for a Common, Higher, Educative Pursuit of Happiness and Its Relevance to Twenty-First-Century Democratic Life”, p. 600. Also Kuhn Jr. argues that “Education working through the State and through the individual leads a nation forward to that more comprehensive education to culture, to ‘true liberty and true humanity’”. See Kuhn Jr., “Some Notes on Matthew Arnold’s Thought on Education and Culture”, p. 65.

⁵⁰ As Williams explains, “The work of perfection, which Arnold was to name as Culture, received increasing emphasis in opposition to the powerful Utilitarian tendency which conceived education as the training of men to carry out particular tasks in a particular kind of civilization”. See Williams, *Culture and Society 1780-1950*, p. 111.

⁵¹ As Williams argues, “The most interesting point to consider is his recommendation of the State as the agent of general perfection”, *ibid.*, p. 119. Also Kuhn Jr. argues that “the role of the State, both as governing power and as collective character of the nation, extends beyond formal

controlling, as government, the free swing of this or that one of its members in the name of the higher reason of all of them, his own as well as that of others” (CA 60). Arnold clarifies the relation between culture and *State* by emphasising that “culture suggests the idea of *the State*” while “culture suggests one to us in our *best self*” (CA 71).⁵²

Arnold’s influence on Walter Pater is well-known (even if he departs from him).⁵³ Eliot calls Pater a “disciple of Arnold”.⁵⁴ In contradistinction to Eliot’s scathing criticism of Arnold and Pater, DeLaura argues that Arnold and Pater are “the indispensable basis of our discussion of literature and the role of literature in the humanizing process”.⁵⁵ Wordsworth is a common source of influence on both Pater and

education”. See Kuhn Jr., “Some Notes on Matthew Arnold’s Thought on Education and Culture”, p. 52. Finally, it rests with “the State as governing power to shoulder responsibility for education”, *ibid.*, p. 53.

⁵² As Williams states, “The State which for Burke was an actuality has become for Arnold an idea”. See Williams, *Culture and Society 1780-1950*, p. 123. DeLaura affirms the same point: “he was in Burke’s tradition of slow, almost imperceptible change”. See DeLaura, *Hebrew and Hellene in Victorian England*, p. 280. However, Trilling argues to the contrary, “Arnold’s theory of the State does not hold up as a logical structure, nor does it hold up as a practical structure”. See Trilling, *Matthew Arnold*, p. 255.

⁵³ The key distinction between Arnold and Pater is that Pater was homosexual and his interest in aesthetics lay in separating discussions of beauty from Christian ethics and linking them to Greek ethics as mediated by John Keats: “Beauty is truth, truth beauty” from “The Ode on a Grecian Urn”.

⁵⁴ Eliot, “Arnold and Pater”, p. 440. Though Eliot regrets that Arnold is admired and read more than Pater, he denounces both of them: “The degradation of philosophy and religion, skilfully initiated by Arnold, is competently continued by Pater”, *ibid.*, p. 437. He argues that Pater is “a development of the intellectual Epicureanism of Arnold”, *ibid.*, p. 437.

⁵⁵ DeLaura, *Hebrew and Hellene in Victorian England*, pp. xix-xx. George Steiner argues to the contrary about the significance of the study of literature. He challenges the assumption underlying the study of literature: “It was thought self-evident that the teaching and reading of the great poets and prose writers would enrich not only taste or style but moral feeling; that it would cultivate human judgment and act against barbarism”. See Steiner, “To Civilize our Gentleman” in *George Steiner: A Reader* (U.S.A.: Penguin Books, 1984), p. 27. He traces the origins of these problems back to Arnold. He challenges Arnoldian assumption on the grounds of practical realities of the present times that “humanities humanize”, *ibid.*, p. 30. He states categorically, “The simple yet appalling fact is that we have very little solid evidence that literary studies do very much to enrich or stabilize moral perception, that they *humanize*. We have little proof that a tradition of literary studies in fact makes a man more humane”, *ibid.*, p. 30. In order to substantiate his argument, he gives the example of the World Wars: “That bestiality was at times enforced and refined by individuals educated in the culture of traditional humanism”, *ibid.*, p. 30. He argues that “the older tradition of classical studies” does not meet the practical realities of the present times, *ibid.*, p. 26. His criticism is based on the premise that the “link between literature and civilized values” has changed, *ibid.*, p. 30. By virtue of the emphasis on the classical studies, “the language taught and written on this island is no longer

Arnold.⁵⁶ This is evident in Pater's essay on Wordsworth which marks a significant shift in Pater's literary career.⁵⁷ Pater begins his essay on Wordsworth in almost the same manner as Arnold does by emphasising the true estimate of Wordsworth's poetry. He wishes to correct the misreading of Wordsworth's poetry which is bent on reading Wordsworth as a parochial poet. In any true estimate of Wordsworth's poetry, he wishes to free his poetry from "a false focus" which reads into his poetry only "parochial virtues".⁵⁸ Yet he is not simply an admirer who sees everything perfect in the object of his admiration. He, too, regards Wordsworth at his poetic best when he is most inspired. Like Arnold, Pater distinguishes between Wordsworth's poetry as the product of a "recipient mind" – "who waited so dutifully upon the gift" – and his poetry when "he had his times also of desertion and relapse".⁵⁹ For Pater, "the true estimate of Poetry" is based on the distinction between "the *Fancy*, and another more powerful faculty – the *Imagination*".⁶⁰ He further links 'the Imagination' and 'the Fancy' with "higher and lower degrees of intensity in the poet's perception of his subject".⁶¹ He finds it exemplified in Wordsworth's best poetry: "it was Wordsworth who made the most of

the inevitable authority or force", *ibid.*, p. 29. He thinks that it is being replaced by American English which is closer to the realities of the present time.

⁵⁶ As DeLaura clarifies, "Not only does Arnold's view of Wordsworth look back to Pater's, but Pater's own view shows an awareness of Arnold's earlier statements concerning Wordsworth". See DeLaura, "The 'Wordsworth' of Pater and Arnold: 'The Supreme, Artistic View of Life'", *Studies in English Literature 1500-1900*, 6.4 (Autumn, 1966), p. 651. He further argues to clarify the relation between Arnold and Pater: "Pater knew Arnold's work intimately, and absorbed great amounts of his spirit into his own writings, is a critical commonplace". See DeLaura, *Hebrew and Hellene in Victorian England*, p. 192.

⁵⁷ As DeLaura argues, "Pater makes his essay the occasion of one of the most crucial statements of his career". See DeLaura, "The 'Wordsworth' of Pater and Arnold: 'The Supreme, Artistic View of Life'", *ibid.*, p. 651. Also Meisel comments on the importance of Pater, "Pater's enduring neglect as a central figure within his own tradition continues apace despite Harold Bloom and despite the quite obvious and decisive influence Pater has upon High Modernism at large on both sides of the Atlantic". See Meisel, *The Myth of the Modern*, pp. 53-4.

⁵⁸ Pater, "Wordsworth" in *Appreciations* (London: Macmillan, 1918), p. 40. Arnold has already done the work of putting together Wordsworth's poetry on the scale Pater wishes for.

⁵⁹ *Ibid.*, p. 41.

⁶⁰ *Ibid.*, p. 39.

⁶¹ *Ibid.*, p. 39.

it”.⁶² On account of his best poetic qualities, he recommends “the reading of Wordsworth an excellent sort of training towards the things of art and poetry”.⁶³ His best poetic qualities like “concentration and collectedness of mind” and “a special and privileged state of mind” are the kind of training Wordsworth’s poetry inspires.⁶⁴ Wordsworth communicates an “intimate consciousness of the expression of natural things”.⁶⁵ In Pater’s view, another significant aspect of Wordsworth’s poetry is the use of “the real language”.⁶⁶

Pater acknowledges that Wordsworth’s best poetry has inspired “some of our best modern fiction”.⁶⁷ He appreciates Wordsworth’s ability to convey the depth and intensity of significant moments – ‘spots of time’. Pater’s work takes inspiration from Wordsworth’s mastery in conveying the depth and intensity of transfigurative moments; he explains the creative potential of these moments: “in those periods of intense susceptibility, in which he appeared to himself as but the passive recipient of the external influences, he was attracted by the thought of a spirit of life in outward things, a single, all-pervading mind in them, of which man, and even the poet’s imaginative energy, are but moments”.⁶⁸ In his view, Wordsworth’s best poetry is a “fusion of matter and form, which is the characteristic of the highest poetical expression”.⁶⁹ He believes that it is not the poet’s duty to moralise. Wordsworth’s poetry yields a

⁶² Ibid., p. 39.

⁶³ Ibid., p. 41.

⁶⁴ Ibid., p. 42.

⁶⁵ Ibid., p. 43.

⁶⁶ Ibid., p. 51.

⁶⁷ Ibid., p. 53.

⁶⁸ Ibid., p. 56. See, for example, the profound significance of such moments in Pater’s work, “art comes to you proposing frankly to give nothing but the highest quality to your moments as they pass, and simply for those moments’ sake”; “exquisite pauses in time, in which, arrested thus, we seem to be spectators of all the fullness of existence, and which are like some consummate extract or quintessence of life”. Quoted in Richard Poirier, “Pater, Joyce, Eliot” in *James Joyce Quarterly* 26.1 (Fall, 1988), p. 23.

⁶⁹ Pater, “Wordsworth”, p. 58. It reflects Pater’s own key statement concerning the nature of art: “All art constantly aspires to the condition of music”. Quoted in Meisel, *The Myth of the Modern*, p. 54.

“peculiar kind of pleasure” and it is by means of this pleasure that “he does actually convey to the reader an extraordinary wisdom in the things of practice”.⁷⁰ Above all, his poetry conveys “the supreme importance of contemplation in the conduct of life”.⁷¹ Pater perceives “impassioned contemplation” as “the perfect end” for Wordsworth’s poetry.⁷² Like Arnold’s recommendation of ‘cultivated inaction’, he, too, recommends ‘impassioned contemplation’ – *being* than *doing* – which he finds exemplified in Wordsworth’s poetry.⁷³ Pater’s own concern with experience in itself rather than the fruit of experience is obvious here as he says of Wordsworth’s best poetry: “Justify rather the end by the means, it seems to say: whatever may become of the fruit, make sure of the flowers and the leaves”.⁷⁴ He says that it is Wordsworth who thought deeply “on the true relation of means to ends in life, and on the distinction between what is desirable in itself and what is desirable only as machinery”.⁷⁵ He acknowledges the complex nature of the choice between means and ends which determine the nature of our lives. He, too, finds in Wordsworth’s poetry “a continual protest” against the “predominance of machinery in our existence”.⁷⁶ He supposes if Wordsworth and his friends are successful in their struggle against the ‘predominance of machinery’, the world would need Wordsworth more than ever. He reiterates what he has already said before but with an increasing emphasis on the kind of morality that results from ‘impassioned contemplation’: “That the end of life is not action but contemplation – *being* as distinct from *doing* – a certain disposition of the mind: is, in some shape or

⁷⁰ Pater, “Wordsworth”, p. 59.

⁷¹ *Ibid.*, p. 59.

⁷² *Ibid.*, p. 60.

⁷³ As DeLaura points out, “Arnold is surprisingly often at the base of Pater’s most important statements concerning art, religion, and the problems of modern life”. See DeLaura, *Hebrew and Hellene in Victorian England*, p. 170.

⁷⁴ Pater, “Wordsworth”, pp. 61-2.

⁷⁵ *Ibid.*, p. 62.

⁷⁶ *Ibid.*, p. 61.

other, the principle of all the higher morality”.⁷⁷ He declares it as a supreme principle of poetry, “a type of beholding for the mere joy of beholding”.⁷⁸ It is reminiscent of Arnold’s definition of culture: it is ‘a desire after the things of the mind simply for their own sakes and for the pleasure of seeing them as they are’. In Pater’s view, Wordsworth’s poetry most exemplifies it: “To treat life in the spirit of art, is to make life a thing in which means and ends are identified: to encourage such treatment, the true moral significance of art and poetry”.⁷⁹ He includes Wordsworth among the masters and experts whose work is “to withdraw the thoughts for a while from the mere machinery of life, to fix them, with appropriate emotions, on the spectacle of those great facts in man’s existence which no machinery affects”.⁸⁰ In short, he calls Wordsworth “the more powerful and original poet”.⁸¹ Pater’s essay on Wordsworth is an effort to correct the misreading of his poetry which emphasise the “weaker elements” in his poetry.⁸² Pater clarifies that this is not all about Wordsworth’s poetry; he attempts to bring into light the best poetic qualities in his poetry.

There is a profoundly significant relation between Joyce’s aesthetic theory and some of the key phrases Pater uses in his essay on Wordsworth: ‘recipient mind’ – ‘who

⁷⁷ Ibid., p. 62. Eliot demolishes Pater’s view of art by saying that “being primarily a moralist, he was incapable of seeing any work of art simply as it is”. See Eliot, “Arnold and Pater”, p. 440. He further says of Pater, “He was ‘naturally Christian’ – but within very narrow limitations: the rest of him was just the cultivated Oxford don”, *ibid.*, p. 440. However, DeLaura argues to the contrary, “Arnold and Pater remain for us figures of permanent interest and significance precisely because both are ‘moralists’ who assign a high role to art and intelligence in modern life”. See DeLaura, *Hebrew and Hellene in Victorian England*, p. 181.

⁷⁸ Pater, “Wordsworth”, p. 62

⁷⁹ Ibid., p. 63. Eliot charges Pater with ‘vagueness’ as he charges Arnold: “‘Art for art’s sake is the offspring of Arnold’s Culture; and we can hardly venture to say that it is even a perversion of Arnold’s doctrine, considering how very vague and ambiguous that doctrine is’”. See Eliot, “Arnold and Pater”, p. 439. However, DeLaura argues to the contrary, “Pater’s code of treating life in the spirit of art, his supreme, artistic view of life, his ideal of molding our lives to artistic perfection, is a simplification and extension of Arnold’s ideal of disinterestedness”. See DeLaura, “The ‘Wordsworth’ of Pater and Arnold: ‘The Supreme, Artistic View of Life’”, p. 661.

⁸⁰ Pater, “Wordsworth”, p. 63.

⁸¹ Ibid., p. 63.

⁸² Ibid., p. 63.

waited so dutifully upon the gift', 'the real language', 'a special and privileged state of mind', 'an extraordinary wisdom' by means of a 'peculiar kind of pleasure', 'impassioned contemplation', 'a type of beholding for the mere joy of beholding', and 'To treat life in the spirit of art'. Pater is a key literary figure of the Aesthetic Movement that emerged in response to Victorian moralism in the last quarter of the nineteenth-century.⁸³ As Alan D. Perlis argues, "This departure from the Victorian norm of moral interest was first announced in England by Pater, whose delicate if precious treatment of two early French stories in *The Renaissance* claims that the 'perfection of culture is not rebellion but peace; only when it has realized a deep moral stillness has it really reached its end'".⁸⁴ Williams argues that aestheticism is "a restatement of an attitude which properly belongs to the first generation of the Romantics".⁸⁵ The attraction of aestheticism was not simply its anti-bourgeois, anti-Christian quality but its links to the notion of self-education, self-development. Edmund Wilson gives Pater the credit of playing the same role in England as Stéphane Mallarmé, the key Symbolist, was playing in France. He calls Pater "an English equivalent to the Symbolist theory of the

⁸³ DeLaura explains Arnold's reaction to aestheticism: "Arnold himself acknowledged that the inconclusive treatment of his Hellenism sprang precisely from his dual fear of the new (and presumably pagan and amoral) aestheticism, to which Pater was already making notable contributions, and of the new 'tyrannical' orthodoxy of scientific rationalism". See DeLaura, *Hebrew and Hellene in Victorian England*, p. 173. He clarifies the difference between Arnold and Pater on the version of Hellenism in their writings: "A good deal of the difference between Pater's version of Hellenism and Arnold's can be attributed to Pater's more unambiguous acceptance of the results and implications of contemporary science...Pater welcomed evolutionary theory – both Hegelian and Darwinian", *ibid.*, p. 174. Pater's version of Hellenism is more of German Hellenism: "Pater adopts the fervor, the sensuousness, some of the implicit sexuality, and a good deal of the anti-Christian tone of certain parts of German Hellenism", *ibid.*, p. 177.

⁸⁴ See Perlis, "Beyond Epiphany: Pater's Aesthetic Hero in the Works of Joyce" in *James Joyce Quarterly* 17.3 (Spring, 1980), p. 275. Pater taught both Oscar Wilde and Gerard Manley Hopkins and Wilde's aestheticism comes directly from Pater. As Wilde states in the preface to *The Picture of Dorian Gray*: "There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all". See for details on the appropriation of Greek thought to support gay readings and culture, Linda Dowling, *Hellenism and Homosexuality* (Ithaca: Cornell University Press, 1996).

⁸⁵ Williams, *Culture and Society 1780-1950*, p. 166.

French”.⁸⁶ Frank Kermode’s study of the Image reveals that the Image the Romantics employed in their poetry became the foundation on which Symbolism is constructed. He argues that the isolation of the artist is a price to be paid in order to have the “esthetic image”, which for Joyce is the epiphany.⁸⁷ Robert M. Scotto affirms the same point that “Joyce’s very definition of the epiphany is Paterian”.⁸⁸ (Pater took the notion of moral development from Wordsworth but came to locate beauty not in nature but in artifice, art objects, the epiphany as something achieved through art or vision rather than through engagement with nature.) Perlis clarifies that “Pater helped to establish an aesthetic climate that not only gave Joyce direction, but also the confidence of perception necessary to allow the world to approach him on its own terms”.⁸⁹ As he argues, “At the core of Pater’s theory of visions is the Aesthetic Hero, a fictional embodiment of the life of sensations”.⁹⁰ It is evident in Pater’s *The Renaissance* and *Marius the Epicurean*, and Joyce’s early works. As Scotto explains, “One can recapture the entire journey of Marius by sampling the frequent moments of ‘vision’ which occur at every crucial point in the novel: they are central to the book, to its meaning and its technique.”⁹¹

⁸⁶ Wilson, *Axel’s Castle* (New York: Farrar, Straus, and Giroux, 2004), p. 28.

⁸⁷ See Kermode, *Romantic Image* (London: Routledge, 1957), p. 1.

⁸⁸ See Scotto, “‘Visions’ and ‘Epiphanies’: Fictional Technique in Pater’s ‘Marius’ and Joyce’s ‘Portrait’” in *James Joyce Quarterly* 11.1 (Fall, 1973), p. 46. He quotes Marvin Magalaner and Richard Kain who “call Pater Joyce’s youthful idol”, *ibid.*, p. 45. He also quotes Robert Scholes and Richard Kain “who first illustrated how the very definition of ‘epiphany’ was probably borrowed in part from Pater’s *Renaissance*”, *ibid.*, pp. 45-6.

⁸⁹ See Perlis, “Beyond Epiphany: Pater’s Aesthetic Hero in the Works of Joyce”, p. 278.

⁹⁰ *Ibid.*, p. 272. Also he explains, “The touchstone of the Hero’s success is his sensitive reaction to impressions from the external world; his responsiveness, rather than his initiative, indicates the heightened level of his visionary experience”, *ibid.*, p. 272. He defines the ‘Aesthetic Hero’ as “a person who makes his art his life”, *ibid.*, p. 274. He further explains, “It is the object’s own essence, or quiddity, however, which is always the Aesthetic Hero’s visionary starting point”, *ibid.*, p. 274.

⁹¹ See Scotto, “‘Visions’ and ‘Epiphanies’: Fictional Technique in Pater’s ‘Marius’ and Joyce’s ‘Portrait’”, p. 41. He further explains the significance of ‘visions’ in Marius’ life, “at every major step in his life (as a school-boy on the way into Rome, as a serious student at the court, as an intellectual probing the appeal of Christianity) the ‘visions’ he experiences in some way define the direction in which he is to go”, *ibid.*, p. 45.

Despite scathing criticism by Sidgwick, Steiner, and Eliot, the humanistic view of Arnold and Pater still survives today as it is necessary for the “re-humanizing of democracy”.⁹² The notion of the humanist self was demolished by the Structuralist and Post-Structuralist critics in the 1970s and 1980s. Brian May’s study is helpful in order to determine why the notion of the humanist self was unacceptable to the critics of this period: “Contemporary Western culture is dominated by rigid conservatisms and resurgent nationalisms on the right hand and by certain staunchly antihumanistic and illiberal forms of postmodernism on the cultural left”.⁹³ For example, the Marxist critic, Terry Eagleton challenged “Arnold’s belief in the social value of literature”.⁹⁴ Mazzeno comments on Eagleton’s demolishing view of Arnold: “Eagleton portrays Arnold as the first and principal villain in the capitalist and aristocratic struggle to keep the working classes enslaved through the use of literature”.⁹⁵ However, DeLaura comments on the continuing importance of Arnold and Pater: “They remain figures of living importance even today because, with unparalleled force and fullness in their own generation, they insisted on a humanistic vision”.⁹⁶ Meisel clarifies the relation between Arnold and Pater and modernism: “their largely implicit debate produces two divergent lines of High Modernism at large, Arnold’s devolving upon Eliot, Pater’s upon Joyce”.⁹⁷ He clarifies further, “Repressing the sure evidence of Pater, Eliot will instead press an implicitly Arnoldean case against all odds in both his central essays and his poems, even

⁹² Novak, “Humanizing Democracy: Matthew Arnold’s Nineteenth-Century Call for a Common, Higher, Educative Pursuit of Happiness and Its Relevance to Twenty-First-Century Democratic Life”, p. 596.

⁹³ May, *The Modernist as Pragmatist: E. M. Forster and the Fate of Liberalism* (Columbia and London: University of Missouri Press, 1997), p. 2.

⁹⁴ Laurence W. Mazzeno, *Mathew Arnold: The Critical Legacy* (New York: Camden House, 1999), p. 98.

⁹⁵ *Ibid.*, p. 97.

⁹⁶ DeLaura, *Hebrew and Hellene in Victorian England*, p. xvii.

⁹⁷ Meisel, *The Myth of the Modern*, p. 67. The ‘implicit debate’ between Arnold and Pater contributes to another significant debate which forms the basis of modernism: “The implicit debate reappears early in the twentieth century in the striking contrast to be found between Eliot and Joyce, producing two separate lines of High British modernism”, *ibid.*, p. 6.

against the evidence of his own strongest essay, ‘Tradition and the Individual Talent’”.⁹⁸ In DeLaura’s words, “Both Arnold and Pater were essentially mediators, honest brokers between past and future”.⁹⁹ The major concern in my thesis is to study two modern fiction writers – Joyce and Forster – in the light of Wordsworth’s theory of education as expounded in *The Prelude*. Both Joyce and Forster came under the influence of Wordsworth through the cultural spread of his ideas. In the case of Joyce, Wordsworth’s influence is mediated through Pater, and in the case of Forster, it is mediated through Arnold. It is interesting to note that the common source of influence on Pater and Arnold is Wordsworth. Despite obvious borrowings from Pater and Arnold, Wordsworth’s direct influence nevertheless is more fundamental to Joyce and Forster.

⁹⁸ Ibid., pp. 6-7.

⁹⁹ DeLaura, *Hebrew and Hellene in Victorian England*, p. 344.

SECTION ONE: JAMES JOYCE

CHAPTER THREE

The Epiphanic Mode of Education in *Stephen Hero*

I think Wordsworth of all English men of letters best deserves your word ‘genius’.

James Joyce, *Letters, II*, p. 134.

This chapter examines Joyce’s *Stephen Hero* in the light of Wordsworth’s theory of education as expounded in *The Prelude*. Epiphany is the key term here that not only links Joyce’s *Stephen Hero* with Wordsworth’s *The Prelude* but also links modernism with English Romanticism. Most scholars argue that the epiphany is an aesthetic doctrine but my argument in this chapter is based on the premise that the epiphany is not simply an aesthetic doctrine but also an aspect of a much larger concern with “learning” beyond and in spite of the institutions of education.¹ The privileged mode of education in *Stephen Hero* is the epiphanic mode, which has, I argue, a striking resemblance with Wordsworth’s concept of ‘spots of time’. As discussed in chapter one, Wordsworth calls variously but to the same effect this process of education “the education of the heart”, “natural education”, “experiential education”, and “the education of circumstances”.²

Stephen Hero as we have it in the published form is an incomplete text. Joyce never published it during his life. The novel was first published in 1944. He was probably nineteen or twenty when he started writing it. He abandoned it without

¹ For example, see Robert Scholes and Florence L. Walzl, “The Epiphanies of Joyce” in *PMLA* 82.1 (March, 1967), pp. 152-154; Haskell M. Block, “The Critical Theory of James Joyce” in *The Journal of Aesthetics and Art Criticism* 8.3 (March, 1950), pp. 172-184; Irene Hendry, “Joyce’s Epiphanies” in *The Sewanee Review* 54. 3 (July – September, 1946), pp. 449-467. However, Morris Beja argues that “it is a distortion to look at epiphany primarily in the context of Joyce’s aesthetic theories”, p. 80. See for details, Beja, *Epiphany in the Modern Novel* (London: Peter Owen, 1971), pp. 71-81. Also see, David E. Jones, “The Essence of Beauty in James Joyce’s Aesthetics” in *James Joyce Quarterly* 10.3 (Spring, 1973), pp. 291-311.

² Cited in Barry Pointon, *Wordsworth and Education* (Lewes: Hornbook Press, 1998), pp. 9, 27, 36, 53.

completing it, and called it – “a schoolboy’s production”.³ Out of a total of 914 pages in Joyce’s handwriting, the first 518 pages are lost; he made use of the last 383 pages of the manuscript as the last eighty pages of *A Portrait of the Artist as a Young Man*.⁴ *Stephen Hero*, though an earlier and abandoned version of *A Portrait of the Artist as a Young Man*, is an important text in Joyce’s oeuvre in the sense that it discusses at length his theory of the epiphany which holds a central position in his entire work.⁵ In his later, published works, the term epiphany occurs only once in *Ulysses*.⁶

The surviving pages of the manuscript begin from the period of Stephen’s university education. In the context of the Wordsworthian mode of education, there are a number of questions about Stephen’s growth as a child and a boy that remain unanswered because of the incompleteness of the text. How might he, as a child, have responded to his environment? What were his childhood impressions of his mother, home life, community, and Nature? Were these impressions helpful in forming his character on the lines Wordsworth describes in *The Prelude*? Did he have exciting childhood and boyhood experiences as Wordsworth had? How did he respond to his school education? Since the novel is incomplete, there is very little known about his earlier education. What went on earlier in Stephen’s life was the subject-matter of *A Portrait of the artist as a Young Man* and I will discuss it in detail in chapter five. In this chapter, I will focus on the last two years Stephen spends at the university.

³ See Theodore Spencer, “Introduction” to *Stephen Hero* (1956), p. 14.

⁴ Although *Stephen Hero* receives less critical attention than his later works, it bears a significant relation with his later works as Spencer affirms that “it throws light on Joyce’s whole development as an artist”, *ibid.*, p. 16.

⁵ Indeed, Spencer terms “his successive works as illustrations, intensifications and enlargements of it”, *ibid.*, p. 22.

⁶ “Remember your epiphanies on green oval leaves, deeply deep, copies to be sent if you died to all the great libraries of the world, including Alexandria?” See Joyce, *Ulysses* (Harmondsworth: Penguin, 1992), p. 50.

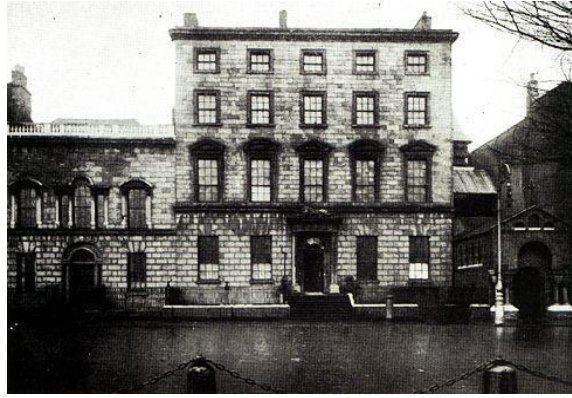


Fig. 3: University College, Dublin 1900

Like Wordsworth's *The Prelude*, *Stephen Hero* is, Herbert Gorman argues, "an autobiographical book, a personal history, as it were, of the growth of a mind, his own mind, and his own intensive absorption in himself".⁷ As discussed in chapter one, Wordsworth's *The Prelude* is a classic study of 'the Growth of a Poet's Mind'. He refers to it in his letters to Dorothy Wordsworth that it is "the poem on the growth of my own mind".⁸ It is his story rather than anyone else's. He states clearly "my theme has been / What passed within me" (TP, III, 175-6). The poem is profoundly original in its technique and subject-matter as it narrates the story of the uniqueness of an individual on an unprecedented scale. Stephen is obviously Joyce himself. There are obvious allusions in the novel to Stephen's education which is, in fact, Joyce's own experience of the institutions of education. Stephen is probably nineteen or twenty years old when he first makes his appearance to the reader of *Stephen Hero*. He is an undergraduate student at University College, Dublin, originally known as Catholic University of Ireland.⁹ The impression Joyce conveys of Stephen is that of an independent and tenacious young man. As Wordsworth says of himself in *The Prelude*: "I was ill-tutored

⁷ See H. S. Gorman, *James Joyce: His First Forty Years* (New York: Viking Press, 1924), p. 133.

⁸ Cited in M. H. Abrams, "The Design of *The Prelude*: Wordsworth's Long Journey Home" in "Recent Critical Essays" to *The Prelude* (1979), p. 586.

⁹ Joyce enrolled himself at University College, Dublin in 1898.

for captivity” (III, 359). What appeals to Stephen is “wild living” (40).¹⁰ It is reminiscent of young Wordsworth’s calling himself as “A wild, unworldly-minded youth” (TP, IV, 290).¹¹ Stephen’s desire for independence and ‘wild living’ is plausible in the context of the powerful forces of coercion of Irish society. The Roman Catholic Church, the popular political ideology of nationalism, and the institutions of education exert their combined influence in forming a powerful alliance against Stephen’s desires. He resists any such self-formulation which is superimposed by the institutions of Irish society. The keynote here is the cultivation of individuality as against typicality. In order to corroborate this point, it is necessary to have a brief look at the nature of Irish society and the institutions of education Joyce attended.

Ireland – situated on the brink of Europe – had long been a British Colony; it became part of Great Britain on 1 January, 1801 under the terms of the Acts of Union in 1800. It had been even longer a Catholic country. Since the arrival of Saint Patrick and other Christian missionaries in the early to the middle of the 5th century AD, Christianity began to spread its influence to the point of incorporating the local Celtic religion. By the turn of the next century, Christianity had established its hegemony in Ireland. Irish Catholicism continued to be the dominant religion even after the unification with Anglican Great Britain. The time when Joyce was writing *Stephen Hero* – probably from 1901 to 1906 – the Irish struggle for freedom was already under way. Amply aided by the Roman Catholic Church and the nationalists, it had taken on a

¹⁰ Joyce, *Stephen Hero* (London: Jonathan Cape, 1956). All subsequent references to *Stephen Hero* are from this edition and citations appear with the abbreviation [SH] in parentheses in the text.

¹¹ It is well-known that rebellion lies at the heart of Romanticism. For example, see Edmund Wilson, *Axel’s Castle* (New York: Farrar, Straus, and Giroux, 2004); James Benziger, *Images of Eternity: Studies in the Poetry of Religious Vision from Wordsworth to T. S. Eliot* (Carbondale: Southern Illinois University Press, 1962); Frank Kermode, *Romantic Image* (London: Routledge, 1957).

revolutionary shape especially after the fall of Charles Stewart Parnell in 1891.¹² Joyce sees religion as a primary insignia of identity in Ireland; Irish society is a largely rural conservative society where the power of the Catholic Church has such an immense stranglehold over the individual lives of Irish society that the Irish identity independent of the Church is subject to suspicion and critical attack. The Church controls and manipulates the lives of its people by sustaining a mode of education and language that fit in with Church ideology. Since the nineteenth-century, the majority of children were educated at Church run schools.¹³ Historically speaking, monasteries in Ireland were the important places of intellectual and artistic life. Since the institutions of education were under the powerful influence of the Church, so the popular form of education was Jesuitical. The Jesuits were a new form of militant Catholicism. They were considered gentlemen, and they had a strongly literary outlook. The nature of the Jesuitical education was literary as “it depended on reading and translation from Latin and Greek into English and vice versa”.¹⁴ Joyce attended Clongowes Wood College, a boarding school, in Kildare from September 1888 to June 1891. Situated in Clane village spanning over 500 acres of farming country, Clongowes was established in the late Middle Ages while its current traditions were traced back to the sixteenth-century Europe. The purpose of education at Clongowes was “the preparation of an educated Catholic”.¹⁵ After Clongowes, he attended briefly the Christian Brothers’ School on

¹² Parnell founded the Land League in 1879. He was strongly in favour of Home Rule. Joyce admired Parnell for his political stance. The Irish Catholic Church played a significant role in his fall. Joyce regretted it greatly even when he was quite young. There are various references to Parnell and his fall in *Dubliners* and *A Portrait of the Artist as a Young Man*.

¹³ Peter Costello describes the social significance of Catholic priests in the nineteenth-century; they “were nearly always the sons of the gentry, strong farmers or merchants: their spiritual influence owed much to their social standing in the community”. See Costello, *James Joyce; The Years of Growth 1882-1915: A Biography* (Schull: Roberts Rinehart, 1992), p. 34. Also see Patrick J. Ledden, “Education and Social Class in Joyce’s Dublin” in *Journal of Modern Literature* 22.2 (1999), pp. 329-336.

¹⁴ See Costello, *James Joyce; The Years of Growth 1882-1915: A Biography*, p. 84.

¹⁵ *Ibid.*, p. 85.

North Richmond Street, Dublin and subsequently he attended Belvedere college in 1893. It was a day-school meant to educate the sons of businessmen and lower middle-class Catholics. *Stephen Hero* does not provide this information about the institutions of education Stephen attended before entering University College, Dublin but it is necessary to construct Stephen's earlier history of growth on the assumption that he is the juvenile Joyce himself. I will discuss it in chapter five where *A Portrait of the Artist as a Young Man* provides sufficient evidence of it.

Stephen is based in Victorian Dublin. Does this mean the same thing to Stephen as the English countryside to Wordsworth? As it appears to the reader of *Stephen Hero*, in contrast to Wordsworth's rural imagination, Stephen's is an entirely urban imagination. As discussed in chapter one, Wordsworth opens the poem with a sense of welcome release at having 'escaped' the tyranny of city life: "escaped / From the vast city, where I long had pined / A discontented sojourner: now free / Free as a bird to settle where I will" (TP, I, 6-9). Later in the poem, the theme of the 'unnatural self' is carried forward in his depiction of London. Based in the English countryside, Wordsworth picks up characters predominantly from humble life such as peasants, shepherds or pedlars. Stephen's entirely urban imagination is least inclined to appreciate the Irish peasant as he declares to patriotic Madden, his university fellow: "I really don't think that the Irish peasant represents a very admirable type of culture" (SH 59). It is not natural objects that usually catch his attention but ordinary objects. At the same time, Joyce is not inclined to believe that the city life is better than the rural one. In his imagination, Dublin stands as "the centre of paralysis".¹⁶ In this sense, he shares the Romantics' concern over unwholesome city life. The difference lies in the fact that

¹⁶ See Joyce, *Letters, II*, (ed.), Richard Ellmann (New York: The Viking Press; London: Faber and Faber Ltd., 1966), p. 134.

Wordsworth critiques modern urban life while living predominantly in the countryside; whereas, Joyce critiques modern urban life while living predominantly in the city.



Fig. 4: James Joyce, Dublin 1904 (From the University College Dublin Library, C.P. Curran papers)

The narrative sets forth Stephen's image as that of a person whose face "to a certain extent" is "the face of a debauchee" (SH 29). Joyce does not employ the word innocent or angelic; it rather evokes a sense of sinfulness which contrasts sharply with the strictly conservative cast of Irish society. Joyce may have deliberately employed the word 'debauchee' to set him against authority and against the burden of 'the unnatural self' the paralysing city life constantly threatens to impose upon him. In this sense, Stephen's face bears the mark of unwholesome modern urban life which rather seems to suggest in him the demonic qualities of a Byronic hero who enjoys "a process of life through corruption" (SH 41). This image of Stephen is reinforced on another occasion in the text when his mother calls his ways "licentious" (SH 89). Nevertheless, he is a very well-read student for his age. By virtue of his literary and philosophical knowledge, he develops a certain reputation among his university fellows; he is regarded as "a personality" (SH 43). He is an idealist but he has yet to find a material basis for his ideas.

Stephen's discontent with the nature of education at University College, Dublin, is based on the assumption that it does not cultivate individuality; it rather threatens to usurp his right to independence and 'wild living'. Like Wordsworth, Stephen does not feel happy at the university. He positions himself antithetically to the mode of education at the university. His very entry into the university is marked with a kind of Wordsworthian displeasure: "It was always with a feeling of displeasure that he entered the Green and saw on the far side the gloomy building of the college" (SH 36). Stephen's response toward the most popular university of Ireland is no less critical: "The deadly chill of the atmosphere of the college paralysed" his "heart" (SH 198). In this context, Pointon's comment on Wordsworth's view of education is quite pertinent, as he argues that education for Wordsworth means "primarily the cultivation of the heart as distinct from the instruction of the mind".¹⁷ Stephen finds himself in an atmosphere that constantly menaces to paralyse his heart. As a result, he grows rebellious toward authority, whether it is the authority of the Roman Catholic Church, or of the family or of the teachers at the university.

The disenchantment of Stephen's heart is further heightened when he sees his university fellows reaffirming the hegemonic forms of Irish society. (By hegemonic I mean the dominant prevalent ideology of the institutions of education, religion, nationality, language and family). He seriously puts into doubt the nature of an education that is reinforcing already-formed beliefs. The "intellectual heart of Ireland" – University College, Dublin – inculcates conformity to a given set of values (SH 197). He attempts to make friends with his fellow students but later decides to detach himself from what they stand for, and consequently leaves them to their lot. His disillusionment with them is revealed through many rounds of conversation he has with them. He sees

¹⁷ Pointon, *Wordsworth and Education*, P. 55.

education mutilating creative potentialities in his university fellows. He knows that education in the most popular university of Ireland could win them important social positions. Some of them are so rigid in their beliefs that he ends up in despair; some show tolerance toward what he explores and seemingly are in sympathy with his ideas but they, too, return to their customary thinking in the end. He deplores such a system of education and asks himself, where is that free spirit of inquiry that could land a seeker in an unstable and uncertain region of liberated imagination? He usually has a shocking quality to his speech which is probably born out of his manifest rupture with the common-sense perceptions of his university fellows. He is in the habit of rehearsing his phrases before he could speak to them. He addresses his interlocutors with the self-conscious air of “a poet with malice aforethought” (SH 32). He rather makes it his defensive pose against social victimization, and begins to consider “ineradicable egoism” as a “redeemer” (SH 39).

Before marrying his father, Stephen’s mother used to take keen interest in reading new plays. She tends, we are told, to appreciate Henrik Ibsen’s plays. She has read Charles Dickens as well, we are also told, but she keeps her opinions reserved on some subjects. In striking ways, she has the appearance of a suppressed Wordsworthian character. Stephen’s father is an unimaginative and inartistic character. He is more interested in athletics than reading books. Stephen’s “aristocratic intelligence” is constantly on trial against the ordinary intelligence of his university fellows and his family (SH 210). Apart from the university and home, there is another place, Mr Daniel’s house in Donnybrook, which he visits on Sundays; here so-called educated young men and women come and talk and sing. He visits this house because Emma Clery, his beloved, comes here. He does not like Emma’s passionate interest in the

Gaelic Revival movement.¹⁸ She is fond of Father Moran whom Stephen dislikes for his priestly authority and his involvement in the Revival movement. The only professor he likes at the university is the professor of English, Father Butt.¹⁹ Father Butt is from the South of England. In spite of being a staunch Roman Catholic, he may probably be called Wordsworthian in the sense of his relation to the English countryside and its values.²⁰ He is “a philosopher and a scholar” (SH 31). The description of Father Butt is missing in the text. Whatever few details of his personality we get is enough to establish the fact that he has grown quite stiff in his beliefs.

In contradistinction to the ethos of his university education, Stephen undertakes to educate himself. He decides to stay away from what that university education represents for him. Wordsworth’s disillusionment at the mode of education at Cambridge sets before him the alternative choice “to exalt the mind / By solitary study” (TP, IV, 304-5). Stephen does likewise as he devotes himself to studying authors of his

¹⁸ The Irish Literary Revival or cultural Renaissance – roughly between 1890 and 1920 – could not attract Joyce towards the grandiose claims it made in order to retrieve the essential Irish identity by looking back into the Celtic past. William Butler Yeats is known to be the most central figure of the movement. Joyce knew and appreciated Yeats’ poetry but it could not inspire him to join the movement. It may be a nostalgic yearning on the part of the enthusiasts to bring their past identity back into the present so as to cast off the British influences but Stephen stays away from it. Joyce exemplifies it in the novel by making Stephen take a course in the Irish language at the university. Mr Hughes, the Irish professor, makes fun of the English language. Later, Madden shows a couple of patriotic poems written by Hughes. As a result, Stephen decides to withdraw from his Irish course. It appears to Stephen that this movement does not unsettle the power of the Catholic Church as the defining feature of Irish society. He sees his university fellows inclined toward it as it is embedded in the ethos of the university education. As stated by Norman Vance, the “cultural nationalism” of the revivalists tends to promote the idea of the Irish as a finer race, P. 99. See for details, Vance, *Irish Literature since 1800* (Harlow: Longman, 2002), pp. 99-114.

¹⁹ Joyce was deeply influenced by his English professor as well.

²⁰ Martin J. Wiener sees a categorical division in the conception of England in the north and in the south. According to his study, at the turn of the twentieth century the south of England came to be associated more with the countryside values, so in this sense more representative of ‘Englishness’ than the north. See Wiener, *English Culture and the Decline of the Industrial Spirit 1850-1980* (Cambridge: Cambridge University Press, 1981). It may serve here a tenuous piece of evidence that links Joyce with the English countryside and its values through the mediation of his English professor but it is enough to establish the link nevertheless. It is at all possible that Father Butt is modelled on the Victorian English Poet, Gerard Manley Hopkins (1844-1889). Another piece of evidence that links Joyce with the south of England is his earlier residence in the small seaside town of Bray which was called the Brighton of Ireland. Brighton is situated in the south of England.

heart's desire. He is left alone, questing on the margins of his society, and directing his imagination toward contemplating "intensely the truth of the being of the visible world" (SH 85).²¹ Earlier he tells Maurice, his younger brother, that "Isolation is the first principle of artistic economy" (SH 37). He is prepared to bear the consequences of isolation as a result of this choice. In the Wordsworthian sense, he rather welcomes the "self-sufficing power of Solitude" (TP, II, 77). Why does he detach himself from the ethos of his university education? Why does he prepare himself to bear the consequences of isolation? It is established at the very beginning of the novel that he is deeply committed to art: "Stephen did not attach himself to art in any spirit of youthful dilettantism but strove to pierce to the significant heart of everything" (SH 37). His university education does not allow him this possibility 'to pierce to the significant heart of everything'. Earlier he has been described as "a very unequilibrated young man" (SH 32). He seems to be hoping to find equilibrium through the mediation of art. The disenchantment of the heart symbolised by the ethos of the university education is counterbalanced by the enchantment of the heart symbolised by his commitment to art.²² It is certainly art that hopes to encompass 'the growth of a mind'.²³ Stephen's purpose of cultivating "an independence of the soul" justifies his isolation in the context of his commitment to art (SH 116). But first he must find an appropriate language in order to express the 'independence of the soul'.

Stephen's search for an appropriate language to express himself in accordance with the laws of his inner self points toward that persistently combating desire to free himself from all those hegemonic definitions of his identity authorized by religion,

²¹ As Wordsworth writes in *The Prelude* that "I was left alone / Seeking the visible world" (II, 277-8).

²² The commitment to art is central to both *The Prelude* and *Stephen Hero*.

²³ As discussed in chapter one, Wordsworth introduces at the very beginning of the poem his major commitment of life, the writing of the long-deferred central philosophical section of *The Recluse*.

family, nationality, and language. In order to mark off his independence, he must equip himself with a language which could define his self on its own terms.²⁴ His search for a language is in fact his search for identity. How could he form his identity through the hegemonic forms of language? His choice of language is “the antique and even the obsolete and too easily rhetorical” (SH 32). Wordsworth in *The Prelude* expresses a similar wish of retrieving a lost poetic language by “listening to notes that are / The ghostly language of the ancient earth” (TP, II, 308-9). Stephen begins to take a keen interest in words. He is conscious of the language others use without realizing the value of words. He absorbs himself in the act of purifying words from their common meanings; he tends to reduce them to mere sounds: “He kept repeating them to himself till they lost all instantaneous meaning for him and became wonderful vocables” (SH 36). He sports with words, pleasures himself with them, meditates on the possibility of dissociating words from their common meanings until words become mere sounds. In his conversation with the dean over the subject of language, he draws an important distinction between two kinds of language: “Words have a certain value in the literary tradition and a certain value in the market-place – a debased value. Words are simply receptacles for human thought: in the literary tradition they receive more valuable thoughts than they receive in the market-place” (SH 33). His distinction between the value of words in the literary tradition and the value of words in the market-place is so perceptive that the dean agrees with him. This distinction between higher value attached to words in the literary tradition and lesser value attached to words in the market-place marks a step forward in the development of Stephen’s mind. It is the literary tradition that hopes to supply fresh significance to words. But at the same time it tends to isolate him from others. He becomes quite self-withdrawn after his conversation with the dean.

²⁴ As Wilson argues, “it is the poet’s task to find, to invent, the special language which will alone be capable of expressing his personality and feelings”. See Wilson, *Axel’s Castle*, p. 18.

He walks through the Dublin streets whenever he finds an opportunity to do so. Sometimes he is accompanied by his younger brother, Maurice, and at other times one or the other of his university fellows. But mostly his walks are lonely wanderings through the streets of Dublin. Like Wordsworth, he is very fond of walking. Since walking is a self-governing act for Stephen, so in this sense his walks tend to liberate him from the concerns and preoccupations of ordinary life.²⁵ His walks often revitalize him against “a life of spiritual paralysis” which is the hallmark of Dublin life (SH 151). He often rehearses his phrases during those walks but at the same time catches glimpses of objects he passes by or whenever an object attracts his attention toward itself. There is a traceable pattern in his walks: “His morning walks were critical, his evening walks imaginative” (SH 74). Like Wordsworth, the romantic verses he composes from time to time are often the result of these wanderings. He writes verses to an unknown girl which seems to fill out the gap created by his sense of isolation. The unknown girl has a real counterpart in his life; she is Emma.

Stephen writes an essay on “Art and Life” for the Literary and Historical Society of the university. This essay gives him an opportunity “to define his own position for himself” (SH 81). At the same time, his essay is the first public expression of his ideas; he fleshes out his ideas which are the result of his knowledge culled from the books on philosophy and literature, and his solitary walks. He combines both knowledge and experience. It is already established in the novel that his knowledge departs from the direction which the institutions of education inculcate. For example, his favourite writers Byron and Maeterlinck, most of all Ibsen, are condemned at the university

²⁵ In *The Prelude*, Wordsworth recalls an exceptionally long walk he undertook along with his university friend, Robert Jones. They travelled fifteen hundred miles’ distance, mostly by foot, in fourteen weeks to reach France in 1790. On the one hand, the purpose of this walk was to get away from the laborious academic work; on the other hand, this walk provided them with the opportunity to celebrate the spirit of joy and freedom in anticipation of witnessing the French Revolution that took place the previous year.

because they are atheists and represent modern ideas. Before he could formally present his essay, he has already expressed the process of its production with his university fellows. Probably this is the reason why the text of the essay is not included in the novel. In this essay, he challenges the established principle of art – as defined by the Latin poet Horace – which says that “the end of art is to instruct, to elevate, and to amuse” (SH 84). For him, the end of art is art itself. He disengages art from moral concerns. It is exemplified in his conception of the artist and the artistic process: “the artist who could disentangle the subtle soul of the image from its mesh of defining circumstances most exactly and re-embody it in artistic circumstances chosen as the most exact for it in its new office, he was the supreme artist” (SH 82). He substitutes the moral concerns with the idea of the beautiful which he borrows from St. Thomas Aquinas: “His Esthetic was in the main applied Aquinas” (SH 81). When he formally presents this essay to the Literary and Historical Society of the university, he is met with instant disapproval from all. His conversation with the president of the college regarding his essay reveals the conservative nature of education. The president has not even read Ibsen but he passes a harsh and unjust judgment on Stephen’s essay. Though he appreciates the quality of his essay he cannot approve of it by virtue of its secular nature. It is the president who titles his theory of aesthetic “Art for Art’s sake” (SH 100). The president warns Stephen of the dangers of cultivating “the cult of beauty” (SH 101). He does not explain why ‘the cult of beauty’ is dangerous to pursue; he leaves it as that. Stephen’s essay, though disapproved by others, is a sure step forward in affirming his artistic talents. It provides him with a base to construct later structures of his art. From here on through to the middle section of the novel, he boldly shares his ideas with his university fellows.

Stephen finds his own home unpleasant because he is heading in a direction very different to his family’s expectations; it finally results into a complete break with his

family who expected of him to share their financial burden. He has already rejected his father's way of life: "That kind of life I often loathe: I find it ugly and cowardly" (SH 90). He refuses to sign the testimonial for universal peace that "was the tribute of Dublin University students to the Tsar of Russia" (SH 117). His rebellion against the Roman Catholic Church is pronounced complete when he does not make his Easter duty: All that is related to the Church is dull and uninteresting. It angers his mother so much that their relationship is broken off. She tells Stephen: "you suffer from the pride of the intellect" (SH 139). In other words, his mother reckons him among the fallen angels. It clearly signals the parting of their ways. The filial bond is broken off and Stephen is left an orphan in the emotional and intellectual senses of the word – thus creating a disruption in his relationship to tradition. As discussed in chapter one, Wordsworth's imagination has been described as that of an "orphan" because he lost both his parents at a very young age; his mother died when he was eight, and his father died when he was thirteen. It is an actual loss in the real sense of the word but he retrieves through memory the absent father and the absent mother. Joyce is a self-made orphan - and yet he identifies with the Romantics because they are concerned with expressing the consequences of being parentless (not just biologically but culturally and socially) and because they are concerned with self-creation, with making themselves their own fathers, their own begetters.²⁶ Stephen's sense of being emotionally and intellectually orphaned sunders him from the earliest-formed bond with the nurturing figure of his mother, and with that he is sundered from his childhood and boyhood; as a result, it accentuates the process of alienation from Irish society. It marks the dividing line between his earlier past and the present. The continuity of his personal history is broken off.

²⁶ See Guinn Batten, *The Orphaned Imagination: Melancholy and Commodity Culture in English Romanticism* (Durham & London: Duke University Press, 1998), pp. 149-210.

The idea of “a dull discharge of duties” is loathsome to Stephen (SH 184). He prefers the “life of an errant” to the “one who had accepted the tyranny of the mediocre” (SH 184). He tells Cranly that he wishes to realize independence as a true fact of reality; the purpose of such an existence would be to express himself unpretentiously and to recognize his humanity; he wishes to have “a free and noble life” (SH 189). Love could not give him that strength and power as he hoped earlier. While attending his Italian lecture, he sees Emma through the glass panes of the window. He gives himself up to that sudden impulse of seeking oneness with her. He approaches her with the sincerity of his heart but he ends up in conveying quite the opposite impression. She takes his gesture as a frantic attempt on Stephen’s part to absorb her within his intellectual quagmire. Later, he shares this misadventure with Lynch and undertakes to “live his own life according to what he recognized as the voice of a new humanity, active, unafraid and unashamed” (SH 199). He feels liberated from the coercive pressures of Irish society; his liberated mind gains on the side of the heightened state of sensitivity and receptivity that Wordsworth mentions in *The Prelude*. In *The Prelude*, there is a certain kind of predisposition on the part of Wordsworth to receive liberally and generously what Nature can give. Wordsworth explains this mood of receptivity by offering an analogy of a lute: “in a kindred sense / Of passion was obedient as a lute / That waits upon the touches of the wind” (III, 140-2).

In the background of this atmosphere of the mind, one evening when Stephen is walking through Eccles Street, an unpremeditated incident strikes his “sensitiveness very severely” (SH 216). He overhears a trivial conversation between a young lady and a young gentleman: “The Young Lady - (drawling discreetly) ... O, yes... I at the ...cha...pel... The Young Gentleman - (inaudibly) ... I ... (again inaudibly) ... I. The Young Lady - (softly) O... but you’re ... ve....ry... wick...ed...” (SH 216). Though it is a

casual bit of conversation, it evokes a special response in Stephen. Before he could actually define what it is, he resolves to gather such moments and record them in a book. He works his experience of the significant moment into a formal definition of it: “By an epiphany he meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. He believed that it was for the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments” (SH 216). Stephen’s discovery of the ‘the most delicate and evanescent of moments’ marks the point of culmination not only of his ‘growth of the mind’ but also of the novel itself. Before I explain Stephen’s theory of the epiphany, I will first discuss what the ‘epiphany’ is and explore where Joyce’s notion of the epiphany comes from?

The Oxford English Dictionary defines the epiphany as a “manifestation, striking appearance, esp. an appearance of a divinity”. The word originally comes from the Greek word *epiphaneia* which means “manifestation, striking appearance”. In pre-Christian times, it meant the appearance of gods and goddesses. In Christianity, we find the term used to describe the Feast of the Epiphany, the 6th of January when Christ was visited by the three wise men.²⁷ It is apparent that the epiphany is specifically a religious term, pagan and Christian.²⁸ However, the twentieth-century use of the term is secular; here the term means a non-divine revelation. It is well-known that Joyce is the first to make use of it in *Stephen Hero*.²⁹ It marks the beginning of the modern

²⁷ See Florence L. Walzl, “The Liturgy of the Epiphany Season and the Epiphanies of Joyce in *PMLA* 80.4 (September, 1965), pp. 436-450.

²⁸ As Benziger argues from the historical perspective that the visionary moments in the Romantic poetry are “derivatives of the whole Western religious tradition”. See *Benziger, Images of eternity: Studies in the Poetry of Religious Vision from Wordsworth to T. S. Eliot*, p. 10.

²⁹ The possible origins of the epiphany in Joyce are a matter of speculation. Oliver St. John Gogarty, Joyce’s friend and schoolmate, gives evidence of Joyce’s first acquaintance with the epiphany: “Probably Fr. Darlington had taught him [Joyce], as an aside in his Latin class – for Joyce knew no Greek – that – Epiphany meant – a showing forth. So he recorded under –

epiphanic tradition in fiction. Paul Maltby considers Wordsworth and Joyce as “exemplars of epiphanic literature”.³⁰ Robert Langbaum sees the modern epiphany as essentially a Romantic phenomenon: “the epiphanic mode is to a large extent the Romantic and modern mode – a dominant modern convention”.³¹ It all comes down to Wordsworth’s concept of ‘spots of time’ as the beginning of the modern epiphanic tradition. It is supported by other notable critics of the epiphanic tradition such as Beja, Ashton Nichols, Martin Bidney, and Wim Tigges.³²

As discussed in chapter one, Wordsworth is a “cultural icon” and Joyce comes under the influence of Wordsworth through the cultural spread of his ideas.³³ In this sense, Joyce comes under the influence of Wordsworth through the mediation of Walter Pater.³⁴ As mentioned above, the president’s choice of the title ‘Art for Art’s sake’ in

Epiphany any showing forth of the mind by which he considered one gave oneself away”. Cited in Ilaria Natali, “A Portrait of James Joyce’s *Epiphanies* as a Source Text” in *Humanicus* 6 (2011), p. 5. Since Joyce was brought up as a Catholic, it is quite likely that he may have been familiar with the term even before hearing it mentioned in his Latin class. It is evident in *Stephen Hero*; Stephen develops his theory of the epiphany from theology as he was taught in the Jesuitical institutions of education: “the entire theory...arose most conveniently for his purpose out of the mass of Catholic theology” (SH 209). Like Stephen, Joyce’s rigorous training at the Jesuitical institutions of education exerts such a powerful influence over his sensibility that in spite of cataclysmic break with religion, he could not wrestle himself free from the use of the religious terminology. Also, Joyce sketched out in his notebook short pieces of writing which were published posthumously under the title *Epiphanies*. They are seventy-one in total, out of which forty survive. He composed these sketches between 1900 and 1904. See Robert Scholes and Florence L. Walzl, “The Epiphanies of Joyce” in *PMLA* 82.1 (Mar., 1967), pp. 152-154. It is nearly the same time when he was writing *Stephen Hero*. *Epiphanies* offer nothing more than sketches of apparently insignificant details. They may mean very little to the reader because they are not given any context. As Natali argues, “The conceptual model underlying *Epiphanies* is only exposed in the manuscript of *Stephen Hero*”. See Natali, “A Portrait of James Joyce’s *Epiphanies* as a Source Text”, p. 2.

³⁰ See Maltby, *The Visionary Moment: A Postmodern Critique* (New York: State University of New York, 2002), p. 4.

³¹ See Langbaum, “The Epiphanic Mode in Wordsworth and Modern Literature” in *New Literary History* 14.2 (Winter, 1983), p. 336.

³² See Beja, *Epiphany in the Modern Novel*; Nichols, *The Poetics of Epiphany* (Tuscaloosa: The University of Alabama Press, 1987); Bidney, *Patterns of Epiphany* (Carbondale: Southern Illinois University Press, 1997); Tigges, (ed.), *Moments of Moment: Aspects of the Literary Epiphany* (Amsterdam: Rodopi, 1999).

³³ Stephen Gill, *Wordsworth and the Victorians* (Oxford: Clarendon Press, 1998), p. 3.

³⁴ See Perry Meisel, *The Myth of the Modern: A Study in British Literature and Criticism after 1850* (New Haven and London: Yale University Press, 1987), pp. 6-7. Also See Richard Poirier, “Pater, Joyce, Eliot” in *James Joyce Quarterly* 26.1 (Fall, 1988), pp. 21-35.

response to Stephen's essay links him with Pater.³⁵ Stephen takes from Aquinas the idea of the beautiful as he explains to the president, "the beautiful as that which satisfies the esthetic appetite and nothing more – that the mere apprehension of which pleases" (SH 100). It is also well-known that Pater is inspired by Matthew Arnold (even if he departs from him), and Arnold is a great Wordsworthian. The common source of influence on Pater and Arnold is Wordsworth.³⁶ It may seem coincidental that Joyce's notion of the epiphany and Wordsworth's notion of 'spots of time' bear a striking resemblance but Joyce's direct acknowledgment of Wordsworth's 'genius' substantiates his debt to Wordsworth. Joyce appreciates Wordsworth the most in the English literary tradition as he calls him a real 'genius': "I think Wordsworth of all English men of letters best deserves your word 'genius'".³⁷ Despite obvious borrowings from Aquinas and Pater, Wordsworth's influence is more fundamental to Joyce's notion of the epiphany.

In order to substantiate this point further, I will draw here a word by word comparison of Joyce's definition of the epiphany with Wordsworth's concept of 'spots of time'. This comparison is simply based on the face value of the words both the authors choose to define their key concepts. A fuller analysis of this follows in the next

³⁵ Pater is a key literary figure of the Aesthetic Movement that emerged in response to Victorian moralism in the last quarter of the nineteenth-century. Wilson gives Pater the credit of playing the same role in England as Stéphane Mallarmé, the key Symbolist, was playing in France. He calls Pater "an English equivalent to the Symbolist theory of the French". See Wilson, *Axel's Castle*, p. 28. He quotes from Pater's *The Renaissance*: "Not the fruit of experience, but experience itself, is the end", *ibid.*, p. 29. Pater's concern with 'spots of time' and 'experience itself' is located in Wordsworth. The attraction of aestheticism was not simply its anti-bourgeois, anti-Christian quality but its links to the notion of self-education, self-development. See Alan D. Perlis, "Beyond Epiphany: Pater's Aesthetic Hero in the Works of Joyce" in *James Joyce Quarterly* 17.3 (Spring, 1980), pp. 272-279.

³⁶ See David J. Delaura, "The 'Wordsworth' of Pater and Arnold: 'The Supreme, Artistic View of Life'" in *Studies in English Literature 1500-1900* 6.4 (Autumn, 1966), pp. 651-667.

³⁷ James Joyce, *Letters, II*, (ed.), Richard Ellmann (New York: The Viking Press; London: Faber and Faber Ltd., 1966), p. 134. Joyce's acknowledgement of Wordsworth as a 'genius' is consonant with the Romantic conception of 'genius' as an individual with inherent unique qualities. Right from the beginning of the text, Stephen is marked out as an unprecedented and unique being and he seeks to express it through art. Joyce's notion of the 'genius' of Wordsworth implies that his work transcends national boundaries and cultural differences.

paragraph. Stephen's discovery of the epiphanic moment happens all of a "sudden" and just by chance as Wordsworth writes in *The Prelude*, "to receive it when unsought" (XIII, 10). Wordsworth experiences 'spots of time' by "chance collisions and quaint accidents" (TP, I, 589). "Spiritual" for Joyce "seems to refer to the world of emotions, art, intuition".³⁸ Like Wordsworth, Joyce foregrounds emotion in Stephen's theory of the epiphany. Earlier in the text, Stephen seeks through the mediation of art "to construct cries for primitive emotions" (SH 37). He expresses similar concern at the later stage of his development that "I feel emotions and I express them in rhyming lines" (SH 181). Wordsworth writes in *The Prelude*, "Emotions which best foresight need not fear, / Most worthy then of trust when most intense" (XIV, 122-3). Wordsworth conveys this impression – "manifestation" – at various places in *The Prelude*: "the power of truth / Coming in revelation" (II, 392-3); "objects recognized / In flashes" (V, 604-5); "when the light of sense / Goes out, but with a flash that has revealed / The invisible world" (VI, 600-2). Though Wordsworth does not use the phrase "the vulgarity of speech or of gesture" he does convey the essential meaning implied in Joyce's phrase when he writes at various places in *The Prelude*: "I sought / For present good in life's familiar face, / And built thereon my hopes of good to come" (XIII, 61-3); "That in life's every-day appearances / I seemed about this time to gain clear sight / Of a new world (XIII, 368-70). Wordsworth refers to it – "a memorable phase of the mind itself" – at various places in *The Prelude*: "Unfading recollections" (I, 491); "the earth / And common face of Nature spake to me / Remembrable things" (I, 586-8); "Albeit lifeless then, and doomed to sleep / Until maturer seasons called them forth / To impregnate and to elevate the mind" (I, 594-6); "Invigorating thoughts from former years" (I, 622). It is for "the man of letters to record these epiphanies with extreme care".

³⁸ Beja, *Epiphany in the Modern Novel*, p. 74.

The above-mentioned little piece of vulgar conversation made Stephen “think of collecting many such moments together in a book of epiphanies” (SH 216). Wordsworth writes in *The Prelude*: “Nor should this, perchance, / Pass unrecorded” (II, 377-8). Wordsworth writes about “the most delicate and evanescent of moments” in *The Prelude*: “There are in our existence spots of time, / Which with distinct pre-eminence retain / A renovating virtue” (XII, 207-9). It is apparent from this comparison that Wordsworth and Joyce share the common base of their key concepts.

There is clearly a distinction between the epiphany related to ‘a memorable phase of the mind’ and the epiphany related to ‘the vulgarity of speech or of gesture’. Beja categorizes epiphanies into two types: “retrospective” epiphany, and “the past recaptured”.³⁹ Nichols’ categorization, by and large, speaks the same: “proleptic” (specific memory) and “adelonic” (a powerful immediate experience).⁴⁰ In the former category, the experience has already taken place in the past, and it is the force of the present moment which brings it back. The very reason why the moment is brought back to consciousness speaks of its significance in terms of its intense nature. In the latter category, a powerful immediate imaginative perception evokes a special insight into the deep nature of things. Stephen’s epiphany at Eccles Street is an example of the latter type.⁴¹ Wordsworth’s discovery of ‘spots of time’ occurs at the crucial period of his life; it is not only the climactic moment in *The Prelude* but also the climactic moment of the growth of Wordsworth’s mind. In the first half of the Book XII, he regrets having lost contact with his creative powers in the face of the crises of contemporary times. His earlier excitement about the French Revolution, the lofty hopes and ideals associated with it at last crumble in the wake of large scale chaos, violence, anarchy and bloodshed.

³⁹ Ibid., p. 15.

⁴⁰ Nichols, *The Poetics of Epiphany*, p. 75.

⁴¹ As discussed in chapter one, Wordsworth experiences one such moment while entering London sitting among the vulgar people on the roof of a travelling vehicle.

He experiences a moral crisis at the degeneracy of the lofty hopes and ideals associated with the Revolution. He realizes that it is against the grain of his personality to lose hope utterly. The discovery of 'spots of time' uplifts him from the condition of "utter loss of hope itself / And things to hope for" to the condition of being assured of his creative powers by calling to mind the earliest 'remembrances' of his childhood (XII, 6-7). It is evident that memory for Wordsworth functions as a restorative agent. It is true that Stephen's discovery of the epiphanic moment occurs not only at the climactic moment of the text but also of the growth of his mind. Like Wordsworth, it reassures him in his creative potentialities but unlike Wordsworth, his sense of being emotionally and intellectually orphaned sunders him from the earliest-formed bond with the nurturing figure of his mother and with that he is sundered from his childhood and boyhood. He forges his new paternity in the form of epiphanic consciousness that seems to compensate for his sense of loss and that marks him out as a unique and unprecedented being.

Most scholars argue that the epiphany is an aesthetic doctrine. It seems evident that Stephen's theory of the epiphany is premised on his aesthetic theory. I argue that there is clearly a distinction between the experiential epiphany (the epiphany of the subject) and the aesthetic epiphany (the epiphany of the object). The former seeks 'truth', the latter 'beauty': "truth being desired by the intellectual appetite...beauty being desired by the esthetic appetite" (SH 176). It is also evident that for Stephen, truth and beauty are the components of the same equation but they are by no means the same. Taken together, the notion of the epiphany goes beyond a mere aesthetic end; it is equally related to truth as well. Stephen explains the second category of the epiphany to Cranly. He unfolds the process whereby the aesthetic epiphany can occur. He describes three things necessary for beauty: integrity, symmetry and radiance:

First we recognize that the object is *one* integral thing, then we recognize that it is an organized composite structure, a *thing* in fact: finally, when the relation of the parts is exquisite, when the parts are adjusted to the special point, we recognize *that* it is that thing which it is. Its soul, its whatness, leaps to us from the vestment of its appearance. The soul of the commonest object, the structure of which is so adjusted, seems to us radiant. The object achieves its epiphany (SH 218).

The aesthetic epiphany occurs in *The Prelude* as discussed in the previous chapter. The relation between the creative potentialities of the mind and the latent qualities of the object, the eye that sees and the object that is seen is exemplified in *The Prelude*: “hence to finer influxes / The mind lay open, to a more exact / And close communication” (II, 282-4); “that universal power / And fitness in the latent qualities / And essences of things” (II, 324-6); “The excellence, pure function, and best power / Both of the object seen, and eye that sees” (XIII, 377-8). Likewise, Stephen tells Cranly about the special way of seeing an object: “Imagine my glimpses at that clock as the gropings of a spiritual eye which seeks to adjust its vision to an exact focus. The moment the focus is reached the object is epiphanised. It is just in this epiphany that I find the third, the supreme quality of beauty” (SH 216-7). The climactic moment of the aesthetic epiphany is reached when he tells Cranly that “*Claritas is quidditas*” (SH 213). He vows to write “a series of hymns in honour of extravagant beauty” (SH 219). He hopes to make it the touchstone of his values. He does not reach that point of culmination by way of the institutional mode of education; he rather positions himself antithetically to it. Taken together, the epiphany is also an aspect of a much larger concern with “learning” beyond and in spite of the institutions of education.

Stephen’s discovery of the epiphany gives him the reassuring feeling that the ineffectual and hopeless system of education would continue to produce the likes of his university fellows. He loses even the last remnant of respect for the institutional mode of education because it does not make any substantial difference in their lives, as he

finds “a day-school full of terrorised boys, banded together in a complicity of diffidence” (SH 238). As discussed in chapter one, at the end of *The Prelude*, Wordsworth after having been assured of his poetic gifts, denounces the institutional mode of education on the grounds that it has little to do with ‘real feeling and just sense’. Stephen declares categorically to Lynch that “I will not submit to them, either outwardly or inwardly” (SH 239). His refusal to submit subverts what they stand for, and at the same time affirms his own values. Even though he burns his verses simply because they are romantic he carries on with the romantic aesthetic. At the end of the novel, Stephen declares to Mr Heffernan, “My own mind is more interesting to me than the entire country” (SH 249). He chooses his own mind as an interesting subject of inquiry. He does not state here explicitly that he is going to leave Ireland but his intention is clear. The process of alienation from Irish society is pronounced complete. Religion, language, family, friends and nationality could not integrate him into Irish society. He destroys his family’s expectations of raising their financial condition by joining an honourable profession. He decides to leave the university. He proves himself a miserable failure in love. In short, he pays a heavy price by taking up a radical position which is antithetical to the prevailing hegemonic forms of Irish society, and decides to form his identity on the basis of his commitment to the inner laws of his nature.⁴² Despite all opposition, his ever-growing conviction in the literary art hopes to save him. Like Wordsworth, Stephen’s assurance of his literary talents is affirmed by his discovery of the epiphany.

⁴² As Kermode argues that the isolation of the artist is a price to be paid in order to have the “esthetic image”, which for Joyce is the epiphany. See Kermode, *Romantic Image*, p. 1.

CHAPTER FOUR

The Affirmative Epiphany in *Dubliners*

Joyce started working on *Dubliners* in 1904.¹ Though *Dubliners* – a collection of fifteen short stories – was ready for publication in 1907, he had to wait for seven long years to see it in the published form.² *Dubliners* was first published in the book form in 1914. So much critical attention has been paid to Joyce's later works that *Dubliners* appears to be a lesser work by Joyce.³ Beck argues that Joyce expresses his own scathing reaction to

¹ The time Joyce was preoccupied by the idea of writing short stories, especially the summer of 1904, his wandering existence and consequent exile affirmed two of the most powerful principles of his life – 'aspiration' and 'defiance'; the mood with which he began to write the stories is also reflected in his choice of a pseudonym Stephen Daedalus and later Dedalus. See David Pierce, *Reading Joyce* (Harlow: Pearson Longman, 2008), pp. 35-68. As Wordsworth writes in *The Prelude*, "Such life might not inaptly be compared / To a floating island" (III, 335-6). For Wordsworth, 'aspiration' is the "most noble attribute of man...that wish for something loftier" (TP, V, 573, 575). As discussed in the previous chapter, 'defiance' lies at the heart of Romanticism.

² See for a brief composition and publication history, Hans Walter Gabler, "Introduction" to *Dubliners* (2006), pp. xv-xxxi.

³ As Margot Norris quotes Mary Power and Ulrich Schneider, "*Dubliners* is not to be dismissed as juvenilia, but is as distinguished as Joyce's later fiction". See Norris, *Suspicious Readings of Joyce's Dubliners* (Philadelphia, Pa.: University of Pennsylvania, 2003), p. 2. Three kinds of critical trends can be observed in the critical material on *Dubliners*: the first that sees it as overtly symbolical / mythological and judges it in the light of Joyce's later works; the second views it as simple naturalistic sketches of the lives of Dubliners in their everyday round of existence; the third regards it as a combination of realism and symbolism. Augustine Martin succinctly sums up the critical disposition toward Joyce's works: "Myth and symbol remain the Joycean critic's stock-in-trade". See Martin, (ed.), *The Artist and the Labyrinth* (London: Ryan, 1990), p. 15. The first attempt to apply the reading strategies of *Ulysses* criticism to *Dubliners* is made by Richard Levin and Charles Shattuck in their essay, "First Flight to Ithaca: A New reading of Joyce's *Dubliners*" (1944). Martin raises an objection to the critics who tend to read Joyce's earlier work in the light of his later work. He gives the example of three distinguished Joyceans: Clive Hart, Barbara Hardy, and Maud Ellmann. He further argues, "The neo-Fraudians grope beneath the language for sexual symbolism, the Jungians for archetypes, while Formalists uncover myth beneath myth, folk tale beneath historical fable", *ibid.*, p. 15. Is it really significant to read *Dubliners* in the light of Joyce's later works? It is evident that the stories appear to be technically more conventional than his later works. As Bosinelli & Mosher Jr. argue that Joyce "may have used many of the techniques of nineteenth-century symbolism and realism – for example, narrative objectivity, free indirect discourse, and even the titles of his stories – but he often subverted them to impede or defer the reader's interpretations". See Rosa M. Bollettieri Bosinelli and Harold F. Mosher, Jr., (eds.), "Preface" in *ReJoycing: New Readings of Dubliners* (Lexington: University Press of Kentucky, 1998), p. ix. The stories truthfully represent Dublin itself with "the odour of ashpits and old weeds and offal", as Joyce's own remarks corroborate "the existential particularity" of "tales calculatingly plotted". See

the state of affairs in Ireland with a subjectivity that is masked beneath the texture of his stories: “While scrupulously objectified, *Dubliners* is far from impersonal”.⁴ It is interesting to note that Joyce developed his preoccupations as a writer while living in Dublin but he materialized those preoccupations while living away from Dublin.⁵ Out of his entire published work, *Dubliners* specifically centre on Dublin life in terms of the details he provides of the hegemonic forms of Irish society. (By hegemonic I mean the dominant prevalent ideology of the institutions of education, religion, nationality, language and family). Dublin is so much at the centre of the stories that it seems to give the impression that it is the actual protagonist of the stories.⁶ However, this argument cannot lure us to believe that Joyce wrote the stories simply because he wanted to expose the moral and spiritual hollowness of Dublin life. The purpose of writing the stories is more than that. Joyce works out a model of growth of an individual in the midst of the crises of contemporary Irish society. He puts to test the earlier innocence of an individual through the succeeding stages of his growth to that of maturity.⁷ How can an individual live up and face the crises of his times and cultivate a sense of

Warren Beck, *Joyce's Dubliners: Substance, Vision, and Art* (Durham: Duke University Press, 1969), p. 9.

⁴ Ibid., p. 5.

⁵ As discussed in chapter two, Dublin means the same thing to Joyce as the English countryside to Wordsworth. See John McCourt, “Joyce and Ireland: Home Thoughts from Abroad” in *Radharc* 4 (2003), pp. 59-80.

⁶ In his first major published work, Joyce seems to be experimenting with the very form of the novel. He is searching for an appropriate form to express his central concerns. Most of the critics regard *Dubliners* as a kind of a novel. For example, Patrick A. McCarthy argues that “*Dubliners* is a coherent collection of related stories, a sort of novel with a collective rather than an individual protagonist”. See McCarthy, “Introduction” in *ReJoycing: New Readings of Dubliners*, p. 3. Hugh Kenner sees it “less as a sequence of stories than as a kind of multi-faceted novel”. See Kenner, *Joyce's Voices* (London: Faber, 1978), p. 48. The collection of short stories seems like one complete unity within which other unities exist; Beck calls it “unities within a unity”. See Beck, *Joyce's Dubliners: Substance, Vision, and Art*, p. 35. John McGahern argues that “I do not see *Dubliners* as a book of separate stories. The whole work has more the unity and completeness of a novel”. See McGahern, “*Dubliners*” in *The Artist and the Labyrinth*, p. 71.

⁷ The stories begin from the period of a school going boy to that of a mature protagonist of the last story of the collection.

individuality that marks him out as a unique and unprecedented being?⁸ Unlike *Stephen Hero*, the stage of action shifts from the institutions of education to that of the individual crises amidst social chaos and cultural ambivalence.⁹ Hopelessness, sickness, and depression are the key words that encompass the atmosphere of *Dubliners* as most of the stories take place either in the twilight or in the night.¹⁰ Where does hope come from? How do circumstances teach the protagonists of the stories?

Joyce's alternative to the available model of growth – the institutional mode of education – is the epiphanic model that hopes to preserve and justify the existence of an independent human being.¹¹ On the face of it, it seems less likely to study the stories in the light of Wordsworth's theory of education as expounded in *The Prelude* but I argue that there is clearly a substantial link between the two texts, and that link is provided by Joyce's notion of the epiphany primarily inspired by Wordsworth's notion of 'spots of time' and developed in *Stephen Hero*. As discussed in chapter two, the epiphany is not simply an aesthetic doctrine but also an aspect of a much larger concern with "learning" beyond and in spite of the institutions of education.¹² In a letter written to Constantine

⁸ Wordsworth in *The Prelude* poses a similar question, "How could the innocent heart bear up and live" (VIII, 311).

⁹ As Colin MacCabe points out four rival cultures in Ireland: "the dominant English culture, the Anglo-Irish culture of the ascendancy, the remains of the Gaelic culture of the subject Irish population and the Presbyterian culture of Ireland". See MacCabe, *James Joyce and the Revolution of the Word* (Basingstoke: Palgrave, 2003), p. xvi. As discussed in the previous chapter, Joyce's own position toward Ireland is ambivalent. On the one hand, he did not align himself with the Irish Revival movement and the nationalists, and the revolutionary politics of the left; on the other hand, he did not like to identify himself with the English. His stance appears to be more toward the continental disposition in terms of finding any solution of Ireland or personal life. I will discuss later in this chapter his altered position toward Ireland.

¹⁰ As P. F. Herring comments on the darkened atmosphere of *Dubliners*: "We note the continual emphasis on emptiness, incompleteness, solitude, loneliness, shadow, darkness, and failure, which so affect the lives of Joyce's Dubliners and allow subtle expression of his political views". See Herring, *Joyce's Uncertainty Principle* (Princeton: Princeton University Press, 1987), p. 4.

¹¹ Wordsworth calls variously but to the same effect this process of education "the education of the heart", "natural education", "experiential education", and "the education of circumstances". Cited in Barry Pointon, *Wordsworth and Education* (Lewes: Hornbook Press, 1998), pp. 9, 27, 36, 53.

¹² Some critics argue that the epiphany is primarily an aesthetic doctrine, and serves as a stylistic device. For example, Garry Leonard argues that "Joyce himself telegraphs a fascination with

Curran in July 1904, Joyce writes, “I am writing a series of epicleti – ten – for a paper. I have written one. I call the series *Dubliners* to betray the soul of that hemiplegia or paralysis which many consider a city”.¹³ Epicleti originally comes from the Greek word *epiclesis* meaning invocation. In Christianity, we find the term used as a part of the liturgical invocation of the Holy Spirit. However, Joyce employs the term ‘epicleti’ as an “aesthetic correlative” to the vital sources of human potentialities.¹⁴ In a letter to Grant Richards, Joyce writes, “My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis”.¹⁵ The employment of the word ‘moral’ may seem beguiling on the part of Joyce who, as we have seen in *Stephen Hero*, replaces ‘moral’ with aesthetic. Does it repudiate his aesthetic theory developed in *Stephen Hero* or does he add more to his aesthetic theory or does he adjust his vision still more to an exact focus? In the letter to Curran, the key word is ‘epicleti’; in the letter to Richards, the key word is ‘moral’. Joyce appendages ‘moral’ – stripped off its historical religious meaning – to his aesthetic theory developed in *Stephen Hero*. Therefore, ‘epicleti’ and ‘moral’ intersect in *Dubliners*. He expands his notion of the epiphany – an exact focus of vision – in the context of Dublin which is the intense centre of – moral and spiritual – ‘paralysis’.

What kind of epiphany the reader confronts in *Dubliners*? The epiphany of the subject (experiential epiphany) rather than the epiphany of the object (aesthetic epiphany) abounds in the entire collection. The role given to the epiphany as merely a stylistic device undermines the experiential aspect of it. The conflict between the

such moments of overdetermined convergence when he privileges the notion of ‘epiphany’ as the primary aesthetic building block of his stories”. See Leonard, “*Dubliners*” in David Attridge, (ed.), *The Cambridge Companion to James Joyce* (Cambridge: Cambridge University Press, 2004), p. 91. Beck affirms the same point, “Most notably *Dubliners* exemplifies Joyce’s specific aesthetic theory of epiphany”. See Beck, *Joyce’s Dubliners: Substance, Vision, and Art*, p. 21.

¹³ Joyce, *Letters, II*, (ed.), Richard Ellmann (New York: The Viking Press; London: Faber and Faber Ltd., 1966). Though it is an early conception of *Dubliners*, Joyce’s intention is clear.

¹⁴ See Beck, *Joyce’s Dubliners: Substance, Vision, and Art*, p. 22.

¹⁵ Joyce, *Letters, II*, p. 134.

external world of moral and spiritual ‘paralysis’ and the internal mental and emotional states of the protagonists is juxtaposed; the mounting tension of this conflict is released in the epiphanic moments that bring about a new state of awareness. The conflict is intensified to the pitch of a crescendo where the lightning flash of an epiphanic moment points toward a new level of growth in the protagonists. However, it is not the case with all the protagonists of *Dubliners*. Therefore, my study divides *Dubliners* into two parts. In the first part, the epiphany unlocks a new level of growth and is essentially affirmative. In the second part – the stories beginning from “Eveline” to “Grace” – the epiphany is either inefficacious or catastrophic, and is directed more toward the reader. I will discuss this aspect of the epiphany in the following chapter. This chapter examines the affirmative epiphany in the first three and the last stories of *Dubliners*.

How does Joyce go about this process of inculcating the epiphanic consciousness in the protagonists of the stories under discussion in this chapter? The transfigurative and restorative potential of the epiphanic moments provide the base for the protagonists to *see* in the special sense of the word what they cannot see otherwise.¹⁶ This special way of seeing their own situation in the context of Irish society transforms their potential into an act of reformulating their selves on the basis of epiphanic moments. Though the texture of the stories is rich with the mood of despair, there is the lightening flash of an insight that alters the mood of hopelessness into that of joy. The epiphanic moments provide stability in the otherwise unstable world.¹⁷ The moments

¹⁶ As Peter Garret quotes from Stanislaus Joyce’s *My Brother’s Keeper*: “Joyce thought of his epiphanies as psychological slips, ‘little errors and gestures – mere straws in the wind – by which people betrayed the very things they were most careful to conceal’”. See Garret, (ed.), “Introduction” in *Twentieth Century Interpretations of Dubliners: A Collection of Critical Essays* (New Jersey: Prentice-Hall 1968), p. 11.

¹⁷ As discussed in chapter one, the discovery of ‘spots of time’ uplifts Wordsworth from the condition of “utter loss of hope itself / And things to hope for” to the condition of being assured of his creative powers (TP, XII, 6-7).

tend to hold together not only the protagonists' disorderly states of mind but also of the narrative itself.

Joyce writes in the above mentioned letter to Richards, "I have tried to present it to the indifferent public under four of its aspects: childhood, adolescence, maturity and public life. The stories are arranged in this order".¹⁸ He builds up systematically the framework of the growth of an individual beginning from childhood. Since the first three 'childhood' stories of the collection are autobiographical, the boy narrator appears to be the same in these stories.¹⁹ He reflects Joyce's own response toward the outside world. It is evident from the first three stories that the boy narrator's childhood experiences are far from exciting and adventurous in the sense Wordsworth describes in *The Prelude*.²⁰ In the first story, it is the death of his mentor; in the second, it is the uneasy encounter with the middle-aged person; in the third, it is the disillusionment of his adolescent longing for a girl. These three significant incidents bring about moments that problematize his relation with the outside world. The institutions of education he attends fail to mediate between his innocent world view and the problematic nature of reality he confronts in the outside world.

¹⁸ Joyce, *Letters*, II, p. 134.

¹⁹ Joyce challenges the concept of the traditional omniscient narrator in *Dubliners*: "Joyce develops in *Dubliners* a new kind of narrator, one whose voice not only is compromised but co-opted by the thinking and telling minds of the characters whose stories he unfolds, a narrator whose knowledge is more limited than the characters whose action he details". See Clair A Culleton, "Narrative Cheekiness in *Dubliners*" in *ReJoycing: New Readings of Dubliners*, p. 113. The narrative phrase or expression is not necessarily the narrator's as Kenner calls it 'Uncle Charles Principle': "The Uncle Charles Principle entails writing about someone much as that someone would choose to be written about". See Kenner, *Joyce's Voices*, p. 21. Lucia Boldrini, too, traces in the text a strategy of "a cunning oscillation between first-person narrated monologue and the later consciousness of the grown-up narrator". See Boldrini, "An Artist Paring His Quotations" in *Rejoycing: New Readings of Dubliners*, p. 232. In Herring's opinion, the boy narrator is not necessarily the same boy in the first three stories but I argue that he is the same boy shown to be maturing by degrees.

²⁰ See Fergus Shanahan and Eamonn Quigley, "Joyce's Looking-glass: The Dark Side of Irish Childhood in Creative Fiction" in *History Ireland* 18.1 (January / February, 2010), pp. 30-31.

Joyce places the unnamed protagonist of the first story “The Sisters” in the context of a sick society.²¹ The first line of *Dubliners* expresses the loss of hope: “There was no hope for him this time” (3).²² Father Flynn, a sixty-five year old retired priest, is on the verge of death. The boy is seriously concerned about him since the last stroke of paralysis. Though the loss of hope is specifically related to the dying priest – an inevitable consequence of an extreme state of physical, mental and spiritual decay – it points to other directions too. The occurrence of the word *paralysis*, on the one hand, relates to the priest; and on the other hand, it relates to the general condition of Irish society.²³ The boy is curious to see whether Father Flynn is still alive or not. The only way he could confirm whether he is still alive or not is the light coming from the window of his room. He has been coming here every night since the last stroke. His interest in the old dying priest is simply more than mere curiosity. The boy certainly has a relation with the priest.

Father Flynn is later confirmed dead by the boy’s uncle. It is not the boy who discovers him dead but old Cotter, a friend of his uncle’s. His uncle’s remark to old Cotter reveals that Father Flynn has taught the boy and he held the boy in high esteem. Old Cotter thinks that Father Flynn is a dubious character. He does not consider Father Flynn as an appropriate choice of a tutor for any child of the boy’s age. His words trail off in the middle of saying something about Father Flynn.²⁴ While hearing the

²¹ The story was written in 1904.

²² Joyce, *Dubliners* (New York; London: W.W. Norton & Company, 2006). All subsequent references to *Dubliners* are from this edition and citations appear with the abbreviation [D] in parentheses in the text.

²³ Unlike Wordsworth’s invocation to his muse of inspiration – “gentle breeze” –, Joyce’s muse seems to be the sickly disposition of Dublin (TP, I, 1). As Sonja Basic argues that “the story can be understood as a metaphor of the unease and mystery of sickness and death”. See Basic, “A Book of Many Uncertainties” in *ReJoycing: New Readings of Dubliners*, p. 29.

²⁴ Another highly important aspect is the language Joyce employs in the stories which challenges linguistic theories. As MacCabe argues from the post-structuralist position that “literary criticism itself cannot cope with Joyce’s texts because those texts refuse to reproduce the relation between reader and text on which literary criticism is predicated”. See MacCabe,

conversation between his uncle and Old Cotter, the boy disapproves of Old Cotter's statements – though unfinished – said about the priest because Old Cotter's observations appear to the boy as commonplace. In contrast to Old Cotter, he is a thoughtful child indeed who has been abstracted by his environment as an aberration of the norm. It is apparent in the text that there is a mutual fondness between the boy and Father Flynn as stated by the boy's uncle: "The youngster and he were great friends. The old chap taught him a great deal...they say he had a great wish for him" (D 4). What kind of education the boy receives from Father Flynn? It is the vacation time, which means the boy attends a school but what school he goes to is not told in the text. What we are told in the text is that he lives with his foster parents and they willingly send him to the priest for further instruction.²⁵ The priest is a scholarly person as he had received education from the Irish college in Rome. He seems to have shared his knowledge with the boy. He has taught the boy very many things as the boy acknowledges to himself. His instruction included not just stories about Napoleon Bonaparte but also religion, which formed the major part of his instruction. It is evident from his mode of instruction that he would sometimes put the boy through difficult and serious questions. His treatment of the boy as an adult stands in sharp contrast to Old Cotter's treating the boy as a 'child' in the conversation with his uncle.

James Joyce and the Revolution of the Word, p. 3. Joyce deliberately avoids using Standard English and employs instead 'Hiberno English' which is culled from cultural clichés; as Kenner writes, "He was normally poised between some other language and English". See Kenner, *Joyce's Voices*, p. 15. The recurrence of these clichés in the text implies hollowed-out expressions lacking any real substance. Most of the minor characters become the voice of these common cultural expressions because their utterances are mechanically conditioned by their environment: "it actually substitutes a lack of originality for creativity". See Mosher Jr., "Clichés and Repetition in *Dubliners*: The Example of 'A Little Cloud'" in *ReJoycing: New Readings of Dubliners*, p. 53. The critics agree that the high point of Joyce's use of poetic language against the background of common cultural expressions is in the last two paragraphs of *Dubliners*.

²⁵ As discussed in chapter two, Stephen is a self-made orphan. Joyce does not give him a family name. In the first three stories of *Dubliners*, the unnamed boy has foster parents who seem to exercise nominal control over his life.

Reminiscences of Father Flynn after receiving the news of his death the following morning intensify the boy's imaginative perception of things. He undertakes to visit his house in order to confirm his death but he could not pick up the courage to go inside the house. His reaction to the death of the priest is strangely a mixed feeling: "I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death" (D 6). What is it that he has been freed from by the death of his mentor? In the context of the Wordsworthian mode of education, the boy has been freed from the heavy obligation of 'the instruction of the mind' – as it is evident in his mentor's mode of instruction – which tends to suppress 'the cultivation of the heart'.²⁶ Earlier, when the boy visits the paralytic every night, he responds equally strangely to the problematic nature of the word *paralysis* which, in his imagination, is synonymous to *simony* and *gnomon*.²⁷ He feels simultaneously repelled and attracted towards it: "It filled me with fear and yet I longed to be nearer to it and to look upon its deadly work" (D 3).²⁸ Despite dreadful connotations of the word *paralysis*, he is curious to know and face the full horror of 'its deadly work'. The death of his mentor sets in motion the creative energies of his soul as he reflects over the dream vision of the previous night. What he sees in that dream vision is the decayed face of the priest trying to confess something in a constant state of smiling. What does it confess to him is not told but the boy feels that "I too was smiling feebly as if to absolve the simoniac of his

²⁶ As discussed in chapter one, "education [for Wordsworth] meant primarily the cultivation of the heart as distinct from the instruction of the mind". See Barry Pointon, *Wordsworth and Education* (Lewes: Hornbook Press, 1998), p. 55.

²⁷ Trevor L. Williams' study links *paralysis* with "the displacement of human potential into inauthentic consciousness, petty snobbery, and so on". See Williams, "No Cheer for 'the Gratefully Oppressed': Ideology in Joyce's *Dubliners*" in *ReJoycing: New Readings of Dubliners*, p. 97. Herring sums up his critical response to the three key terms: "If *paralysis* describes the moral and physical condition of Dubliners, given their need for freedom, transcendence, and fulfilment, and *gnomon* reemphasizes these absences as a particular time in history, then *simony* points to corruption in high places and illegitimate ecclesiastical authority as the primary obstacles to people's fulfilment". See Herring, *Joyce's Uncertainty Principle*, p. 5.

²⁸ As Wordsworth writes, "I grew up / Fostered alike by beauty and by fear" (TP, I, 301-2).

sin” (D 5). His self is opening up to let in the full force of this event – the death of his mentor. He is dimly aware of what is passing before him but it leaves a very profound impression upon his mind. For him, it seems to have assumed the rite of initiation into a new level of growth. His current knowledge and understanding in the formal sense of the word is limited. He feels himself precariously positioned with respect to what is happening to him. He calls to mind the remainder of his dream vision where he sees himself in Persia. The intellectual freedom he gains by the death of his mentor finds a romantic expression in the form of an eastward journey through the dream vision. Nevertheless, the end of the dream remains unknown to him.

The boy’s aunt actually takes him to the priest’s house in the evening. The dead priest’s sisters, Eliza and Nannie, attend them. Nannie takes them to the priest’s room where his coffin is laid ready. The boy imagines the face of the dead priest still smiling. Eliza reveals more information about the priest. He appears to be a disappointed old man who was tired of his priestly duties. Though he is reported to have died peacefully, there was something heavy upon his chest. Is it something to do with the chalice he broke near the end of his life as Eliza tells or had he gone mad? What went wrong with him? Toward the end of his life, the priest was found out in his confession-box sitting up “wide-awake and laughing-like” (D 12). What was he trying to confess in that state of ‘laughing-like’? The boy has already seen him in the dream vision as confessing to him something in a constant state of smiling. His wits are tried to the point of exhaustion when he finally achieves an epiphanic moment.²⁹ It unlocks a new level of growth as the true import of the epiphany seems to determine the future course of the boy’s life.³⁰

²⁹ As Beck argues, “What it manifests is not defined but revealed”. See Beck, *Joyce’s Dubliners: Substance, Vision, and Art*, p. 73.

³⁰ However, Herring argues that the epiphany seems to have heightened mystery rather than resolved the situation in the boy’s mind but he affirms that whatever the nature of the

In the second of the ‘childhood’ stories “An Encounter”, Joyce gives a clue about the unnamed boy narrator’s institution of education.³¹ The school going boy of the first story is now a student of Belvedere College.³² The college curriculum and the mode of instruction there develop a craving in the boys to seek escape from the dull routine of academic life. Instruction in the abstract and the austerity of the way it is carried out rather emphasize the boys’ tendencies to be fascinated by the forbidden subjects. Instead of taking interest in Roman History, the boys prefer to read adventure books forbidden by their Jesuit masters. The search for the “doors of escape” becomes an immediate urge to express the repressed (D 12). The means of escape that captivate their attention is adventure. First, the boy narrator and his companions form a group of adventurers and playact the adventures described in the Wild West.³³ Soon the commonly sought adventures of the Wild West no longer offer the boy the sense of freedom and release his spirit craves for. He wants something special to appease his curiosity: “I wanted real adventures to happen to myself. But real adventures, I reflected, do not happen to people who remain at home: they must be sought abroad” (D 13). Therefore, he plans a trip away from home with a couple of other boys to see the Pigeon House. One of them does not turn up, but the other two continue according to their plan. Wandering carefree through industrial Dublin gives them much needed respite from drudgery as the boy exclaims to himself, “I was very happy” (D 14). They enjoy the feeling of being themselves: “School and home seemed to recede from us and their influences upon us seemed to wane” (D 15).

enlightening moment may be, it does not include religion; the boy has gained access to “a deeper knowledge of what it is to know”. See Herring, *Joyce’s Uncertainty Principle*, p. 16.

³¹ The story was written in 1905.

³² Joyce attended Belvedere college in 1893.

³³ See Greg Winston, “Britain’s Wild West: Joyce’s Encounter with the ‘Apache Chief’” in *James Joyce Quarterly* 46.2 (Winter, 2009), pp. 219-238.

Everything goes on apparently well except that the boys' wandering tires them and they sense that they do not have enough time left with them. They decide not to go to the Pigeon House as they have to be home before four o' clock. While resting on the bank of a river named Dodder, they see a man coming towards them. He appears to be "fairly old" (D 17). He falls in conversation with them. First, he talks about the weather. Second, he changes the subject to school and books. He spots the boy as "a bookworm" and says of his companion, Mahony, that he is more interested in games than books (D 17). Third, he begins to talk about literature. The boy pretends as if he had known some of the books he mentions. Fourth, he suddenly changes the subject to sweethearts. He asks them how many sweethearts they have. It is shocking for the boy that the person of his age talks to the boys about sweethearts. The boy notices a sense of strangeness about him for "his mind was slowly circling round and round in the same orbit" (D 18). He feels uneasy during their conversation. Suddenly the person takes leave of them and goes to a nearby field, and what he does over there shocks the boys' sense of decency as Mahony directs the attention of the boy toward what he is doing there on the edge of the field. Mahony declares to the boy, "He's a queer old josser" (D 18). The most perverse aspect of the story - when the 'fairly old' person masturbates in the nearby field not far from the boys - proves upsetting to the boys' sense of decency. It gives the boy a strange feeling, "I wondered why he shivered once or twice as if he feared something or felt a sudden chill" (D 18). In his brief absence, the boy suggests to Mahony that they should not tell him their real names. The person comes back and sits beside them. Meanwhile, Mahony drifts away from the scene; he occupies himself with chasing a cat. The boy feels even more uneasy because he is left alone with the person. In his absence, the person designates Mahony as "a very rough boy" (D 19). He begins to speak about punishing boys. He expresses sternness toward 'rough' boys and the only way he thinks

of dealing with them is physical punishment. He repeats again and again his reaction toward 'rough' boys with an increasing emphasis on whipping. The boy notices a kind of appeal in his voice that "I should understand him" (D 20). In the ensuing pause after his monologue, the boy takes leave of the person and calls his companion with a false name which makes him feel guilty. Soon he sees Mahony running towards him "as if to bring me aid" (D 20). In that moment, a sudden revelation dawns upon the boy: "I was penitent; for in my heart I had always despised him a little" (D 20). A sense of shame becomes the basis of the epiphany. Why does he despise Mahony? He does not state explicitly the rationale of his hatred toward his companion. The uninvited intrusion of the 'fairly old' person in the otherwise exciting and adventurous experience of playing truant turns into an experience of a shocking discovery. The epiphanic moment displaces him from his former position with regard to experience. The encounter with the pervert and the penitence for despising his companion re-orient his outlook on experience.³⁴ The boy, in that moment of guilt about despising his companion, dimly realizes his own propensity for the forbidden. One may not like to agree fully with Beck when he says, "Within the hour he has thus encompassed knowledge of good and evil" but it does point to one significant direction that the epiphanic moment unlocks a new level of growth for the boy.³⁵

In the third of the 'childhood' stories "Araby", the boy narrator is possibly a student at the Christian Brothers' School.³⁶ There is little of the school life described in the story. The death of a former tenant of the boy's house, a priest, announces the beginning of the story. Nevertheless, the reader catches a glimpse of an apparently

³⁴ As Herring comments that the boy "must define himself in relation to two authority structures – that of the grown-up world and that of his peer group". See Herring, *Joyce's Uncertainty Principle*, p. 18.

³⁵ See Beck, *Joyce's Dubliners: Substance, Vision, and Art*, p. 93.

³⁶ The story is written in 1905. Most of the critics agree on the point that "Araby" is technically more brilliant than the preceding stories. After Clongowes, Joyce attended briefly the Christian Brothers' School on North Richmond Street, Dublin.

undisturbed happy life of young boys in a dirty Dublin street – North Richmond Street. The boy narrator falls in love with one of the playmates Mangan's sister.³⁷ He contemplates wordless contacts with her feminine form to keep at bay the prosaic nature of reality. He is totally seized upon from within as he allows himself gently slipping into the dream-land of his tender emotions; he confesses to himself, "my body was like a harp and her words and gestures were like fingers running upon the wires" (D 22). He keeps following the romantic reverie till he finds a chance to speak to her for a little while. It is she who asks him whether he is going to visit *Araby* as it is "a splendid bazaar" and "she would love to go" (D 22).³⁸ She cannot go there because the convent she attends is observing a retreat that week. She suggests to him that it is good for him to visit the bazaar. The boy promises to bring a present for her in case he manages to go there.

The effect of this brief conversation on the boy overpowers his imagination to the point of obliterating his active contact with the surrounding reality; he finds all else tedious and waits eagerly for the Saturday evening when he could actually make his visit to the bazaar and buy a present for his beloved. He informs his foster parents that he wishes to visit *Araby*. His uncle arrives tantalizingly late on Saturday evening to give him some money so that he could go to the bazaar. The long delay sprinkles salt over his impatiently held feelings to reach the bazaar as soon as he could. Despite his uncle's

³⁷ The boy bears out the words spoken by the strange 'fairly old' person about sweethearts in the previous story. See Garry M. Leonard, "The Question and the Quest: The Story of Mangan's Sister" in *Modern Fiction Studies* 35.3 (Fall, 1989), pp. 459-477.

³⁸ "Araby" is based on an actual bazaar that visited Dublin in 1894. Joyce had a first-hand experience of visiting the bazaar. It was quite usual for the ballad singers to evoke nationalist sentiments in fairs like these. In this sense, the story suggests an implicit reference to the Irish struggle for freedom. On the other hand, the idea of the eastward journeys was so fascinating at that time as to indicate alternative means of solution to the Irish problem. In one sense, the story is a version of Irish Orientalism. Joyce wrote two biographical essays on the Irish poet and Orientalist, James Clarence Mangan, in 1902 and 1907. Joyce gives his surname to the boy's beloved. See Katherine Mullin, "Something in the Name of 'Araby': James Joyce and the Irish Bazaars" in *Dublin James Joyce Journal* 4 (2011), pp. 31-50.

late arrival at nine o' clock, he undertakes to go to the bazaar. When he finally embarks on his journey, he starts realizing soon enough, "The air was pitilessly raw and already my heart misgave me" (D 23). He arrives there only to find that it is already too late for him to decide what to do. The seeds of disillusionment are beginning to sprout in his heart at that moment of indecision: "Remembering with difficulty why I had come..." (D 25). He attempts half-heartedly to go over to one of the stalls there. On the entrance of the stall, he listens "vaguely" to a trivial conversation of a young lady with two young gentlemen: "O, I never said such a thing! – O, but you did! – O, but I didn't! – Didn't she say that? – Yes. I heard her! – O, there's a...fib" (D 25). The content of this conversation implies cheap and vulgar flirtation that is timed so perfectly with what is going on in his mind at that moment. As discussed in chapter two, Stephen overhears a trivial conversation between a young lady and a young gentleman which evokes a special response in him and becomes the basis of the epiphany. Stephen's epiphany leads him toward developing his aesthetic theory and gives him the reassuring feeling of his artistic talents. In "Araby" the boy does not overhear but listens 'vaguely', and the epiphanic moment is catastrophic as it blasts his romantic reverie. His tender emotion of love is pitted against the prosaic nature of reality. At the moment of the dawn of self-realization, he faces to the full the prosaic nature of reality which rules out the possibility of personal fulfilment. Darkness descends upon the world of his tender emotions. He realizes the folly of his romantic desire in the semi-darkness of the closing hall of the bazaar which bears a parallel with the darkened confessional of the first story: "Gazing up into the darkness I saw myself as a creature driven and derided by vanity: and my eyes burned with anguish and anger" (D 26).³⁹ The boy realizes that "vanity has been the cause of his youthful infatuation, his folly of undertaking the mission of

³⁹ As Herring argues that "his earlier blindness to all that inhibited his romantic vision is finally dispelled by epiphany, the sudden clarity of insight being timed to match his waning view of this darkening vanity fair". See Herring, *Joyce's Uncertainty Principle*, p. 31.

attempting to impress the girl by buying her a keepsake, and his consequent denial of reality through flights of imagination”.⁴⁰ Though the epiphany appears to be catastrophic, it is not inefficacious. It is essentially affirmative as it sets before the boy a new awareness of the self and world, meaning thereby a new level of growth.⁴¹

The last story of the collection “The Dead” exemplifies more fully the epiphanic mode of education.⁴² The time of action of the story is an appropriate choice on Joyce’s part – less than a week before the Feast of the Epiphany – in order to reflect the significance of epiphanic consciousness that underlies the epiphanic mode of education. Since it is the longest story in the entire collection, Joyce provides ample information about the protagonist. The protagonist of the story, Gabriel Conroy, is described as “a stout tallish young man” (D 154). He is reasonably well-off. He is a well-educated person. He is a graduate from the Royal University. He is a teacher of literature at a college. He writes a literary column every Wednesday for *The Daily Express* – a conservative, unionist newspaper. He also writes book-reviews. Nevertheless, he is a typical product of the institutions of education he has attended. The story explores how far and above his education is with regard to the actual experience of life. The story

⁴⁰ Heyward Ehrlich, “‘Araby’ in Context: The ‘Splendid Bazaar’, Irish Orientalism, and James Clarence Mangan” in “Criticism” to *Dubliners* (2006), pp. 282-3.

⁴¹ Herring argues that the boy comes to see love as both carnal and spiritual rather than one alone as he journeys “from innocence to experience through disillusionment”. See Herring, *Joyce’s Uncertainty Principle*, p. 32.

⁴² The story was written in 1907. Most of the critics regard the story as an expression of Joyce’s high point of creativity of the period which marks the beginning of his later much accomplished art of fiction. As Beck argues that in this story Joyce achieves “a texture of denotativeness that approaches the poetic mode”. See Beck, *Joyce’s Dubliners: Substance, Vision, and Art*, p. 325. David Daiches argues that the story is actually a symbolic expression of Joyce’s “aesthetic attitude” that he finally accepted; it also reveals his artistic concern of the difficulty of “defining the aesthetic point of view at this period”. See Daiches, “*Dubliners*” in *Twentieth Century Interpretations of Dubliners*, p. 37. Some critics consider it separate from the rest of the stories but most critics treat it as a befitting end to the volume of short stories. Also, the titles of the first and the last stories are interchangeable.

challenges the ethos of the institutional mode of education and exposes the gap between “substantial knowledge” and “abstract knowledge”.⁴³

The occasion of the story happens to be the Misses Morkan’s annual dance party – most probably a New Year party.⁴⁴ The hostesses of the party are Gabriel’s aunts, Miss Kate and Miss Julia and their niece, Mary Jane. He is their sister, Ellen’s son. Julia is the leading soprano in a church called Adam and Eve’s. She could not continue in the choir because the Pope abolished women from singing in the church. Kate gives music lessons at home. Mary is a musical talent educated at The Royal Irish Academy of Music. She is an organist in the Catholic Saint Mary’s Church. They are a middle-class family living off their musical talents. They had settled on Usher’s Island thirty years ago. Mary was only a little girl at that time. It has become quite a tradition in the family to invite all those people whom they know at the annually recurring party.

Gabriel is the most awaited person at the party. He and his wife, Gretta, arrive at the party later than ten o’clock in the night. The party is already under way. He comes late because of his wife’s elaborate preparations for the party. Joyce exposes Gabriel’s cultural position in the earliest interaction he has with the housemaid, Lily. He seems to give himself an air of cultural superiority over others. From the manner with which he pays attention in order to put off his overcoat and galoshes, and smartens himself to meet the guests upstairs, he gives the impression that he is very conscious of keeping up the appearance of a gentleman. When he arrives, he exchanges a few words with Lily. He reports to Lily that it is snowing continuously outside as she finds snowflakes on his galoshes and overcoat.⁴⁵ He predicts that the snow may continue the whole night.

⁴³ Raymond Williams, *Culture and Society 1780-1950* (London: Hogarth Press, 1990), p. 69.

⁴⁴ See Bonnie Roos, “James Joyce’s ‘The Dead’ and Bret Harte’s Gabriel Conroy: The Nature of the Feast” in *The Yale Journal of Criticism* 15.1 (Spring, 2002), pp. 99-126.

⁴⁵ It is one of the many references to snow in this story. Later in the story, Mary says to the departing guests: “we haven’t had snow like it for thirty years” (D 184). Joyce’s emphasis shifts

Gabriel does not like her way of pronouncing his family name; she uses three syllables instead of two. He does not see the point that she is not culturally as privileged as he is. He has known her since she was a child. He asks whether she is getting married soon. Lily's answer to Gabriel astonishes him to the point of shaking his self-complacent ideas about man-woman relationship: "The men that is now is only all palaver and what they can get out of you" (D 154). His tacit assumptions of sex meet a sharp blow from Lily. It angers him as the colour on his face changes. He is taken unawares by the remark made by Lily because he was least expecting to have it come from a housemaid who is supposed to be pliant toward him. He tries to tip her off by giving a coin as a token of his superior position with regards to her. She declines to accept the tip but he insists on saying that "Christmas-time! Christmas-time!" (D 154). He leaves Lily and continues going upstairs. Nevertheless, she thanks him cordially. He takes some time to recover from Lily's answer about men. He waits before the drawing-room door where the dancing is going on. In order to neutralise the sad exchange he has had with Lily, he pays attention to his dress and arranges his cuffs and the bows of his tie. Since he has to deliver a short speech after the dinner, he takes out the paper on which he has written the main points of the speech. He is still unclear whether he should include a few lines from Robert Browning because the guests might not understand them as he thinks that "their grade of culture differed from his" (D 155). He realizes his mistake by being frank with the housemaid; he regards that conversation as "an utter failure" (D 155). So he thinks likewise that if he quotes Browning, it might be 'an utter failure' as well.

In the brief conversation with his aunts, it is revealed that Gabriel is the decision-maker in his family's affairs. He exercises control over his wife and children about what they should eat or wear. He is shown to be solicitous about his wife's health

from "dear dirty Dublin" to Nature as the continuously falling snow appears as a powerful symbol of self-realization in the story (D 61).

to the extent of dominating her as a possessed object. He is so health-conscious that he will not go back to his home in Monkstown because Gretta caught cold last year; he instead stays at an expensive hotel this time. Nevertheless, Gretta says that she would not mind walking back home if she were allowed to do so.⁴⁶ She appears in this talk as a natural character but her romantic wish stands in sharp contrast to Gabriel's grave concerns over the health of his wife and children. She admits that she did not want to wear the galoshes but it is Gabriel who forced her to wear them. Julia does not know what galoshes are. Gretta tells them where Gabriel has picked the idea from; it is commonly used on the continent. It reflects Gabriel's snobbery.

Gabriel remains preoccupied with himself as he does not mix with the other guests at the party because 'their grade of culture differed from his'. He does not enjoy the music Mary plays; he finds it rather dull as it lacks melody in it. Only a few of the guests take interest in the music. Gabriel occupies himself by looking at the pictures hanging on the wall above the piano; he sees a picture of his mother there. He begins to think about his mother. It reminds him of her opposition to marrying Gretta. In her opinion, he had married a country girl much beneath their family standards. When dancing starts, he is a partner with Miss Ivors – his colleague and friend for many years. She appears to be a proponent of the Revivalist movement with nationalist sympathies. While dancing, she questions his identity why does he write in *The Daily Express*? She asks who he is actually. On the question of his sympathies with the language and the people of Ireland, he replies: "I'm sick of my own country, sick of it" (D 165).⁴⁷ He disengages himself from Ireland and refuses to take Irish as his language. She calls him

⁴⁶ There are frequent references to walking in *Dubliners*. Most of the stories feature characters who tend to walk through the streets of Dublin but there is very little walking in this story. Gretta's wish to walk back home is thwarted by Gabriel's concern over her health. Another reference to a character's thwarted wish to take a walk occurs in the story. Just before the dinner, standing near the window, Gabriel longs to go out in the snow and walk there.

⁴⁷ He reflects Joyce's own response toward Ireland before leaving Ireland for France.

a West Briton. Nevertheless, she appreciates his review of Browning's poems. She invites him to visit the Aran Isles in the coming summer. He replies that he goes on a cycling tour every year to the neighbouring countries. Miss Ivors' questions embarrass him. He regrets having answered her questions. His sense of cultural superiority meets a sharp blow from Miss Ivors who undercuts his self-complacent ideals. Later, Gabriel tells Gretta that Miss Ivors has invited him to go on a trip to the west of Ireland; she becomes excited over it because she could see Galway again (originally she is from Galway). As the time is approaching for dinner, he thinks of his speech again. In order to neutralize the blow he has received from Miss Ivors, he thinks of putting out Miss Ivors by talking about the difference between the old generation as having values and the modern educated generation lacking values. It gives him a sigh of relief to know that Miss Ivors does not stay for supper.

In contradistinction to what Gabriel said to Miss Ivors about Ireland, he makes Irish hospitality, the old generation, and past times as a standard of values in his after-dinner speech. Though the modern generation is more educated and more self-conscious, he regrets the absence of humanitarian values in the modern generation.⁴⁸ A major part of his speech is directed toward his aunts as the custodian of values of the old generation. Gabriel declares his aunts and their niece as "the Three Graces of the Dublin musical world" (D 178). He does not quote from Browning's poetry on the assumption

⁴⁸ Gabriel has Miss Ivors in his mind when he refers to the modern generation lacking values. In fact, his remark is ironically referred to himself; he is the one from the modern generation. As discussed above, Miss Ivors aligns herself with tradition. See footnote 18, p. 59. Also see footnote 9, p. 76. As Perry Meisel argues, "the will to modernity is itself the subject of *Dubliners* rather than its motive force. Joyce has already superseded the anxiety that places him within tradition by virtue of being able, especially so early, to represent its terms rather than to capitulate to mere expressions of them". See Meisel, *The Myth of the Modern: A Study in British Literature and Criticism after 1850* (New Haven and London: Yale University Press, 1987), P. 122. He goes on to say that "Gabriel is already compromised in a number of ways, and, as a writer, already a reflexive as well as a realistic vehicle for the kinds of Irish anxieties about the hegemony of English language and culture against which Miss Ivors's pedantic Romanticism is (like Yeats's enthusiasm for the Gaelic revival) mounted as an almost comic defense", *ibid.*, p. 123.

that his audience is not literate enough to understand it. His assumption of cultural superiority is ill-founded as the audience is literate enough to talk about the quality of music.⁴⁹ Before his speech, Aunt Julia sings a song, *Arrayed for the Bridal* which directs their conversation toward the quality of the opera singers of the past. Julia, Kate, and Mr Browne – an old person and a Protestant – side with the past singers; Mary and Bartell D’Arcy – a tenor – side with the singers of modern times.

The party continues till the early hours of the morning. Now the guests are leaving; Gabriel is waiting in the dark hall for Gretta to come downstairs. He wonders what is keeping her upstairs. Suddenly he catches sight of her standing on the stairs; she looks changed as he sees her shining eyes and there is colour on her cheeks. She is lost into a reverie listening to a song by Bartell D’Arcy. He misinterprets the meaning of her melancholy figure: “There was grace and mystery in her attitude as if she were a symbol of something. He asked himself what is a woman standing on the stairs in the shadow, listening to distant music, a symbol of. If he were a painter he would paint her in that attitude” (D 182). Though he tends to reduce her to the level of a symbol, she interests Gabriel so much in that posture that she stimulates his sexual appetite for her. He becomes impatient to be alone with her. On their way back to the Gresham Hotel, they take a short walk through the snow to find a cab. He feels sentimentally inflated in anticipation of a romantic union with his wife. He is marshalling all the tides of his lust to sweep her away into the world of sheer physicality of his passion as he sees her

⁴⁹ Earlier in the story, one of the guests at the party, Freddy Malins, is feared to be drunk. The hostesses express their grave concern over it. In contrast to Gabriel’s apparently polished manners and appearance, Freddy comes in the party in a half-drunk state; his dress is in a disorderly state. He is a foil to Gabriel. Freddy appears to be a simple-minded character. He does not drink at the party and remains sober. He is affectionate toward Julia and Kate. He cannot see them fussing and worrying over arranging the dinner table. He grabs hold of them and makes them sit down. His manner appears so affectionate that the rest of the guests appreciate his kind gesture toward Julia and Kate. He appreciates Julia whole-heartedly when she sings. He does not object to his mother sending him to Mount Melleray among the pious monks. In the last part of the story, Gabriel acknowledges to Gretta that Freddy is a gentleman as he returned to him one pound that he had borrowed from Gabriel.

walking through the snow. He continues with his daydream constantly adding to it the flavour of his lust. The couple seems to be “galloping to their honeymoon” if ignorance is still to be the measure of their lives (D 186). Gabriel brings to his mind an account of the delightful “moments of ecstasy” they have enjoyed together (D 186). Heated up by his burning desire for her, he anticipates a “wave of yet more tender joy” (D 186). He wishes in fanciful terms if they could “run away together with wild and radiant hearts to a new adventure” (D 187). When they are finally left to themselves in the semi-darkness of the hotel room, he holds himself back because he wants her to approach him, to affirm his feelings that she wishes the same. His life to this moment is full: “His heart was brimming over with happiness” (D 189). On the contrary, Gretta comes back from the party with a heavy heart.

Gabriel’s romantic expectations are frustrated when Gretta collapses before him. Bartell D’Arcy’s song *The Lass of Aughrim* becomes the basis of the epiphany for her; it brings her back to her past life in the Galway when she was very young. From the moment she hears the song and comes downstairs to set off for the Gresham Hotel, she is strangely preoccupied by the memory of her former lover, Michael Furey – a diseased seventeen year old working class country boy. The boy used to sing that particular song which Bartell D’Arcy was singing. She could clearly call up the image of that boy as she tells Gabriel. He died soon after she left her hometown. On the night before her departure, he went down to see her on a rainy night and caught cold which consequently led to his death. Earlier, Gabriel’s conception of her as a symbol implies the fact that he is not accustomed to seeing his wife in true proportions which is one of the reasons why she could never disclose it to her husband all these years. He might have been encouraging her all these years to play up to him in that allotted space which accords with his tacit assumptions of sex. Now it dawns upon him that the basis of their

relationship is founded on another secret relationship which has been lying locked up beneath the solid appearance of their self-complacent knowledge of one another. This is the moment that strikes him flat on the ground: “at that hour when he had hoped to triumph, some implacable and vindictive being was coming against him, gathering forces against him in its vague world” (D 191). The shock of this unexpected discovery calls into question the victories of his former way of life.⁵⁰ The epiphanic moment reveals the futility of all those actions which, a while ago, encouraged in him the illusion of being a most satisfied person: “A shameful consciousness of his own person assailed him. He saw himself as a ludicrous figure, acting as a pennyboy for his aunts, a nervous wellmeaning sentimentalist, orating to vulgarians and idealising his own clownish lusts, the pitiable fatuous fellow he had caught a glimpse of in the mirror” (D 191). In that moment of ‘shameful consciousness’ he turns his back on the light coming from the window. He sees himself more clearly with regard to his experience.⁵¹ He foresees the death of his fading and withering aunt, Julia: “One by one they were all becoming shades” (D 194). Nevertheless, he appreciates the death of that young lover who died for love: “Better pass boldly into that other world, in the full glory of some passion, than fade and wither with age” (D 194).⁵²

It is time for Gabriel to make a choice as he contemplates in the closing lines of the text, “The time had come for him to set out on his journey westward” (D 194).⁵³ The

⁵⁰ As John Paul Riquelme argues, “The experience of reading his own image in antithetical ways contributes to the emptying out and the potential transvaluing of all that he thought he knew”. See Riquelme, “Joyce’s ‘The Dead’: The Dissolution of the Self and the Police” in *ReJoycing: New Readings of Dubliners*, p. 133.

⁵¹ In Vincent J. Cheng’s view, the epiphany is “an act of emotional expansiveness, self-understanding, and generosity”. See Cheng, “Empire and Patriarchy” in “Criticism” to *Dubliners* (2006), p. 361.

⁵² See Jim LeBlanc, “‘The Dead’ Just Won’t Stay Dead” in *James Joyce Quarterly* 48.1 (Fall, 2010), pp. 27-39.

⁵³ In contrast to the eastward Journeys in the earlier stories, Gabriel pledges to undertake a journey toward the west, which is characteristically Irish. See Jack Foran, “The Strange Sentence in ‘The Dead’” in *MLN* 113.5 (1998), pp. 1151-1159.

new knowledge unlocks a new level of growth in him: “His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead” (D 194).⁵⁴ He achieves a new vision of reality and a sense of transcendental unity with existence whether dead (past) or alive (present).⁵⁵ As discussed in chapter one, the climactic ‘spot of time’ occurs in the final book when Wordsworth, in the summer of 1791, undertakes a walking tour in Wales with his friend, Robert Jones. It is a night time excursion on Mount Snowdon. The grandeur of Snowdon evokes an inner sense of vastness. In the low-lying mist on the ground and the thick swirls in the upper air, in the presence of bedimmed moonlight, he hears the symphony of all sounds in Nature. He feels the corresponding vastness and dimness in his own being. The ‘spot of time’ appears to him as “the type / Of a majestic intellect” (TP, XIV, 66-7). The moment reveals the workings of imagination at its highest.

⁵⁴ In Beck’s view, the snow is not simply snow but much more than that; what it “seeks to evoke is actively imaginative response, spontaneous, personally conditioned, and inwardly felt, to include consciousness of Gabriel as a living being as an expansive moment in his enlarging existence”. See Beck, *Joyce’s Dubliners: Substance, Vision, and Art*, p. 338. Also see Adam Parkes, “Moore, Snow, and ‘The Dead’”, in *English Literature in Transition 1880-1920* 42.31(1999), pp. 265-282.

⁵⁵ As Wordsworth writes in *The Prelude*: “There is / One great society alone on earth: / The noble Living and the noble Dead” (X, 967-9).

CHAPTER FIVE

The Inefficacious or Catastrophic Epiphany in *Dubliners*

This chapter examines the nature of the epiphany in the stories beginning from “Eveline” to “Grace”. In sharp contrast to the stories discussed in the previous chapter, the epiphanic moments seem to have lost their transformative and restorative potential; either they are inefficacious or catastrophic, and are directed more toward the reader.¹ There appears to be little possibility of transformation and restoration for the protagonists; either their situation remains the same or the epiphanic moments bring about catastrophic effects which add to the misery of their hopeless lives.²

The stories under discussion in this chapter are more revealing about the intense ‘centre of paralysis’.³ In the case of the first three stories, the boy perceives the

¹ I am indebted to Warren Beck’s study of the epiphany as an ‘empty epiphany’ in “A Painful Case”. As Margot Norris argues, “*Dubliners* can lead students into the act of reading as a meaning-producing *process* rather than as merely confrontation with a meaning-laden *product*”. See Norris, *Suspicious Readings of Joyce’s Dubliners* (Philadelphia, Pa.: University of Pennsylvania, 2003), p. xi.

² As Trevor L. Williams sums up the bleak situation of characters in *Dubliners*: “Without the possibility of development, without a future, such characters can only flounder in the narrow space allowed to them, all potentiality displaced into false consciousness, petty snobbery, dreams of escape, and fixation upon the past. Not surprisingly, where human relationships are so alienated, images of decay abound”. See Williams, “No Cheer for ‘the Gratefully Oppressed’: Ideology in Joyce’s *Dubliners*” in Rosa M. Bollettieri Bosinelli and Harold F. Mosher, Jr., (eds.), *ReJoycing: New Readings of Dubliners* (Lexington: University Press of Kentucky, 1998), p. 96. David G Wright argues that the characters in *Dubliners* not only lack self-knowledge but also lack knowledge of others. See Wright, “Interactive Stories in *Dubliners*” in “Criticism” to *Dubliners* (2006), p. 253. The characters suffer from “lack of vision” which symbolize their diseased state; the reason why the text abounds in “Joyce’s repeated references to blindness or darkened vision”. See Thomas Jackson Rice, “The Geometry of Meaning in *Dubliners*: A Euclidian Approach” in *ReJoycing: New Readings of Dubliners*, p. 44. In short, the world of *Dubliners* is dominated by an inaccurate view of reality. Religion (Roman Catholic Church), politics (nationalism) and culture (the Revivalist movement) tend to inculcate an inaccurate view of reality.

³ Wordsworth records a dream in *The Prelude*. While sitting in a melancholic mood beside a cave situated on the sea shore, Wordsworth was reading Don Quixote. He closed the book and occupied himself by thoughts on “poetry and geometric truth” (V, 65). He fell asleep in the midst of these reflections and saw a dream. He finds himself in a desert where he sees an Arab – “an uncouth shape” – riding a dromedary (TP, V, 75). He is first pleased at the sight of the Arab that he might guide him through the desert. Soon he notices that the Arab is carrying a stone and

knowledge of 'paralysis' by means of three significant incidents; the death of his mentor, the uneasy encounter with the middle-aged person, and the disillusionment of his adolescent longing. In the case of the last story, Gabriel identifies the knowledge of 'paralysis' that exists within him in the form of his educational ideology. Gabriel and the boy are released from the oppressive pressure of 'paralysis' by means of the

an extremely bright shell under his arms. The Arab explains that the stone is *Euclid's Elements*. He asks Wordsworth to take the shell close to his ears and hear. Wordsworth does likewise and hears "A loud prophetic blast of harmony; / An ode, in passion uttered, which foretold / Destruction to the children of the earth / By deluge, now at hand" (TP, V, 95-98). Suddenly, the stone and the shell turn into books on astrology and gods as the Arab wishes to bury the books. Wordsworth does not question himself how the stone and shell metamorphose into books. The Arab departs from the scene as he seems to be in a hurry. Wordsworth follows him and the Arab keeps looking backwards from time to time. Suddenly the Arab changes into Don Quixote but at the same time he remains what he is. At last, Wordsworth sees the gathering waters drive him away. Wordsworth woke up and found himself looking at the sea with the book in his hand. As J. Hillis Miller argues, "It is not so much a real dream as the deliberate invention of a dream sequence". See Miller, *The Linguistic Moment: From Wordsworth to Stevens* (Princeton, N. J.: Princeton University Press, 1985), p. 92. It may be one of the three famous dreams of Descartes. In the 1805 edition of *The Prelude*, it is either Michel Beaupuy's or S. T. Coleridge's dream; in the 1850 edition, it is Wordsworth's dream. As Miller argues, "From Descartes to the philosophic friend to Wordsworth the dream has migrated, undergoing accretions and mutations in each metempsychosis", *ibid.*, p. 93. Wordsworth is "meditating once again on the sad destructibility of books...poetry and geometric truth, would seem exempt from 'internal injury'", *ibid.*, p. 89. He realises soon that 'poetry and geometric truth' are not excepted from 'internal injury, so he shares the "Arab's madness": "the proper thing to do, in order to protect and preserve the great books of the world, is to bury them", *ibid.*, p. 88. As "the message the poet hears in the shell is a forewarning of the end of the world", *ibid.*, p. 99. The theme of the dream is that "A book, like a dream, is the replacement of a reality, which always remains at a distance from its image. The theme of the dream is the language or the sign-making power", *ibid.*, p. 93. However, Joyce is not so much concerned about the 'sad destructibility of books' in *Dubliners*. He is rather concerned about writing 'a chapter of the moral history' of Ireland where Dublin is the very centre of moral paralysis. He does not say that the world would end soon. Nevertheless, his moral concerns accumulate like the accumulating flood in Wordsworth's dream, and his intention appears like a strong artistic conviction to overpower the moral wasteland of Dublin. As Miller argues, "The human mind has power to project itself outside itself", *ibid.*, p. 83. Joyce is not so much concerned with the preservation of great books by means of burying them but he is creating one more to replace reality. He shares the 'Arab's madness' in loving great books but not his intention to preserve great books by burying them. Joyce's famous correspondence with Grant Richards about the publication of his book reflects his serious concerns to forewarn the Irish people. Instead of 'a forewarning of the end of the world', Joyce forewarns the Irish people by giving "one good look at themselves in my nicely polished glass". Cited in Warren Beck, *Joyce's Dubliners: Substance, Vision, and Art* (Durham: Duke University Press, 1969), p. 8. See Joyce's concern for language, footnote 24, pp. 80-81. His 'nicely polished glass' reflects not 'a forewarning of the end of the world' but 'the replacement of a reality'; it is not a sound – 'An ode, in passion uttered' – which prophesies the destruction of the world but a destructive sight he offers to his people. Like the harmonious sound coming from the shell, Joyce's is a 'nicely polished glass'; the sound is destructive, and so is the sight.

epiphanic mode of education. However, the characters in the stories under discussion are caught between “Dublin paralysis and entrapment” and escape.⁴ They tend to seek (ineffective) escape by means of either alcohol or wandering or emigration.⁵

Wordsworth in *The Prelude* associates ‘paralysis’ with modern urban living as he calls it “a universe of death” (XIV, 160).⁶ As Wordsworth writes in *The Prelude*, “True is it, where oppression worse than death / Salutes the being at his birth, where grace / Of culture hath been utterly unknown, / And poverty and labour in excess / From day to day pre-occupy the ground / Of the affections, and to Nature’s self / Oppose a deeper nature; there, indeed, / Love cannot be; nor does it thrive with ease / Among the close and overcrowded haunts / Of cities, where the human heart is sick” (XIII, 195-204). Wordsworth opens the poem with a sense of welcome release at having ‘escaped’ the tyranny of city life: “escaped / From the vast city, where I long had pined / A discontented sojourner: now free / Free as a bird to settle where I will” (TP, I, 6-9). The

⁴ See Wright, “Interactive Stories in *Dubliners*”, p. 258. Joyce places characters in the context of a sick society which is circular in nature. Most of the critics agree that *Dubliners* has a circular structure. For example, Augustine Martin argues that “Joyce’s characters tend to aimlessness, to getting nowhere, to going round in circles and ending up where they began”. See Martin, (ed.), *The Artist and the Labyrinth* (London: Ryan, 1990), p. 13. Also, Lucia Boldrini points out “a pattern of circularity in *Dubliners*”. See Boldrini, “The Artist Paring His Quotations: Aesthetic and Ethical Implications of the Dantean Intertext in *Dubliners*” in *ReJoycing: New Readings of Dubliners*, p. 236. P. F. Herring sees a pattern of “circular endings” in the individual stories. See Herring, *Joyce’s Uncertainty Principle*, p. xiii.

⁵ Escape seems to be felt as a most desirable possibility of mechanical release from the suppression from without and repression from within: “one of the most prevalent and well-known motifs in *Dubliners* is the empty promise of escape with its subsequent frustration”. See Harold F. Mosher Jr., “Clichés and Repetition in *Dubliners*: The Example of ‘A Little Cloud’” in *ReJoycing: New Readings of Dubliners*, p. 54. Dubliners are trying to escape in vain from the ‘deluge’ – paralysis – like the Arab in Wordsworth’s dream vision. Struggle or movement seems very little of any consequence to give rise to any hope of resurgence. Paradoxically, most of the Dubliners are shown wandering through the streets of Dublin. In a sense, *Dubliners* seems to be a text about wandering but is it as consequential as Wordsworth’s creative wandering in the English countryside or Stephen’s wandering in *Stephen Hero*?

⁶ Most of the critics link ‘paralysis’ to the combined oppression by Catholicism and Colonialism but Williams links ‘paralysis’ to Dubliners’ own involvement in their oppression. See Williams, “Resistance to Paralysis in *Dubliners*” in *Modern Fiction Studies* 35.3 (1989), pp. 437-457. In Herring’s opinion, it is because of centuries of religious and political oppression by the British that render the Irishmen mentally and spiritually paralyzed; the possibility of transcendence could come only through “death” or “emigration”. See Herring, *Joyce’s Uncertainty Principle*, p. 5. However, I argue that it is more so because of the consequences of modern urban life.

‘vast city’ he refers to is identified as London and Goslar. He is preparing to get in touch with his potentialities by liberating himself from the city’s “servile yoke” (TP, I, 105). He feels thoroughly disillusioned at seeing London life, especially the theatres and fairs he visits. He compares his life lived in Grasmere with what he experiences in London. There is little sense of proportion and regard for the higher virtues of life; low and vulgar aims and occupations keep the Londoners busy: “Oh, blank confusion! true epitome / Of what the mighty City is herself / To thousands upon thousands of her sons, / Living amid the same perpetual whirl / Of trivial objects, melted and reduced / to one identity, by differences / That have no law, no meaning, and no end” (TP, VII, 722-28). What he finds in London is the exaltation of the mechanical and the artificial means of life over the natural: “A shadow, a delusion, ye who pore / On the dead letter, miss the spirit of things; / Whose truth is not a motion or a shape / Instinct with vital functions, but a block / Or waxen image which yourselves have made, / And ye adore” (TP, VIII, 296-301). In short, he finds London antithetical to his poetic sensibility. Likewise, Joyce is not inclined to believe that the city life is better than the rural one. In his imagination, Dublin stands as ‘the centre of paralysis’.⁷

In the first of the stories between ‘childhood’ and ‘maturity’, the story “Eveline” features a lower-middle-class character.⁸ Eveline is a young girl of just over nineteen years of age.⁹ She works as a shop assistant at the Stores.¹⁰ She is a typical example of

⁷ As discussed in the previous chapter, Joyce explains in a letter to Grant Richards, “My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis”. See Joyce, *Letters, II*, (ed.), Richard Ellmann (New York: The Viking Press; London: Faber and Faber Ltd., 1966), p. 134. Also, Joyce’s emphasis shifts from “dear dirty Dublin” to Nature as the continuously falling snow appears as a powerful symbol of self-realization in the story “The Dead” (D 61). At the end of the story, Gabriel pledges to undertake a journey toward the west, the Irish countryside of Galway. However, the stories under discussion in this chapter are more revealing about ‘dear dirty Dublin’.

⁸ The story was written in 1905.

⁹ It is the first of the three stories in which the protagonist is a female character. The other two are “Maria” and “A Mother”.

‘Dublin paralysis and entrapment’. Paradoxically, the story begins from a desire to move away from this ‘paralysis and entrapment’.¹¹ How far long can she sustain this desire in the face of limited and limiting circumstances? She is poised at a point in her life where she has to make a choice between ‘paralysis and entrapment’ and escape in the form of emigration. She is contemplating running away with her lover, Frank, a sailor (so he claims) living in Buenos Ayres. He has had a bad time in Buenos Ayres; he has come to Dublin for a holiday. Frank appears to her as a charming and sympathetic person who promises to marry her when they are in Buenos Ayres. She has already made up her mind to leave and has written farewell letters to her father and brother.

While sitting at the window of her house, Eveline casts a backward glance at her life. Sweet remembrances of her brothers and sisters and their playmates come to her mind. She asks herself whether she could leave behind all this. Why is she so sad and reluctant to leave home? She feels herself in the grips of the memories of her domestic life. Her father usually mistreats her. He is another example of drunkard impotency like most of the Dubliners in the entire collection.¹² He was tolerable and reasonably benevolent before the death of her mother. Since then he has become more and more violent toward her: “It was hard work – a hard life” (29).¹³ Suddenly she hears an organ player outside in the street that reminds her of the night before the death of her mother; the same night she had heard an Italian organ player in the street. It brings to her mind the promise she had made to her dying mother as she wonders, “Strange that it should

¹⁰ Herring describes her as “a Cinderella figure of the Dublin slums”. See Herring, *Joyce’s Uncertainty Principle*, p. 36.

¹¹ See Joanna Luft, “Reader Awareness: Form and Ambiguity in James Joyce’s ‘Eveline’” in *The Canadian Journal of Irish Studies* 35.2 (Fall, 2009), pp. 48-51.

¹² As already mentioned, one form of escape from ‘Dublin paralysis and entrapment’ is the repeated use of alcohol. See for details on the importance of whiskey in Joyce, Frank Shovlin, “Endless Stories About the Distillery: Joyce, Death, and Whiskey” in *Joyce Studies Annual* (2007), pp. 134-158.

¹³ Joyce, *Dubliners* (New York; London: W.W. Norton & Company, 2006). All subsequent references to *Dubliners* are from this edition and citations appear with the abbreviation [D] in parentheses in the text.

come that very night to remind her of the promise to her mother, her promise to keep the home together as long as she could” (D 30). Nevertheless, she decides to leave her home in favour of a better future for herself: “Escape! She must escape! Frank would save her. He would give her life, perhaps love too. But she wanted to live. Why should she be unhappy” (D 31)? Despite her father’s strict forewarning about Frank that he might turn out to be an imposter; life with Frank on another land appears to her a hopeful sign of relief from the tyranny of her existence.

Eveline fails to act in that moment of final leave-taking at the station; she fails to break the deadlock of her existence. She is totally paralyzed despite Frank’s insistent appeal that they must leave together as the steamer is ready to depart: “She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition” (D 32). In that posture described as a ‘helpless animal’, she foresees her doom. She chooses unhappiness – and perhaps death – as against life holding a promise of joys. Does she feel morally obliged to waste herself like her mother? The only choice she could make is to replicate her mother’s role. She decides in favour of her domestic obligations; her father is growing old, two children at home need to be looked after. She sacrifices her personal happiness for the sake of home.¹⁴ The organ player, the mother’s promise and her household obligations all work together to drag her back to her voiceless and joyless existence. The epiphanic moment reveals how far she has been internally paralyzed by her circumstances; it binds her ever more firmly to her state of helplessness.¹⁵ The epiphany does not unlock but closes doors of

¹⁴ As Beck writes, “her real story is not of direct progress but of haltings and stalemate”. See Beck, *Joyce’s Dubliners: Substance, Vision, and Art*, p.119.

¹⁵ See Paul Satsi, “Joycean Constellations: ‘Eveline’ and the Critique of Naturalist Totality” in *James Joyce Quarterly* 46.1 (2008), pp. 39-53; Sean Latham, “Hating Joyce Properly” in *Journal of Modern Literature* 26 (2002), pp. 119-31; Katherine Mullin, “Don’t Cry for Me, Argentina: ‘Eveline’ and the Seductions of Emigration Propaganda” in Derek Attridge and Marjorie Howes, (ed.), *Semicolonial Joyce* (Cambridge: Cambridge University Press, 2000), pp. 172-200.

happiness and further growth upon her. The catastrophic effect of the epiphany is that of a ‘helpless animal’.

In contrast to poor Eveline’s paralyzed state, the story “After the Race” focuses on the business ambitions of a rich Irishman who is apparently free to move.¹⁶ As the title of the story suggests, the word ‘race’ implies movement at a rapid pace; it is interesting to see how far that rapid movement either enables or disables the general condition of stalemate Dubliners are suffering from.¹⁷ Most of the characters in the story are drawn from the upper classes. Jimmy Doyle is a young man of twenty-six years old. His father’s name appears in the Dublin newspapers as “a merchant prince” (D 33). He held “advanced” nationalist views at the beginning of his successful career as a businessman (D 33).¹⁸ His idea of educating Jimmy is simply to know persons of high social standing so that they might be used to business advantage. First, he sent his son to “a big Catholic college” – Stonyhurst College in Lancashire – in England (D 33). Second, he sent him to Dublin University – Trinity College – to study law. Third, he sent him to Cambridge for a term. It is evident in Jimmy’s personality that he never took an interest in his education. The institutional mode of education proves another instance of an ineffectual system of education as Jimmy’s character is formed by the business ambitions of his father.¹⁹ Despite his father’s investment on his education, he continues to be a reasonably irresponsible person. At Cambridge he gets mixed up with persons of high social standing as his father wishes him to do. While at Cambridge, Jimmy makes

¹⁶ The story was written in 1904 against the background of Gordon-Bennet Motor Race.

¹⁷ As Beck argues, “His [Joyce’s] Dubliners are only partially paralyzed, yet radically limited and incapacitated, and figuratively their motions are halting, their utterances muffled”. See Beck, *Joyce’s Dubliners: Substance, Vision, and Art*, p. 65.

¹⁸ It means that he was either a supporter of Home Rule, or Irish independence from Great Britain.

¹⁹ As James Fairhall argues, “In spite of Jimmy Doyle’s money, a feeling of poverty – spiritual rather than material – pervades the story”. See Fairhall, “Big-Power Politics and Colonial Economics: The Gordon Bennet Cup Race and ‘After the Race’” in “Criticism” to *Dubliners* (2006), p. 302.

acquaintance with a rich Frenchman, Charles Segouin who owns some of the biggest hotels in Paris, and is on the verge of starting a motor establishment.

The story begins with the conclusion of a car race where the French team finish second: “The French, moreover, were virtual victors” (D 32). Though the German car wins the race, the Irish crowd is pleased at the success of the French. After the race, the ‘virtual victors’ move through a crowd where “poverty and inaction” are the characteristic features of Irish lives (D 32). Their cheers seem to be in contrast with their miserable existence. Jimmy appears in an excited state in one of the French cars along with his friends; Charles Segouin and his cousin, André Rivière, and a poor pianist named Villona – Jimmy’s friend. Jimmy seems to be enjoying very much the company of his friends as the narrator comments on his excited state: “Rapid motion through space elates one; so does notoriety; so does the possession of money” (D 34). He is thinking of investing a major part of his money in Segouin’s business. The purpose of this car ride is clear to him. He has been seen by the spectators in the company of the continentals. Later, they are to dine that evening at Segouin’s hotel. His father is proud of Jimmy because Jimmy has managed to attract one of the richest businessmen, Segouin; by doing so, Jimmy fulfils his father’s scheme of educating him at the prestigious institutions.

Segouin introduces a young Englishman named Routh to the party of four at the dinner; he came to know of Routh at Cambridge. After the dinner, they take a walk along Stephen’s Green where they meet an American named Farley. They journey towards Farley’s yacht for a night of merrymaking; supper, music and cards are planned. Villona entertains the party with music while the rest of them dance. Supper follows dance and music; they drink to Ireland, England, France, Hungary and the United States of America. After the supper, they play cards while drinking. Jimmy becomes confused

as he loses a great deal without knowing exactly how much has he lost.²⁰ He is left a spectator of his folly in the midst of cheering and laughter around him. He sinks gradually into the knowledge of his folly: “He knew that he would regret in the morning but at present he was glad of the rest, glad of the dark stupor that would cover up his folly” (D 38). How far can he hide the sense of shame from himself? The darkness of the night no longer hides his folly as Villona announces: “Daybreak, gentlemen” (D 38). What the epiphanic moment gives to Jimmy is the knowledge of his own folly which stands in sharp contrast to his father’s pride on him. He has seen a bit of life and is struck down by the knowledge of experience. The institutions of education, the “solid instincts” of his father’s business acumen and his father’s pride in him could not keep him intact from the general condition of stalemate (D 34). A sharp quick look inward reveals at last how helpless he is. The flashing modern cars, the expectation of business success, the satisfaction his father has shown toward him and the calm summer night on the yacht could not block out his passage to ‘the dark stupor’ which implicates him in the collective moral dilemma of Irish society. The epiphany at the literal ‘daybreak’ proves catastrophic to his sense of his father’s pride on him. The epiphany is inefficacious in the sense that it does not make Jimmy re-examine himself and cast into doubt the values he upholds; he is only guilty of shaming his father’s pride on him.

In the third of the stories between ‘childhood’ and ‘maturity’, the story “Two Gallants” features a couple of lower-middle-class jobless young men – Lenihan and Corley – who are wandering through the streets of Dublin on a late summer Sunday evening.²¹ Lenihan is a youth close to thirty-one years of age. He is described as a young man with “a ravaged look” (D 39). He is a wandering spirit and lives at other people’s expense by means of his “adroitness and eloquence” (D 39). He is out of a job

²⁰ See Carey, Mickalites, “*Dubliners*’s IOU: The Aesthetics of Exchange in ‘After the Race’ and ‘Two Gallants’” in *Journal of Modern Literature* 30. 2 (Winter, 2007), pp. 121-138.

²¹ The story was written in 1906.

and there is no other way he could make his living except depending on others; that is why he is known as a “leech” among the people who know him (D 39). He may be a victim of his circumstances but he does not seem to be making any effort at finding a job. It is apparent from the conversation he has with Corley that Corley is vibrant, dominant and vocal; Lenehan is passive, submissive and silent. Lenehan is submissive because he is expecting some money from Corley. While talking to Corley, Lenehan’s voice shows signs of depleted strength. Corley, on the other hand, seems to be a libertine – an expression of Dublin corruption. He is the son of the inspector of police. For that very reason, his bullying personality bears the signature of a policeman; it is apparent from the way he talks and walks and behaves. He, too, is out of a regular job but works some time as a police informer. He is usually full of himself and prefers to brag about his exploits with prostitutes.²² He used to pick up prostitutes quite regularly. There is no pretention in disguising the fact that he is a betrayer. Lenehan tends to flatter him by referring to him as a libertine. They talk about a slavey whom Corley had picked up from Dame Street. Corley narrates his experience of having a good time with her. He exploits her to sexual and financial advantage. She not only brings cigarettes but also pays the tram fare for him. One time she brought a couple of expensive cigars for him. The purpose of their wandering is made clear in their conversation; Corley is after the slavey to extract some money out of her.²³ Therefore, Lenehan leaves Corley with the slavey and moves off to while away time until Corley comes back with the money.

While loitering aimlessly in the streets, Lenehan entertains himself with the distant music of a harpist.²⁴ Finding nothing else to do, he enters into a workman’s bar.

²² See Frank Kerins, “The Deification of Corley in ‘Two Gallants’: Reinventing the Neurotic Self” in *Joyce Studies Annual* (2009), pp. 266-276.

²³ See Mickalites, “*Dubliners*’s IOU: The Aesthetics of Exchange in ‘After the Race’ and ‘Two Gallants’”, pp. 121-138.

²⁴ See Frank Callanan, “The Provenance of Harp and Harper in Joyce’s ‘Two Gallants’” in *Dublin James Joyce Journal* 4 (2011), pp. 112-124.

He considers it beneath his sense of dignity to eat his dinner in a workman's bar. Nevertheless, he enjoys his dinner. Thinking of Corley and the slavey brings into his mind his own poverty. He questions himself what kind of life he is spending: "He was tired of knocking about, of pulling the devil by the tail, of shifts and intrigues" (D 46). The epiphanic moment sets in motion his long dormant creative energies as he envisions in that moment a better life. He thinks of a job, wife, and a house of his own. What he has been doing up to now? He is tired of wandering jobless with insignificant friends and girls in the Dublin streets. Suddenly he is revived with the feeling that "all hope had not left him" (D 46). Whatever remainder of hope he is left with, it points toward finding "some good simple-minded girl with a little of the ready" (D 46). He fails to generate hope from his own potential resources of head and heart; his hope, like his life up to now, is dependent on another person. The epiphanic moment over his dinner proves ineffectual as he resumes his former position very soon. He walks off toward the place where he left Corley and the slavey. At last, he meets the triumphant Corley with a gold coin in his hand. It does not concern Lenehan in the least how the poor slavey might have managed to secure the coin. Both the 'gallants' have got what they wanted. They have extracted money out of the slavey – the end of their gallantry. The story in Joyce's telling is a typical example of moral corruption common among most of the Dubliners.

In the fourth of the stories between 'childhood' and 'maturity', the story "The Boarding House" features middle-class characters.²⁵ Though the story is more about Mr Doran, he appears later in the story. He is a young man of thirty-four or thirty-five years of age. He is a decently educated and serious person. He professes to be a free thinker. He has been working for thirteen years at a wine-merchant's office. He is a reasonably

²⁵ The story was written in 1905.

prosperous person. He lives at a boarding house owned by Mrs Mooney. The boarding house is usually populated with young men such as clerks, tourists, and sometimes artists from the music halls. The boarding house has developed a bad reputation in recent times. Mrs Mooney has a daughter named Polly, a nineteen year old girl. She is described in the text as “a little perverse Madonna” (D 51). She is only nominally educated, lacking decency and culture. The point of conflict in the story arises when Mr Doran’s affair with Polly is made known to Mrs Mooney. How does Mr Doran – despite his educated and cultured perception – become easy pickings for the inexperienced Polly and her clever, worldly-wise mother?

Mrs Mooney is a tactful woman. Her own life has been miserable as her husband turns out to be an incorrigible drunkard. He would sometimes use violence against her. At the time of their marriage, they had a butcher’s shop near Spring Gardens. Her husband’s bad ways ruined their business. She finally separated from him on the grounds that he was an irresponsible husband. He gets a temporary job as a sheriff’s man and continues to live his life the same way. She runs a boarding house to earn her living. She manages it with tact and cleverness: “She dealt with moral problems as a cleaver deals with meat” (D 51).²⁶ She lets things happen for a while between Mr Doran and Polly. She keeps ominously silent about the affair; she waits patiently for the opportune moment to arise so as to deal with it with a cleaver. When the opportune moment arrives, she plans a detailed interview with Mr Doran asking for compensation which means marriage. She knows that “all the weight of social opinion [was] on her side” (D 52). Mr Doran might lose his job if the affair is made public. She prepares her grounds on which to plead her case with Mr Doran: first, she would plead her daughter’s honour; second, in case he does not marry her, Polly would commit suicide.

²⁶ See Fritz Senn, “The Boarding House’ Seen as a Tale of Misdirection” in *James Joyce Quarterly* 23.4 (Summer, 1986), pp. 405-413.

Mr Doran, on the other hand, is quite disturbed. Despite his claim as a free thinker, he goes to a priest and confesses his sin. He weighs his own situation from all sides but feels “more helpless than ever” (D 55). Either he can marry her (for him an act of paralysis) or he can run away (an act of escape). How could he marry a girl like Polly? His family and friends would hardly find any virtue in Polly and her family. How could he escape? He has been trapped by the mother and the daughter – though there is no obvious connivance between them – into the narrowing walls of his conscience. Therefore, his “sense of honour” tells him that he has committed a sin and compensation must be paid (D 55). He is trapped and there is no way out of it except marrying her. When the interview between Mr Doran and Mrs Mooney takes place, it goes according to her plans. On the other hand, Polly appears least upset by the news that her affair might be made public. Toward the end, she hears her mother’s assuring voice calling her downstairs, she hardly “remembered what she had been waiting for” (D 56). She receives the news of the outcome of the interview in a state of reverie. The general condition of stalemate – the city’s paralysis – now implicates Mr Doran within the collective moral dilemma of Irish society. The epiphany in this story wakes up Mr Doran from the sleep of self-complacency but it is too late to do anything about it. Despite his decent education and culture, Mr Doran could not save himself in times of a personal crisis. He is left ‘more helpless than ever’.

In the fifth of the stories between ‘childhood’ and ‘maturity’, the story “A Little Cloud” focuses on ‘paralysis and entrapment’ in an unhappy and loveless marriage as against poetic aspirations.²⁷ The story begins with Thomas Chandler’s reflections about his friend, Ignatius Gallaher. Chandler is a lower-middle-class clerk. He is short-statured, that is why he is called little Chandler. He is a thirty-two-year old serious

²⁷ The story was written in 1906.

looking and cultured. He has a great interest in literature, especially poetry. On a late autumn evening, while sitting at his desk in his office expecting to meet his friend, he examines his life in these last eight years. It is eight years since he saw the last of him. Gallaher, on his arrival in Dublin, invites him to meet at Corless's, which is much above Chandler's social standing. Gallaher is a journalist by profession and lives in London.

While on his way to Corless's, he compares his life with Gallaher's; it puts him into a melancholic mood. Chandler thinks that Gallaher is a progressive character and is doing well in his profession. Nevertheless, Gallaher's success surprises him. Though he is a drunkard, Gallaher is talented despite being wild. On the one hand, Chandler expresses tragic resignation to the crude realities of his life; on the other hand, he expresses a desire to escape from his dull and meaningless life. The books of poetry he had bought before his marriage remained unopened. He regrets his timidity. He remembers Gallaher saying, "if you wanted to succeed you had to go away. You could do nothing in Dublin" (D 59). He begins to feel himself mentally closer to London. He desires to express his melancholic life in verses. He daydreams of composing poetry. He invents a poetic name for himself and imagines the English critics' response toward his poetry; they would call him as "one of the Celtic school" (D 60). He asks himself whether he could "write something original" (D 59). The "poetic moment" enlivens him so much that "A light began to tremble on the horizon of his mind" (D 60).

Chandler enters Corless's in a state of nervousness and is greeted by a torrent of words from Gallaher who refers to him as "old hero" (D 60). They talk and drink. Chandler thinks that he is more educated than his friend but he is not as successful as him. Perhaps he is too timid, nervous, serious and careful. Gallaher has seen so much in comparison with his friend who has been only to the Isle of Man. The meeting with Gallaher rouses further reflections on his life when he is back home: "A dull resentment

against his life awoke within him. Could he not escape from his little house? Was it too late for him to try to live bravely like Gallaher” (D 68)? He feels himself “a prisoner for life” (D 69). The artistic side of his personality cries for expression but he has chosen damnation in the form of marriage. His narrowing existence leaves him very little room to breathe freely like his friend. He casts a glance at his wife’s passionless eyes in the photograph; it triggers memories of his disappointed life with her. There is very little feeling between them. He questions himself why he married in the first place. He gets hold of a volume of Byron’s poems and begins to recite a poem. He could hardly read one stanza when his sleeping child in his arms begins to cry; it breaks the spell of poetry over him. He tries to recite another stanza but the child refuses to be quiet. The cries become louder as he tries in vain to quieten the child. At last, he tries to quieten the child in an angry tone; the child begins to scream louder. His wife comes back with the parcel of coffee that very moment. She snatches the child from him in a fit of anger. Chandler stands there like a frozen figure of shame: “Little Chandler felt his cheeks suffused with shame and he stood back out of the lamplight. He listened while the paroxysm of the child’s sobbing grew less and less; and tears of remorse started to his eyes” (D 70). He is ashamed of his paralyzed existence.²⁸ The epiphanic moment reveals the gap between what he aspires to be and what he has been reduced to. It proves another instance of the ineffectual epiphany as it does not point toward further possibility of his growth.

In the last of the stories between ‘childhood’ and ‘maturity’, the story “Counterparts” features a lower-middle-class character who seeks escape by means of alcohol.²⁹ Farrington is working as a copy clerk at a solicitor’s office. Mr Alleyne, his

²⁸ As Beck states, “The sentimental escapist yearner is stirred and stabbed wide awake to confront himself as a neglectfully unappreciative husband and father”. See Beck, *Joyce’s Dubliners: Substance, Vision, and Art*, p. 179.

²⁹ The story was written in 1905.

employer, tells him to copy a contract, and it must be ready before four o' clock. He receives a severe warning from his boss for not working properly; he charges him with shirking work. He is a delinquent and is in the habit of concocting excuses for shirking work. He tends to prolong the break time for lunch from an hour to an hour and a half. Mr Alleyne's behaviour angers him so much that he feels his throat dry. He takes to drinking the moment he is put under stress. Instead of doing his work, he goes out for a quick drink. On his return to the office, Mr Alleyne asks him to bring a copy of the correspondence in the Delacour case but he misses out the last two letters. When asked about the missing letters, Farrington denies that he knows anything about those letters. Mr Alleyne, in a fit of outrage, insults Farrington in the presence of his colleagues. He exclaims in anger, "Do you think me an utter fool" (D 74)? Farrington answers back: "I don't think, sir, that that is a fair question to put to me" (D 75). Farrington risks his job by saying this remark. Mr Alleyne threatens him with the direst consequences in case he does not apologise for his impudent remark.

The whole time in his office Farrington is preoccupied by spending the night at a bar with his friends but he does not have enough money to buy drinks. He thinks of getting an advance from the cashier but fears that he might not get it in the presence of the chief clerk. He thinks of borrowing money from his friends but they are equally poor. At last, he pawns his watch-chain for six shillings. On his way to a public-house, he is full of manly pride about his angry reply to Mr Alleyne. His thoughts revolve around it until he meets his friends. In an atmosphere of cheers, excited chatter and many rounds of drinks at various bars, he wins ample praises from his friends. It keeps Farrington in high spirits until he has a contest of strength with a young person named Weathers who is an acrobat. He loses twice. It humiliates his manly pride. He is on the point of losing his temper but cannot vent. Despite drinking a great deal, he longs for

another drink so as to suppress his humiliated pride. At the tram station while waiting for the tram to take him home, he regrets for not being drunk because losing twice to a young man not only awakens his violent impulses but also takes away his drunkenness: “He was full of smouldering anger and revengefulness. He felt humiliated and discontented: he did not even feel drunk and he had only twopence in his pocket. He cursed everything. He had done for himself in the office, pawned his watch, spent all his money; and he had not even got drunk” (D 80). Does he care about his wife and five children? What he cares about most is drinking. He does not find his wife at home which adds to his already accumulating anger. He asks his son, Tom, to bring his dinner. His dinner is not ready, so the boy offers to cook. It angers him even more. At last, he expresses his suppressed anger by using violence against a helpless, little boy: he beats him up mercilessly with a stick.³⁰ The boy’s piteous screams could not pierce through the hardened up surface of his heart; the more the boy cries for mercy, the more pain he inflicts on him.³¹ Farrington’s epiphany at the tram station proves another instance of the ineffectual epiphany.

In the first of the stories on ‘maturity’, the story “Clay” features a helpless and miserable spinster.³² Maria works as a scullery maid at *Dublin By Lamplight* laundry – a Protestant charitable institution for the good of the fallen women and drunkards.³³ She is described as an extremely small person; her size seems to be in keeping with her low social position. Nevertheless, she earns herself a reputation at her workplace as that of

³⁰ As Morris Beja states, “Mr. Alleyene’s forcefulness has an outlet that society sanctions; Farrington’s only outlets – or so it would seem to him – are through drink and abusing his son”. See Beja, “Farrington the Scrivener: A Story of Dame Street” in “Criticism” to *Dubliners* (2006), p. 323.

³¹ As Beck argues that the story “shockingly illustrates how the innocent can fall victim to those who have been brutalized by environment”. See Beck, *Joyce’s Dubliners: Substance, Vision, and Art*, p. 187.

³² The story was written in 1905.

³³ See Cullen Clara, “Dublin by Lamplight: Locating Joyce’s ‘Clay’ within the 1911 Census of Ireland” in *Dublin James Joyce Journal* 3 (2010), pp. 19-29.

“a veritable peacemaker” (D 83).³⁴ She lives among the Protestants – herself a Catholic – with the values least objectionable to both sects of Christianity. She is unanimously liked by everyone as she is a loving type of a woman. Whoever comes under her care, she pays full attention. She loves plants in her conservatory at the laundry.

The story is set on the Halloween Eve. Maria plans to spend her Halloween with Joe and her family. She has been a nursemaid to both Joe and Alphy. Joe and Alphy are no longer living on brotherly terms because Joe took to drinking and since then their quarrels started. She thinks that Joe is an agreeable person if he is not drunk. She remembers Joe saying of her, “Mamma is mamma but Maria is my proper mother” (D 83). It is through the help of Joe and Alphy that she has secured the position of a maid at the laundry. After finishing her day’s work, she sets off to buy presents on her way to Joe’s home. When she goes to buy a plum-cake, the young lady at the counter thinks erroneously that she wishes to buy a wedding-cake. It makes her blush. On her way to Drumcondra, an elderly person offers her the seat because no one else noticed that she was standing. The elderly person looks like a retired colonel. Though he is a bit drunk, he behaves very nicely with her. She is so much deceived by his gentlemanly behaviour that she becomes confused. Joe and his family warmly welcome her. She feels at home among them. Everything goes on very well except that Maria finds the cake missing. Joe’s wife consoles her by saying that she may have forgotten the cake in the tram. The children ask Maria to play Hallow Eve games with them. The game is arranged thus; she is blindfolded and she has to touch one of the objects on the table. What she touches is clay, which signifies – according to the meaning given in the game – death.³⁵ It quietens everyone. She is given another chance, and this time she touches the prayer-

³⁴ Florence L. Walzl argues that Maria is either “Virgin Mary or a Halloween witch”. See Walzl, “Clay: An Explication” in P. K. Garrett, (ed.), *Twentieth Century Interpretations of Dubliners: A Collection of Critical Essays* (New Jersey: Prentice-Hall 1968), p. 108.

³⁵ See Lisa Fluett, “Stupidity Tries: Objects, Things, and James Joyce’s ‘Clay’” in *Ireland* 46.1&2 (Spring / Summer, 2011), pp. 194-223.

book. After that, both Joe and his wife insist on Maria to sing a song. Consciously or unconsciously, she makes a mistake in the song. It brings tears into Joe's eyes. It occasions the epiphanic moment for Joe; the song she sings reflects her diminished sense of the self. Touched so much by the epiphany, he looks obliviously for the corkscrew. He hopes to eclipse the consciousness of helplessness by means of drinking as there is no hope for Maria.

In the second of the stories on 'maturity', the story "A Painful Case" presents a middle-class character, James Duffy – a forty four year old cashier working in a private bank.³⁶ In contrast to most of the Dubliners, he seems to have a certain measure of choice but it does not make much of a difference as he meets the same end, helplessness. What he chooses is motivated by apathy and internal paralysis – a consequence of the general condition of stalemate in Irish society. Mr Duffy prefers to live alone as he "had neither companions nor friends, church nor creed" (D 91). Nothing exciting happens in his life as it is described as "an adventureless tale" (D 91). He is profoundly interested in literature as it is evident from his book shelves. There is a collection of the poetry of Wordsworth in his book shelves.³⁷ In addition to his interest in literature, he likes Mozart's music. He also likes to attend musical concerts. On one of these attendances, he comes across Mrs Sinico by chance. After the third meeting by chance, Mr Duffy picks up the courage to arrange the next meeting. Frequent sittings and walks follow. She appears to him as "a temperament of great sensibility" (D 91). She is only a year or so younger than him. She is lonely because her husband is apathetic toward her. She is profoundly impressed by his ideas. It comes out from one of these meetings that Mr Duffy used to attend meetings of an Irish Socialist Party but soon became disillusioned

³⁶ The story was written in 1905.

³⁷ Wordsworth's presence in his book shelves signifies Mr Duffy's preference to live his life in the village of Chapelizod because he wishes to distance himself from city life. Like Wordsworth, he enjoys walking a great deal.

because the party had split into three segments under three different leaders. She asks him why he does not write. He is full of criticism about the writers of his times; in his opinion, they are “phrasemongers” (D 93). He is also full of criticism about the thick-headed middle class that lacks tastes, genuine morality and art. He tends to share his intellect with her but he holds back his emotional life from her.³⁸ The “strange impersonal voice” with which he conducts himself in their meetings insists on the “soul’s incurable loneliness” (D 93). Nevertheless, Mrs Sinico insists on the ‘soul’s curable loneliness’ by emotionalizing his mental life. Mr Duffy not only rebuffs her emotional advances but also puts a stop to their meetings. Four years pass by, and they never meet again. Mr Duffy goes on to live his life the same way as he has been accustomed to living; a life of the mind at the cost of his heart.

One evening he comes across the news of her death in a newspaper. It is referred to in the newspaper as “A Painful Case”. Though she is killed in a train accident, she dies because of “sudden failure of the heart’s action” (96). On the evidence of her husband and daughter it is known that she took to drinking a couple of years ago. Mr Duffy’s earlier reaction is that of moral repulsion at such a “commonplace vulgar death” (D 97). He deeply regrets having known such a person. However, it triggers a train of thought in his mind. While taking a walk at the Magazine Hill, he calls into doubt what he has been up to in his life: “Why had he withheld life from her? Why had he sentenced her to death? He felt his moral nature falling to pieces” (D 98). His earlier reaction at her disgraceful death changes into a sense of shame at his own life. He

³⁸ Roberta Jackson argues that “Duffy’s social isolation is not fundamentally due to his neuroticism (the standard critical reading), but rather his neuroticism arises from his necessary isolation and his need to distance himself from the homophobia of the patriarchy”. See Jackson, “The Open Closet in *Dubliners*: James Duffy’s Painful Case” in “Criticism” to *Dubliners* (2006), p. 336. See for details on homophobia, narcissism, sexuality and love in connection with Mr Duffy’s relationship with Mrs Sinico, Christopher M DeVault, “Love and Socialism in Joyce’s ‘A Painful Case’: A Bubrian Reading” in *College Literature* 37.2 (Spring, 2010), pp. 78-102.

realizes that it is not the train that killed her but his own self-containment choked her heart. He could have saved her and by doing so could have saved himself. He looks around and sees that he is unwanted. He certainly sees the reality of his experience more clearly but to no avail.³⁹ The epiphanic moment proves catastrophic as it leaves him with a destructive vision of his life.⁴⁰

In the first of the stories on 'public life', the story "Ivy Day in the Committee Room" makes an explicit reference to the state of Irish politics in connection with the death of Parnell.⁴¹ Mercenary interests and Catholicism seem to determine the course of Irish politics of that period. The story takes place on 6th October which is the death anniversary of Parnell.⁴² The characters in the story wear an Ivy leaf to commemorate their loyalty to Parnell; Ivy is associated with Parnell. The setting of the story is the committee room in Wicklow Street.⁴³ The occasion of the story is the by-election of the city council. Mr Richard J. Tierney – a publican – and Colgan – a bricklayer – are the competing candidates; Royal Exchange Ward is the electoral area. Mr Tierney is a nationalist candidate.

The story opens with a conversation between Old Jack, the caretaker and Mr O'Connor, a young man who is working for Mr Tierney. They have been in the committee room the whole day long. The old man talks about his nineteen year old son who has left the Christian Brothers because he has taken to drinking. He complains of

³⁹ In Beck's view, he moves from "an empty epiphany to a kind of paralysis". See Beck, *Joyce's Dubliners: Substance, Vision, and Art*, p. 235.

⁴⁰ See Margot Norris, "Shocking the Reader in James Joyce's 'A Painful Case'" in *James Joyce Quarterly* 37.1/2 (Fall, 1999 – Winter, 2000), pp. 63-81.

⁴¹ Matthew Hodgart rephrases Joyce in the context of the early twentieth century politics, "Dublin is the centre of political paralysis". See Hodgart, *James Joyce: A Student's Guide* (London: Routledge & Kegan Paul, 1978), p.49.

⁴² The story was written in 1905.

⁴³ Eleven years after Parnell's disgraceful fall in the Committee Room 15 of Westminster, Joyce seems to re-enact it in the committee room of the story. See Frederick C. Stern, "'Parnell Is Dead': 'Ivy Day in the Committee Room'" in *James Joyce Quarterly* 10.2 (Winter, 1973), pp. 228-239.

his son that he is impolite and disrespectful to him. The only fitting way to bring up children is to beat them up.⁴⁴ Mr Hynes, a young man canvassing for the labour candidate, joins them in the committee room. He appears to be truly loyal to Parnell. In his opinion, Colgan represents the labour class interests because he is from the labour class. Old Jack and Mr O'Connor seem to agree with him but they are obliged to work for Mr Tierney because he pays them. Meanwhile, Mr Henchy arrives in the committee room and seems to assume the position of a controller among them. Mr Henchy is surprised to find Mr Hynes among them because he is from the other group. When Mr Hynes leaves, he suspects Mr Hynes of working as a spy for the other candidate. He brands him as one of the "hillsiders and fenians" (D 106).⁴⁵ Mr O'Connor protests against it. Father Keon appears for a while; he is deprived of his priestly duties because of his equivocal role in politics. Mr Henchy makes a reference to the significance of priests in the politics of Ireland. The priests influence so much the course of politics in Ireland that Mr Henchy says to O'Connor: "You must owe the City Fathers money nowadays if you want to be made Lord Mayor" (D 108). It is Father Burke who nominates Mr Tierney. Mr Crofton and Mr Lyons join them in the committee room. Since the Conservatives withdrew their candidate in favour of Tierney, Mr Crofton is canvassing for him. Mr Henchy is strongly in favour of the king's visit because it would bring capital into their country.⁴⁶ Mr O'Connor says if Parnell were alive, he would not welcome the king. Mr O'Connor, Mr Crofton and Mr Lyons think that Ireland should not welcome the king. Toward the end, Mr Hynes recites a poem titled "The Death of Parnell" on the insistence of Mr O'Connor and Mr Henchy.⁴⁷ In the ensuing silence

⁴⁴ He takes up the position of the middle-aged person described in the second story "An Encounter".

⁴⁵ They are the militant revolutionaries calling themselves as Fenians.

⁴⁶ They talk about the king of England, Edward VII's visit to Dublin next year.

⁴⁷ See Robert Boyle, "A Note on Hynes's 'The Death of Parnell'" in *James Joyce Quarterly* 2.2 (Winter, 1965), p. 133.

after the recitation, the sound of the opening of the bottle of stout *pok* becomes the basis of the epiphany as it revives in vain their forgotten loyalty with Parnell.⁴⁸

In the second of the stories on ‘public life’, the story “A Mother” centres on a middle-class character, Mrs Kearney. Mrs Kearney appears to be a strong-headed educated lady. She learnt French and music at a privileged convent. Despite “the chilly circle of accomplishments” she chose to marry a manufacturer of boots who was quite a lot older than her (D 116). Her husband is an unromantic and religious character. By virtue of her tactfulness and snobbery, she seems to direct and govern her family’s affairs and earns herself the title of a dutiful wife among the people who know the Kearneys. She professes to be a nationalist as the people the Kearneys get mixed up with are nationalists. She likes to align herself with the language movement.⁴⁹ She has a daughter named Kathleen. Like her mother, Kathleen attends a convent, and learns French and music. She also attends The Royal Irish Academy of Music. One day Mr Holohan suggests that her daughter should perform in the musical concerts arranged by his Society. Hoppy Holohan is so called because he is lame. He is working as assistant secretary of the *Eire Abu* society. Mrs Kearney agrees to Mr Holohan’s suggestion. Therefore, Kathleen signs a contract for eight guineas as an accompanist at the four grand concerts in the Antient Concert Rooms. Mrs Kearney helps Mr Holohan in matters of arranging the concerts.

On the night of the first grand concert, she becomes impatient about the contract money. She demands that her daughter must be paid immediately; otherwise she would not perform. It surprises Mr Holohan a great deal. Finally, Mr Fitzpatrick, the secretary of the society, intervenes and gives half of the money to Mrs Kearney; she is assured the

⁴⁸ In the absence of a corkscrew, Mr Henchy devises a method of opening a bottle by placing it on the hub.

⁴⁹ As David Hayman states, “she is an opportunist using culture to advance her social ends”. See Clive Hart, (ed.), *James Joyce’s Dubliners* (London: Faber and Faber, 1969), p. 124.

other half after the interval. Mrs Kearney is still not satisfied because the money paid to her daughter is four shillings less than agreed. She is full of complaints about the Society. She pledges to hold her ground till her daughter gets her due: "If they didn't pay her to the last farthing she would make Dublin ring" (D 127). After the interval, Mr Fitzpatrick and Mr Holohan let her know that the other half of the money would be paid after the committee meeting, and if her daughter does not perform in the second part, the contract would be cancelled. It enrages Mrs Kearney; she sticks to her point and asks them to pay her daughter according to the contract she has signed with the Society. Mr Holohan appeals to her sense of decency but she continues to consider it the violation of her rights. She hardly considers the fact that her strange behaviour would put an end to her daughter's musical career in Dublin. What she considers most is that her rights have been violated by the Society and she would take revenge. Her unbecoming conduct angers Mr Holohan so much that he blurts out to himself when she leaves: "That's a nice lady! O, she's a nice lady!" (D 128). Mr O' Madden Burke, the *Freeman* man, affirms Mr Holohan's standpoint as he says to him, "You did the proper thing, Holohan" (D 128). The story proves another instance of the ineffectual epiphany as nothing is transformed.⁵⁰

In the third of the stories on 'public life, the story "Grace" begins in that characteristic mood with which the first story began, a state of helplessness.⁵¹ Mr Kernan, a lower-middle-class middle-aged commercial traveller, is on the decline. Like most of the other Dubliners, he finds escape in drinking and begins to neglect his home and family.⁵² He is originally a Protestant but converted to Catholicism at the time of

⁵⁰ As Beck argues that Mrs Kearney is "a type of those who are defeated in attempting to impose on outsiders the same egoistic domination which a too deferential family endures". See Beck, *Joyce's Dubliners: Substance, Vision, and Art*, p. 270.

⁵¹ The story was written in 1905.

⁵² See Jean Kane, "Imperial Pathologies: Medical Discourse and Drink in *Dubliners*' 'Grace'" in *Literature and Medicine* 14.2 (1995), pp. 191-209.

his marriage. Even after twenty-five years of marriage, he finds very little in Catholicism to save and justify his existence. Recently he has taken to drinking heavily. One evening he falls from the stairs of a pub in a state of drunkenness. He is lying on the floor of the lavatory “face downwards” and “quite helpless” (D 128). He bites his tongue in that agonizing fall. He is taken back home through the courtesy of his friend, Mr Power from the Royal Irish Constabulary. He intervenes in time to save Mr Kernan from the penalty of the law.

Two nights following Mr Kernan’s disgraceful fall, his friends come to see him. Martin Cunningham is Mr Power’s senior colleague; his wife is a drunkard too. He is known as a wise man among the people who know him. M’ Coy is a secretary to the City Coroner. Mr Harford is a moneylender; he does not enjoy a good reputation.⁵³ Mr Fogarty is a grocer. They devise a plan to reform Mr Kernan spiritually by going on a retreat. They plan to attend a sermon by Father Purdon who is delivering a talk to the businessmen. First, they talk about the supremacy of the Jesuit Order. They talk about the infallibility of the Pope with a particular reference to Pope Leo XIII, and Pope Pius IX. They zealously talk about the Catholic religion and their talk reveals that their religious knowledge is founded on the uncritical reception of it as they fail to see at various points in their talk that their knowledge is not correct. The story typifies the middle-class’s uncritical fixation with the moral complacencies of the Church as the authentic means of moral reform. The satiric title of the story signifies the inauthentic nature of the spiritual exercise which Mr Kernan’s friends devise for him. Mr Kernan’s position with regard to the sermon remains sceptical. It is apparent from the way he regards the attendees of the sermon. The sermon goes on till the end of the story where it seems to assure sinners that they could be given “God’s grace” if they pledge to

⁵³ See Claudia Rosenhan, “‘Grace’ and the Idea of ‘the Irish Jew’” in *James Joyce Quarterly* 47.1 (Fall, 2009), pp. 71-86.

“rectify” and “set right” their spiritual “accounts” (D 151). The sermon seems to encourage moral complacency in the attendees. The relation between Father Purdon’s sermonizing about worldly wisdom and Mr Kernan’s moral reform remains intangible. The epiphany seems to reinforce Mr Kernan’s already powerless and helpless state. At the same time, it seems to highlight the power of the Church over her credulous devotees as it is clear in the reassuring language of the sermon that the Church can take care of her devotees’ moral improvement. Mr Kernan’s friends ideally fit into a model of such devotees. It is apparent from the way they perceive Mr Kernan’s literal fall from the stairs of a pub as his fall from grace. Though there is no explicit reference to Mr Kernan’s response to the sermon, he appears even more helpless and powerless. Moral instruction by means of a sermon stands in sharp contrast to Joyce’s moral concerns as it fails ironically to inculcate moral improvement.⁵⁴ Joyce’s earlier conception of *Dubliners* was to end his collection with the story “Grace”. As the boy of the first story feels intellectually liberated by the death of the paralytic priest, Joyce in “Grace” exposes more fully the powerful role of the Church in paralyzing her credulous devotees.

⁵⁴ As Barry Pointon argues in favour of Wordsworth’s distrust of religion in the moral training of an individual, “nothing in Wordsworth’s writings on education, whether poetry or prose, contradicts his fundamental antipathy to enforcing religion and to teaching morality by precept”. See Pointon, *Wordsworth and Education* (Lewes: Hornbook Press, 1998), p. 35.

CHAPTER SIX

'Enchantment of the Heart'

This chapter examines the similarities and differences between *Stephen Hero* and *A Portrait of the Artist as a Young Man*. Though Joyce makes autobiographical material the medium of expression in both versions, they appear to give the impression that they are different texts in more than one sense of the word.¹ He suppresses some of the details he employed in the earlier version. For example, he deletes the gruesome scene of his sister's death. Most of all, he omits the term epiphany.² As we have seen in chapter two, Joyce portrays the artist as a hero.³ The final version bears a new title. *A Portrait of the Artist as a Young Man* seems to be a systematic account of the history of Stephen's growth, covering the first twenty two years of his life – from the time of his birth in 1882 to his self-motivated banishment to Paris in 1904. Joyce appears more objective toward the autobiographical material; he is more systematic and more logical in the presentation of the autobiographical material. The earlier version appears to be a skeletal outline of Stephen's concerns; here it is fleshed out with the circumstantial details that underlie his choices. Joyce seems to have undergone transformation after having written the first version of his early life. He rewrites his history on the basis of the epiphanic experience discussed in chapter two.⁴ Since the epiphanic experience transfigures Joyce and brings a new state of awareness and knowledge about himself, he

¹ *A Portrait of the Artist as a Young Man* was first published in 1916. Joyce wrote *Stephen Hero* between 1901 and 1906. Living away from Dublin – mostly in Trieste – and the distance of time between the earlier and the later version seem to have altered his perception significantly toward the autobiographical material of his early life. See Fran O'Rourke, "Joyce's Early Aesthetic" in *Journal of Modern Literature* 34.2 (Winter, 2011), pp. 97-120.

² See Kate Harrison, "The 'Portrait' Epiphany" in *James Joyce Quarterly* 8.2 (Winter, 1971), pp. 142-150.

³ See Peter Dorsey, "From Hero to Portrait: The De-Christification of Stephen Dedalus" in *James Joyce Quarterly* 26.4 (Summer, 1989), pp. 505-513.

⁴ See Gregory Castle, "Coming of Age in the Age of Empire: Joyce's Modernist 'Bildungsroman'" in *James Joyce Quarterly* 40.4 (Summer, 2003), pp. 665-690.

undertakes to rewrite himself in a new version of himself which requires sophistication in the art of expression as well. It is accepted that Joyce is a much more accomplished artist in the latter version.

In *A Portrait of the Artist as a Young man*, there are clear examples of the epiphany of “a memorable phase of the mind itself” (SH 216). The epiphanies of this kind are predominantly negative and disruptive. Nevertheless, they lead up to the epiphany of the beautiful, which is, of course, positive. The discovery of the epiphany of the beautiful further leads up to the formation of Stephen’s aesthetic theory. Consequently, he relocates himself intellectually in his community which is not the case in the earlier version.⁵ My on-going argument is based on the premise that the epiphany is not simply an aesthetic doctrine but also an aspect of a much larger concern with “learning” beyond and in spite of the institutions of education. How does Stephen counterbalance the disenchantment of the heart caused by the ethos of the institutions of education with the enchantment of the heart embodied in the epiphanic mode of education? In order to corroborate my argument, it is first necessary to focus on Stephen’s early growth as a child and a boy, which is missing in *Stephen Hero*, so as to form a fuller picture of his growth.

As the Wordsworthian mode of educating an individual begins from the earliest-formed childhood impressions of the surrounding environment, so the novel appears to take its narrative course from a very little child’s earliest-formed impressions of his surrounding environment. It gives a glimpse into his relation with Nature, and the nurturing figure of the mother. It describes the state of natural joy of a little child well before entering the institutions of education. The mention of a “moo-cow” in the first

⁵ In *Stephen Hero*, after having arrived at the climactic moment of his growth – the formulation of his aesthetic theory – Stephen tends to disengage himself, both emotionally and intellectually, from his community. He appears indifferent and unconcerned toward almost everything and everyone saving his aesthetic theory and his commitment to art.

few lines of the novel reinforces and spotlights the effect of natural joy (7).⁶ The animal imagery signifies the tender, receptive, and sensitive condition of a child. Stephen is introduced to the reader as “baby tuckoo” (A Portrait 7).⁷ This point of time is emphasized in his memory as “a very good time” (A Portrait 7). It marks the beginning moment in his memory of “remembrable things” (TP, I, 588). He remembers his father telling him a story; he remembers his father looking at him through his eye-glass; he remembers the ‘moo-cow’; he remembers his father having a hairy face. He is so little still that he wets the bed. In the Romantic sense, this period of tuckoo’s life suggests the period of pure innocence.⁸ The relation between ‘the infant sensibility’ and Nature is expressed in the snatch of a song the baby tuckoo is so fond of. It gives a glimpse into the earliest felt unconscious affinity with the beloved objects of Nature as described in the song: *O, the wild rose blossoms / On the little green place* (A Portrait 7). The objects of Nature mentioned in the song cast an educative effect upon the nascent state of his mind. It also suggests that the beauty of the ‘wild rose’ in its blossoming time catches the imagination of the child at a very early age, which is later to become the place of worship for him. The earliest-formed association with the ‘wild rose’ seems to set before the child the possibilities of his protean self just beginning to catch a glimpse of itself in the outer world. The bond between ‘the infant sensibility’ and the objects of Nature is mediated through his mother’s love as Wordsworth deems it crucial to the

⁶ As ‘moo-cow’ is a little child’s term. Joyce, *A Portrait of the Artist as a Young Man* (London: Jonathan Cape, 1968). All subsequent references to the novel are from this edition and citations appear with the abbreviation [A Portrait] in parentheses in the text.

⁷ Joyce gives his own nickname to Stephen.

⁸ Wordsworth regards childhood innocence as a most significant feature of experience as he keeps referring to it throughout *The Prelude*; at a later stage of his life, he is in search of that lost natural joy associated with it: “that calm delight / Which, if I err not, surely must belong / To those first-born affinities that fit / Our new existence to existing things, / And, in our dawn of being, constitute / The bond of union betwixt life and joy” (I, 553-8); “Blessed the infant babe” (II, 233); “infant sensibility, / Great birthright of our being” (II, 271-2); “I still retained / My first creative sensibility” (II, 359-60); “Oh! mystery of man, from what a depth / Proceed thy honours! I am lost, but see / In simple childhood something of the base / On which thy greatness stands” (XII, 272-5).

early education of a child.⁹ He refers to the role of the mother as “the heart / And hinge of all our learnings and our loves (TP, V, 257-8). It is the power of love between the mother and the child that is fundamental to all learning and all other relations.

The stage of growth at which the baby tuckoo holds “mute dialogues” with his “mother’s heart” is passed over to the next stage (TP, II, 268). He begins to express himself in a distorted language that fits in with the fabricated rhythm of sounds: “O, *the green wothe botheth*” (A Portrait 7). He is entering into the world of language that would gradually compromise the preverbal unconscious connectedness with Nature and the nurturing figure of his mother. From among these earliest-formed impressions, there are three significant impressions which become the basis of later epiphanies. First, the baby tuckoo develops an early association with the name Parnell through the mediation of his aunt, Dante. She keeps two brushes in her press, the one with the maroon velvet back is for Michael Davitt and the other one with the green velvet back is for Parnell. The interplay between the colours maroon and green would continue to engage his imagination later in his boyhood. Second, when he is hidden under the table, Dante asks him to apologise; if he does not apologise, she threatens him with the usual harsh and affectionate tone of a disciplinarian aunt: “O, if not, the eagles will come and pull out his eyes” (A Portrait 8).¹⁰ These words keep ringing in his mind as an emblem of others’ authority over him. We never know whether he apologises or not but this apparently minor incident stuck in his head. Third, the novel mentions Eileen, the neighbour’s little girl, in connection with his resolution to marry her when he is grown up.¹¹ These three intensely felt impressions are later to become the sources of the epiphany.¹² Joyce does

⁹ See Akiko Manabe, “Mother and the Imagery of Water in *A Portrait of the Artist as a Young Man*” in *The Harp* 5 (1990), pp. 22-40.

¹⁰ See Hans Walter Gabler, “Pull out His Eyes, Apologise” in *James Joyce Quarterly* 11.2 (Winter, 1974), pp. 167-169.

¹¹ In *Stephen Hero*, she is Emma Clery.

¹² As discussed in chapter one, Wordsworth refers to them as ‘delayed revelations’.

not describe in a great detail the earliest-formed impressions of the baby tuckoo's surrounding environment as Wordsworth does in *The Prelude*. He rather condenses it to a page and a half with a few more references to follow in Stephen's boyhood period.¹³ How long does the baby tuckoo hold on to natural joy and innocence in the subsequent stages of growth at the institutions of education he attends? Does he, at a later stage in his growth, attempt to retrieve the lost natural joy associated with innocence? I will discuss these questions in connection with the epiphany at a later stage in this chapter.

The narrative shifts abruptly from the baby tuckoo's earliest-formed impressions to that of a school-going boy. As discussed in chapter one, in the first two books of *The Prelude*, Wordsworth recalls the earliest-formed childhood impressions, his unconscious intercourse with the objects of Nature so as to make a launching pad for his literary aspirations. He celebrates the beauty of Nature, his communion with the objects of Nature, and the joy which he traces in them. He gives an account of his wanderings, walks before the school starts, and a trip to a twenty miles distance on the horseback. In short, it is an adventurous account of his boyhood experiences. What kind of boyhood experiences Joyce's protagonist undergoes? The first point of difference is that young Wordsworth's experiences are mostly outside the school; whereas, Joyce's protagonist is shown mostly inside the school and in relation to the mode of instruction there. The baby tuckoo is now a student of the third line.¹⁴ He is shown on the playgrounds of Clongowes Wood College. From here on, he gradually becomes critical of the public school ethos. First and foremost, he refers to his school as a castle because of the atmosphere surrounding the place and the nature of instruction given there.¹⁵ As the narrator remarks, "he was sick in his heart if you could be sick in that place" (A Portrait

¹³ It seems like a much-condensed summary of the first two books of *The Prelude* where Wordsworth recalls his childhood impressions.

¹⁴ The students under the age of thirteen are normally admitted to the third line.

¹⁵ The school was originally a castle known as the Clongowes Wood Castle.

10).¹⁶ The first time in the text the reader gets to know the name of the boy; he is Stephen Daedalus.¹⁷ When one of his schoolmates, Nasty Roche, asks his name, he reacts strangely to Stephen's family name which shocks Stephen very much.¹⁸ He thinks that Nasty Roche's response to his name suggests his inability to understand other than what is commonplace or obscene or cliché. Stephen tells a lie about his father that he is a gentleman, and soon after feels a pang of guilt. The first sign of rupture with childhood innocence is near at hand. He feels alienated there at the castle: "All the boys seemed to him very strange" (*A Portrait* 13). He wishes to lay his head on his mother's lap and seeks solitude in bed. He does not seem to feel comfortable at the school despite the fact that he is a brilliant student; there is only Jack Lawton as his rival in a competition for top.



Fig. 5: Clongowes Wood College

¹⁶ As discussed in chapter two, Stephen's response toward the most popular university of Ireland is no less critical: "The deadly chill of the atmosphere of the college paralysed" his "heart" (SH 198).

¹⁷ In the earlier version, there is no surname given to Stephen. Joyce's choice of the name is thoughtful; it is not Joyce's family name. Stephen Daedalus is a combination of the first Christian martyr, St Stephen, stoned to death outside Jerusalem in 34 AD, and the great pagan artificer-artist hero, Daedalus. The name Daedalus in Greek means 'cunning artificer'. The father and the son are often taken as typical examples of the classical and of the romantic artist respectively. Is he the father or the son or both? I will explore this question at the end of this chapter.

¹⁸ See David W. Robinson, "What Kind of a Name Is That?" Joyce's Critique of Names and Naming in *A Portrait* in *James Joyce Quarterly* 27.2 (Winter, 1990), pp. 325-335.

The young Stephen is very serious and observant; his senses are quick to respond to smells and sounds. He is reminded of his childhood association with the 'wild rose' and the song that crop up in his imagination while doing the sum in his class: "he remembered the song about the wild rose blossoms on the little green place" (*A Portrait* 12). While dining in the refectory, he closes the flaps of his ears and the light of the senses goes out for a while, he listens to the echo of his childhood innocence – symbolised by the 'wild rose'. Another such link in the chain of his earliest-formed associations is the colours green and maroon. He is astonished at finding that Fleming, his classmate, colours the Earth green and the clouds maroon; he never shared with him the fact that in Dante's press, there is one brush with the green velvet back for Parnell, and the other with the maroon velvet back for Michael Davitt. This apparently simple incident creates in him a desire to locate his identity. He writes on his geography book the logical sequence of his relation to totality: the name, the school, the county, the country, the continent, the world and the universe.¹⁹ Since it is written on the geography book, he could see only the geographical relation of himself to that of the universe. It is too general. Fleming is too simple to understand this; he writes on the opposite page a version of Stephen's identity which is acceptable and in accordance with the ethos of the school training. He places Stephen in relation to religion, parochialism, and nationalism. Stephen repudiates Fleming's proposed model of identity because this is what he has to transcend during the course of his self-development. The earliest-formed worldview is beginning to shatter as he is confounded with doubts, and questions are beginning to disturb his innocent mind. His imagination forms complex questions about God and universe. First, he tries hard to imagine what lies beyond the limits of the universe. The only satisfying response he could formulate at present is 'nothing'.

¹⁹ See Jason Howard Mezey, "Ireland, Europe, the World, the Universe: Political Geography in *A Portrait of the Artist as a Young Man*" in *Journal of Modern Literature* 22.2 (Winter, 1998), pp. 337-348.

Second, he reflects over the word God and pictures God in other languages to see whether it makes any difference. This is another of his concern to liberate words from their ritualized meanings. His preoccupation with words continues to question in his mind the often rehearsed meanings of words like ‘belt’, ‘suck’, ‘ivory’, and ‘kiss’. It is very much on his mind what he would like to become when he grows up: “When would he be like the fellows in poetry and rhetoric” (A Portrait 17)? It enchants Stephen’s heart to imagine himself figured among ‘the fellows in poetry and rhetoric’.

However, Stephen feels disenchanted by the monotonous and unvaried rhythm of repetitive activities at the school; he reflects over the objective flow of time that flows on ceaselessly: “Term, vacation; tunnel, out; noise, stop. How far away it was” (A Portrait 17). Frequent references to the interior of the castle as cold, dark, and damp further this disenchantment and reveal more the internal climate of his soul. In order to free his mind from the disenchantment of the school life and the sickening atmosphere there, he lapses into a romantic reverie: “It would be lovely to sleep for one night in that cottage before the fire of smoking turf, in the dark lit by the fire, in the warm dark, breathing the smell of the peasants, air and rain and turf and corduroy” (A Portrait 18).²⁰ The nearby cottage appeals to his sensibility because it seems to satisfy his desire to be in a natural setting as against the school building; the interior of the cottage is far more fascinating than the interior of the school building. The persistent fear of disobeying God brings him back from his romantic reverie; consequently, he finds himself shaking and shivering. He tries to seek solace on his bed; he assumes the posture of a foetus by “tucking the end of the nightshirt under his feet, curled himself together under the cold white sheets, shaking and trembling” (A Portrait 19). In this posture of pure innocence,

²⁰ It is evident in *The Prelude* that the young Wordsworth’s relation with the country life and its various aspects is a far more frequent and concretely realized experience; in the case of Stephen, it is more of a reverie than actuality. In *Stephen Hero*, there is no such reference to the appreciation of the country life.

he sees in the dark a spectacle conjured up by fear. There is a legend at the school that a black dog walks there at night and his eyes are as big as carriage lamps. It is the ghost of a marshal; he was wounded on the battlefield of Prague which consequently led to his death. Stephen asks himself whether it is true or not. The old servants seemed to have seen the “ghost of a murderer” in the ironing-room upstairs a long time ago (*A Portrait* 19). Stephen’s receding state of consciousness pictures before his eyes the scene of this uncalled-for figure. He seems to see the marshal in his military outfit, his face wearing the expression of death itself. Once again his prayer marks the end of the disturbing vision. Wordsworth in *The Prelude* records an experience of this kind when he was aged five. He was staying with his grandparents at Penrith. Along with their servant, James, he set out for a trip. Some chance accident separated them, and he lost sight of his companion. Fear struck him but he kept going on foot till he came to the bottom of the valley where a murderer was hanged in olden times. It was believed that the murderer’s name had appeared mysteriously on the turf near the gallows. He could see the letters of his name visible to him. After having looked at those letters, he departed from the scene with a sudden impulse of fear. Later, it becomes the basis of one of the restorative ‘spots of time’ for Wordsworth. Stephen, too, feels terrified by the spectacle he sees. Later, it becomes the basis of the negative epiphany.

The nature of Stephen’s epiphanic moment is catastrophic. He foresees the death of Parnell.²¹ Stephen’s classmate pushes him into a ditch, he falls sick as a result of that. While lying in the infirmary, he allows his imagination to trigger images of its own making; inspired by the shadows of the burning fire, he lapses into a reverie; he foresees the death of Parnell: “Parnell! Parnell! He is dead” (*A Portrait* 27). The scene is structured in the way dreams are structured. The invisible presence of Parnell is

²¹ As discussed in chapter one, Wordsworth recalls a catastrophic moment when he foresees the death of his father.

beginning to substantiate itself into his reverie. Soon after, he goes back home on the Christmas vacation. During his first Christmas dinner at home, the news of the death of Parnell is confirmed. The conversation over dinner shocks him very much. Mr Casey, his father's friend, is a Fenian – an Irish revolutionary – traditional enemy of the Church; he, in response to Dante's conservative pleadings in favour of Irish nationalism and religious orthodoxy, declares in a rhapsodic manner: "No God for Ireland! He cried. We have had too much God in Ireland. Away with God" (A Portrait 40). His aunt leaves their home in a fit of rage. His father and Mr Casey are deeply grieved over the death of their chief, Parnell. The whole scene afflicts Stephen so much that it shakes the basis of his earliest-formed worldview.

Soon after his return to the school, an incident occurs that disenchants him further from the mode of instruction at the school. He accidentally breaks his glasses, so he is excused from the school work by his tutor. Nevertheless, he is unjustly punished by the prefect of studies on the pretext that he is playing a trick.²² Stephen wonders how the prefect of studies is so sure that he is playing a trick on him. Stephen decides to report the matter to the rector who agrees with Stephen that he has been unjustly punished by the prefect of studies. It is the first time that he rebels against authority.²³ It wins him more respect from his schoolmates. He often thinks about the great men of history, and this incident gives him assurance that he can be one of them. He feels happy and free thereafter. During the summer holidays, he happens to spend some time in the company of his grand uncle, Charles. Mike Flynn, an old friend of his father, gives him training in running. He accompanies his father and granduncle on the Sunday afternoon walks. He begins to live through a romantic reverie; he takes up a fictional

²² See Gearóid, Ó Cléirigh, "Father Dolan and Others: Joyce's Clongowes Contacts" in *James Joyce Quarterly* 25.2 (Winter, 1988), pp. 191-206.

²³ Unlike the earlier version, where we see Stephen rebelling against all forms of authority right from the beginning of the available text; here Joyce unfolds the gradual process of Stephen's rebellion.

heroine, Mercedes, from *The Count of Monte Cristo* and imagines himself in love with her. Mercedes has a real counterpart in his life, Eileen, the girl he vowed to marry when he was a child. It follows from here that he along with another boy in his neighbourhood, Aubrey Mills, forms a group of adventurers. They have an exciting time together. Stephen and Aubrey often enjoy rides on their common milkman's car. It fascinates him to see how the cattle are milked. Soon the summer holidays are over but he is not sent back to the school. He continues to enjoy the rides on the milkman's car even in the absence of Aubrey. He realizes vaguely that there is some trouble at home. "His restless heart" seeks solace in the "peace of the gardens and the kindly lights in the windows" (A Portrait 66). The recent adventures during the summer holidays reaffirm his conviction that "he was different from others" (A Portrait 66). The image of Mercedes surges up again in his reveries. Led along by a premonitory feeling, he waits for "that moment of supreme tenderness" when he could materialize the reality of this image; he hopes that it would radically transform him (A Portrait 66). From now on the cracks in his innocent view of the world are beginning to widen rather too abruptly.

Stephen soon gets to know why he is not sent back to the school. His father's unstable financial condition forces displacement from their comfortable house to a rather cheerless one. The shift from Blackrock to Drumcondra unsettles the boy's once coherent world of home and homely comforts. The city of Dublin strikes young Stephen's imagination as "a new and complex sensation" (A Portrait 68). The effect it brings on him is that of disenchantment. He gives himself over to wandering in the city in a state of vague sense of looking for someone that evades his grasp. What he sees around is "a vision of squalor and insincerity" (A Portrait 69).²⁴ Amidst this 'vision of squalor and insincerity' of Dublin life and the accompanying disenchantment, one late

²⁴ See Allan Hepburn, "A Portrait of the Artist as a Young Man and Poverty" in *James Joyce Quarterly* 42/43.1/4 (Fall, 2004 – Summer, 2006), pp. 197-218.

evening Stephen leaves a children's party at Harold Cross in the company of Eileen to see her off. It becomes the occasion for the epiphanic moment. While sitting in the tram, they feel the desire to come close together but Stephen feels checked by his inner reserve. He hears in that moment of repressed physical intimacy an echo of an earlier childhood incident as he reflects over the continuity of their tale over time and its affirmation in her eyes, "in some dim past, whether in life or in revery, he had heard their tale before" (*A Portrait* 71). They were playing together on the hotel grounds watching the waiters. A sudden burst of laughter and her running away from him had excited an intense desire for her. He feels and acts the same way even now: "Now, as then, he stood listlessly in his place, seemingly a tranquil watcher of the scene before him" (*A Portrait* 71). The following morning, he wakes up with a feeling to compose a few verses about her. The idea of composing the few verses bring him back to an earlier time in his childhood at Bray when he thought of writing a poem about Parnell but he could not write it. The earlier failure is redressed as he becomes successful in writing the poem, "To E-----C-----". The poem achieves what in actuality is missed out; both kiss one another when the moment of leave-taking comes. His earlier inability to write the poem about Parnell, his earlier and the latest inability to hold her in his arms are fulfilled through the mediation of poetry at this point of time in his life. The epiphanic moment releases him from his earlier inabilities.

Stephen attends briefly the Christian Brothers' School before he is admitted to Belvedere College.²⁵ As mentioned in chapter two, he fills out the intervening time between leaving Clongowes and joining Belvedere with the study of writers of his heart's desire. The first year at Belvedere is skipped in the narrative. In the second year, he is shown participating in the Whitsuntide play. He is already the elected secretary to

²⁵ See Leo M. Manglaviti, "Sticking to the Jesuits: A Revisit to Belvedere House" in *James Joyce Quarterly* 37.1/2 (Fall, 1999), pp. 214-224.

the gymnasium; he has already developed a reputation for essay-writing. Stephen and Heron are regarded as the best students in number two. Only minutes before Stephen's theatrical performance, he bumps into Heron and his friend, Wallis. Heron tells Wallis that "Dedalus is a model youth" (A Portrait 77). He does not smoke; he is known for "his habits of quiet obedience" (A Portrait 86). Heron and Wallis tease Stephen about Eileen; Stephen feels embarrassed about his personal life being discussed in the presence of a stranger. During their conversation over Stephen's involvement with Eileen, Heron strikes Stephen with a cane across the calf of his leg and pressurizes him to 'admit'. Heron's act of striking the cane and the word 'admit' brings Stephen back to a time when they were in number six; it was toward the end of the first term at the college; he struck him the same way and pressurized him to 'admit'. It was the time when Stephen had just moved to Dublin. The incident was about Stephen's weekly essay. His English teacher, Mr Tate, announced to the whole class that Stephen's essay had heresy in it. Although it is clarified in the class that he had not written something heretical, it could not silence his classmates' doubts about it. A few days later, Stephen was walking on the Drumcondra Road; he was stopped by Heron and a couple of his friends, Boland and Nash. In Stephen's opinion, both Boland and Nash had little intellectual inclination. The subject of their conversation was their respective favourite writers. Stephen's choice of the best prose writer was Cardinal Newman, and his favourite poet was Lord Byron.²⁶ In the opinion of his classmates, Byron was a heretic and immoral poet. Stephen's choice of his favourite poet enraged his classmates to the point of using violence against him. They not only insulted him but also beat him up with a cane and a filthy cabbage stump. Heron was the one who was asking him to 'admit' that Byron was not a good poet. It enraged Stephen momentarily but when he

²⁶ See Jill Muller, "John Henry Newman and the Education of Stephen Dedalus" in *James Joyce Quarterly* 33.4 (Summer, 1996), pp. 593-603.

set off homeward in a faltering manner, he was no longer angry; he felt some power stripping him of his anger. The whole incident is triggered in his mind by Heron's striking him with the cane and repeating the word 'admit'. Stephen still sees him laughing with his friend the same way as he was laughing at him then. He feels sick at heart. It may be called the negative epiphany; what it reveals from memory is disturbing. In spite of performing his role very well in the play, the expectation of seeing Eileen, and the presence of his family in the audience could not cancel out the effect of this epiphany. Soon after the play is over, he rushes out of the hall and makes an excuse to his family. He walks briskly towards an unspecified direction feeling that "Pride and hope and desire like crushed herbs in his heart sent up vapours of maddening incense before the eyes of his mind" (*A Portrait* 88). The effect of the negative epiphany is so oppressive that only the negative means such as the combined smell of the horse urine and decomposed straw in the air could appease his disenchanted heart.

Stephen undertakes a journey towards Cork with his father; it proves epiphanic in the sense that he travels back to his earliest past and meets the image of pure innocence. The apparent purpose of this visit is to sell out his father's property in auction. It spells out deeper financial trouble for his family. The whole scene regarding his father is imbued with a nostalgic sense of holding on to something that seems to have lost permanently for him. Simon Dedalus' pride over his past heroic acts of manliness no longer matches the reality of the present state of affairs. Ironically, it appears to Stephen that he is making a mockery of himself by presenting a heroic version of his past. He seems to be ambivalent toward his father; in the earlier version, he appears straightforwardly hostile toward him. Stephen's already embittered mood is accentuated by the places he visits in the company of his father and the persons he meets who seem to have known his father very well; Stephen remains speechless in

contrast to his father's banal conversation with them. Most significant of all is his visit to Queen's College which his father had attended in his youth. While his father is busy searching his initials in the anatomy theatre, Stephen perchance comes across the word *foetus* cut many times in one of the wooden desks there. It suddenly evokes a vision of the past students of the college who might have cut the word in the wooden desk. The effect of it is so profound on Stephen that he remains in the grip of it during the remainder of their visit. The gradually intensifying mood, triggered by the word *foetus*, dims out his relation with the surrounding environment; all else appears to him as names stripped of their concreteness. Even his childhood memories seem to have evaporated; what is left behind in his mind, only names; Dante, Parnell, Clane, Clongowes. As the word *foetus* is cut many times in the wooden surface of the desk, he feels that it is cut similarly on the surface of his mind bringing about a vision of his lost innocence: "His childhood was dead or lost and with it his soul capable of simple joys, and he was drifting amid life like the barren shell of the moon" (A Portrait 98). The mood inspired by the word *foetus* proves another instance of the negative epiphany. Stephen has been led along predominantly by the negative epiphanies to the point in his growth that marks a dividing line between his earlier vision of innocence and his present vision of loneliness, emptiness and lustfulness. Does he attempt to retrieve, like Wordsworth, his childhood innocence and the 'simple joys' accompanying it?

The newly arisen mood is temporarily withheld by a happy interlude. He wins an essay competition which brings him a substantial amount of money, thirty-three pounds. He celebrates with his family. As long as the money lasts, he remains preoccupied with various schemes of improving his life; when it runs out, he returns to his usual way of life. He takes himself to wanderings; it once again reminds him of his bond with the fictional heroine of his imagined romance, Mercedes. The craving of his

soul for lust overpowers him. He goes to a prostitute and sins. He hopes to fill out the emptiness of his soul with lust. He sins mortally not once but many times. In the earlier version, only a hint is given about debauchery, but here he sins facing the full horror of it afterwards. Soon he begins to realize that he has fallen from grace; tormenting guilt sets in his soul. He becomes frigid toward everyone and everything except saving his soul from eternal damnation; complete loss of hope in the redemption of his soul upsets him to a highest degree. He sees his role in the college of the sodality of the Blessed Virgin Mary as that of a hypocrite. He tries hard to conform arduously to the doctrines of the church but the sense of being fallen from grace continues to unsettle his mind. In contrast to his guilty state of mind, the college observes its annual round of religious ceremonies: the retreat in honour of Saint Francis Xavier, confession, mass, and general communion. Before the start of these ceremonies, the rector delivers to the students a most terrific account of the damned and their punishment in hell.²⁷ It scares Stephen so much that he finally makes up his mind to confess his sins before the priest. He is only a boy of sixteen yet but he has undergone so much pain already. He does all the priest asks of him in order to atone for his sins but he could not obliterate from his mind the constant feeling of guilt. In response to Stephen's academic talents, the director suggests that he could become a Jesuit. Stephen thinks over it very carefully: on the one hand, he could ease out his family's constantly declining financial condition; on the other hand, he harbours a number of doubts. He sees himself as a hardened sinner on the one hand, and on the other hand, sees himself as a chosen one by the Church. He tries hard to imagine himself as Reverend Stephen Dedalus, S. J. His prayers, fasting and observance of religious and academic duties have already assured him that it is difficult for him to "merge his life in the common tide of other lives" (A Portrait 155). It appears

²⁷ See Eugene R. August, "Father Arnall's Use of Scripture in 'A Portrait'" in *James Joyce Quarterly* 4.4 (Summer, 1967), pp. 275-279.

to him a dull and joyless life: “It was a grave and ordered and passionless life that awaited him, a life without material cares” (A Portrait 164). He dismisses it in favour of a life full of joys; he rather flies out of the net thrown upon him by the rigorous religious training of the Jesuitical nature of education: “He was destined to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the snares of the world” (A Portrait 165).²⁸ He assures himself that the sins he has been escaping in vain are ‘the snares of the world’. He thinks that he has not fallen yet but he would like to fall. He positions himself contrary to the teachings of the church and the educational ideology of the Jesuits. He chooses as his guide “a wayward instinct” (A Portrait 169).²⁹ After having delved deeper into the inconsistencies of religion, he rebels not simply because he is an artist and he has to but he faces the full horror of it and resolves this conflict by making a choice of ‘a wayward instinct’ as his guide as against the conventional moral system.

His flight from the church and its educational ideology opens up a new chapter in his life. He reflects over his name; it bears the insignia of flight and creativity. The new chapter of his life involves both Icarus and Daedalus; the one who flies and the other who creates. He flies above “the mists of childhood and boyhood” and undertakes to create “a new soaring impalpable imperishable being” (A Portrait 173). He feels repaired, purified, and assured of his powers: “a new wild life was singing in his veins” (A Portrait 175). So far Stephen has been led along by the negative epiphanies predominantly inspired by fear; what passes through his mind at this point of life is

²⁸ See Deborah Pope, “The Misprision of Vision: A Comparison of Stephen’s Heaven and Hell in *A Portrait of the Artist as a Young Man*” in *James Joyce Quarterly* 17.3 (Spring, 1980), pp. 263-270.

²⁹ At the beginning of his inward journey in *The Prelude*, Wordsworth chooses “a wandering cloud” as his guide (I, 17).

reaffirmed through the epiphany of the beautiful.³⁰ In this state of freedom from the church, the institutional mode of education, family concerns, and Mercedes, he takes a walk through the streets of the city; his wandering takes him to the sea side. He enters the sea water reflecting upon the dead images of his past. In the midst of noises from children and girls, he sees a beautiful girl standing before him in midstream. His faculties are taken in by the beauty of the girl that appears to him in the form of a sea-bird.³¹ He remains lost for some time in contemplating the part to part relation of her perfect form. Suddenly the whole vision of beauty leaps up to him; a flood of joy pours into his receiving soul as he utters the word in token of appreciation, “Heavenly God!” (A Portrait 176).³² It is the epiphany of the beautiful. It organizes the randomness of experience into a vision of the beautiful as he reflects over the staying power of the image, “Her image had passed into his soul for ever” (A Portrait 176). In that moment of acquiescence, he affirms the calling of life to the adoration of the beautiful. Earlier the sense of beauty was inspired by the ‘wild rose’ and now the sense of beauty is inspired by the “wild angel”, the beautiful body of a young girl (A Portrait 176). It is the moment of resolution, of embracing a new commitment to life: “To live, to err, to fall, to triumph, to recreate life out of life” (A Portrait 176). He is at peace with himself, and reassured of his vocation of life. Before entering the university, he is confirmed in his belief in art.³³

As discussed in chapter two, Joyce made use of the available pages of *Stephen Hero* as the last eighty pages of *A Portrait of the Artist as a Young Man*. The point of

³⁰ Stephen’s process of growing up is comparable to Wordsworth as he states very clearly in *The Prelude*: “I grew up / Fostered alike by beauty and by fear” (I, 301-2).

³¹ See Erwin R. Steinberg, “The Bird-Girl in *A Portrait* as Synthesis: The Sacred Assimilated to the Profane” in *James Joyce Quarterly* 17.2 (Winter, 1980), pp. 149-163.

³² See Anthony Roche, “The Strange Light of Some New World’: Stephen’s Vision in *A Portrait*” in *James Joyce Quarterly* 25.3 (Spring, 1988), pp. 323-332.

³³ See Martin Schiralli, “Art and the Joycean Artist” in *Journal of Aesthetic Education* 23.4 (Winter, 1989), pp. 37-50.

intersection between the two versions comes in chapter V of the second version. Stephen is now an undergraduate student at University College, Dublin. It is evident in the scene at the beginning of chapter V that he is no longer the same student as he appears in the earlier institutions of education. He shows little interest in his university education. Before leaving for the university, his mother finds him dirty looking. His father refers to him as lazy. He hardly knows which day of the week it is. He seems to have lost a sense of clock time.³⁴ He takes a leisurely walk toward the university reflecting over the momentary “lightnings of intuition” which give clarity to his otherwise mystified thinking (A Portrait 180). Thoughts on developing his aesthetic philosophy preoccupy his thinking. Consequently, he becomes late for the French lecture. There is no sign of regret on his part that he has missed the French lecture. He instead goes to the Physics theatre where he meets the dean. The dean is busy lighting a fire in the fireplace. This scene occurs in *Stephen Hero* at the beginning of the available text. Joyce gives it a new orientation here; he retains the existing material but adds a little more to it. Aquinas’ definition of the beautiful and the good and the distinction between the words used according to the literary tradition and the words used according to the marketplace are kept the same but the dean and Stephen differ on one point. Though they mean the same thing, Stephen does not know what a funnel is, whereas the dean does not know what a tundish is.³⁵ He wonders at the dean’s ignorance of the word because he is an Englishman and it is his language which for Stephen would remain an

³⁴ See R. B. Kershner, Jr., “Time and Language in Joyce’s Portrait of the Artist” in *ELH* 43.4 (Winter, 1976), pp. 604-619.

³⁵ There is a great deal in the secondary material about this passage since it is of interest to postcolonial critics. Stephen is aware of the difference between English English and Hibernian English. But he knows that tundish is also an older form – funnel is more recent – because Hibernian English has retained Elizabethan usages dating from the conquest of Ireland by the English in the sixteenth century.

acquired language.³⁶ In the intervening pauses between their conversation, he takes stock of the dean's figure; an Englishman converted to Catholicism. Despite everything, the tender chords of their hearts intersect during those intervening pauses. In his fatherly concern, the dean rounds off their conversation by advising Stephen to complete his degree first as the pursuit of beauty may be dangerous. The whole scene seems to give the impression that Stephen is teaching the dean on the subject of language and art. He talks with the dean in the confident tone of a self-conscious artist as the dean acknowledges it as well. He feels pity for the dean who tries with all the honesty of his soul to fit in with the worthiness of his office.

The hollowness of the mode of education is further exposed in the Physics lecture. Stephen sees his fellow students making fun of the professor and showing little interest in learning. While sitting with them, he feels pity for the professors of the university who, in spite of their apparent academic concern, receive jeering responses from his fellow students. The professor's seriousness contrasts with the students' whispering funny remarks to one another. Soon after the lecture, his fellow students ask Stephen whether he has signed the testimonial to the Csar for universal peace. He refuses to sign the petition. He rather takes up a position antithetical to the general climate of opinions prevailing among his fellow students. MacCann, Cranly, Moynihan, Temple and Lynch reappear in the same role as described in the earlier version. MacAlister and Davin are new to the earlier set of his fellow students. MacAlister is passed over with the remark that he is no less different from the rest. Davin is Madden of the earlier version. Stephen refers to him as a "tame goose" (*A Portrait* 206).³⁷ Later in their conversation after the Physics lecture, Stephen picks up an argument with Davin

³⁶ See Richard M. Kain, "Why Is 'The Best English' Spoken in Lower Drumcondra? A Note on the 'Portrait'" in *James Joyce Quarterly* 11.1 (Fall, 1973), pp. 51-2.

³⁷ See Nehama Aschkenasy, "Biblical Females in a Joycean Episode: The 'Strange Woman' Scene in James Joyce's *A Portrait of the Artist as a Young Man*" in *Modern Language Studies* 15.4 (Autumn, 1985), pp. 28-39.

over nationalism. Davin maintains that Stephen leaves the Irish class after the first lesson because Stephen suspected an affair between Eileen and Father Moran.³⁸ He reminds Stephen of the account of his private life which Stephen shared with him at an early stage of their friendship. Davin reiterates his disgusting response toward it. Stephen's reply in response to his disgusting response is that "I shall express myself as I am" (*A Portrait* 207). Davin charges him with intellectual pride. Davin argues that fundamentally they belong to Ireland, and their country comes first. Stephen refers to the Irish people's betrayal of Parnell; he does not wish to be part of those who betrayed Parnell.³⁹ He is under no obligation to pay the debt of his ancestors who not only joined the oppressors against themselves but also betrayed their language. He clarifies his position to Davin that "When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets" (*A Portrait* 207).⁴⁰ It is reminiscent of his earlier repudiation of Fleming's proposed model of identity for Stephen. He stands contrary to the ethos of the university education that inculcates conformity to the prevalent notions of 'nationality, language, and religion'.

In the earlier version, Stephen writes an essay "to define his own position for himself" (SH 81). In *A Portrait*, he expresses his ideas on art and beauty in a conversation with Cranly and Lynch while taking a walk through the streets of Dublin. What Stephen states here culminates in his aesthetic theory. The point of difference with the earlier version is that his aesthetic theory is the combination of various ideas rather than Aquinas' alone. He begins the conversation by challenging Aristotle's definition of

³⁸ This incident was given some detail in the earlier version; here Joyce compresses it into a passing remark.

³⁹ See Daniel Mulhall, "Parallel Parnell: Parnell delivers Home Rule in 1904" in *History Ireland* 18.3 (May / June, 2010), pp. 30-33.

⁴⁰ See Bruce Comens, "Narrative Nets and Lyric Flights in Joyce's *A Portrait*" in *James Joyce Quarterly* 29.2 (Winter, 1992), pp. 297-314.

‘pity’ and ‘terror’. Lynch refuses to listen on the pretext that he is sick but Stephen goes on. After having spoken the definitions twice, he gives the example of a so-called tragic incident that describes the accidental death of a girl who was on her way to meeting her mother. The girl had not seen her mother for many years. Stephen objects to the reporter’s calling it a tragic death. He explains that it is far from tragic because “the tragic emotion is static” (A Portrait 209). The ‘tragic emotion’ does not excite “desire or loathing” (A Portrait 209). It is the function of improper art to excite “kinetic emotion” of ‘desire or loathing’ (A Portrait 209). Stephen considers pornographical or didactic arts as improper because they excite ‘kinetic emotion’. He infers from this distinction between the improper and proper arts: “The esthetic emotion (I use the general term) is therefore static. The mind is arrested and raised above desire and loathing” (A Portrait 209). Stephen explains to Lynch that “Our flesh shrinks from what it dreads and responds to the stimulus of what it desires by a purely reflex action of the nervous system” (A Portrait 210). Therefore, the aesthetic emotion is above the ‘purely reflex action of the nervous system’. Accordingly, beauty “awakens, or ought to awaken, or induces, or ought to induce, an esthetic stasis, an ideal pity or an ideal terror, a stasis called forth, prolonged and at last dissolved by what I call the rhythm of beauty” (A Portrait 210).⁴¹ He further explains that ‘the rhythm of beauty’ is “the first formal esthetic relation of part to part in any esthetic whole or an esthetic whole to its part or parts or of any part to the esthetic whole of which it is a part” (A Portrait 210). The above-mentioned epiphany of the beautiful girl is the prime example of ‘esthetic stasis’. Stephen views the girl as that of a beautiful bird. Earlier, Stephen thinks of Heron in terms of a bird too but that is the example of ‘kinetic emotion’.

⁴¹ See Thomas E. Connolly, “Kinesis and Stasis: Structural Rhythm in Joyce’s Portrait” in *University Review* 3.10 (Winter, 1966), pp. 21-30.

Aquinas' definition of the beautiful is kept the same as in the earlier version. Stephen challenges Plato's idea that "beauty is the splendour of truth" (A Portrait 211). He holds that the true and the beautiful are not similar: "Truth is beheld by the intellect...beauty is beheld by the imagination" (A Portrait 211). He uses Aristotle's statement in his defence; it says that "the same attribute cannot at the same time and in the same connection belong to and not belong to the same subject" (A Portrait 211). Stephen imagines his aesthetic theory through MacAlister's eyes as 'applied Aquinas'.⁴² Joyce changes the language but keeps the same meaning as in the earlier version. Stephen's departure from Aquinas bears the same meaning as in the earlier version: "When we come to the phenomena of artistic conception, artistic gestation and artistic reproduction I require a new terminology and a new personal experience" (A Portrait 214).

Their conversation is broken off by Donovan. He brings the news of the results of civil service examination for places within the UK system. He breaks the news in an excited tone that Moonan, Halpin, O'Flynn, and O'Shaughnessy are through the examination; only Griffin could not pass the examination. He is quite confident to pass as MacCullagh and himself are also preparing for the examination. He very boastfully calls himself a member of the field club of seven. He speaks on behalf of the members of the field club that "Our end is the acquisition of knowledge" (A Portrait 215). He asks Stephen whether he is writing an essay about aesthetics. Stephen denies it. He speaks like a charlatan and expresses himself in the manner of a scholar that Goethe and Lessing have already written plenty on the subject of aesthetics. He seems to create the impression that he is well read on that subject. On the other hand, Stephen and Lynch do not respond to his superficial knowledge of German Idealist philosophy. The ethos

⁴² See Cordell D. K. Yee, "St. Thomas Aquinas as Figura of James Joyce: A Medieval View of Literary Influence" in *James Joyce Quarterly* 22.1 (Fall, 1984), pp. 25-38.

of the university education fails to emphasize knowledge for its own sake, which, according to Wordsworth, could bring “simplicity and power” (TP, VII, 744). As discussed in chapter one, Wordsworth challenges the ethos of the university education on the grounds that it inculcates conformity to the existing standards of education which do not tend to cultivate taste for knowledge for its own sake. He raises serious doubts about the nature of knowledge which is limited to the external world alone, “reared upon the base of outward things” (TP, VII, 650). It ironically represses an individual’s inner capacity for growth and development as he says, “Knowledge not purchased by the loss of power” (TP, V, 425). He instead wishes to reinstate the power of knowledge which has a unique potential to transfigure an individual from simply a product of the coercive social, political and religious forces into a unique being.

Stephen resumes his unfinished conversation with Lynch on the subject of beauty.⁴³ He once again quotes from Aquinas that the three phases of artistic apprehension are necessary to arrive at the idea of universal beauty: *integritas*, *consonantia*, *claritas*. He translates them as *wholeness*, *harmony* and *radiance*. In the earlier version, it is ‘integrity, a wholeness, symmetry and radiance’. The ‘epiphanized’ object – “the supreme quality of beauty” – he employs in the earlier version is ‘the clock of the Ballast Office’ but in *A Portrait*, it is an inverted basket placed over the head of a butcher’s boy (SH 217). In the earlier version, the solution he finds to Aquinas’s use of the term *Claritas* is that “*Claritas* is *quidditas*” (SH 213). In *A Portrait*, he says the same thing in slightly different words. In the earlier version, the culminating point of his aesthetic theory is that “The soul of the commonest object, the structure of which is so adjusted, seems to us radiant. The object achieves its epiphany” (SH 218). He clearly does not employ the word epiphany here. First, he quotes from Shelley in order to

⁴³ See David E. Jones, “The Essence of Beauty in James Joyce’s Aesthetics” in *James Joyce Quarterly* 10.3 (Spring, 1973), pp. 291-311.

describe the *claritas-quidditas* synthesis – ‘lightnings of intuition’: “The mind in that mysterious instant Shelley linked beautifully to a fading coal” (A Portrait 217). Second, he borrows a phrase from the Italian physiologist Luigi Galvani and calls it “the enchantment of the heart” which is very much like “a spiritual state” (A Portrait 217).⁴⁴ This ‘spiritual state’ achieves a confluence of mind and heart. These are the replacement terms for the epiphany in the earlier version. The point of difference with the earlier version is that here Stephen combines both the experiential epiphany (the epiphany of the subject) and the aesthetic epiphany (the epiphany of the object). The former seeks ‘truth’, the latter ‘beauty’. Taken together, the notion of the epiphany goes beyond a mere aesthetic end; it is equally related to truth as well.

When Stephen and Lynch reach the national library, the rain begins to fall. They take shelter under the arcade of the library where a group of their fellow students are talking about a couple of medical students who have recently passed the final medical examination. Lynch points towards a bunch of girls standing there near the entrance door of the library. Stephen’s mind is engrossed by Eileen; he asks himself whether “Her heart [is] simple and wilful as a bird’s heart” (A Portrait 221)? He compares her with the bird-like beautiful girl he has seen on the beach; consequently, he transcends the ‘kinetic emotion’ of ‘desire’. The following morning he wakes up with a sense of renewal and calls that moment in its “afterglow”, “An enchantment of the heart” (A Portrait 221). He feels enchanted by the moment; it releases a sudden flood of joy and he feels inspired. He cries out in the ‘afterglow’ of that moment: “O! In the virgin womb of the imagination the word was made flesh” (A Portrait 221).⁴⁵ In the ‘after-

⁴⁴ See Clive Hart and Robert Scholes, “James Joyce’s Sentimentality” in *James Joyce Quarterly* 41.1/2 (Fall, 2003 – Winter, 2004), pp. 25-36.

⁴⁵ Joyce aestheticizes the religious imagery.

glow', he composes a villanelle on the back of a cigarette pack.⁴⁶ The 'afterglow' deepens into the colour of a red rose. Is it not the red rose of the baby tuckoo's song that recurs in his boyhood period too? He links the 'wilful heart' of Eileen with the red rose – the symbol of his earlier sense of beauty. He passes from the enchantment of his past life to that of a new enchantment that he felt standing under the arcade of the library. He remembers the night at the carnival ball. Eileen has chosen her side; she brands him a heretic and flirts with Father Moran. He thinks that she is very much like "the figure of the womanhood of her country" (A Portrait 225). She has chosen as lover a priest in comparison with him who is "a priest of eternal imagination" (A Portrait 225). He was offered a chance to join the Jesuits; he chooses instead to become 'a priest of eternal imagination'. The sacramental bread becomes for him "the radiant body of everliving life" (A Portrait 225).

Stephen sees in the flying birds a symbol of his flight. He identifies himself with the migratory birds. As they do not live at one place and keep on migrating from one place to another in accordance with the conditions that are appropriate to their survival. Therefore, he will live in accordance with the laws of his own nature as he declares the manifesto of his new form of existence, "I will not serve that in which I no longer believe whether I call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use – silence, exile, and cunning" (A Portrait 251). He refuses to serve the institutions which formed his earlier identity. He discards his home, country and church. He vows to express himself through art. In order to safeguard his new formed subjectivity, he sets before himself new weapons of self-defence: 'silence, exile, and cunning'. In his long conversation with Cranly, he

⁴⁶ See Elliott B. Gose, Jr., "Destruction and Creation in *A Portrait of the Artist as a Young Man*" in *James Joyce Quarterly* 22.3 (Spring, 1985), pp. 259-270.

realizes that his friendship with Cranly cannot accommodate his radical ideas any longer. He is least afraid to acknowledge it to Cranly: "I do not fear to be alone or to be spurned for another or to leave whatever I have to leave. And I am not afraid to make a mistake, even a great mistake, a lifelong mistake and perhaps as long as eternity too" (*A Portrait* 251). 'Spurned' here refers to his relation with Eileen. Stephen sees her greeting Cranly in the presence of his fellows which puts suspicions in his mind. He thinks that she could encourage anyone's attention above his love for her. In the brief meeting with her on the road, he realizes that she cannot go across the line drawn by the dominant ideological forms of Irish society. So he leaves her to her lot as he leaves others. Religion's claim to a perfect system to regulate human affairs does not appeal to him any longer. He acknowledges that he is subject to error, and he does not require the guidance of religion to find the right path; he can follow his own voice even if that voice leads him nowhere.

The narrative reverses from the third person narration to that of the first person in the last pages of the novel where Stephen jots down the events of his life in a diary.⁴⁷ The shift from the third person to the first person is significant in the sense that he has broken himself free from the 'nets' and has found out his own voice. As he declares in the spirit of his own independent voice: "Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race" (*A Portrait* 257).⁴⁸ It is a passionate declaration stemming from the state of his self in the early glow of celebration at its own sovereignty. By declaring so, he repositions himself intellectually with respect to his estranged relations with his race. He goes into exile with a pledge to create the

⁴⁷ See Michael Levenson, "Stephen's Diary in Joyce's *Portrait--The Shape of Life*" in *ELH* 52.4 (Winter, 1985), pp. 1017-1035.

⁴⁸ See Mark Osteen, "The Great Expectations of Stephen Dedalus" in *James Joyce Quarterly* 41.1/2 (Fall, 2003), pp. 169-183.

conscience of his race. He hopes to do so through the medium of art as his faith in art is strongly affirmed in these closing lines of the novel. He commits himself to the future of Ireland.⁴⁹ He welcomes life as against the spiritually paralyzed state of Ireland in the present. He chooses his guide a figure from the pagan world of antiquity: “Old father, old artificer, stand me now and ever in good stead” (A Portrait 257).⁵⁰ He invokes the image of his mythical father, Daedalus – the craftsperson, who built a labyrinth – to come to his aid and stand in his place. Though he bears his name, he is presuming to be both Icarus – the son who fell – and Daedalus – the father who survived. In other words, he implies that he is fallen but he would survive. Therefore, like Daedalus, Icarus will live on to create his own labyrinth. It marks the beginning of a new phase of development not only in the history of his life but also in the history of Ireland. The novel ends on a new beginning.⁵¹

⁴⁹ See Peter Costello, “James Joyce and the Remaking of Modern Ireland” in *An Irish Quarterly Review* 93.370 (Summer, 2004), pp. 121-132.

⁵⁰ See Brian Moore, “Old Father, Old Artificer” in *Irish University Review* 12.1 (Spring, 1982), pp. 13-16.

⁵¹ The year at the end of the last diary entry is 1904. There is another written underneath, Trieste 1914.

SECTION TWO: E. M. FORSTER

CHAPTER SEVEN

The Longest Journey as Forster's "Prelude"

This chapter examines Forster's *The Longest Journey* in the light of Wordsworth's theory of education as expounded in *The Prelude*. The study of *The Longest Journey* is appropriate to my central concern in my thesis which is education.¹ In simple terms, it is a novel of education, and the mode of education that is authorized here is the Wordsworthian mode of education.² Forster, like Wordsworth, does not envisage the institutional mode of education as a totally reliable means of educating an individual. Forster's purpose seems to be clear in bringing back to the modern world the Wordsworthian mode of education that establishes "understanding's natural growth" (TP, XI, 200).³ The connection may sound coincidental but Wordsworth's position in the English literary tradition does seem to be so central that it comes down to Forster through the mediation of Matthew Arnold as an indirect cultural influence.⁴ Arnold took from Wordsworth the idea of establishing a "system of general and humane education".⁵

¹ As discussed in chapter one, "By 'education' he [Wordsworth] always meant much more than what might be learned through books or in a classroom". See Barry Pointon, *Wordsworth and Education* (Lewes: Hornbook Press, 1998), p. 22.

² It is interesting to note a similarity between Joyce's *Stephen Hero* and Forster's *The Longest Journey* that both the authors critique the institutional mode of education by placing their respective protagonists in the prestigious institutions of education.

³ Raymond Williams concludes his study of English culture on the Wordsworthian note: "The idea of culture rests on a metaphor: the tending of natural growth". See Williams, *Culture and Society 1780-1950* (London: Hogarth Press, 1990), p. 335. As discussed in chapter one, Wordsworth calls variously but to the same effect this process of education "the education of the heart", "natural education", "experiential education", and "the education of circumstances". Cited in Pointon, *Wordsworth and Education*, pp. 9, 27, 36, 53.

⁴ As Martin J. Wiener argues, "Cultural values and attitudes often reveal themselves in imaginative literature". See Weiner, *English Culture and the Decline of the Industrial Spirit 1850-1980* (Cambridge: Cambridge University Press, 1981), p. x. Perry Meisel links Forster to Wordsworth through the mediation of Arnold. See Meisel, *The Myth of the Modern: A Study in British Literature and Criticism after 1850* (New Haven; London: Yale University Press, 1987), pp. 6-7.

⁵ Cited in Williams, p. 119. It is interesting to compare Dr Arnold's ideas on education with Wordsworth's theory of education as expounded in *The Prelude*. Dr Arnold – Matthew Arnold's father – was headmaster of Rugby School from 1828-1841. Despite being friends, Dr

In spite of being placed in an altogether different point in time, Forster is echoing Wordsworth in *The Longest Journey*. As discussed in chapter one, Wordsworth's *The Prelude* is largely an autobiographical poem. Forster's *The Longest Journey* is his "most personal novel".⁶ More than a century apart, they share a great deal in common. Both the authors graduated from Cambridge University. Wordsworth studied at Cambridge from 1787 to 1791. Forster attended King's College, Cambridge, from 1897 to 1901.⁷ Both the authors came from upper middle-class families. Both were brought up as Anglicans. Both the authors in their respective ways express discontent with their respective systems of education. Both challenge the assumptions underlying the institutional mode of education. Wordsworth's criticism of the institutional mode of education is embodied in the description of his undergraduate years at Cambridge. Wordsworth describes his personal experience of Cambridge in two of the fourteen books of *The Prelude*. Forster presents his personal experience of Cambridge through the persona of his fictional characters. Though Forster does not entirely focus on his educational experience at Cambridge to illustrate the inadequacy of the institutional mode of education, his critique also includes the British public school system of education. However, Forster's intellectual position is not dissimilar from that of Wordsworth's. The outcome of their respective search is similar in many ways. Both turn away from institutions to an autonomous realm of imagination and Nature. Both

Arnold and Wordsworth differed radically on the subject of education as Pointon states, "It is impossible to reconcile Wordsworth's concept of natural education and moral growth with Dr Arnold's public school ideals". See Pointon, *Wordsworth and Education*, p. 35. Nevertheless, Matthew Arnold's ideas on education are inspired by Wordsworth. See David J. Delaura, "The 'Wordsworth' of Pater and Arnold: 'The Supreme, Artistic View of Life'" in *Studies in English Literature 1500-1900* 6.4 (Autumn, 1966), pp. 651-67. I will discuss later in this chapter what the 'public school ideals' are, and how does Forster expose the inadequacy of the British public school system of education.

⁶ See Elizabeth Heine, "Afterword" to *The Longest Journey* (2006), p. 291. John Colmer corroborates this point that the novel is Forster's "thinly veiled autobiography". See Colmer, *E. M. Forster: The Personal Voice* (London: Routledge & Kegan Paul, 1975), p. 5.

⁷ See for details, P. N. Furbank, *E. M. Forster: A Life*, Vol.1 (London: Cardinal, 1991), pp. 49-80.

choose to look inward for the means of personal growth and fulfilment after being disillusioned by the political ideals of their times. Both *The Prelude* and *The Longest Journey* seem to enact their authors' literary exercise of their respective gifts as literary artists. Both texts assure their respective authors of their literary gifts. Both the authors participate as the subject of their respective texts, and come out as radically transformed by the process of creation.

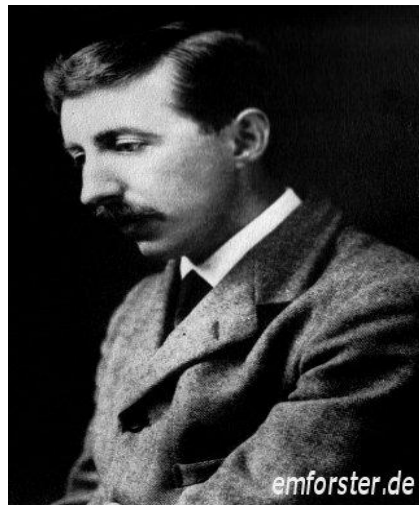


Fig. 6: The photograph shows Forster as a young man in 1915
Photographer: Edward Leigh, Cambridge
Source: King's College, Cambridge. Ref. EMF/27/319

Forster states, "For all its faults, it is the only one of my books that has come upon me without my knowledge".⁸ The idea of the novel itself came upon him 'all of a sudden and by chance'. His visit to Figsbury Rings in Wiltshire in 1904 gave him much substance of the novel.⁹ In the unique features of the landscape and under the tranquil charm of the place, Forster experiences a 'spot of time'; the place brings back to his mind an earlier feeling of magnanimity, expansion and oneness at the open countryside near the village of Madingley during his first year at Cambridge. He comes across a

⁸ Forster, "Introduction" to *The Longest Journey* (Oxford: Oxford World's Classics, 1960), p. xxi.

⁹ As Furbank explains, Forster "had a more momentous encounter with the spirit of the place, of much importance to his future novel *The Longest Journey*". See Furbank, *E. M. Forster: A Life*, p. 116.

shepherd boy with a club foot. The conversation with the boy lasts only for a few minutes. The typical Wordsworthian characteristics – which he associates with the characters drawn from humble life such as peasants, shepherds or pedlars – of simplicity, innocence, spontaneous goodness of the boy deeply impress upon Forster's faculties of head and heart. *The Longest Journey* is the outcome of these deeply felt impressions at Figsbury Rings.¹⁰



Fig. 7: Aerial view of the Figsbury Ring, Wiltshire (National Trust Images – Image No. 6220)

Therefore, *The Longest Journey* is the work of inspiration as Forster alerts his readers to expect a creative outburst which seems to flow through the personality of the writer and writes itself.¹¹ In other words, he is acknowledging the power of creative imagination that works through him, and makes him the subject of its workings. Forster the literary critic sees the technical side of it as having ‘faults’ but Forster the creative artist sees his creative impulse fully expressed in it (if not fully but at least to his heart’s content). What is significant for Forster here is his relation with the book; the relation of a piece of literary art with the artist. He is employing tender language to express that

¹⁰ Forster changes Figsbury Rings to Cadbury Rings in the third section of *The Longest Journey*.

¹¹ See Judith Scherer Herz, “Forster’s Sentences” in *English Literature in Transition 1880-1920* 55.1 (2012), pp. 4-18.

relation.¹² Forster's gains as a literary artist here may seem to be of little importance to a perceptive critic or an intelligent reader but they mean a great deal to Forster. He states further, "I have managed to get nearer than elsewhere to what was on my mind, or rather towards that junction of mind with heart where the creative impulse sparks".¹³ It is apparent from this statement that he values the novel because it seems to narrow the gap between what a writer wishes to represent and the means of representing it. His own response to it is meaningful at least in the sense that he has 'managed to get nearer than elsewhere to what was on my mind'. It is meaningful also because his search for synthesizing the opposites finds expression here, 'junction of mind with heart where the creative impulse sparks'. Forster clarifies the interpretive path for readers by declaring in the same Introduction his artistic achievement of having found a point of intersection where the powers of mind join the powers of heart; the purpose of this 'junction' is to awaken the creative potentialities. The ambiguous part of this statement is that he does not clarify the proportion of how much it is coming from the mind and how much from the heart.

The Longest Journey is a good starting point for a Forster scholar if he is to grasp his later gifts as a writer. The novel embodies the story of Forster's growth and preoccupations as a writer.¹⁴ The very title of the novel itself is such a powerful metaphor – and a very recurring one in literature; it conveys the depth and intensity of the essential problems of existence which involve the central characters in a serious

¹² There is another important point to note here is that Forster wrote the above-mentioned Introduction in 1960, far removed from the times and circumstances in which he underwent the process of creating it.

¹³ Forster, "Introduction", p. xi.

¹⁴ One of the most quoted characters in the English literary tradition is Hamlet. Toward the end of the play, when he is near the end of his life, he tells Horatio to tell his story to the world. Why would Hamlet wish his story to be told to the world? One of the possible answers is that it is not simply the story of the rise and the fall of a great prince but the story of his personal growth as a character.

struggle to make sense of what reality is in fact.¹⁵ As Elizabeth Heine argues, the novel is about the “nature of reality and the relativities of individual perception”.¹⁶ Therefore, the novel is not simply a historical narrative documenting faithfully the critical account of the British public schools of the Edwardian era or is simply written to question the mode of education at Cambridge as limited; it tends to expose the gap between what Williams refers to as “substantial knowledge” and “abstract knowledge”.¹⁷ The novel questions the nature of knowledge that is “purchased by the loss of power” and attempts to reinstate the power of knowledge as Wordsworth does in *The Prelude* (TP, V, 425).



Fig. 8: King's College Cambridge

Rickie Elliot's painfully long journey begins from Cambridge.¹⁸ He comes to Cambridge as an unhappy product of a public school: “He had crept cold and friendless

¹⁵ As Wendy Moffat points out, Forster “borrowed the title *The Longest Journey* from Shelley’s *Epipsychidion* – which loosely translates as ‘the story of a soul’”. See Moffat, *E. M. Forster: A New Life* (London: Bloomsbury, 2010), p. 84. The title of the novel, in fact, refers to marriage as a disaster: “With one chained friend, perhaps a jealous foe, / The dreariest and longest journey go”. Quoted in Lionel Trilling, *E. M. Forster* (New York and London: Harcourt Brace Jovanovich, 1971), p. 60. It bears “many similarities to Shelley’s state of mind toward the end of his marriage to Mary, which is symbolically dealt with in *Epipsychidion*”, *ibid.*, p. 60. As Trilling explains Shelley’s point about marriage: “one is either blasted by devotion to an illustrious superstition which one endows with the semblance of reality or one is enrolled among the unforeseeing multitude who slowly and poisonously decay”, *ibid.*, p. 61.

¹⁶ Heine, “Afterword” to *The Longest Journey* (2006), p. 291.

¹⁷ See Williams, *Culture and Society 1780-1950*, p. 69.

¹⁸ The first chapter of the novel is titled “Cambridge” covering half of the novel.

and ignorant out of a great public school” (5).¹⁹ Nevertheless, life at Cambridge not only promises to relieve him of the painful memories of that unhappy experience at public school but also seems to offer him with a congenial academic environment. His experience at Cambridge seems to compensate for the lack he had experienced at public school because here he can exercise his intellectual abilities to the full; it also gives him an opportunity to find genuine and kind friends.²⁰ The inattentive reader may take Rickie’s earlier experience at Cambridge as a favourable account of the kind of life depicted there. It is, in fact, the later part of the novel which reveals the inadequacy of education at Cambridge; it is inadequate because it is limited. As Rickie muses over his relation with Cambridge: “Cambridge is wonderful, but – but it’s so tiny” (TLJ 62). Earlier in the text, Rickie asks himself whether Cambridge could prepare him for a “silent and solitary journey” (TLJ 5). Later, he asks himself whether it could deliver him from the “shadow of unreality” (TLJ 152).

The novel begins with a bunch of Cambridge undergraduates discussing the relation between the subject and the object. Stewart Ansell throws a challenge at his friend Tilliard by saying, “The cow is there” (TLJ 3).²¹ He means to say that objects have existence of their own, independent of the fact of being looked at by the observer. Tilliard takes up the opposite position by saying that the cow is not there; it means that objects have existence only if they are looked at by the observer. Ansell and Tilliard

¹⁹ Forster, *The Longest Journey*, (ed.), Elizabeth Heine (London: Penguin Books, 2006). All subsequent references to *The Longest Journey* are from this edition and citations appear with the abbreviation [TLJ] in parentheses in the text. Forster’s own experience at Tonbridge public school is no less different from Rickie’s as Furbank states, “Forster’s first two years or so there were wretched, probably the most unhappy in his life”. See Furbank, *E. M. Forster: A Life*, p. 41.

²⁰ As Colmer states, Cambridge stood as “a symbol of the good life” for Forster. See, Colmer, *E. M. Forster: The Personal Voice*, p. 6. Moffat’s study points toward the same direction, “The first third of his novel was a valentine to Cambridge”, p. 43. See for more details about Forster’s relation with King’s College, Cambridge, Moffat, *E. M. Forster: A New Life*, pp. 40-57.

²¹ See Tony Brown, “Edward Carpenter and the Discussion of the Cow in *The Longest Journey*” in *The Review of English Studies*, New Series 33.129 (February, 1982), pp. 58-62.

state their preferences manifestly as two antithetical positions with regard to the reality of experience.²² Two orders of reality are established. The tension of conflict normally arises from the difficulty of arriving at any exclusive position but Ansell and Tilliard seem to insist on pushing either position to its extreme. One may wonder if the categories of experience are well-defined within the boundaries of their extreme positions, could the resulting perception be termed whole. Whether this rather self-indulgent philosophical chatter leads anywhere remains to be seen in the rest of the novel.²³ Rickie remains a silent spectator in the philosophical discussion between Ansell and Tilliard. Could he not structure his response on the sure foundations of his learning at Cambridge? Why does he remain undecided and precarious? His intellectual position is, however, unformulated not because he is incapable of sustaining a line of argument from its premise to a logical conclusion as his university friends do. The fibre of his personality is woven into a pattern not of their kind who would invent a phrase first and later see its application in what they experience in life. Soon after hearing his friends disputing over the relation between the subject and the object, he realizes how inadequate the means of communication are. This realization reflects in his wish to bridge the gap between the possibilities of self and the outward facts of reality: "I wish I could talk to them as I talk to myself" (TLJ 14). Nevertheless, he seems to value more the communication between self with itself than the communication of the self with others. The manifest wish here is to turn the inner as if it were an outer event. He is confronted with a difficult choice: how to make the proportion right?

It is apparent in the above-mentioned discussion that Rickie is set apart from the rest because of his preoccupations as an imaginative artist. He has imaginative

²² See Bernard Harrison, "Forster and Moore" in *Philosophy and Literature* 12.1 (April, 1988), pp. 1-26.

²³ See for details, David Sidorsky, "The Uses of the Philosophy of G. E. Moore in the Works of E.M. Forster" in *New Literary History* 38.2 (Spring, 2007), pp. 245-271.

understanding of experience which does not necessarily follow on analytical inquiry – Wordsworth designates it in *The Prelude* as “analytic industry” (II, 379). Agnes Pembroke points out to Rickie a very important fact about his life that he is an artist: “Always running yourself down! There speaks the artist” (TLJ 15). She does pronounce the most appropriate word in a tone somewhat deprecatory regarding Rickie as a character. What purpose does it serve Rickie by speaking ill of himself? His frank admission of his defects appears to be an endearing trait of his personality, and which springs from his unself-conscious commitment to honesty of feeling. The world of experience is his artistic workshop where he is to shape that experience into a living work of art.

Rickie is further removed from common experience by virtue of his physical deformity.²⁴ He inherits a slight physical defect – a club foot – which has come down to him from his father’s side.²⁵ It puts him in a somewhat precarious position in life. It affects him in such a way as it makes him somewhat ashamed of his deformity, and also makes him socially vulnerable to situations where he might have acted differently if he were not deformed. His childhood and boyhood periods are marked mostly with loneliness: “The boy grew up in great loneliness” (TLJ 24). His is a creative kind of loneliness because it opens up the infinitely rich inner world for him: “And so the only

²⁴ Forster “gave Rickie Elliot (his alter ego in *The Longest Journey*) the shepherd’s limp, thus presenting himself as a modern Oedipus confronting the riddle of his own life”. See Max Saunders, “Forster’s Life and Life-writing” in David Bradshaw, (ed.), *The Cambridge Companion to E. M. Forster* (Cambridge: Cambridge University Press, 2007), p. 9.

²⁵ The ‘queer’ reading of Forster associates Rickie’s club foot with homosexuality. The recent studies of Forster tend to put him in the category of ‘Queer Forster’. For example, see Moffat’s most recent biography of Forster. Also see, Robert K. Martin and George Piggford, (eds.), *Queer Forster* (Chicago; London: The University of Chicago Press, 1997). What these ‘queer’ readings of Forster are missing is his essential connection with Wordsworth. In this sense, my study of Forster is more traditional. As my study of Forster reveals that neither ‘liberal humanism’ nor ‘humanism’ nor ‘naturalism’ describe Forster adequately. Though he seems to embody some of these ideas in his novels, none of these describe him in totality. Forster is, in fact, a Wordsworthian. I will discuss Forster’s disillusionment with ‘liberal humanism’ in the next chapter.

person he came to know at all was himself" (TLJ 24). He finds a great stock for reflection there. He does not know yet what to do with it but it is a great support to him. "The self-sufficing power of Solitude" makes him value imagination as a substitute reality (TP, II, 77). He supplements self-knowledge with the knowledge derived through his devotion to books: "Scarcely ever was he without a book" (TLJ 19). His choice to turn inward is determined by the special nature of his circumstances. Both of his parents are dead; he adores his mother, and hates his father.²⁶ These facts of his life place him in a position where he may take full charge of his life provided that such a wilful intention exists on his part. He has already experienced life where pain and suffering do not come as a surprise.

Whatever assurances Rickie seeks, they come from his relation with his mother and his love of Nature. Though he always felt intimidated by his father's image, his mother's benign influence compensated for much of the misery resulting from his father's short-tempered and cold behaviour. His father died but gave him such a permanent reminder of the negative associations he had of him.²⁷ He developed a tender association with his mother: "He worshipped his mother, and she was fond of him" (TLJ 25). She poured out her tenderness and natural good in him. He began to see life

²⁶ As discussed in chapter one, Wordsworth's imagination is described as an 'orphaned imagination'. In this sense, Rickie's imagination can be described as an 'orphaned imagination'.

²⁷ In the Forster gallery of character portraits, Mr Elliot is a character of a 'diseased imagination' and an 'undeveloped heart'. He was a barrister by profession, and he must have been a product of a great public school. He was hard as a nut, and that nut cracked under the oppressive weight of a personal crisis. Where could he seek means of regeneration when he had trained himself so thoroughly to conform to a limited and limiting view of reality? Mr Elliot's is an average man's response to experience. Characters like him live simply because the law of life keeps them alive. What was the defining principle of his life? He was incapable of sustaining an emotion for a long time. He could not sufficiently love his wife; as a result of which, she found love in another man. He hated his son because he was a painful reminder of his defective inheritance. He remained insensitive to other people's feelings throughout his life. He loved to torture his son and wife. When finally the crisis came, he was least prepared to face it. Even pain could not humanize him. He had nothing to fall back on because he had stuffed his memory on husks: "In reality he never did or said or thought one single thing that had the slightest beauty or value" (TLJ 24). He had nothing to fill up the emptiness of his soul. The decay approached him as befitted a beast without physical strength. He failed to contact his inner resources so as to seek regeneration through them.

through this relation.²⁸ Mrs Elliot is a typical Forsterian middle-aged woman character whose excellence knows no bounds. It is affirmed by Mrs Failing – Rickie’s aunt – who always stood contrary to Mrs Elliot: “Her kindness and unselfishness knew no limits” (TLJ 25). She was tutored by Nature’s benign influences. Uncontaminated by the influences of the industrial-capitalist civilization and modern urban life, she retained her innate goodness. Later, Mrs Failing tells Agnes about Rickie’s mother: “I never knew a woman who was so unselfish and yet had such capacities for life” (TLJ 94).²⁹ Mrs Elliot disappeared so suddenly in the quicksand of others’ making. She was weighed down by the oppressive pressure of existence. Her sources of inspiration were cut off as her lover, Robert – “a young farmer of some education” who was the son of the soil –, died by drowning (TLJ 231). However, she leaves such an indelible impression over Rickie’s sensibility that she continues to stay fresh in his memory.³⁰

Rickie’s ideal self finds solace in a secluded dell near Madingley. He designates the place in his imagination, “This way to heaven” (TLJ 18).³¹ His ‘orphaned imagination’ seems to have found parentage here. He pays homage to this place just like an ancient worshipper of Nature. On the one hand, it offers him an escape from the harsh realities of this world; on the other hand, it offers him sanctuary and momentary

²⁸ According to Wordsworth, the bond between the mother and the child is long established since the beginning of their relationship. Wordsworth in *The Prelude* remembers the time when he, as a little child, began to communicate intimately with his mother: “I held mute dialogues with my Mother’s heart” (TP, II, 268).

²⁹ Mrs Failing’s remark about Mrs Elliot echoes Wordsworth’s valuation of his own mother. Wordsworth writes in *The Prelude*, “she was pure / From anxious fear of error and mishap / And evil...A heart that found benignity and hope, / Being itself benign” (TP, V, 279-80 & 292-3). The common factor about both Wordsworth’s and Rickie’s mother is the retaining of innocence and purity from ‘anxious fear of error and mishap / And evil’. Both draw their strengths from Nature.

³⁰ Wordsworth attributes great valuation to the role of a mother in forming later relations; he refers to it as “the heart / And hinge of all our learnings and our loves (TP, V, 257-8).

³¹ It is based on Forster’s own experience of visiting the place during his first year at Cambridge. As Moffat writes, “Near the village of Madingley he came upon a strange feature in the landscape, an abandoned open chalk pit that had sprouted a copse of pine trees. In the ‘shelter of the dell’ he felt as if he had entered a separate magical world”. See Moffat, *E. M. Forster: A New Life*, p. 43.

peace. His imagination finds release from the fetters of modern existence and all the fuss that accompanies such a state of existence. It gives him not just sensual pleasure but also the distinct pleasure of exercising his faculties to their limits. It is pure joy of being alone with the object of his adoration. The philosophical discussion among his friends at the beginning of the novel stands in sharp contrast to the joy Nature yields to Rickie. He sees the real cow embodied here in Nature.³² He tells Herbert Pembroke – Agnes’s brother –, “Thank God I’m English” (TLJ 45). It is an extremely significant remark by Rickie. He is surely English to the marrow of his bones because he identifies himself with firmly rooted rural values. Forster echoes Wordsworth when he attributes the country with great significance: “the power of the earth goes stronger” here (TLJ 270). Forster aligns himself with the central English tradition which gives great significance to country values.³³



Fig. 9: Tonbridge Public School (3 June 2008)

The Longest Journey offers a scathing criticism of the British public school system of education. Forster picks on the public school system because it has a direct

³² See Heine, “Rickie Elliot and the Cow: The Cambridge Apostles and *The Longest Journey*” in *English Literature in Transition 1880-1920* 15.2 (1972), p. 116-134.

³³ As Wiener states, “Idealization of the countryside has a long history in Britain”. See Wiener, *English Culture and the Decline of the Industrial Spirit 1850-1980*, p. 47. Being the first industrial nation, English society did not view industrialization without expressing deep suspicions about it. Wiener traces out this “ambiguous attitude” toward industrialization in the late Victorian era, *ibid.*, p. ix. According to him, “English way of life” came to be associated with country ideals, *ibid.*, p. 6. However, Wiener’s study relates the idealization of the countryside to the decline of the industrial spirit in Britain.

bearing upon the character formation of the middle classes of England. As he states: “Just as the heart of England is the middle classes, so the heart of the middle classes is the public school system”.³⁴ The British public schools were often boarding schools. Traditionally considered prestigious, they often admitted students – especially from the seventeenth century – from the upper classes.³⁵ They played a significant role in terms of the formation of much of the national character of England since the end of the eighteenth century. From the early nineteenth century to the mid-twentieth century, they contributed significantly toward much of the life of bureaucracy in England.³⁶ The products from such schools went into politics, the armed forces, and colonial government. In the nineteenth century, they were associated more and more with the fact that they had become breeding grounds for the ‘empire-builders’. They were usually given credit for producing the type of English character known as a ‘gentleman type’. They were also known to keep up the existing state of class differences. The “educational ideology” of the public school system of education was based on the study of the Greek and Roman classics.³⁷ The idea was to equate the study of classics with “civilization and ideal mental training”.³⁸ The public image of such schools was often projected as training students for ‘public service’ as Wiener argues that “it exalted a dual ideal of cultivation and service against philistine profit seeking”.³⁹ It excluded almost entirely or included very nominally the study of science, the technical skills and

³⁴ Forster, “Notes on the English Character”, *Second Note*, in Elizabeth Heine, (ed.), *Abinger Harvest and England’s Pleasant Land* (London: André Deutsch), p. 3.

³⁵ In *The Longest Journey*, Mr Pembroke says to Rickie that “it is not of our wealthier boys that we are always proudest. But the point is that no public school can be called first-class until it has one” (45).

³⁶ Wiener affirms that “the late-Victorian public school outlook continued to shape British attitudes and values in the twentieth century”. See Wiener, *English Culture and the Decline of the Industrial Spirit 1850-1980*, p. 22. Also see, John R. Reed, “The Public Schools in Victorian Literature” in *Nineteenth-Century Fiction* 29.1 (June, 1974), pp. 58-76.

³⁷ Wiener, *English Culture and the Decline of the Industrial Spirit 1850-1980*, p. 18.

³⁸ *Ibid.*, p. 18.

³⁹ *Ibid.*, p. 23.

business education.⁴⁰ One of the aims of these schools was to prepare students for the ancient universities.⁴¹

Forster in *The Longest Journey* exposes the inadequacy of the system of education that operates in the public schools. He challenges the assumption that underlies the public school ethos: “school is the world in miniature” (TLJ 157). His criticism is based on the premise that the public school system became instrumental in creating a type of English character lacking sufficient knowledge and understanding of the world. Colmer’s study reveals two significant aspects in terms of Forster’s “vision of life: first, a hatred of the conventional values that were taught there; second, a recognition that the public school system was responsible for the characteristic weakness of the English middle classes”.⁴² Forster writes of the products that yearly came out of such schools: “they go forth into a world that is not entirely composed of public-school men or even of Anglo-Saxons, but of men who are as various as the sands of the sea; into a world whose richness and subtlety they have no conception. And they go forth into it with well-developed bodies, fairly developed minds, and undeveloped hearts”.⁴³ It is clear from this statement that the world is much more different and various than the limited world of a school; the emphasis is laid on ‘richness and subtlety’

⁴⁰ Wiener relegates Britain’s decline of the industrial spirit to the public school system of education. According to Wiener, ‘The Clarendon Commission of 1861’ put ancient public schools as the model of secondary education. Money-making, production, utility are socially despicable terms in English society. This attitude is deeply embedded in English culture. Not a very comfortable feeling is associated with the idea of ‘progress’ in English culture. Wiener argues that after the industrial exhibition of 1851, there began currents of strong reaction against change: “The idealization of material growth and technical innovation that had been emerging received a check, and was more and more pushed back by the contrary ideals of stability, tranquillity, closeness to the past, and ‘nonmaterialism’”, *ibid.*, pp. 5-6. This “cultural counterrevolution” began picking up momentum in the 1860s, and continued to gather public support through the late-Victorian to the Edwardian period. Wiener sees the public school as playing a central role in “the shared formative experience of most members of the English elite”, *ibid.*, p. 16.

⁴¹ Wiener comments on the role of the ancient universities in maintaining the status quo: “Oxford and Cambridge, even more than the public schools, were precincts reserved for the sons of gentry, clergy, and the more distinguished professions”, *ibid.*, p. 22.

⁴² Colmer, *E. M. Forster: The Personal Voice*, p. 5.

⁴³ Forster, “Notes on the English Character”, pp. 4-5.

of the world. The other important point he makes is the lack of cultivation of heart. Forster further points out the unreasonable nature of the system of education that inculcates conscious repression of ‘feeling’ and ‘emotion’: “For it is not that the Englishman can’t feel – it is that he’s afraid to feel. He has been taught at his public school that feeling is bad form...He must bottle up his emotions, or let them out only on a very special occasion.”⁴⁴ Foster, like Wordsworth, raises serious doubts about the nature of knowledge which is limited to the external world alone, “reared upon the base of outward things” (TP, VII, 650). The consequent characteristics of the type of an average Englishman that Forster sees are unself-conscious “hypocrisy” and “muddle-headedness”.⁴⁵ He denounces the public school system of education on the grounds that it “does not make for mental clearness”.⁴⁶ As discussed in chapter one, Wordsworth’s critique of the institutional mode of education is based on discrediting all those influences which damage “the mind’s simplicity” (TP, III, 216). Forster’s mode of educating an individual involves the following: recognition of humans as ‘various’; appreciation of the ‘richness and subtlety’ of this world; cultivation of the heart, ‘feeling’, and ‘emotion’; ‘mental clarity’.⁴⁷ Wordsworth in *The Prelude* concludes his observation on the inadequate system of education on the grounds not different from Forster: “And – now convinced at heart / How little those formalities, to which / With overweening trust alone we give / The name of Education, hath to do / With real feeling and just sense” (TP, XIII, 168-72).

Forster’s critique of the public school system of education is illustrated in the novel by Sawston public school which was founded in the seventeenth century. It mostly admitted boys from the upper middle classes of England. Forster comments on

⁴⁴ Ibid., p. 5.

⁴⁵ Ibid., p. 10.

⁴⁶ Ibid., p. 10.

⁴⁷ As Forster states, “The depths and the colours [of English character] are the English Romanticism and the English sensitiveness”, *ibid.*, p. 8.

the quality of products that come out of this school: “It aimed at producing the average Englishmen, and, to a very great extent, it succeeded” (TLJ 43). Forster places Rickie – now a freshly passed out Cambridge graduate – as one of the schoolmasters at Sawston public school. Much of what follows his experience as a schoolmaster offers Rickie a very tough time adjusting in vain to Mr Pembroke’s methods of educating boys. Mr Pembroke, the house-master, treats Rickie with a priestly authority.⁴⁸ Rickie realizes soon after joining the school that it is not the right way of educating boys. What is the right way then? This is what he discovers during his stay at Sawston.

Rickie repudiates the ideals Mr Pembroke upholds. Mr Pembroke is Forster’s target of criticism. Forster represents Mr Pembroke as a characteristic type of the public school ethos, which is “patriotic, athletic, learned, and religious” (TLJ 157). Mr Pembroke is the most representative figure of the type of man who embodies the ideals of progress, and the values of industrial-capitalist civilization: “He was generally acknowledged to be the coming man” (TLJ 43).⁴⁹ He believes in efficiency, competency, competition, utility and practical work. His emphasis on these is borne out by his insistence on shaping the nascent minds on a model which is most agreeable to the public school ethos. He is determined to see the boys fit into a prescribed role. One of the roles he sees fit for the boys is to prepare them as “empire-builders” (TLJ 158). He wishes to put everyone in line for a collective purpose. His idea of education may well be compared with the manufacturing system of production. All products should look alike just the same way as the processes of mechanical production control what the products should look like. He wishes to superimpose through rigorous discipline the processes of mechanical production over the natural processes of growth. His clearly

⁴⁸ As Samuel Hynes points out, “headmasters of public schools were often clergymen”. See Hynes, *The Edwardian Turn of the Mind* (Princeton: Princeton University Press, 1968), p. 10.

⁴⁹ Williams perceives separation of culture from civilization in the late Victorian Era; he sees culture “independent of the progress of society”. See Williams, *Culture and Society 1780-1950*, p. 63.

manifest malice for the day-boys speaks of the tyranny of his methods. He makes it difficult for the day-boys to continue at the school because they are free of his complete control. It is exemplified in the novel in his mistreatment of Varden, a day-boy.⁵⁰ He wants to exert complete control over boys. He believes, “Perhaps each of us would go to ruin if for one short hour we acted as we thought fit, and attempted the service of perfect freedom” (TLJ 43). He wants to shut out all those influences which may challenge his methods. He is adamant not to give boys any little space for solitude, leisure and inner joy. His idea of education is to ignore imagination. His manifest dislike for Mr Jackson, a fellow schoolmaster and a classical scholar, speaks of his dislike for intellect. He considers Mr Jackson as a threat to his schemes of educating the boys because of Mr Jackson’s scholarly pursuits and “brilliant intellect”; otherwise “it would be a case of Quick-march” for Mr Pembroke (TLJ 44). The narrator comments that “his whole life was coloured by a contempt of the intellect” (TLJ 165). ‘Brilliant intellect’ is not his forte because it tends to unsettle his sweeping methods. He is placed antithetically to Mr Jackson whose ideas seem quite appealing to Rickie because Mr Jackson “tries to express all modern life in the terms of Greek mythology” (TLJ 174). If Mr Pembroke’s idea of education is stretched to its logical limits, it is in danger of inculcating a “brainless life” (TLJ 47).

Therefore, Mr Pembroke’s model of education is a reductionist model; it is controlled growth under a controlled environment; education must determine what an individual should be like without questioning its validity. Forster through Rickie questions this process of selective growth which illumines only the targeted aspects of the personality of the boys, and represses the rest of the personality. Mr Pembroke himself is a classic example of this phenomenon. He must have been a product of such

⁵⁰ It is based on Forster’s own experience as a day-boy at Tonbridge public school.

type of a school. He fails to grasp the wholeness of life. He is good at dealing with things in bits. He lacks clear vision: "Herbert was sometimes clear-sighted over details, though easily muddled in a general survey" (TLJ 205). His is an unimaginative response to reality; Forster refers to it as a product of the 'diseased imagination'. He epitomizes the forces of industrial-capitalist civilization which threaten to overpower an individual to the extent of separating him from the vital sources of his strength and power. He ideally fits into that model of change which over-rides the inner life. He wishes to standardize boys to a level of utilitarian task-performers. He raises such slogans as "Organize", "Systematize", "Fill up every moment" to emphasize the primacy of human utility over inner capacity for growth (TLJ 270). He measures the extent of progress in terms of social advancement. He works according to the formula: "Work and drudge. Begin at the bottom of the ladder and work upwards" (TLJ 15). Work in this context comprises of a series of mechanical acts performed in the spirit of discharging one's duties as outlined by the terms of work. He does not see any other virtue in work except that it brings drudgery, and which is supposed to accrue from such a work. He does not specify in this statement as to how far this ladder goes upwards but his mode of going about the business of life is clear. He has already defined the terms of experiencing reality. His struggle seems to be confined within the boundaries of those terms, which are firmly rooted into a one-dimensional track of reality. He speaks from the vantage point of that assured realm which determines his actions. He has energy, strength, consistency, uprightness, but all diverted toward a pre-conceived end. He makes an effort of the will to delimit human faculties to simply desirable responses.

Rickie confronts Mr Pembroke's methods of education on another level of experience, his relationship with Agnes. Soon after their marriage, he realizes that she is

a fine specimen of her brother's ideal product that must have issued out of his school.⁵¹ Right from Agnes's violent entry into the text that breaks the circle of Rickie's friends except Ansell who contract under her unannounced presence, Rickie could hardly achieve those moments of genuine union which he associated with love.⁵² On the other hand, it is not at all her wish to accelerate the process of disintegration that sets in motion soon after Rickie marries her and joins the school. She does it inadvertently though. She is described in the text as a "kindly Medea, a Cleopatra with a sense of duty...a dark, intelligent princess" (TLJ 47). She is a fine example of the uncritical reception of her brother's ideas. She hardly suspects her brother's methods of education. She is thoroughly practical and inclined toward making the most of others to her advantage. Gerald Dawes could have been a perfect match for her because he, too, fits very well into Mr Pembroke's system.⁵³ She was engaged to marry Gerald but his sudden exit from her life broke her heart.⁵⁴ It was Rickie's love that helped her regain her powers but interestingly the powers which she regained proved destructive to

⁵¹ As Trilling argues, "Thus the cloud of unreality settles down upon Rickie, deepening as Sawston claims him more and more, Cambridge and his friends less and less". See Trilling, *E. M. Forster*, p. 68.

⁵² As Trilling explains, "The marriage with Agnes was based on an illusion, which each of the parties entertained, a falsification of reality", *ibid.*, p. 66.

⁵³ Gerald is another of such characters in the novel who is a classic example of the public school ethos: 'well-developed bodies, fairly developed minds, and undeveloped hearts'. He and Rickie were once school fellows. His sadistic treatment of Rickie at school speaks of his lack of concern and sympathy for others. He appears much more solid than Rickie. His love for Agnes lacks depth and passion. He believes in what he sees. He has trained his faculties to take things at their face value. He has a remarkable physical appearance but he never tried to explore on the other side of things. He gives an air of command in his speech. He waters his ego and tends to boast off his achievements in sports. He is described as "intellectually a prude" (TLJ 50). When Rickie and Gerald face one another again, they meet in the same relation as of old: "The bully and his victim never quite forget their first relations" (TLJ 38). He shows no sign of moral improvement in the future. His premature exit from the text – "Gerald died that afternoon. He was broken up in the football match" – rules out any such possibility (TLJ 51).

⁵⁴ As Trilling points out, "the fine scene in *The Longest Journey* in which Rickie forces Agnes to 'mind' the death of Gerald is a criticism not only of the British fear of emotion but also of liberalism's incompetence before tragedy". See Trilling, *E. M. Forster*, p. 15.

Rickie's stability.⁵⁵ Earlier, the narrator comments on their relationship, "From the bottom of her soul she hated him" (TLJ 53).⁵⁶ Her hatred is founded on what she has learnt to value in life. Nevertheless, she acknowledges Rickie's psychological insight into her relationship with Gerald: "You never talked to us, and yet you understand it all" (TLJ 54). Rickie is constituted differently. It is a painfully long journey before he discovers that values are not given but explored in the context of experience.⁵⁷

Forster develops through Rickie's experience a substitute model of education; it tends to involve the whole of human faculties.⁵⁸ Knowledge of experience is given priority over academic knowledge but both kinds of knowledge finally exist in a relationship of give and take.⁵⁹ A pattern of humanitarian values emerges from that

⁵⁵ As Trilling argues, "Rickie was in love not so much with the girl herself as with her 'manly' and brutal lover, in love in the sense that he was identifying himself with the strong and dominant man". See Trilling, *E. M. Forster*, p. 66. His marriage with Agnes calls the sexuality of Rickie into question. As Jesse Matz points out in Forster's early fiction a kind of "homoeerotic primitivism" which is "a fascination with raw virility, a romanticization of male brutality, an exotics of masculinity". See Matz, "Masculinity Amalgamated: Colonialism, Homosexuality, and Forster's Kipling" in *Journal of Modern Literature* 30.3 (Spring, 2007), p. 34. She argues that "this form of primitivism gives way both to disaster and to the search for truer masculinity", *ibid.*, p. 38. Rickie misunderstands "the source and significance of Agnes's feelings for Gerald" in an earlier scene when he finds them in each other's arms, *ibid.*, p. 39. It gives him a feeling of inferiority about his own physical deformity. Forster's later novel *Maurice* is also about 'the search for truer masculinity'. Maurice's first meeting with Alec Scudder is also an example of 'homoeerotic primitivism'. As Matz explains, "The redeemed masculinity that emerges leads the men back to a better world, the novel's utopian finish amounting to the strongest possible assertion that redeemed masculinity entails political redemptions as well", *ibid.*, p. 48. *Maurice* was written in 1913-14, and revised in 1932 and 1959-60. It was published posthumously in 1971. Like *The Longest Journey*, *Maurice* is a novel engaging with education at its heart. As Quentin Bailey argues, "Maurice, the slow-witted, emotionally stunted product of the public school system, gradually comes to realize his homosexuality, largely through the intervention of Clive, his first love". See Bailey, "Heroes and Homosexuals: Education and Empire in E. M. Forster" in *Twentieth Century Literature* 48.3 (Autumn, 2002), p. 337. Also Matz argues that "Forster says very clearly, early on, that Maurice's homosexuality makes him a better man". See Matz, "Masculinity Amalgamated: Colonialism, Homosexuality, and Forster's Kipling", p. 48.

⁵⁶ As Trilling points out, "her heart is not involved in the marriage, for her days of passion are behind her and Rickie is but a second best". See Trilling, *E. M. Forster*, p. 59.

⁵⁷ As Trilling argues, "He endows Agnes with the semblance of reality but what he believes her to be is only the product of his diseased imagination; actually she is one of the unforeseeing multitude. He himself joins the multitude and begins to decay", *ibid.*, p. 61.

⁵⁸ As Pointon states, Wordsworth endorses a "whole-life view of education". See Pointon, *Wordsworth and Education*, p. 53.

⁵⁹ Mrs Aberdeen, the maid, echoes Wordsworth when she says to Rickie's friends at Cambridge: "Gentlemen must learn to give and take" (TLJ 59).

relationship. It is based on Rickie's assumption that "human beings are simply marvellous" (TLJ 170).⁶⁰ Its roots go back to the English Romantic tradition. Wordsworth's introspective journey in *The Prelude* affirms his faith in the essential goodness of human beings: "the inner frame is good, / And graciously composed" (TP, XIII, 281-82). The most reliable connection that allows for such ideas to take firm root is love: "By love subsists / All lasting grandeur, by pervading love; / That gone, we are as dust" (TP, XIV, 168-170). The conditions Wordsworth sets for the growth of love in a human being are contrary to Mr Pembroke's methods of education. According to Wordsworth, "its growth requires / Retirement, leisure, language purified / By manners studied and elaborate" (TP, XIII, 189-91). Rickie concludes at the most life-changing moment of his life, "On the banks of the gray torrent of life, love is the only flower" (TLJ 250). Earlier, he tells Agnes that "Poetry, not prose, lies at the core" (TLJ 174). He attributes great value to emotion because it comes from Nature.

Rickie achieves a high point in his growth when he finally sheds the influence of the institutional mode of education – his Cambridge experience which he looked upon with utmost regard, and his later experience of teaching at Sawston public school. It stems from his recognition of the reality of his half-brother, Stephen Wonham.⁶¹ It happens through a deep personal crisis where the hitherto most reliable categories of experience meet a very stiff challenge in the form of this recognition. His earlier reaction to the sudden and unexpected discovery of Stephen as his half-brother was grounded in his credulous assumption that he must be his father's son; it rather hardened him against Stephen. This assumption was based in his selfish concerns of fearing a scandal which could have upset Agnes and her brother. However, when the

⁶⁰ It reflects Mr Failing's Wordsworthian doctrine: "We are all much more alike than we confess" (TLJ 98)

⁶¹ As Trilling argues, "In the end, it is Rickie who is cured by Stephen's inducing him to leave Agnes, Dunwood House and Sawston". See Trilling, *E. M. Forster*, p. 70.

reality finally dawns upon him that Stephen is his mother's son, it makes all the difference. How could he get away from Stephen now? Denying Stephen means denying the most cherished value of his life. Stephen, being his mother's son, is of great significance to him. He has so far nurtured himself on that regard for his mother. She comes alive in the form of Stephen: "the Beloved should rise from the dead" (TLJ 249). He looks at Stephen as "a symbol of redemption" for himself (TLJ 249). His longing "from a life of horror to a new life" finally expresses itself in this recognition (TLJ 249).⁶² The recognition does not simply spring from giving up in the face of unmanageable circumstances from within and without. He rather acquiesces to the vitality of life embodied in Stephen.⁶³ Rickie begins to attribute great value to Stephen in his thinking not because he is guilty of seeing Stephen as simply an uncivilized character or an unrestrained brute force but because he sees in Stephen the untainted expression of Nature herself. Stephen appears to him as "a cloudless spirit" (TLJ 242). His earlier adoration, during his undergraduate years at Cambridge, of a secluded dell near Madingley, which he regarded as his private heaven, reasserts itself in the form of Stephen. All his life's loves find a collective expression in Stephen. Moreover, Stephen is the child of love. Rickie learns to appreciate "a mind so radiant" (TLJ 266). By acknowledging thus, he breaks himself free from the eddying force of his tightly disciplined job and with that the misapprehended qualities of the woman he loved so passionately and dearly. Stephen releases him from the artificial colours of life.

⁶² The crises of his life deepened since the death of his lame child.

⁶³ See for details on the relationship between Rickie and Stephen as lovers and disguised homosexuals, Judith Scherer Herz, "The Double Nature of Forster's Fiction: *A Room with a View* and *The Longest Journey*" in *English Literature in Transition 1880-1920* 21.4 (1978), pp. 254-265. Also see Moffat, *E. M. Forster: A New Life*, pp. 25-39. As Matz argues, "Stephen is one of many male characters — in this novel, and throughout Forster's early fiction — through whom Forster wonders about the proper state of manliness". See Matz, "Masculinity Amalgamated: Colonialism, Homosexuality, and Forster's Kipling", p. 38. The novel is a search for "truer manliness — for a worthy masculinity whose strength is not brutality", *ibid.*, p. 39. It is exemplified in Robert — Mrs Elliot's lover.

Stephen's manner may seem crude to Rickie but once the bond is established, the rest can follow in its natural course. He attains that point of equilibrium where the mental side of his personality – embodied in Ansell / Cambridge – is reconciled with the natural, which is embodied in Stephen. Toward the end of the novel, he is hit by a moving train while pulling the drunken Stephen off the tracks. He dies tragically at a point in his life when he is beginning to see life in its true proportion.⁶⁴ Is it the punishment he receives because of the wrong choices he made?⁶⁵ Earlier, his collection of short stories on Nature fails to get published. The collection is published after his death under the title *Pan Pipes*.⁶⁶ Is Forster trying to diminish Rickie's achievement by exalting Stephen above him? Why does Ansell bow down to the superior power of Stephen?

Forster places Stephen ahead of all other characters. He has been to a public school but was expelled at the age of fourteen. He is bred and trained in the midst of lovely objects of Nature in Wiltshire. The only article of decoration in his attic is a picture of Cnidian Demeter, scornfully discarded by Mrs Failing.⁶⁷ Stephen loves to make poetry out of life: "He was the child of poetry and of rebellion, and poetry should

⁶⁴ As Trilling puts, "In some way he is made to triumph over circumstances by the process of mere growth". See Trilling, *E. M. Forster*, p. 58.

⁶⁵ Rickie realized too late Ansell's foresight about the catastrophic consequences of his marriage with Agnes. Forster's concern in *The Longest Journey* is to find "intimacy, love, and domesticity akin to marriage". See Moffat, *E. M. Forster: A New Life*, p. 71. Also Trilling argues that "he is eventually saved, but because, on his return to generosity, he still demands what is unreal, he is destroyed". See Trilling, *E. M. Forster*, p. 61. He further explains: "Thus had Rickie destroyed himself by mistaking the nature of reality. He had been able to conceive Stephen's personal existence, not merely his ideal existence, he would not have been, in Shelley's words, 'blasted by his disappointments', nor descended to an 'untimely grave'", *ibid.*, 71.

⁶⁶ See Dominic Head, "Forster and the Short Story" in David Bradshaw, (ed.), *The Cambridge Companion to E. M. Forster* (Cambridge: Cambridge University Press, 2007), p.

⁶⁷ Mrs Failing's attitude towards Nature is described in the text as "severely aesthetic – an attitude more sterile than the severely practical" (TLJ 102). See Furbank, *E. M. Forster: A Life*, p. 103. Moreover, Mrs Failing's house – Cadover – is built predominantly in the architectural style of ancient Rome. Stephen is brought up here. Also see Witalisz, Wladyslaw and Peter Leese, (eds.), "A Personal Olympus. Ancient Greek and Roman Mythology as a Source of Symbolism in E. M. Forster's Fiction" in *Proceedings of the Tenth International Conference of the PASE Cracow* (25-27 April 2001), pp. 213-220.

run in his veins” (TLJ 242).⁶⁸ His movements are determined like the movement of stars within their fixed orbits: “his motions were decided” (TLJ 243). The laws of his being are the laws of Nature as the narrator comments, “he was a law to himself” (TLJ 279). He is unlike Rickie who regarded everything in terms of its symbolic significance, and the risk of reducing living beings to symbols is to run after the shadow as against catching the real substance. In other words, Rickie regards others as absences. Stephen not only sees himself as a living presence but also regards the others the same way: “here am I and there are you” (TLJ 244). He believes in nothing other than what he receives from Nature: “I am an atheist. I don’t believe in anything” (TLJ 269). Stephen’s remark to Rickie affirms the point that religious belief is no guarantee of an individual’s moral well-being. The institution of religion has been dismissed in the novel as “a fount of superstition” (TLJ 268). Therefore, the pattern of values that is explored in the novel develops independently of religious beliefs.

Ansell acknowledges it to Rickie that Stephen “knows more than we do. He knows everything” (TLJ 262).⁶⁹ This is a comment given by a proud intellectual. How could Stephen know more than the most educated characters in the novel? Here is a clear distinction made between the knowledge represented by Ansell and the knowledge represented by Stephen. Ansell’s knowledge is academic; whereas, Stephen’s knowledge is experiential. Ansell’s source of knowledge is the educational institutions, and Stephen’s source is Nature herself. Nature is a much broader term than any institution as Stephen tells Mr Pembroke that “there’s no miniature world” (TLJ 286). The difference between these two kinds of knowledge is based not only on the magnitude but also on the two orders of reality. Ansell may structure his response to

⁶⁸ In Forster, ‘poetry’ and ‘rebellion’ are associated with infinitely rich inner life.

⁶⁹ Ansell’s remark to Rickie reminds us of Mrs Failing’s remark about Mrs Elliot’s ‘capacities for life’ and Agnes’ remark about Rickie’s psychological insight into her relationship with Gerald: ‘You never talked to us, and yet you understand it all’.

reality in the form of concepts; whereas Stephen sees in Nature – the open book of experience – imaginative expression of totality. Thus, what Stephen knows has a superior claim over what Ansell knows.⁷⁰ It is also reflected in Ansell's choice to stay at Stephen's house in Wiltshire. At the end of the novel, Stephen is lying with his little child – whom he gives the name of his mother – in the open countryside of Wiltshire. The power of Nature is reassured of its vitality in the end. The Wordsworthian model of growth finds an equivalent expression here in the reinstatement of 'the mind's simplicity', 'real feeling', 'just sense' and a pattern of humanitarian values.

As Wordsworth is assured of his literary gifts toward the end of *The Prelude*, similarly *The Longest Journey* is certainly a major step forward in assuring Forster of his literary gifts. He explores in the novel a substitute system of education. His exploration is no doubt pronounced complete in terms of exposing the gap between 'substantial knowledge' and 'abstract knowledge'. Though he does not bring into focus the details of his characters' experience of the institutional mode of education in *Howards End*, he moves forward with his discoveries made in *The Longest Journey*, and tests his characters' powers against modernity in *Howards End*. Thus, *The Longest Journey* does him much good in affirming the fundamental values of his life.

⁷⁰ It is symbolically demonstrated in the unannounced match of strength between Ansell and Stephen in the garden of Dunwood House. Stephen overpowers Ansell. Their chance encounter turns into intimacy when Ansell gives his pouch of tobacco to Stephen. Ansell wonders about Stephen, "United with refinement, such a type was common in Greece" (TLJ 212).

CHAPTER EIGHT

Topography of Education in *Howards End*

In *Howards End*, as in *The Longest Journey*, Forster builds a contrast between the Wordsworthian model of growth – embodied in Rickie Elliot’s disenchantment with the institutions of education – and the institutional mode of education – embodied in Mr Pembroke’s public school ethos; similarly, *Howards End* is built on a contrast between what the Schlegels represent – the Wordsworthian model of growth – and what the Wilcoxes represent – the public school ethos; they are positioned respectively on either end of the scale of values.¹ Forster creates tension between these two sets of characters that seem to represent two different orders of reality: one the ‘real’ and the other the ‘purely spiritual’. He places the self-educated female characters in contrast to the male characters that seem to be educated at the institutions of education.² In a sharp contrast to the setting of *The Longest Journey* – predominantly Cambridge University and Sawston public school – the locale of *Howards End* is set outside the institutions of education. Therefore, Forster suppresses the details of the characters’ experience of the institutions of education. He makes use of Rickie’s experience of Cambridge and Sawston – the Wordsworthian model of growth – as the touchstone on which Forster tests his characters’ powers against modernity and its accompanying perils in *Howards End*.³

¹ As Wendy Moffat affirms, “Morgan balanced two families with very different values, each equally convinced of the supremacy of their way of seeing life”. See Moffat, *E. M. Forster: A New Life* (London; Berlin; New York: Bloomsbury, 2010), p. 99.

² See Arthur Martland, *E. M. Forster: Passion and Prose* (Swaffham: The Gay Men’s Press, 1999), p. 132.

³ The novel was first published on October 18, 1910. It was received with admiration and established Forster’s fame as a novelist. As P. N. Furbank states, “*Howards End* marked a turning-point in his career, as it did in his life”. See Furbank, *E. M. Forster: A Life*, Vol.1 (London: Cardinal, 1991), p. 190.

Margaret Schlegel is twenty-nine and Helen Schlegel is twenty-one when the novel begins. The sisters are, as we are told, neither “English to the backbone” nor “Germans of the dreadful sort” (29).⁴ Their deceased German father was once a Hegelian idealist. The few details the narrator furnishes us with may not be sufficient to form a full picture of his character but these are enough to establish the fact that he was disenchanted with his former life spent in Germany. He realized soon enough the futility and purposelessness of the German cause.⁵ He felt himself in danger of wasting his life and found sanctuary on the enemy territory which no longer appeared to him so. He married an English woman, found work in a provincial university in the north of England, and thus “naturalised himself in England” (HE 29).⁶ Here he seems to have cultivated his faculties to search for the true meaning of life as “his gaze was always fixed beyond the sea” (HE 29-30). His gaze is both a yearning for home and a commitment to internationalism.

Margaret and Helen must have been influenced by their father’s ideas.⁷ Margaret was orphaned when she was eighteen, Helen was ten and their brother Tibby was five years old.⁸ There is little evidence in the novel of their education except that Margaret and Helen seem to have culled much of their knowledge from their father’s books on literature and art. Right from their early ages, they have been brought up in a climate of intellectual dispute. Therefore, they are independent-minded, self-educated, sociable

⁴ Forster, *Howards End* (London: Everyman’s Library, 1992). All subsequent references to *Howards End* are from this edition and citations appear with the abbreviation [HE] in parentheses in the text.

⁵ He rejected the imposition of state rule in Germany – the Prussianism of Bismarck. He opposed the totalitarian impulses within Bismarck’s Germany.

⁶ It is possibly the 1870s – the mid Victorian era – when he moved to England (the Wordsworthian England realized through personal emotion).

⁷ As Furbank states, “in many important ways, Margaret was Forster himself; her views are certainly his”. See Furbank, *E. M. Forster: A Life*, Vol.1, p. 173.

⁸ As discussed in chapter one, Wordsworth’s imagination is described as an ‘orphaned imagination’. In this sense, Margaret and Helen’s imagination can be described as an ‘orphaned imagination’.

and cultured. They are reasonably well-off. There is a “halo of Romance” surrounding both Margaret and Helen (HE 25). Wickham Place, London, opens up a world where everything serious is talked about enthusiastically in “the politico-economical-aesthetic atmosphere that reigned at the Schlegels” (HE 58). The sisters make an effort together to get at the bottom of things; they could understand each other with the slightest hint implied in their conversations.⁹ Moreover, they readily participate in the discussion groups whether at the New English Art Club or when friends are visiting them at Wickham Place.¹⁰ Their aunt from their mother’s side, Mrs Munt, visits them quite often, but she does not seem to exercise much parental influence over them. In the absence of a male authority or any authority whatsoever that could have conditioned their characters in accordance with the given reality of their sex, the Schlegel sisters enjoy the freedom to determine their paths in life. The question of how to live life is open to them.

However, on the other end of the scale of values are the Wilcoxes. They are an upper-middle-class business family. The Wilcoxes except Mrs Wilcox seem to be formally educated. They seem to embody in the novel the public school ethos, which is “patriotic, athletic, learned, and religious” (TLJ 157). They uphold the ideals of progress and the values of industrial-capitalist civilization. They stand in the novel as modernity’s accomplices. Both Wordsworth and Forster believe that the major threat to the ‘divine and true’ world is modernity and its accompanying perils such as displacement, rootlessness, alienation, unwholesomeness, superficial regard for personal human relationships and culture; in short, disconnection from the vital creative potential

⁹ Later in the novel, Helen says to Margaret about the profoundly spiritual nature of their relationship: “you and I have built up something real, because it is purely spiritual” (HE 203).

¹⁰ The New English Art Club comprises of a group of French-influenced British impressionists. The first exhibition of Post-Impressionist paintings in London took place in November 8, 1910.

of an individual. Edwardian London is presented as the centre of modernity.¹¹ As discussed in chapter one, Wordsworth opens the poem with a sense of welcome release at having ‘escaped’ the tyranny of city life: “escaped / From the vast city, where I long had pined / A discontented sojourner: now free / Free as a bird to settle where I will” (TP, I, 6-9). Forster represents London “as a heart that certainly beats, but with no pulsation of humanity” (HE 112). It reflects in Margaret’s disenchantment with London life as she says to Henry Wilcox: “I hate this continual flux of London. It is an epitome of us at our worst – eternal formlessness” (HE 190). On another occasion, she perceives London as “a caricature of infinity” (HE 293).¹² Modernity as embodied in Forster’s description of London life does not accommodate Margaret’s wish (in an echo of Matthew Arnold) to “see modern life steadily and see it whole” (HE 168).

Forster’s literary debt is evident in his acknowledgment of Arnold: “Matthew Arnold is of all the Victorians the most to my taste: A great poet, a civilized citizen, and a prophet who has managed to project himself into our present, so that when we read

¹¹ The novel was first published in the late Edwardian period. The Edwardian period in history covers the time between 1901 and 1910. It is not exactly Victorian, and at the same time not exactly modern. As Samuel Hynes argues, “That turbulent meeting of old and new makes the Edwardian period both interesting and important, for out of the turmoil contemporary England was made”. See Hynes, *The Edwardian Turn of the Mind* (Princeton: Princeton University Press, 1968), p. vii. So much was happening in the world of politics, science, the arts, the relations between men and women. Hynes names the old as represented in the metaphor of “the Garden Party World”, and the new represented by the “the Labour Party World”, *ibid.*, p. 5. Despite the Liberal party’s convincing victory of 1906, the Conservative elements remained firmly resistant. The period between 1906 and 1910 was marked as a “brilliant period of Liberal optimism”, *ibid.*, p. 13. Nevertheless, the Liberal party could not live up to expectations. Forster’s recourse to the Romantic imagination and conventional values is understandable in the context of his disillusionment with “the liberal tradition”. See, Lionel Trilling, *E. M. Forster* (New York; London: Harcourt Brace Jovanovich, 1971), p. 7. Trilling makes a valuable point by stating Forster’s ambiguous position toward liberalism: “For all his long commitment to the doctrines of liberalism, Forster is at war with the liberal imagination”, *ibid.*, p. 8. Forster’s liberal humanist values face their own contradictions in the liberal government’s failure to effect necessary changes in English society. Peter Widdowson makes the same point by saying that liberalism in England failed to live up to its ideals: “Liberalism as a political creed, and equally many of the ‘liberal’ principles of English parliamentary democracy, were under assault between 1900 and 1914”. See Widdowson, *E. M. Forster’s Howards End* (Sussex: Sussex University Press, 1977), p. 26.

¹² See Garrett Stewart, “The Foreign Offices of British Fiction” in *Modern Language Quarterly* 61.1 (March, 2000), pp. 9-13.

him now he seems in the room".¹³ By acknowledging Arnold above all other Victorians, Forster embraces the 'Wordsworthian tradition' that passes through Arnold. The above-mentioned key phrase of the novel appeared in Arnold's Sonnet, "To A Friend" (1849) written in praise of the ancient Greek dramatist Sophocles who "saw life steadily, and saw it whole".¹⁴ Sophocles holds a profoundly significant place in Arnold's view of 'high Greek culture' as David J. DeLaura clarifies, "in Sophocles Arnold finds human nature 'in its completest and most harmonious development', politically, socially, religiously, morally".¹⁵ However, Forster's dissension from that sense of Sophocles, in *Maurice* chapter 22 is worth noting.¹⁶ Forster borrows this quotation from Arnold – 'saw life steadily and saw it whole' – but adds 'modern' to it. He obviously likes the quotation, but does he make it mean something a little different? What exactly does Forster mean by 'modern life'? Forster's 'modern life' is several generations and half a century later than Arnold's. Arnold uses this phrase 'modern life' in his poem, "The Scholar Gipsy" (1853): "O born in days when wits were fresh and clear, / And life ran gaily as the sparkling Thames; / Before this strange disease of modern life, / With its sick hurry, its divided aims, / Its heads o'ertax'd, its palsied hearts, was rife – / Fly hence, our contact fear!".¹⁷ Arnold designates 'modern life' as diseased; the way he

¹³ Quoted in E. Barry McGurk, "Gentlefolk in Philistia: The Influence of Matthew Arnold on E. M. Forster's *Howards End*" in *English Literature in Transition 1880-1920* 15.3 (1972), p. 213.

¹⁴ *Poetical Works of Matthew Arnold* (London: Macmillan and Co., Limited, 1910), p. 2.

¹⁵ DeLaura, *Hebrew and Hellene in Victorian England*, (London: University of Texas Press, 1969), p. 172. Also DeLaura explains Arnold's relation with Hellenism: "The 'noble simplicity and tranquil grandeur' of orthodox Hellenism is again and again at the center of Arnold's view of high Greek culture", *ibid.*, p. 171.

¹⁶ Clive Durham, while sitting in the theatre of Dionysus, muses over the relation between the past and the present: "the past was devoid of meaning like the present, and a refuge for cowards". See Forster, *Maurice* (London: Penguin Books, 2005), p. 101. His reaction to a famous remark by Sophocles in *Oedipus at Colonus* – "Not to be born is, past all prizing, best" – is worth noting: "Even that remark, though further from vanity than most, was vain", *ibid.*, p. 101. *Maurice* was written in 1913-14, and revised in 1932 and 1959-60. It was published posthumously in 1971. Since it is a later novel, Forster's attitude towards Hellenism seems to have changed. The change is even more perceptible in *A Passage to India*.

¹⁷ *Poetical Works of Matthew Arnold*, p. 279. As Perry Meisel points out, "Arnold repeatedly proclaim[s] the crisis of the modern over half a century before the Great War". See Meisel, *The*

represents ‘modern life’ and its consequences – ‘sick hurry’, ‘divided aims’, ‘heads overtaxed’ and ‘palsied hearts’ – is not dissimilar from Forster’s representation of modern life and its consequences in *Howards End*.¹⁸ Modern life in the novel is depicted as “a wall of newspapers and motor-cars and golf-clubs...panic and emptiness”; “a great outer life...a life in which telegrams and anger count” (HE 26, 28).¹⁹ Meisel argues that the novel is a “meditation on modernism at large”.²⁰ He explains the paradoxical nature of modernism which is “the desire to seek a place outside of the tradition that enables it”.²¹ *Howards End* is an “attack on authority”, and is a search for the “*right* authority”.²²

Forster deplores modernity’s encroachment upon the purity of the countryside as it is no longer possible for future artists to look for inspiration from the country because of the influx of modern mechanical means of living: “The Earth as an artistic cult has had its day, and the literature of the near future will probably ignore the country and

Myth of the Modern: A Study in British Literature and Criticism after 1850 (New Haven and London: Yale University Press, 1987), P. 3.

¹⁸ As Meisel explains, “So different is modern life from the wishful glories of the past that the ‘nomadic civilization’ of modern cities, says the narrator, will ‘receive no help from the earth’, the sacred soil that the urban scorns and seeks to destroy or neutralize”, *ibid.*, p. 172.

¹⁹ David Adams defines modernity, “British responses to imperialism and modernist responses to ancient Greece provide alternative paths into the tangle of phenomena known as modernity”. See Adams, *Colonial Odysseys: Empire and Epic in the Modernist Novel* (Ithaca; London: Cornell University Press, 2003), p. 3. He further draws the relation between modernity and literary modernism: “Modernity (or the modern age), understood in opposition to antiquity and the Middle Ages, dates to the sixteenth century (if not much earlier), and therefore literary modernism, referring to high culture between approximately 1890 and 1940, can be seen as one in a series of responses to the challenges of modernity”, *ibid.*, p. 3. Also Brian May defines modernism as “the cultural matrix of the modern wasteland that gave rise to the ‘modernist myth of apocalypse’, a myth in part responsible for that famous largely European movement in literature, history, philosophy, and art that blasted an exhausted nineteenth-century liberal culture and aimed to make it new”. See May, *The Modernist as Pragmatist: E. M. Forster and the Fate of Liberalism* (Columbia and London: University of Missouri Press, 1997), p. 5.

²⁰ Meisel, *The Myth of the Modern*, p. 169.

²¹ *Ibid.*, p. 4.

²² Trilling, *E. M. Forster*, p. 86.

seek inspiration from the town” (HE 112).²³ His response to the shift from country to town is sneering. Modernity has made life more complex by virtue of its emphasis on the mechanical means of living; the natural consequence of it is a lopsided emphasis on the outer life.

In contradistinction to modernity’s emphasis on the mechanical means of living and the outer life, Forster, as a result of his disillusionment with the ‘liberal imagination’, emphasizes – like Wordsworth in *The Prelude* – Nature, imagination, love, inner life, spirituality and ‘spots of time’ in terms of the growth of an individual.²⁴ Forster’s response to Nature is epitomised in the description of the beauty of the natural world of the Purbeck Hills situated a few miles to the east of Corfe: “The reason fails...the imagination swells, spreads, and deepens” (HE 175).



Fig. 10: Purbeck Hills

He wishes to release imagination from the stranglehold of reason because reason – “analytic industry” – is modernity’s accomplice (TP, II, 379). He wishes to reinstate the power of creative imagination that cultivates human faculties. Nevertheless, Forster envisions in the context of rapidly expanding modernity that Nature would no longer be

²³ Forster’s position is even more complicated than that of Wordsworth’s because of the radically changing and changed forms of English society; Wordsworth was writing at a time when modernity was just beginning to spread over all spheres of human activity.

²⁴ See Mary Ellis Gibson, “Illegitimate Order: Cosmopolitanism and Liberalism in Forster’s *Howards End*” in *English Literature in Transition 1880-1920* 28.2 (1985), pp. 106-123.

accessible in the Wordsworthian sense; so the substitute he offers is love, and he hopes that love lives up to the role assigned to it: “Trees and meadows and mountains will only be a spectacle, and the binding force that they once exercised on character must be entrusted to Love alone. May Love be equal to the task” (HE 273). He entrusts love with the authenticity to connect.²⁵ Forster echoes Wordsworth’s idea of love: “By love subsists / All lasting grandeur, by pervading love; / That gone, we are as dust” (TP, XIV, 168-170). Forster designates love as “the central radiance” (HE 172). The conditions Wordsworth set for the growth of love are in sharp contrast to the modern ways of life. He writes in *The Prelude* that “its growth requires / Retirement, leisure, language purified / By manners studied and elaborate” (XIII, 189-91). Forster asks like Wordsworth, how love could flourish in a culture of haste – the defining feature of modern life.

Forster reduplicates the Wordsworthian model of growth that follows from simple love of Nature and humans to higher love which Wordsworth associates with “the Almighty’s Throne” (TP, XIV, 187). Forster brings back on the modernist stage the mystical concept of the ‘unseen’.²⁶ Margaret’s conviction – like Wordsworth’s – about a human’s connection with the ‘unseen’ does not require institutional support. Margaret divined it at a very early age that it is the personal effort that brings us closer to the ‘unseen’ than institutions: “any human being lies nearer to the unseen than any organization” (HE 31).²⁷ Forster treats the subject from the viewpoint of a mystic who sees transcendental unity and interdependence in all things: “the human soul will be merged, if it be merged at all, with the stars and the sea” (HE 293).²⁸ Wordsworth says

²⁵ As the epigraph of the novel is “Only connect”. See Mary Jane Mossman, “Only Connect...” in *Canadian Journal of Women and the Law* 20.2 (2008), pp. 335-342.

²⁶ Wordsworth refers to it in *The Prelude* as “Eternity, and God” (XIV, 204-5).

²⁷ Forster in *Howards End* attempts to use Wordsworth to articulate a notion of education and of the self which is not dependent on the state and its institutions.

²⁸ See Cyrus Hoy, “Forster’s Metaphysical Novel” in *PMLA* 75.1 (March, 1960), pp. 126-136.

more or less to the same effect in *The Prelude*: “There is / One great society alone on earth: / The noble Living and the noble Dead” (XI, 392-4). Life on this side of the scale of values is not without perils but an adventurous investigation because life “is a romance, and its essence is romantic beauty” (HE 111).

Therefore, Forster prioritizes ‘private – inner – life’ over ‘public – outer – life’ because it is interminable; he invests great confidence in personal intercourse: “It is private life that holds out the mirror to infinity; personal intercourse, and that alone, that ever hints at a personality beyond our daily vision” (HE 84).²⁹ The narrator clarifies that the purpose of cultivating and expanding the inner life is to reflect it in our outer life. He calls into question the inner life if it means nothing to the outer. There is a relation between the two: “public life should mirror whatever is good in the life within” (HE 28). Forster further links private life to ‘spots of time’. He, like Wordsworth, believes in the validity of ‘spots of time’ as transformative and restorative: “There are moments when the inner life actually ‘pays’, when years of self-scrutiny, conducted for no ulterior motive, are suddenly of practical use” (HE 204). Forster does suggest prolonged self-examination as fruitful in itself. He endorses Wordsworth’s idea of the “self-sufficing power of Solitude” as an authentic mode of self-examination (TP, II, 77). Forster offers two possibilities of the illuminating moment of Wordsworth’s ‘spots of time’; either they may strike one unawares or they may be induced through deep reflection on the inner life: “visions do not come when we try, though they may come through trying” (HE 213). He seems to be favouring the instantaneous nature of the illuminating moments which tend to arise from very intense emotional and imaginative states. The narrator in *Howards End* echoes Wordsworth’s idea of the indelible impact of an

²⁹ Wordsworth draws on the inner life as a means of self-transformation. He states clearly “my theme has been / What passed within me” (TP, III, 175-6). He explores his inner life to find “a privileged world / Within a world” (TP, III, 523-4).

intense emotion: “any emotion, any interest once vividly aroused, can wholly die” (HE 59).³⁰

The clash of values between the Wilcoxes and the Schlegels arises in the novel when Helen visits the Wilcox family at Howards End – situated in the country of Hertfordshire.³¹ It is intended only as a courtesy visit to the Wilcoxes’ invitation.³² The novel begins with Helen’s enthusiastic letter to Margaret describing Howards End and its inmates. Her rhapsodic utterances in her letters to Margaret convey more of her enthusiasm at the new and adventurous prospects that she fancies lying ahead. The spirit of the place casts such a magical spell over her sensibility that she abruptly feels rooted there.³³ Soon after meeting the Wilcox family, her earlier perception of them and their house undergoes a change; she reprimands herself for assuming them superficial and priggish in their first chance encounter. In her letters to Margaret, she appears impulsive as she changes her mind once again when she sees a little more of them. She is surprised to see their lives as artificial except Mrs Wilcox. Helen, who is mostly conditioned by her inner tendencies, finds it quite baffling to watch them perform their very well-rehearsed roles in life as if they were on stage. As she writes to Margaret, “it really does seem not life but a play” (HE 4). She feels limited by Mr Wilcox’s easy assumptions about women and inequality. As the narrator remarks, “the Schlegel fetishes had been overthrown” (HE 24). Despite the fact that all her best ideas meet stiff opposition from the inmates of the house, she falls in love with Paul, the younger son of Mr and Mrs Wilcox. The moment seems to have conjured up all the elements of her

³⁰ As Wordsworth writes in *The Prelude*, “Emotions which best foresight need not fear, / Most worthy then of trust when most intense” (XIV, 122-3).

³¹ As Moffat writes, “It [Howards End] is a replica of Morgan’s child’s-eye view of Rooksnest, right down to the chimneys and the wych-elm with the boar’s teeth pressed into it”. See Moffat, *E. M. Forster: A New Life*, p. 99.

³² Earlier, Margaret and Helen had met Mr and Mrs Wilcox in the Rhineland, precisely in Speyer; it was a grand old cathedral they were visiting.

³³ Helen loves the big wych-elm tree with ‘the boar’s teeth pressed into it’.

deeply romantic sensibility in the romantically charged atmosphere of semi-darkness under the wych-elm tree. She is charmed so much by the atmosphere of the place that it seems to have caused self-effacement in that brief moment of betrayed intimacy. Later, Helen shares with Margaret that she did realize the horror of it all coming the following morning after the love-scene the previous night. She woke up from her slumberous and intoxicated self only to find how her passion was abused. She later admits it to Margaret that she had put herself in an enormously disturbing situation but her perception dawned upon her at the right time. She pronounces her judgment upon them: “the whole Wilcox family was a fraud, just a wall of newspapers and motor-cars and golf-clubs...panic and emptiness” (HE 26). She feels profoundly disenchanted, and moreover, it gives her such a shock that she decides to see herself quite apart from what the Wilcoxes stand for. It proves a shattering experience for her because she could hardly come out of it intact. The horror that emanated from it kept on haunting her like a ghost. Nevertheless, it reaffirms her tendency to overbalance on one side of the scale of values.

Margaret writes to Helen with a view to correct her misreading of reality. Margaret says to Helen that “there is a great outer life that you and I have never touched – a life in which telegrams and anger count. Personal relations, that we think supreme, are not supreme there” (HE 28). Margaret asks Helen to consider the possibility of nourishing personal relations with a sense of keeping an eye on the outer life as well.³⁴ She warns Helen not to overvalue the ‘unseen’ over the seen, she deems it most appropriate “to reconcile them” (HE 108). Nevertheless, Helen later in the musical performance of Beethoven’s Fifth Symphony realizes that there is always a lurking danger that the goblins could come back to disrupt the order of the universe of one’s life.

³⁴ One of the possible failures on Helen’s part seems to be her lack of orientation toward the outer life. She takes ‘real’ for ‘purely spiritual’; her response is Platonic. Margaret’s later appreciation of the outer life seems to be motivated by Helen’s failure to come to terms with it in the Wilcox family.

She sees her artistic sensibility pitted against the goblins.³⁵ The narrator informs us about Helen's insistence on the 'unseen': "All vistas close in the unseen – no one doubts it – but Helen closed them rather too quickly for her taste" (HE 203). She has yet to learn to reconcile the opposites.

Mrs Wilcox exemplifies the Wordsworthian model of growth in *Howards End*.³⁶ In spite of her brief appearance, she is the touchstone of values in the novel.³⁷ The narrator describes Ruth as a "woman of undefinable rarity" (HE 88). Though very little is revealed about the process of her education, the few hints and allusions by the narrator are enough evidence to form a fuller picture of her growth. She is frequently referred to as "a wisp of hay, a flower" (HE 77). She does not say so herself but the narrator conveys this impression to the reader that she identifies herself with the lovely objects of Nature. Another example is given of her profoundly felt relation with the big wych-elm tree that has the deep marks of a boar's teeth on it. It speaks of her intimate relation with the natural world. She loves her garden and takes good care of her plants and flowers. She is described as walking in her garden as befits a queen walking in her kingdom.

Ruth resembles Wordsworth's mother whom he describes only briefly in *The Prelude*. Wordsworth writes about his mother, "she was pure / From anxious fear of error and mishap / And evil...A heart that found benignity and hope, / Being itself benign" (TP, V, 279-80 & 292-3). The common factor about both Wordsworth's mother and Ruth is the retaining of innocence and purity from 'anxious fear of error and mishap / And evil'. Wordsworth's effort to retrieve childhood innocence is a recurring feature

³⁵ She tends to conceive of the Wilcox family and the likes of them as goblins.

³⁶ Moffat affirms that "Mrs Wilcox is the female equivalent of Stephen Wonham". See Moffat, *E. M. Forster: A New Life*, p. 100. Also, Trilling says of Ruth Wilcox, "She herself is descended from the yeoman class to which Forster gives his strongest sympathies". See Trilling, *E. M. Forster*, p. 88.

³⁷ In the process of growing up, Margaret and Helen are on their evolutionary path to reaching that level.

of his concern in *The Prelude*, which is seen here as combining innocence and experience with the increase of maturity.³⁸ Innocence and experience are combined together in Ruth's spiritual equipment.³⁹

Apart from drawing their strength from Nature, both Wordsworth's mother and Ruth draw their strength from the past. As Wordsworth writes about his mother, "she, not falsely taught, / Fetching her goodness rather from times past / Than shaping novelties from those to come" (TP, V, 266-8). The narrator remarks that "she worshipped the past, and that the instinctive wisdom the past can alone bestow had descended upon her" (HE 22).⁴⁰ She derives her wisdom from an invisible tradition that has been handed down to her; it is represented in her emotional and spiritual association with Howards End.⁴¹



Fig. 11: Howards End

³⁸ As Wordsworth writes in *The Prelude*, "That mellow years will bring a riper mind / And clearer insight" (I, 236-7).

³⁹ It is later affirmed by Mr Wilcox's reflection over his wife's character soon after her funeral: "Her tenderness! Her innocence! The wonderful innocence that was hers by the gift of God. Ruth knew no more of worldly wickedness and wisdom than did the flowers in her field" (HE 93). Mr Wilcox's observation about his wife's virtues echo Wordsworth's valuation of his mother. Mr Wilcox affirms his wife's "unvarying virtue" in the total of thirty years they spent together (HE 93).

⁴⁰ As Alfred Kazin states, Howards End is "the great symbol throughout the book of stability in ancestral, unconscious wisdom". See Kazin, "Introduction" to *Howards End* (1992), p. vi.

⁴¹ See Jon Hegglund, "Defending the Realm: Domestic Space and Mass Cultural Contamination in *Howards End* and *An Englishman's Home*" in *English Literature in Transition 1880-1920* 40.4 (1997), pp. 398-423.

The medium of her strength is intuition which she seems to have cultivated over the years in conjunction with this tradition.⁴² Forster, like Wordsworth, does not envisage a break between the present and the past but perceives the present in conjunction with the past. The romantic association with “the past sanctifying the present” is not simply a nostalgic yearning to embrace it in the face of unmanageable circumstances in the present; it suggests a continuity of the wisdom of the past human endeavours to seek unity not only within but also with Nature (HE 313). Wordsworth, too, prefers the old poets representing this invisible tradition in *The Prelude*. He derives power from this tradition by “listening to notes that are / The ghostly language of the ancient earth” (TP, II, 308-9).

By virtue of her association with the past and Nature, Ruth exerts a powerful influence over others. She is introduced as a dignified queen who presides over the ritual of cleansing in that unpleasant little incident primarily arising from Helen’s impetuous response to Paul’s invitation of love. Helen’s aunt, Mrs Munt, soon after receiving Helen’s telegram, proposes to visit Howards End in order to make inquiries about Paul and his family. She becomes involved in a little comic skit with Charles at the Hilton Station; she mistakes Charles for Paul. In the meantime, Helen realizes her foolishness in publishing the news of her engagement with Paul thoughtlessly. Mrs Munt and Charles exchange acrimonious words over the superiority of their respective families. Charles appears solid and unresponsive. He often tends to employ the official language of a businessman even in his private affairs. He likes to keep a firm grip over things, be it personal intercourse or sports or other things. He shows little regard or sympathy toward his social inferiors. He is sure of his actions. In that brief episode, the coarser aspects of the both come to the fore. Ruth makes her entry into the text by

⁴² Wordsworth names this faculty as “the intellectual eye” (TP, XIII, 52).

mildly reprimanding her eldest son: “Charles, dear Charles, one doesn’t ask plain questions. There aren’t such things” (HE 22). It implies that humans are not fossils who could answer in the definite but they are endowed with the faculty of imagination that dissolves our apparent stabilities and conjures up a series of reflections about the possible answers. Her intuitive understanding of reality suggests that it is more to life than we normally assume. Charles is accustomed to seeking answers in the definite alone. None dares to challenge her authority in that little scene of separating the contending parties. She chooses the best move under the circumstances to dispel the threatening clouds lurking over the edges of their minds. She wears an expression of philosophical calmness and majestic silence. She is largely non-controversial; this is the reason why no one disapproves of her manners or ways of life. She exercises a sort of healing power over others. She is graceful and dignified. Later, Helen tells Margaret how Ruth knew what was happening between Paul and herself: “we neither of us told her a word, and [she] had known all along” (HE 27). Helen expresses surprise at her sudden intuitive grasp of things carefully hidden from the naked eye. Both Helen and Margaret speculate that Ruth seems to have an access to the innermost kernel of reality. She seems to have a mystical connection with all around her; the humans, the animals and the plant kingdom.

Ruth and Margaret, soon after smoothing over their initial misunderstanding, promptly develop a relation of deep spiritual intimacy; they speak in the language of intimacy in their first private conversation. She relieves Margaret of the guilt of having written too hastily to her about the conclusion of their relationship. She acknowledges to Margaret the uncertain nature of things, and affirms Margaret’s incidental remark in the letter that it is an instinct which may be wrong. Moreover, Ruth tells Margaret that “I always sound uncertain over things. It is my way of speaking” (HE 71). All that takes

place between them in such a short space of time in an otherwise inconsequential colloquy is enough to form a deep bond which is later to haunt the text with its tenderness. When Margaret visits her at her new house in London, she thanks Margaret for keeping her busy with conversation because she does not want to think deeply as it weighs her down: "I am too apt to brood" (HE 83). Margaret's company enlivens her if only for the duration of their conversations. She shares with Margaret the fact that she is tired; her powers are exhausted. She is poised in the midst of characters that are characteristically antithetical to her way of life. She is consumed by their lack of spiritual energy. She may appear to be a sinking ship but this ship is weighed down by the unresponsive behaviour of all around her. It may, perhaps, have engendered "agony" in her otherwise calm demeanour (HE 106). She disappears in the thick mist churned up by the forces of modernity represented in the novel by the Wilcoxes. Her manner of dying is as grand as her manner of living; she dies "as the seafarer who can greet with an equal eye the deep that he is entering and the shore that he must leave" (HE 107).⁴³ She dies in the absence of most of the characters: Helen has gone to Germany; Paul has left for Nigeria; Charles is in Naples for their honeymoon; Mr Wilcox and his daughter, Evie, are motoring in Yorkshire. Ruth simply disappears into the unknown; the narrator comments that she "had gone with a touch of mystery that was all unlike her" (HE 94). Mr Wilcox remains wondering: "Without full explaining, she had died" (HE 94). What explanation does Mr Wilcox want from her? Does he deserve any such explanation from her? He may have been feeling the agony of keeping a dark secret from her; he could not share it with her. He presumes that she may have died without knowing about his infidelity. Her undisturbed exit conveys the impression of a silent acquiescence of death on her part: "How easily she slipped out of life" (HE 97). It also conveys a sense

⁴³ She is fifty-one when she dies.

of gradual dissolving into the Invisible. Her death is introduced without any preparation; Forster goes straight from the family re-union at the Hilton station to her funeral. Nothing happens in between. The narrator points out that her death does not end the story of her life at the Hilton churchyard; she continues to exist as an ‘unquiet yet kindly ghost’, spiritually connected with the consciousness of those who share similar concerns with her. Helen rightly realizes toward the end of the novel that Ruth is the key link in the chain of life’s mysteries as she says to Margaret, “I feel that you and I and Henry are only fragments of that woman’s mind. She knows everything” (HE 328).

Ruth wanted to share her passion with Margaret. It was *Howards End*, the singular passion of her life. When she could know behind the façade of things, similarly she perceives in Margaret her spiritual heir. In other words, she chooses to preserve the great tradition of which she herself was a guardian spirit, “to her it had been a spirit, for which she sought a spiritual heir” (HE 103). She, quite contrary to her family’s expectations, bequeaths *Howards End* to Margaret whom she meets only near the end of her life; by passing on this dearest possession to her means that she values Margaret above her blood relations.⁴⁴ Her family finds little rationale in her will to bequeath *Howards End* to Margaret; they vainly conjecture about it as “the fantasy of an invalid” (HE 106).

Miss Avery, the old housekeeper, assumes herself to be the guardian spirit after Ruth’s death; she greets Margaret at her first visit to *Howards End* as old Mrs Wilcox.⁴⁵ It is not simply a mistaken identity on her part, she repeats it again at meeting her the second time. She reaffirms Ruth’s choice of Margaret as her ‘spiritual heir’. Toward the end of the novel, Miss Avery foresees *Howards End* as Margaret’s future home. It is at the time a remote possibility for Margaret to envisage the future as Miss Avery foresees.

⁴⁴ Forster exalts spiritual relations over blood relations.

⁴⁵ See Judith Scherer Herz, “Miss Avery in the Garden with the Sword: Forster and Friendship” in *GLQ: A Journal of Lesbian and Gay Studies* 14.4 (2008), pp. 5-7.

Margaret's wish 'to see modern life steadily and see it whole' is frustrated time and again; she is constricted with the choice 'to see it whole' if not steadily. She appears much more self-controlled than her sister but she, too, has her moments of impetuosity. She is endowed with romantic imagination: "she, whose birthright it was to nourish imagination" (HE 88).⁴⁶ The narrator informs the reader that she is a "curious seeker" (HE 106). It puts Margaret in the long line of seekers who risked knowing beyond their prescribed limits. Neither does she show any intellectual pride in undertaking this quest nor does she strike a deal with the devil in order to procure knowledge and power. She is humble in the Wordsworthian sense, and her quest continues with the increase of knowledge and experience. Margaret is trained not be deceived by the apparent reality of things; she is quick to respond toward external stimuli but with a mind that holds back judgment till she sees it whole. She understands very well: "Actual life is full of false clues and sign-posts that lead nowhere" (HE 111). She tries to decipher the true meanings of these 'false clues and sign-posts'. She shows less inclination to fall for the extreme ends of life. The narrator remarks that she is "not a barren theorist", but the one who seeks a balance between theory and practice (HE 10). The narrator once again refers to her at a later point in the novel that she is "no morbid idealist" either (HE 84).⁴⁷

Margaret is a brilliant talker but what is most important for her is a sincere and sympathetic response; it comes into being just by itself as the narrator affirms that "a continual and sincere response to all that she encountered in her path through life" (HE 10). For example, her instantaneous response to Helen's choice of a lover issues from spontaneous sympathy rather than from a contemplated act of sympathy. Her response

⁴⁶ It reflects Wordsworth's idea of a child as capable of poetic sensibility at the time of his birth.

⁴⁷ The narrator seems to raise a serious question: What is idealism for, if it is detached from life itself? The answer seems to echo in the phrase, 'cosmopolitan chatter', which is another name for 'morbid' idealism in the novel.

to Helen's letter is simply an affectionate and sympathetic concern for her dear sister. She readily accepts Helen's choice of Paul as her lover. What she is most interested in is Helen's happiness; she readily welcomes it with warmth and affection. Their aunt, Mrs Munt, responds in a different manner. She looks at the matter from her experienced eye, and pledges to undertake further inquiries about Paul and his family. Margaret does not require any substantial proof to vouchsafe her sympathy. The narrator points out that it is not religion that defines the pattern of values for her. She is not a "Christian in the accepted sense" (HE 84).⁴⁸ She may seem to participate enthusiastically in the intellectual discussions whether at the New English Art Club or at Wickham Place, London; it contributes very little toward her self-growth. It is sufficient to illustrate the hollowness of such talks when Margaret invites Ruth to Lunch. In contrast to their private meetings, this meeting in an intellectual gathering of friends proves of no consequence to both. Ruth feels curled up within her own world; she feels little inclined to participate in the discussion. Margaret, on the other hand, is enthusiastically busy in talking which leads her to nowhere either. Earlier it was her father, and now it is Ruth who helps shape Margaret's world. After Ruth's death, a few changes happen to Margaret; one of which is to develop some liking for the Wilcox family, especially Mr Wilcox. Ruth's "unquiet yet kindly ghost" begins to work upon Margaret (HE 254). She pledges with herself to be less cautious than before and also learns to appreciate more the outer life.

Margaret joins the narrator in order to seek reconciliation of the opposites rather than treating the one as superior to the other.⁴⁹ As the narrator goes on to say, "It was

⁴⁸ Christianity in *Howards End* appears only at the time of weddings and funeral services. Another reference to it comes at the time of Christmas when Margaret and Ruth are buying the Christmas presents. During their shopping spree, Margaret reflects over the redundancy of all that is associated with Christmas.

⁴⁹ Forster is in search of an all-inclusive synthesis which may engender a possibility to come to terms with the radically changing forms of modern life.

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 insure sterility” (HE 203). The narrator appears like an arbiter who is bent on setting the scale right.⁵⁰ The narrator warns Helen not to overestimate one set of values against the other: “the Invisible lodges against the Visible” (HE 250). Therefore, the narrator does not wholly favour the viewpoints of the Schlegel sisters as he or she imagines a world populated by the Schlegel sisters alone: “the world would be a grey, bloodless place were it entirely composed of Miss Schlegels. But the world being what it is, perhaps they shine out in it like stars” (HE 29). The narrator does not repudiate what the Wilcoxes represent; only they represent a different order of reality. They appear to be more successful in dealing with the outer life. They have excelled far too much on this side of the scale of values. Apparently they seem “to have their hands on all the ropes” (HE 28). The narrator admonishes the Schlegels for disliking the Wilcoxes on the pretext that they are far superior to the Wilcoxes: “How dare Schlegels despise Wilcoxes, when it takes all sorts to make a world” (HE 108)? All sorts inhabit the world; they contribute proportionately in its making. How could the Wilcoxes be ignored when they presume to be bearing the torch of civilization ahead of all others? The proportion has to be set right; every sort has a part to play. Margaret’s later belief in the dignity of work raises the Wilcoxes in her estimation. She does not discredit their efforts as redundant. She learns to acknowledge their contribution toward the onward march of humanity, only that there is disregard of tradition on their part.

Apart from this contrast between the Schlegels and the Wilcoxes, there is another angle to the case, the case of Leonard Bast who exemplifies modernity’s most

⁵⁰ See Paul B. Armstrong, “The Narrator in the Closet: The Ambiguous Narrative Voice in *Howards End*” in *Modern Fiction Studies* 47.2 (Summer, 2001), pp. 306-328.

destructive side.⁵¹ Margaret wonders whether culture has failed to humanize the majority. “Culture had worked in her own case, but during the last few weeks she doubted whether it humanized the majority” (HE 120).⁵² Leonard is a twenty-one year old lower-middle-class character. He works as a clerk in the Porphyryon Fire Insurance Company. He belongs to the third generation of shepherd or ploughboy.⁵³ He lives in a cellar, which is a sign of his poverty – it is a ground floor flat but which gives a hint of artistic taste. His aspiration of acquiring culture by means of art and literature stands in sharp contrast to his wretched state of existence.⁵⁴ He likes to attend musical performances in his spare time. He reads from time to time a volume of John Ruskin – *Stones of Venice* – the writer he appreciates the most.⁵⁵ He tries in vain to form his style on Ruskin. In the end, he can only think of impressing those like his illiterate brother.⁵⁶

⁵¹ See Mary Pinkerton, “Ambiguous Connections: Leonard Bast’s role in *Howards End*” in *Twentieth Century Literature* 31.2/3 (Summer – Autumn, 1985), pp. 236-246. As Trilling argues, “Panic and emptiness make the dreadful fate that awaits people in the novel; they are the modern doom. And they threaten the unformed Leonard Bast as well”. See Trilling, *E. M. Forster*, p. 98.

⁵² As Brian May criticises, “To humanize is the very work of the humanistic culture. That this work rarely gets done is cause for sadness. But it is worse than sad that culture’s vehicles prove worse than ineffective, that culture does not merely fail to carry ‘good chaps’ from the one order of being to the other; it drops them between the two”. See May, *The Modernist as Pragmatist: E. M. Forster and the Fate of Liberalism* (Columbia and London: University of Missouri Press, 1997), p. 88.

⁵³ See Hynes, *The Edwardian Turn of the Mind*, p. 63: “A new, irresponsible rich, living in a new vulgarity, and a strange new poor, living in new ugliness, were replacing the old class division of gentry and peasantry”.

⁵⁴ The character of Leonard seems to be based on Forster’s experience of teaching at Working Men’s College – established in 1854. Forster taught there for twenty years or so. The idea behind this college was “to provide a full liberal education, with a social life modelled on Oxford and Cambridge...In the main, the students were skilled craftsmen or clerks and the like”. See Furbank, *E. M. Forster: A Life*, Vol.1, p. 174. Forster’s sense of culture and education, expressed in part through his work for the Working Men’s College, falls short in the light of him.

⁵⁵ Ruskin taught at the Working Men’s College as well.

⁵⁶ The character of Leonard reflects Forster’s response to “the culture-snobbery of the under-educated”, *ibid.*, p. 173.

Leonard is described as “a half-baked mind” (HE 52). The narrator seems to be least sparing in the treatment of Leonard.⁵⁷ He informs his readers about him “as one of the thousands who have lost the life of the body and failed to reach the life of the spirit” (HE 120). The remark seems to imply that Leonard is doomed to failure no matter what he may do to avoid it because he is trapped in a system far more powerful than his meagre strengths and means to combat it. It does not seem probable for a character like Leonard to experience something of visionary nature because he is too shallow to dive into the depths of mystery: “To see life steadily and to see it whole was not for the likes of him” (HE 57).

Leonard perchance befriends the Schlegel sisters. Margaret is quick to divine the “the gulf that stretches between the natural and the philosophic man” (HE 120).⁵⁸ She takes him to be someone with an unclear mind, lacking sufficient knowledge and understanding. His one-time romantic adventure of a long walk in the woods that lasted throughout the night makes a permanent impression on the sisters, Helen in particular.⁵⁹ He cannot afford to express his romantic aspirations for they collide with his limited means of income. Later, Leonard’s piercing outcry to Helen about the undeniable value of money in the modern world places him far below his earlier aspirations: “Miss Schlegel, the real thing’s money and all the rest is a dream” (HE 249).⁶⁰ He fails to perceive the self-irony intended in his remark. He and the likes of him serve the raw-

⁵⁷ As Pinkerton argues, “Forster treats Leonard with greater irony and narrative distance as the novel evolves”. See Pinkerton, “Connections: Leonard Bast’s Role in *Howards End*”, p. 245.

⁵⁸ As Trilling argues, “When he touches the Schlegel world where art is breathed with the air and where ideas are not the secret of life but its very stuff, he is wholly confused”. See Trilling, *E. M. Forster*, p. 96.

⁵⁹ As Trilling explains, “What the Schlegel sisters cherished in Leonard was the solid grain of honesty under the pitiful overlay of culture”, *ibid.*, p. 96.

⁶⁰ As Trilling argues, “he cannot be interested in the Schlegel girls except as sounding boards for his culture, for, like them, he is not aware of people but only of their status and function: he is obsessed by class”, *ibid.*, p. 97.

material for the forces of oppression.⁶¹ Forster's description of the quality of the lives of Leonard and his wife, Jacky, is harsh and sneering. There is very little romance left between the two. Toward the end of the novel, he appears only a lost cause who has 'lost the life of the body and failed to reach the life of the spirit'.⁶² All his efforts to educate himself prove of no consequence at all.⁶³

Tibby serves by contrast as the example of the inefficacy of the institutional mode of education. He graduates from Oxford University. Forster omits almost entirely the details of his educational experience at Oxford. He, the most educated character in *Howards End*, does appear to be very unattractive in many ways. He is described as morose and ill-tempered. He seems to exist in a detached corner of his own. He shows very little interest in whatever is happening around him. He does not share his sisters' ideas. He makes little effort at understanding his sisters' concerns over Leonard.⁶⁴ He cares little about Leonard and the likes of him. What Margaret and Helen dislike the most, 'cosmopolitan chatter', Tibby seems to endorse. He holds back emotion, and

⁶¹ As Wordsworth writes in *The Prelude*: "True is it, where oppression worse than death / Salutes the being at his birth, where grace / Of culture hath been utterly unknown, / And poverty and labour in excess / From day to day pre-occupy the ground / Of the affections, and to Nature's self / Oppose a deeper nature; there, indeed, / Love cannot be; nor does it thrive with ease / Among the close and overcrowded haunts / Of cities, where the human heart is sick" (XIII, 195-204).

⁶² Leonard remains preoccupied by remorseful thoughts after a brief physical contact with Helen on a boat-trip during Evie's wedding. He feels emotionally and financially ruined after that incidence. Unable to face the horror of his unpremeditated action, he sets out to confess his wrongful action to Margaret. After days of search, he manages to find where Margaret lives. Charles is already present at Howards End. The quarrel between Charles and Margaret begin over Helen's staying the night at Howards End. He thinks that Helen is pregnant, and her presence at Howards End means dishonour to their family. Leonard's arrival enrages him to the point of using violence against him. He hits him on the chest with the flat of the sword. Leonard's heart fails in that moment as it is later confirmed by the doctor. He is killed accidentally by Charles. Nevertheless, Charles is sentenced to three years' imprisonment.

⁶³ Pinkerton quotes Peter Widdowson's point, "Leonard has to die to clear the way for his son to be 'Liberal England's heir untrammelled by the drab reality of his father's life and class; Leonard himself would not fit into 'Howards End / England' but the child brought up in the right environment will'. And Helen could not credibly 'have married a Bast'". See Pinkerton, "Connections: Leonard Bast's Role in *Howards End*", p. 243.

⁶⁴ As a result of Henry's advice to Margaret and Helen that Leonard should leave the Porphyryon Fire Insurance Company, he loses his job and suffers miserably. Margaret and Helen feel themselves implicated in the guilt. They try their best to help him out of the financial crisis.

dislikes any reference made to him either by himself or by others. He likes to keep himself to himself. He does not participate in the serious discussions going on at his house or he shows little inclination toward expressing his ideas on any public forum. He is unmoved at the core of his being. The only time he expresses some sympathy is when Helen visits him at Oxford before her departure for Germany; it is sympathy without empathy. Helen is deeply distressed by her recent crisis.⁶⁵ He keeps eating his meal, locks the door for the fear that there is a hysterically distressed woman crying over her lot in his room. He tries to preserve the normalcy of the situation in the presence of his maid who serves him the meal. The narrator places very little hope in Tibby. The Wilcoxes, Leonard, and Tibby fail to ‘see modern life steadily and see it whole’. They do not even seem to strive for it.

Helen realizes that life is a mystery, and it is enormously difficult to envision life clearly. Nevertheless, she, in her urgency to help Leonard, misconstrues Margaret.⁶⁶ She is right in saying that we “are all in a mist...men like the Wilcoxes are deeper in the mist than any” but she goes too far in repudiating what the Wilcoxes stand for (HE 249). Earlier, she tells Leonard that ‘Death’ is not a harrowing experience except for those who exalt money over all other things: “Never mind what lies behind Death, Mr Bast, but be sure that the poet and the musician and the tramp will be happier in it than the man who has never learnt to say ‘I am I’” (HE 249). Helen points out to Leonard what the Wilcoxes fearfully lack; they cannot say ‘I am I’; they like to identify themselves with the impersonal forces of modernity. In response to Helen’s objection to Mr Wilcox’s obtuse behaviour regarding Leonard, he defends his position with the least sense of guilt in it: “As civilization moves forward, the shoe is bound to pinch in places,

⁶⁵ Helen is pregnant with Leonard’s child. Before leaving for Germany, she wants Tibby to give her share of the family fortune – five thousand pounds – to Leonard.

⁶⁶ She is surprised at Margaret’s decision to marry Henry. She brings along Leonard and Jacky to Evie’s wedding. She demands that Henry must make amends for ruining Leonard and his wife. Margaret speaks to Henry but he refuses to do anything for Leonard.

and it's absurd to pretend that anyone is responsible personally" (HE 199). He considers it as part of a larger process which is impersonal, amoral and indifferent to individual fate. Does he realize the irony implied in his remark? Can he escape the destructive consequences of the impersonal forces he hints at in his remark?

During Evie's wedding, when the driver runs over a poor girl's cat, Margaret's spirit revolts against the Wilcoxes as she feels instinctive sympathy for the girl and the cat; she jumps out of the moving car and hurts herself. She figures largely above and beyond these champions of the outer life who wrap themselves up in the apparent niceties of civilized manners and rules of behaviour. This minor incident opens her eyes to the morally callous behaviour of all around her. She bitterly questions the nature of civilization represented by the Wilcoxes who have "no part with the earth and its emotions. They were dust, and a stink, and cosmopolitan chatter, and the girl whose cat had been killed had lived more deeply than they" (HE 224). She denounces them in her heart of hearts. What they lack characteristically is "the clearness of vision that is imperative for truth" (HE 190). They are enslaved by the unimaginative reliance on the senses and on purely habitual perception. They are spiritually paralyzed by 'the inner darkness in high places that comes with a commercial age'. Wordsworth in *The Prelude* regrets this 'inner darkness in high places' which is akin to "a universe of death" (XIV, 160).

Forster's purpose is clear in bringing back to the modern world the Wordsworthian model of growth that establishes "understanding's natural growth" (TP, XI, 200). In one of her visits to Howards End, Margaret calls on Miss Avery's niece to fetch the keys of Howards End, and she casts her eyes on the adjoining farms and finally finds it here (again echoing Arnold): "In these English farms, if anywhere, one might see life steadily and see it whole, group in one vision its transitoriness and its

eternal youth, connect – connect without bitterness until all men are brothers” (HE 281). She envisions life as a totality connecting one with all others. London fails to offer this possibility to her.

Emotion links Margaret to spiritual life; whereas money links her to the world of material reality.⁶⁷ She accepts Henry’s proposal of marriage because she is striving to strike a balance between the inner and the outer lives, the imaginative and the real, the material and the spiritual. She does not entertain any maudlin notions of marriage and its accompanying pleasures; she is very well aware of Henry’s faults. She knows very well that he is simply “a good average Englishman” (HE 257). In Helen’s words, Mr. Wilcox is not even properly educated. Margaret finds in Henry a characteristic lack of insight for he could deal with things one by one, failing to see the whole.⁶⁸ He is accustomed to training himself at the cost of his inner life which he suspects deeply. He is ashamed of showing emotion and distrusts passion. Nevertheless, she believes in building a spiritual connection which could establish a unified vision of life: “Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height. Live in fragments no longer. Only connect. And the beast and the monk, robbed of the isolation that is life to either, will die” (HE 195). She realizes it instinctively that she has to awaken him where he is most negligent. Her core belief in personal relations is based on love: “Love is the best, and the more she let herself love him, the more chance was there that he would set his soul in order” (HE 230). Knowing full well the implications of her act, she forgives Henry for his past misconduct, his mistaken advice to Leonard to leave his company, advice that later ruins him completely, and makes him and his wife wretched beggars.⁶⁹ She silences her judgments with a view

⁶⁷ See Paul Delany, “‘Islands of Money’: Rentier Culture in E. M. Forster’s *Howards End*” in *English Literature in Transition 1880-1920* 31.3 (1988), pp. 285-296.

⁶⁸ As discussed in the previous chapter, Mr Pembroke reflects these qualities.

⁶⁹ It turns out that Henry had an affair with Jacky when he was in Greece.

to transform Henry by the sweetness of her love. Her efforts frustrate one after another because of his obtuseness but she sticks to her core philosophy of life. Her unwavering conviction in “the building of the rainbow bridge that should connect the prose in us with the passion” keeps her hopes alive (HE 194). Her indomitable pledge to awaken tender emotionality in Henry continues to meet stiff resistance from his obtuseness. She tends to relate it to “the inner darkness in high places that comes with a commercial age” (HE 347). Finally, she realizes that Henry has gone beyond repair because he is “rotten at the core” (HE 348). He is least inclined to forego his hold on what he believes to be the true measure of life. He is trained not to doubt his world; it is harmful to the stability of his world. He is a successful businessman and he believes that doubts may debilitate his business acumen. He continues to hold on to his work ethics as a defining principle of his life.

Forster’s major preoccupations in the novel centre on *Howards End*. Margaret and Helen realize and affirm the significance of this house toward the end of the novel when Margaret says to Helen: “this place has wonderful powers” (HE 314). Margaret employs the word ‘power’ in the Wordsworthian sense. Wordsworth makes frequent references to it in *The Prelude*. It is not the institutional power but “that universal power / And fitness in the latent qualities / And essences of things” (II, 324-6). Helen replies that it “kills what is dreadful and makes what is beautiful live” (HE 314). Helen’s response to it is born out of a conviction in the authenticity of what it stands for. The house transforms the dreadful into the beautiful that lives on.⁷⁰

When finally settled at *Howards End*, Margaret fills the same role as that of the first Mrs Wilcox. She has got what she wanted, to live at a place where she can have a chance to fulfil herself and to exercise the best of herself in harmony with Nature. She

⁷⁰ Does it not allude to Wordsworth’s idea, “I grew up / Fostered alike by beauty and by fear” (I, 301-2)? Wordsworth is first struck by the emotion of fear, and then this fear is later transformed into a wonderful vision of beauty.

can exercise her faculties in an atmosphere of undisturbed calm and inner joy and gather more and more ‘spots of time’ to enrich and expand herself. She pins up her hopes in the “the weakness of logic” so as to release human faculties from its fetters (HE 355). Does it mean to suggest that the world should go crazy and irrational? She wishes the hold of external logic to give way because it seems to treat life as if it were ruled by certain assumptions which accord to the appearances of things and tends to obscure human faculties from seeing life ‘steadily and whole’. Logic may well serve an apt tool to mechanize human life, and consequently render modernity as an inevitable choice. Margaret’s wish illustrates wilful resistance to the mechanical processes of life based on the Wilcox model which assumes logic as a most defining characteristic of human life. Margaret understands that there is an internal logic of interiority and introspection which seems at odds with the external logic. The imposition of external logic over the logic of one’s being may result into a lopsided personality. Wordsworth in *The Prelude* overcomes this choice of embracing ‘analytic industry’. In the end, Margaret acknowledges to Helen that her striving to smooth over the jumbled state of things could have met failure if there were no secret help from the ‘unseen’: “No doubt I have done a little towards straightening the tangle, but things that I can’t phrase have helped me” (HE 355). She acquiesces in the intervention of a divine agency, but not the way religions would have us believe. It is Wordsworthian. Margaret not only believes in “immortality for herself” but also believes in a spiritual hierarchy after death; she believes that there are “rather endless levels beyond the grave” (HE 348).

At the end of the novel, the fatherless, natural child of Helen is seen playing with a farmer boy, Tom, surrounded by the yet unaffected and pristine forms of

Nature.⁷¹ The superannuated, impotent businessman is left to the caring wife, who now enjoys the unmediated intercourse with Nature. This ending offers a possibility of return to Nature as a teacher in the Wordsworthian sense. The enslaving power of modernity is relaxed here. The child is left to his powers to shape him under the benign influence of Nature.⁷² Margaret, Helen, the child and his playmate, all form a group of characters in an idyllic romance. Helen envisions a possibility of a cataclysmic change that may reconfigure human life: “Life’s going to be melted down, all over the world” (HE 355). The Wordsworthian model of growth finds an equivalent expression here in the reinstatement of ‘the mind’s simplicity’, ‘real feeling’, ‘just sense’ and a pattern of humanitarian values. The perils of the ‘universe of death’ seem to have been dispelled by the restoration of what is “Actual, divine, and true” (TP, XIV, 163). Ruth, Margaret, Helen and her son, and their long-deceased father, all are brought together at Howards End where the past and the future are reconciled in the present. Wordsworth’s search for continuity and wholeness in *The Prelude* finds an equivalent expression here.⁷³ Howards End unites all the major strands in the book like the disparate parts of a single self.

⁷¹ See E. Kim Stone, “Recovering the Lone Mother: *Howard’s End* As Aesthetic Anodyne” in *Camera Obscura* 55, 19.1 (2004), pp. 42-76.

⁷² Forster’s answer to the question of ‘who shall inherit England’ is clear.

⁷³ As Martin J. Wiener argues, “In his novel *Howards End* (1910), Forster celebrated little England, whose heart lay in the countryside. The old country house Howards End embodied the historic continuity of England”. See Wiener, *English Culture and the Decline of the Industrial Spirit 1850-1980* (Cambridge: Cambridge University Press, 1981), p. 61.

CHAPTER NINE

‘Education of the Heart’ in *A Passage to India*

As discussed in chapter six, Forster’s mode of educating an individual involves the following: recognition of humans as ‘various’; appreciation of the ‘richness and subtlety’ of this world; cultivation of the heart, ‘feeling’, and ‘emotion’; and ‘mental clarity’. At the end of *The Longest Journey*, the Wordsworthian model of growth finds an equivalent expression in the country of Wiltshire. Forster’s exploration is pronounced complete in terms of exposing the gap between ‘substantial knowledge’ and ‘abstract knowledge’. Forster makes use of Rickie’s experience of Cambridge and Sawston as the touchstone on which he tests his characters’ powers against modernity. Wordsworth’s search for continuity and wholeness in *The Prelude* finds an equivalent expression at Howards End – situated in the country of Hertfordshire. This chapter examines Forster’s *A Passage to India* in the light of Wordsworth’s theory of education as expounded in *The Prelude*. Forster’s discoveries made in *The Longest Journey* and then tested in *Howards End* are contextualized in an altogether different setting – British India.¹ How far does Forster’s central belief in the development of the human heart hold true in a climate of sharp differences between the British and the Indians?² Does it give authenticity to his knowledge of India and the peoples of India? He categorizes characters into two distinct types: the characters of a developed or developing heart –

¹ The British Raj in India lasted from 1858 to 1947. David Adams argues that “Modernist British fiction includes a group of colonial odysseys, stories in which characters journey from the familiar world of the West to an alien colonial world”. See Adams, *Colonial Odysseys: Empire and Epic in the Modernist Novel* (Ithaca; London: Cornell University Press, 2003), p. 1. He further explains that these ‘colonial odysseys’ “serve as defining stories of anxiety about imperial disintegration, transforming the odyssey into an increasingly morbid reflection on national identity and the meaning of ‘home’”, *ibid.*, p. 3. *A Passage to India* belongs to this group. Forster “continues to locate the perplexity of post-colonial Europe in the Indian landscape”, *ibid.*, p. 43.

² See Quentin Bailey, “Heroes and Homosexuals: Education and Empire in E. M. Forster” in *Twentieth Century Literature* 48.3 (Autumn, 2002), pp. 324-347.

the Wordsworthian model of growth – and the characters of the ‘undeveloped heart’ – the institutional mode of education.

There is a large gap of fourteen years between *Howards End* and *A Passage to India*. Forster took enormous pains and a much longer time in writing *A Passage to India*; he expended his creative energies to the point of exhausting them.³ Though he remained active in the other spheres of creative activity, he never tried writing another novel after *A Passage to India*. What led Forster to choose India as the setting of *A Passage to India*? He visited India three times: 1912-13, 1921-22, and 1945. His first visit took place from the late of October 1912 until the beginning of April 1913.⁴ His second visit started from the end of March 1921 to the late of October 1922.⁵ These two visits cover a time span of almost a year. There is clearly an imaginative and emotional link between him and India, and that is provided in the form of his life-long friendship with Syed Ross Masood, an Indian Muslim.⁶ His friendship with Masood led him to investigate India further. He had already met Masood – a seventeen year old boy preparing for Oxford – in Weybridge, Surrey, late in 1906. Forster was his Latin tutor. He fell in love with him. Even though his desire for physical intimacy was repulsed by Masood in 1910 his love for Masood remained the most central in all his love affairs.⁷ For Forster, Masood is that link that binds him with India: “I have always ‘loved her’,”

³ Frank Kermode declares it to be his best book as he perceives “a decline in imaginative power” in Forster after *A Passage to India*. See Kermode, *Concerning E. M. Forster* (London: Phoenix, 2009), p. 85. P. N. Furbank affirms Kermode’s point that Forster “felt dried up as a novelist”. See Furbank, *E. M. Forster: A Life*, Vol.2 (London: Cardinal, 1991), p. 64.

⁴ Furbank states, “Forster’s first visit to India was a carefree affair, and the dark colours of *A Passage to India* were the product of later experience”, p. 220. See for details, Furbank, *E. M. Forster: A Life*, Vol.1, pp. 220-254.

⁵ See for details, Furbank, *E. M. Forster: A Life*, Vol.2, pp. 68-104.

⁶ As Furbank states, “Masood’s arrival in his life was a major event for Forster”. See Furbank, *E. M. Forster: A Life*, Vol.1, p. 143. Masood is the grandson of Sir Syed Ahmed Khan (1817-1898) – known as a mediator between the Indian Muslims and the British especially after the Indian Rebellion of 1857. His services in the field of education are also well-known. See Wendy Moffat, *E. M. Forster: A New Life* (London; Berlin; New York: Bloomsbury, 2010), pp. 88-89.

⁷ As Forster acknowledges, “Masood was my greatest Indian friend”. See Forster, *The Hill of Devi*, Vol.14, (ed.), Elizabeth Heine (London: The Abinger Edition, 1983), p. 38. Also see Moffat, *E. M. Forster: A New Life*, pp. 102-104.

since Masood arrived at Weybridge. And there are links through time that bind us”.⁸ His love of India happens through his love of Masood.⁹ Therefore, Forster dedicated *A Passage to India* to him.

Forster began working on *A Passage to India* in 1913. The process of writing was hampered by the outbreak of the First World War in 1914. He had the opportunity to go to Alexandria to serve as a Red Cross worker in 1915.¹⁰ Here he began an affair with an Egyptian tram conductor, Mohammad el Adle and fulfilled his homosexual desire.¹¹ His embrace of a colonized British subject removed the barriers of race, class and colour.¹² In his relationship with Mohammad, he was able to study more closely

⁸ Forster, *The Hill of Devi*, p. 252.

⁹ See Daniel Ryan Morse, “Only Connecting? E. M. Forster, Empire Broadcasting and the Ethics of Distance” in *Journal of Modern Literature* 34.3 (Spring, 2011), pp. 87-105.

¹⁰ Elizabeth Heine argues that “Forster’s second journey to India needs to be placed against the background of his years in Alexandria”. See Heine, “Introduction” to *The Hill of Devi*, p. xx. Also Peter Jeffreys argues that “Forster’s Egyptian sojourn allowed him to move beyond his Occidental frame of reference [Western Hellenism and Orientalism] and prepared him for his Indian experience”. See Jeffreys, *Eastern Questions: Hellenism and Orientalism in the Writings of E. M. Forster and C. P. Cavafy* (Greensboro, NC: ELT Press, 2005), p. 87.

¹¹ As Furbank states, “Forster’s happiness was now complete, and he determined to be grateful for his good fortune”. See Furbank, *E. M. Forster: A Life*, Vol.2, p. 40. See for details on the relationship between Forster and Mohammad, Moffat, *E. M. Forster: A New Life*, pp. 151-173. Also see Donald Watt, “Mohammed el Adl and *A Passage to India* in *Journal of Modern Literature* 10.2 (Jun., 1983), pp. 311-326.

¹² As Jeffreys states, “he managed to endure the war’s horrors while improving his understanding of the East and also fulfilling his sexual relationship”. See Jeffreys, *Eastern Questions: Hellenism and Orientalism in the Writings of E. M. Forster and C. P. Cavafy*, p. 56. Also Jesse Matz explores the relation between colonialism and homosexuality. She argues that “Forster’s homosexuality entailed a form of thought key to early-twentieth-century anti-imperial critique”. See Matz, “Masculinity Amalgamated: Colonialism, Homosexuality, and Forster’s Kipling” in *Journal of Modern Literature* 30.3 (Spring, 2007), p. 34. She quotes from Forster’s “Terminal Note” to *Maurice* in which “Forster also notes that homosexuality is what ‘puzzles him, wakes him up, torments him and finally saves him’”, *ibid.*, p. 48. Bailey argues that “reading *A Passage to India* and *Maurice* together discloses the extent to which educational practice – which sought to control social and racial differences within a narrow conception of sexual identity – encouraged the development of an aesthetic we have come to know, broadly, as modernism”. See Bailey, “Heroes and Homosexuals: Education and Empire in E. M. Forster”, p. 325. He further explains that “there is every indication that the period after about 1900 saw a significantly greater emphasis laid on ‘traditional Anglo-Saxon values,’ particularly in the educational arena”, *ibid.*, p. 331. Therefore, *Maurice* is “an examination of a sexuality that was beyond the mores of his era”, *ibid.*, p. 338. Bailey argues that “*Maurice* is first and foremost an antinationalist text that explicitly opposes the dominant formations of a national culture”, *ibid.*, p. 339. Also David Leavitt says that “a close reading of the novel reveals the fervour for

how enormously difficult it was to survive under the oppressive pressures of the British Empire. At about this period, his anger against the British Empire was beginning to express itself more violently.¹³ However, it is paradoxical to say that the most English kind of literary identification – with Wordsworth and Romanticism – enables Forster to reach out to attempt to comprehend the non-English and the non-Western.

As his first visit to India was inspired by his friendship with Masood, his second visit came about in response to the invitation of Sir Tukoji Rao Puar III – Maharajah of Dewas State Senior – to serve as his private secretary. The particular feature of his second visit was his relationship with the Maharajah.¹⁴ His duties as the Maharajah's private secretary gave him ample opportunities to study Hinduism.¹⁵ He was also able to witness the festival of Gokul Ashtami – the eight-day long celebration of Krishna's birth.¹⁶ Forster could see more of Hindus and their way of life in his second visit. His official duties as the Maharajah's private secretary gave him ample opportunities to see more closely Indian social, political and cultural life.¹⁷ He made use of this material in his unfinished novel in order to narrow the gaps in his earlier understanding of India.

It is a critical commonplace to say that the cultural diversity of India makes it incredibly difficult for a foreigner to see the 'real India'. Forster did encounter difficulties in comprehending India and the peoples of India. He acknowledges from

liberation at its heart". See Leavitt, "Introduction" to *Maurice* (London: Penguin Books, 2005), p. xiv.

¹³ On the one hand, Forster received the terrible news about the Amritsar massacre which took place in 1919; on the other hand, Mohammad's troubles in Egypt began to mount up as he was arrested under the suspicion of buying firearms. See Furbank, *E. M. Forster: A Life*, Vol.2, pp. 60-63.

¹⁴ As Forster describes him in *The Hill of Devi*: "he struck me as a most charming and able young man", p. 7; "he was charming, he was lovable, it was impossible to resist him or India", p. 12; "he was certainly a genius and possibly a saint", p. 27; "he is one of the sweetest characters on Earth", p. 84; "he is one of the sweetest and saintliest men I have ever known", p. 98.

¹⁵ See Michael Spencer, "Hinduism in E. M. Forster's *A Passage to India*" in *The Journal of Asian Studies* 27.2 (February, 1968), pp. 281-295.

¹⁶ See Forster, *The Hill of Devi*, pp. 60-73. Forster presents his experience of Gokul Ashtami in the third section of the novel.

¹⁷ See for details, *ibid.*, pp. 29-88.

time to time the gaps in his understandings: “Everything that happens is said to be one thing and proves to be another, and as it is further said in an unknown tongue I live in a haze”.¹⁸ For example, the break-up of the Maharajah’s marriage and his response to it is incomprehensible to Forster. He declares in spite of his knowledge of the Maharajah’s inexplicable response to his estranged relationship with his wife that “I shall never know the ins and outs, and I doubt whether any Indian grasped them”.¹⁹ It is significant to note that it eludes the grasp of Indians themselves. On another occasion, he feels incapacitated by what he sees in and around the Maharajah’s palace, “my brain seems as messy as its surroundings, and I cannot realise it at all”.²⁰ He confronts almost all characters, whether Indians or Anglo-Indians, in *A Passage to India* with such perceptual difficulties he himself experienced in India. By doing so he exposes the limitation of all points of view in comprehending the whole of India.²¹ Nevertheless, he refuses to believe that his perception of India is that of a tourist’s or simply an Englishman’s view of India. He asserts that “it is impossible that the ordinary tourist should do all that I have done, and I do feel lucky and grateful”.²²

Forster’s purpose of writing a novel about India is not political or sociological.²³ In his letter to Forrest Reid written on February 2, 1913, he explains that “I want something beyond the field of action and behaviour”.²⁴ Even as late as April 8, 1922, when he began working on the novel again, he notes in his diary: “The philosophical scheme of the fragment still suits me”.²⁵ He picked up the title of the novel from Walt

¹⁸ Ibid., p. 35.

¹⁹ Ibid., p. 37.

²⁰ Ibid., p. 41.

²¹ See Wendy Moffat, “A Passage to India and the Limits of Certainty” in *The Journal of Narrative Technique* 20.3 (Fall, 1990), pp. 331-341.

²² Forster, *The Hill of Devi*, p. 157.

²³ See Forster, “Prefatory Note” to *A Passage to India* (London: Everyman Edition, 1957).

²⁴ Forster, *The Hill of Devi*, pp. 192-3. He explains in the same letter that he wants to write something different from *Arctic Summer* and *Howards End*.

²⁵ Cited in Heine’s “Introduction” to *The Hill of Devi*, p. viii.

Whitman's poem as he explains in 1960: "Furthermore – taking my title from a poem of Walt Whitman's – I tried to indicate the human predicament in a universe which is not, so far, comprehensible to our minds. This aspect of the novel is displayed in its final chapters".²⁶ He acknowledges the fact that the India of his novel is no longer the same in the present time – 1960 – but the human beings represented in it "may not have altered so much".²⁷ Moreover, Forster's central belief in the development of the human heart gives him a sense of authenticity about the knowledge of India and its peoples: "I stand for the heart. To the dogs with the head".²⁸ This aspect of the novel gives it a lasting value.

Soon after the publication of *A Passage to India* in 1924, Forster received a letter from E. A. Horne.²⁹ Horne criticises Forster on the grounds that his depiction of Indians is commendable; whereas, his picture of Anglo-Indians falls short of adequate representation. He acknowledges Forster's sincere wish of seeing 'the real India' by making friends of Indians but he charges him on the grounds that "He did not go out to India to see Anglo-Indians".³⁰ He attributes it to Forster's lack of knowledge of Anglo-Indians. According to him, Forster developed his view of Anglo-Indians on the basis of what Indians thought of them. He ends his letter on a suggestive note: "Try seeing Anglo-Indians".³¹ Forster responded to the letter with great interest: "Your letter has interested me more than any printed criticism I have read".³² He also acknowledges in his reply, "The novel is full of mistakes in fact".³³ He presumes even if he corrects some of the facts of the novel – which Horne has pointed out – Horne would still be

²⁶ See, "Forster's Programme Note to Santha Rama Rau's Dramatized Version in 1960" in *The Hill of Devi*, p. 327.

²⁷ Ibid., p. 327.

²⁸ Forster quotes Herman Melville in *The Hill of Devi*, p. 70.

²⁹ Cited in Furbank's *E. M. Forster: A Life*, p. 128.

³⁰ Ibid., p. 128.

³¹ Ibid., p. 129.

³² Ibid., p. 129.

³³ Ibid., p. 129.

dissatisfied with his depiction of Anglo-Indians because it would not change Horne's 'accents' in which he speaks about Indians. Forster goes on to state his dislike of Anglo-Indians: "I don't like Anglo-Indians as a class".³⁴ He explains his reasons for sympathising with Indians. He supposes that if he had seen Anglo-Indians as an insider, he would have missed out completely the other side of the picture. Horne's criticism is not well-founded.³⁵

The novel is set largely in Chandrapore, a district of British-controlled India, and partly in Mau, a Native Hindu State. The British officials in Chandrapore are the middle-class English people who have been educated at public schools in England. Forster's target of criticism is not simply the British officials in India but the public school system of education. He has already clarified in *The Longest Journey* the kind of outlook public school training inculcates. As discussed in chapter six, Mr Pembroke, the house-master at Sawston public school, envisions the products of that school to be "empire-builders" (TLJ 158). In *A Passage to India*, the public school ethos is put to the test in a foreign land. The narrator remarks on the quality of those products serving as the colonial administrators in India: "Their ignorance of the arts was notable, and they lost no opportunity in proclaiming it to one another; it was the public-school attitude, flourishing more vigorously than it can yet hope to do in England" (36).³⁶ It is evident from this statement that the 'public-school attitude' is the defining feature of the personality of the British officials; it is the public school ethos that determines their inartistic outlook on life. The last part of the above statement indicates that the 'public-

³⁴ Ibid., p. 129.

³⁵ Much later, Forster wrote a book on his Indian experiences, *The Hill of Devi*, which was published in 1958. He dedicated it to Malcolm Darling, an Anglo-Indian. The book comprises of Forster's letters, diary entries and journals about his three visits to India. It is a sufficient evidence to prove that his knowledge of Anglo-Indians is not simply what he picked up from Indians but is based on his first-hand experience of seeing them at work in India.

³⁶ Forster, *A Passage to India* (London: Penguin, 2005). All subsequent references to *A Passage to India* are from this edition and citations appear with the abbreviation [APTI] in parentheses in the text.

school attitude' is prospering even more strongly in India than in England. As discussed in chapter six, Forster brings another charge against the products of the public school, that of a 'diseased imagination' and an 'undeveloped heart'. Out of all the Chandrapore British officials, Forster spotlights Ronny Heaslop, the City Magistrate, in order to expose the limited outlook of the 'public-school attitude'. Forster places Ronny among very experienced officials whom he looks up to as mentors. Mr Turton, the Collector, has spent twenty-five years in India. Mr McBryde, the District Superintendent of Police, born in Karachi, is "the most reflective and best educated of the Chandrapore officials" (APTI 156).

Forster places the British officials in a climate of differences with the natives. It is evidenced at the outset in the conversation before dinner at Hamidullah's bungalow. Here are the Muslim middle-class educated professionals: Hamidullah, a middle-aged barrister; Dr Aziz, a young medical doctor; Mahmoud Ali, a young lawyer. They talk about the process which gradually sets in to corrupt British officials in India. They agree on this point that they are gentlemen in the beginning but become otherwise after some time. Hamidullah rounds off his argument by putting together all Anglo-Indians in the same category: "They all become exactly the same – not worse, not better" (APTI 9). Mahmoud Ali adds more bitterness to the conversation by mentioning Ronny's insulting behaviour in court; he speaks of him in derogatory terms as the "red-nosed boy" (APTI 9). Earlier on, Ronny struck him as a gentleman but now he is the least tolerable in his official capacity. Mahmoud Ali, like Hamidullah, reduces it to the level of a general truth by saying: "They come out intending to be gentlemen, and are told it will not do" (APTI 9). The conversation reveals the subtext of their difficulties under the British

Raj.³⁷ The question is raised whether it is possible for an Indian to be friends with an Englishman.³⁸ Hamidullah does not rule out the possibility of being friends with the English but he argues that it is possible only in England. He supplies evidence from his own experiences with the English. He has been to England for higher studies, and mentions to his friends the warm welcome he received at Cambridge. He describes an English family, the Reverend and Mrs Bannister, who were not only friends with him but also housed him in their rectory during the vacations. He was treated so courteously that they would entrust their children with him. However, his attempts at making friends with the English while in India have not been successful. He recalls his experience with Mr Turton whom he thought agreeable but later they could not get on. Then the conversation drifts off to Mrs Turton's taking bribes from a rajah; Hamidullah and Mahmoud Ali infer from it that the English ladies are as corrupt as Mrs Turton though there might be some exceptions. Hamidullah sees no better future for friendship with the English in India.³⁹

Hamidullah and Mahmoud Ali share the general climate of hatred, distrust and suspicion toward Anglo-Indians which is motivated by the general fear of being governed by a foreign nation.⁴⁰ Being educated according to British standards and supposedly more tolerant than others, Hamidullah and Mahmoud Ali are much better positioned socially than the majority of Indians but their intellectual position is equally fixed by the general climate of hatred, distrust and suspicion. Their stance produces

³⁷ See Hunt Hawkins, "Forster's Critique of Imperialism in *A Passage to India*" in *South Atlantic Review* 48.1 (January, 1983), pp. 54-65.

³⁸ It is one of the central questions raised in the novel; the novel begins and ends with this question.

³⁹ Later in the novel, Mr Turton expresses himself the same way on the subject of friendship as Hamidullah does: "disaster results when English people and Indians attempt to be intimate socially" (APTI 153). Like Hamidullah, Mr Turton, too, speaks from the vantage point of his twenty-five years of experience in India.

⁴⁰ See Meenakshi Sharma, "Postcolonial Responses to England: *A Passage to England* and *Delinquent Chacha*" in *Economic and Political Weekly* 40.11 (March, 2005), pp. 1063-1068.

friction that authorizes in turn Ronny's hardened position against Indians.⁴¹ The British Empire not only needs the likes of Ronny – who has modelled himself upon his orthodox superiors – to continue to prolong its existence but also the likes of Hamidullah and Mahmoud Ali who constantly supply justification for oppression. Forster explains the nature of this friction in a letter written to Josie Darling on February 4, 1913: "I am so depressed by this hatred between the educated native (barrister type) and the I.C.S...How is it going to end?"⁴²

Forster provides a more subtle view of Ronny's character through the eyes of two freshly arrived English ladies in India, the younger Adela Quested and the elderly Mrs Moore. Their connection with Ronny is deeply personal; Mrs Moore is his mother, and Adela has come to visit him in order to see whether they could arrive at a mutual decision to marry. Both ladies express the desire to "see the real India" but soon after their arrival in India, they begin to feel rather strange about the behaviour of the British officials toward Indians (APTI 21). The third chapter of the first part of the novel explains briefly but vividly the perceptual shock they experience at the representation of Indians in the conversation – soon after the conclusion of an English play, *Cousin Kate* – among the major and the minor British officials at the English Club. Indians are spoken of in derogatory terms, most of all by the wives of those officials. Adela and Mrs Moore sense in them very clearly the air of hostility toward Indians. In response to Adela's remark, "I'm tired of seeing picturesque figures pass before me as a frieze", Mr Turton offers to arrange a Bridge Party which he explains would "bridge the gulf between East and West" (APTI 24). Almost everyone other than Adela and Mrs Moore know beforehand the outcome of a party like this.

⁴¹ In one of his rounds of conversation with his mother, Ronny gives justification of the national cause he is serving: "I'm out here to work, mind, to hold this wretched country by force" (APTI 45).

⁴² See Forster, *The Hill of Devi*, p. 193.

The Bridge Party, when it is arranged, in fact, fails to make any significant impact in terms of bridging ‘the gulf between East and West’; it rather brings differences into a sharp focus. Adela and Mrs Moore feel further shocked at the behaviour of the British officials toward the Indian ladies and gentlemen. In such an oppressive climate of sharp differences, Adela and Mrs Moore, in spite of their best intentions, could not communicate freely with the natives; those they tried to approach were reluctant to engage with them for the fear of raising doubts in the officials’ minds. They with all their courtesy ask Mrs Bhattachariya whether they could visit her. She is not sure what to answer; her husband intervenes and they arrange to meet on the following Thursday. They promise to send their carriage to fetch them to their house. They were actually intending to go to Calcutta that day but they postpone it for the sake of these English ladies. The carriage never arrives on Thursday, the ladies are kept waiting, and to top it all they get to know that the Bhattachariyas have gone to Calcutta without leaving any message for them. The whole atmosphere is charged so much with fear, distrust and suspicion that Adela and Mrs Moore find themselves at their wits’ end.

Ronny stands out in his talks with his mother as a hardened British official. In response to his mother’s exhortations, Ronny tends to reduce the stature of his mother to that of a “globe-trotter” and fails to respect the wisdom she may have gained out of her wanderings (APTI 27). He prefers to imitate the behaviour of his superiors; he speaks in their ‘accents’ to supply justification of his behaviour. His understanding of the natives is based on hatred, distrust and suspicion as he says to his mother, “whether the native swaggers or cringes there’s always something behind every remark he makes” (APTI 29). For example, in her conversation with Ronny about Aziz, she does not require her son’s fixed-as-frozen categories of judging another character; she trusts her vision of Aziz’s character. She feels sympathetic toward him and deplores her son’s hardness

because she thinks that “the essential life of him had been slain” (APTI 30). Ronny sees from the optics of his official position and hardly challenges its authenticity. When pressed further for answers by his mother, he acknowledges the uncertain nature of his understanding. He perpetuates the general climate of hatred, distrust and suspicion widespread among the British officials about Indians which resulted from the Mutiny.⁴³ Ronny is quick at pronouncing his judgment upon Indians as “seditious at heart” (APTI 36). He says categorically to his mother: ‘I’m out here to work, mind, to hold this wretched country by force’. On the other hand, Mrs Moore tends to associate Ronny’s hardened behaviour and his justification of what he has become in India with his time at public school: “He reminded her of his public-school days” (APTI 46).⁴⁴ His lack of sympathy and empathy affirms her belief in the cultivation of the heart as she reflects on

⁴³ Ian Baucom places Forster’s novel in the background of 1857 Indian Mutiny. He considers it the point in time when mutual hatred, distrust and suspicion between the British and the Indians were pronounced complete. The irreparable damage done to both sides in the Mutiny continue to stand between them as a painful reminder. The British constructed monuments to commemorate the tyranny of the mutineers; these monumental sites were constructed with a view to remind themselves of the wounds they received at the hands of Indians. Baucom quotes the example of John Murray’s *Handbook for Travellers in India, Burma, and Ceylon*, which was published in 1924. It includes these mutiny sites as a necessary part of an English tourist’s visit to India. On the cultural side, the British not only constructed the structure of “imagined England” in India so as to be constantly reminding themselves of their essential identity, but also employed those structures as a means of “anglicizing Indians”. See Ian Baucom, *Out of Place: Englishness, Empire, and the Locations of Identity* (Princeton: Princeton University Press, 1999), p. 77. The late-Victorian Gothic structures were selected as a characteristic architectural style in India. It kept the British in a daily contact with ‘imagined England’ – the England with her Gothic architecture of medieval times: “With the Gothic blueprint everywhere at hand it was perhaps inevitable that fragments of the sub-continent would be reconstructed as displaced and belated thirteenth-century Englands”, *ibid.*, p. 78. On the other hand, it helped fashion the colonial subject in their footsteps: “The notion that architecture will at once pacify, charm, and Anglicize the colonial subject on an identical mimetic principle and in so doing refines the business of cultural policing – so that the labor [sic] of securing imperial hegemony become less a matter of winning the natives’ hearts and minds than one of governing their eyes”, *ibid.*, p. 82. The power of knowledge and cultural forms helped cement British hegemony over the natives’ hearts and minds but did not include them. By doing so, the British clung to “a narrative of the impossibility of imperial intimacy”, *ibid.*, p. 108. David Adams stresses the same point that “imperial culture employs its domestic forms and traditions to claim knowledge and thus power over non-Western peoples”. See David Adams, *Colonial Odysseys: Empire and Epic in the Modernist Novel* (Ithaca; London: Cornell University Press, 2003), p. 15.

⁴⁴ See Praseeda Gopinath, “An Orphaned Manliness: The Pukka Sahib and the End of Empire in *A Passage to India* and *Burmese Days*” in *Studies in the Novel* 41.2 (Summer, 2009), pp. 201-223.

the possibility of friendship between the British and Indians: “One touch of regret – not the canny substitute but the true regret from the heart – would have made him a different man, and the British Empire a different institution” (APTI 46). She thinks that the British never atoned sufficiently for their unsympathetic actions in India. All that had happened cannot be undone but ‘the true regret from the heart’ can at least neutralize the deep wounds Indians received in the Mutiny. She is offering a solution to the problem of India.⁴⁵

Mrs Moore’s solution to the problem of India is exemplified in her brief meeting with Aziz. After a slight misunderstanding at the mosque, Mrs Moore and Aziz become friends instantly. The narrator remarks on their suddenly acquired intimacy, “The flame that not even beauty can nourish was springing up” (APTI 20). In their brief conversation, they talk about the basic facts of their lives; both are widows or widowers and have three children each. This is the only conversation they have but the implications of their brief meeting resound throughout the text. A sample of magnificent coming together! It exemplifies Forster’s central belief, “The secret understanding of the heart” (APTI 17).⁴⁶ This is Forster’s alternative to current existence: the need to transcend the barriers of religion, race, class, gender, language and region.

Mrs Moore is the touchstone of values in the novel. She is a Wordsworthian figure.⁴⁷ She embodies the typical Wordsworthian characteristics of ‘the mind’s

⁴⁵ Baucom mentions *Edward Thompson’s The other Side of the Medal*, which was published in 1925. This book suggests that the British need not only atone for their misdeeds but also exorcise the ghost of troubling memories of the Mutiny. This way it could possibly pave way for them to be friends with Indians. In this context, Forster’s novel offers friendship as an alternative to mutual hatred, distrust and suspicion between the British and the Indians. Baucom argues that Forster explores in the novel “an alternative plot of empire, to locate in crisis the beginning moment of a narrative of intimacy”. See Baucom, *Out of Place: Englishness, Empire, and the Locations of Identity*, p. 123.

⁴⁶ It is in fact taken from the tomb of a Deccan king.

⁴⁷ Mrs Moore falls into the same category of characters as Mrs Elliot in *The Longest Journey* and Ruth Wilcox in *Howards End* who bear a close resemblance with the depiction of Wordsworth’s mother in *The Prelude*.

simplicity', 'real feeling', 'just sense', innocence, and spontaneous goodness. She is described as a Christian humanist. She is imaginative as she is endowed with the gift to see beyond apparent facts.⁴⁸ Her relation with the natural world is described as mystical. Soon after her arrival in India, she develops a sense of unity with the stars and the sky: "A sudden sense of unity, of kinship with the heavenly bodies, passed into the old woman and out, like water through a tank, leaving a strange freshness behind" (APTI 26). Her exclamation at seeing the river Ganges reflects that she is capable of seeing the 'terrible' and the 'wonderful': "What a terrible river! What a wonderful river!" (APTI 28).⁴⁹ It is the power of her imagination that reconciles the contradictions of Nature.⁵⁰

Ronny, by contrast, suffers from a 'diseased imagination' and an 'undeveloped heart'. His response to Adela's concern over his unjust treatment of Indians rehearses what he has learnt from his superiors: "No one can even begin to think of knowing this country until he has been in it twenty years" (APTI 25). At best, it seems like an official cliché to undermine the inexperienced; he frames his answer in the 'accents' of his superiors because Adela is understandably new to this country. She knew Ronny very well in England. She finds him a changed man now: "His self-complacency, his censoriousness, his lack of subtlety, all grew vivid beneath a tropic sky; he seemed more indifferent than of old to what was passing in the minds of his fellows, more certain that he was right about them or that if he was wrong it didn't matter" (APTI 74).

⁴⁸ Kermode ranks her among those characters that are great by default: "True, some forms of greatness seem not to require a deliberate spiritual and intellectual effort, for it can inhere in individuals, like physical beauty or second sight". See Kermode, *Concerning E. M. Forster*, p. 59.

⁴⁹ Her exclamatory remark reminds us of the Wordsworthian pattern of growth, "I grew up / Fostered alike by beauty and by fear" (TP, I, 301-2).

⁵⁰ For example, "Wordsworth's recognition in the Simplon Pass that the impossible contradictions of the landscape were yet held in unity by the imagination, that 'awful power' which could turn them into 'workings of one mind, the features / Of the same face, blossoms upon one tree'". See John Beer, "A Passage to India, the French New Novel and English Romanticism" in *E. M. Forster: Centenary Revaluations*, (eds.), Judith Scherer Herz and Robert K. Martin (London: Macmillan, 1982), p. 149.

It is apparent from this statement that Ronny has gone beyond self-correction. He feels rather satisfied at what he has become now; he has become very critical of others; he lacks 'subtlety'; he has become more self-assured than ever before; he lacks empathy. He feels greatly annoyed if Adela tries to argue with him; at that she is reminded of her lack of experience in India. She ponders over Ronny's stages of growth: "A public school, London University, a year at a crammer's, a particular sequence of posts in a particular province, a fall from a horse and a touch of fever were presented to her as the only training by which Indians and all who reside in their country can be understood" (APTI 74). She questions the nature of training Ronny and his superiors must have taken before coming to India. She thinks rather mockingly that the experienced campaigners like the Callendars and Turtons must have been at great pains in training Ronny in their own footsteps.⁵¹ She recalls an earlier image of him when they were in England: "How decent he was" (APTI 77). She decides not to marry him because the thing that attracted her toward him was the belief, "like herself, in the sanctity of personal relationships" (APTI 77). The connecting thread is broken. Much later in the text, the narrator remarks in connection with his pathetic outlook on life: "Wherever he entered, mosque, cave or temple, he retained the spiritual outlook of the Fifth Form, and condemned as 'weakening' any attempt to understand them" (APTI 242). It may seem a very harsh judgment on Ronny's character but in the context of what he has become justifies the narrator's remark. He has never grown beyond his public school days. Appreciation of art entails emotional sympathy with the object of art viewed thus but he is trained to curb his emotions; their expression is deemed weakness of personality. His practical acumen may be unsurpassable but his 'spiritual outlook' is profoundly limited. On the other hand, Ronny thinks of Adela at a later stage, "She belonged to the callow

⁵¹ Ronny and his superiors quite fit into Mr Pembroke's ideals.

academic period of his life which he had outgrown – Grasmere, [visited because of its importance for Wordsworth] serious talks and walks, that sort of thing” (APTI 243).⁵² Grasmere is the place where Wordsworth developed as a poet.⁵³ Prior to his degeneration of character in India – as Adela thinks – Ronny had a romantic side to his personality. She finds missing in Ronny the ‘walks’ in Grasmere and the ‘serious talks’ about English Romanticism, inner life and personal relationships.⁵⁴



Fig. 12: Grasmere village, Grasmere Lake, and Rydal Water
Photo by Simon Ledingham

As Ronny suffers from an ‘undeveloped heart’ and embodies ‘the public school attitude’, Forster casts Cyril Fielding in the role of challenging that attitude. Fielding is first mentioned in Hamidullah’s conversation with Mahmoud Ali as the next in line to

⁵² Forster as well as Ronny thinks that the Lake District and its associations is not enough for coming to terms with India. As Brian May argues, “the survivability of Englishness is in question in both *Passage* and *Howards End*. Never in question in the earlier novel, though, is the authenticity of Englishness: that is the crucial difference”. See May, *The Modernist as Pragmatist: E. M. Forster and the Fate of Liberalism* (Columbia and London: University of Missouri Press, 1997), p. 108. He further argues that “Englishness is illusory”, *ibid.*, p. 109. He emphasises the significance of *A Passage to India* in terms of its ‘critique of Englishness’ with later ‘postcolonial critiques’: “*Passage*’s critique of Englishness brilliantly anticipates such postcolonial critiques as may be found in the works of V. S. Naipaul (especially in *An Area of Darkness*), Edward Said (especially in *Culture and Imperialism* and, of course, *Orientalism*), and Salman Rushdie (especially in the character of Saladin in *The Satanic Verses*)”, *ibid.*, p. 108.

⁵³ Wordsworth moved to Dove Cottage, Grasmere, in the Lake District in 1799 and lived there until 1808. Adela endorses the Wordsworthian view of Nature by making Grasmere as a standard of essential English identity. As Baucom defines place, “Place here is not a mere expanse but something that contains and communicates a certain type of tradition”. See Baucom, *Out of Place: Englishness, Empire, and the Locations of Identity*, p. 18.

⁵⁴ As May argues, “For Adela, nothing reliably ‘English’ survives”. See May, *The Modernist as Pragmatist: E. M. Forster and the Fate of Liberalism*, p. 108.

become corrupt very soon as they think it is the case with the British officials in India. Though Hamidullah anticipates the process of corruption soon to set in in Fielding's case, Fielding proves an excellent exception to the general truth of evaluating the British officials in India. The question arises, how does Fielding resist the pressure of being other than himself? He reflects Forster's central belief in the development of the heart. In this sense, he stands antithetically to Ronny. It is Ronny who introduces Fielding to Mrs Moore and Adela at the Club. As Adela insists on seeing 'the real India', Ronny, half-comically, directs her question to Fielding, "How's one to see the real India" (APTI 23)? Fielding replies instinctively, "Try seeing Indians" (APTI 23). His reply provokes unpleasant responses among the English ladies at the Club. The ladies make fun of his reply to Ronny. In his absence, the ladies ask who that person is. Ronny replies in his magisterial fashion: "Our schoolmaster – Government College" (APTI 23). Fielding is in fact "the Principal of the little Government College", but Ronny describes him in lesser terms (APTI 41). It reflects how deeply he has internalised those authoritarian norms which he has learnt from his superiors. This very brief introduction of Fielding sets him apart from his own flock.

Fielding is an unconventional and thoughtful character. He introduces himself to Adela: "I'm rather a hermit" (APTI 41). The narrator remarks, "His career, though scholastic, was varied, and had included going to the bad and repenting thereafter. By now he was a hard-bitten, good-tempered, intelligent fellow on the verge of middle age, with a belief in education (APTI 56). It is apparent from this statement that his 'belief in education' does not mean the same thing as belief in the institutional mode of education. What kind of education does he impart? He is a university graduate, and has spent years in teaching in Italy. His idea of education is the Wordsworthian model of growth – 'general and humane education'; it is inclusive rather than exclusive. His duties as an

educationist do not require a specific class of students: “He did not mind whom he taught” (APTI 56). He does not have a missionary programme to promote any religious, political, or economic message. He is interested in enabling the human personality to evolve by the exchange of ideas. By virtue of his interest in ideas, he is regarded as “a disruptive force, and rightly, for ideas are fatal to caste, and he used ideas by that most potent method – interchange. Neither a missionary nor a student, he was happiest in the give-and-take of a private conversation” (APTI 57).⁵⁵ The narrator comments on the nature of his character: “he had matured in a different atmosphere, where the herd-instinct does not flourish” (APTI 57). It suggests that he is constituted as an individual who resists the pressure of growing up in accordance with the absolute given of an institution or a society. The ‘atmosphere’ here referred to is the atmosphere of ideas. Even though Fielding is the product of the institutions of education his experiences have taught him to see life not simply through the optics of what we are taught at educational institutions.

Unlike those adhering to the public school ethos, Fielding believes that there is more to life than what is normally made us to believe in the institutions of education. He recognizes and appreciates the ‘diversity’ and ‘subtlety’ of this world. He appreciates poetry, and has read Persian poetry. In comparison with Mrs Moore’s thrice ‘goodwill’ and Aziz’s repeated outcry for ‘kindness’, his is a more rational response to the problem of personal relations: “The world, he believed, is a globe of men who are trying to reach one another and can best do so by the help of goodwill plus culture and intelligence” (APTI 57). At this stage of his growth, he conceives of this world in totality where ‘culture’ stands for the cultivation of human personality by the ‘interchange’ of ‘general

⁵⁵ Fielding embodies Forster’s own method of the exchange of ideas in a private conversation. Fielding privileges private conversations over tightly disciplined academic environment in an educational institution. It, in fact, reflects the continuity of the idea of education which goes back to Wordsworth.

and humane' ideas in a 'private conversation' of 'give-and-take', and 'intelligence' is led by 'goodwill' toward exploring those ideas. The narrator comments further: "Still, the men tolerated him for the sake of his good heart and strong body" (APTI 57). In spite of being 'a disruptive force' and 'fatal to caste', he is tolerated because of his 'good heart', 'strong body' and 'brilliant intellect'. His 'good heart' is the key that connects him with people. At the Bridge Party, Fielding is the only Anglo-Indian who mixes up with Indians; he meets them informally and eats their food. He appreciates Adela and Mrs Moore because they express a genuine desire to be friends with Indians. In order to compensate for the disaster of the Bridge Party, he extends his appreciation to an invitation to a tea party where he agrees to invite Aziz on Adela's express desire.

Fielding's private conversation with Aziz, when he visits him to inquire after his health, is revealing. Aziz asks Fielding why he never married. Fielding's brief reply sums up his story; he liked a woman who did not respond him the same way, and since then he never thought of marrying. Aziz regrets the fact that he would die childless. Fielding replies: "I'd rather leave a thought behind me than a child" (APTI 109). It reveals how significant the world of ideas is to Fielding that he seeks immortality through ideas. Aziz warns him to be careful about expressing his unorthodox views publicly; he warns him against the consequences that might ensue from his speaking so openly on the subject of God and traditional morality. Fielding is a brave heart; he has found himself in trouble many times before and he does not care about losing his job as a consequence of expressing his views. He says of himself to Aziz that "I travel light" (APTI 111). He likes Saddhus and the likes of them because they do not marry and 'travel light'. He describes himself to Aziz that "I'm a holy man minus holiness" (APTI 111). He is a 'holy man' because of the values he upholds but he does not derive his values from any established moral system; that is why he is 'minus holiness'. He is a

non-believer. He announces his “manifesto” to Aziz: “I can’t be sacked from my job, because my job is Education. I believe in teaching people to be individuals, and to understand other individuals. It’s the only thing I believe in” (APTI 111). Fielding’s interest in education is intertwined with his interest in cultivating individuality.

Unlike Fielding, Aziz is “rooted in society and Islam” (APTI 111).⁵⁶ He is a widower with three children to look after. He is born and bred as a Muslim in a society which is predominantly Hindu.⁵⁷ Aziz’s credentials as an educated man are established by the narrator: “for so young a man he had read largely” (APTI 12). He displays a higher level of competency in his profession as a medical doctor; he is well-read and up-to-date in medical knowledge. In addition to that, he is very well-read in Persian poetry; he tries his hand at composing poems as well.⁵⁸ His favourite themes of poetry are “the decay of Islam and the brevity of love” (APTI 13). He is sentimental and effusive as he is easily moved by pathos. He attributes great value to pathos in the reciting and composing of poetry as the narrator remarks, “he always felt pathos to be profound” (APTI 17). He expresses his regrets from time to time at the lost glory of the Mogul Empire. Historically speaking, the British took over from Bahadar Shah II (1775-1862) – the last Mogul Emperor – the crown of India in 1857. Out of all the Mogul Emperors, Aziz particularizes Aurangzeb Alamgir (1618-1707) – the sixth Mogul Emperor of India – as a model of moral excellence. By doing so, he shares in common with the popular Muslim view that regards Aurangzeb as a devout ruler. The

⁵⁶ See Amardeep Singh, “Reorienting Forster: Intimacy and Islamic Space” in *Criticism* 49.1 (Winter, 2007), pp. 35-54.

⁵⁷ Hinduism is obsessed with caste system, superstitions and rituals. Islam seems to be a more rational approach to life than Hinduism’s irrationalities. As the narrator remarks in connection with Aziz’s affiliation with it, “Islam, an attitude towards life both exquisite and durable, where his body and his thoughts found their home” (APTI 16). Forster’s own statement about Hinduism and Islam is worth mentioning here: “I do like Islam, though I have had to come through Hinduism to discover it”. See Forster, *The Hill of Devi*, p. 78.

⁵⁸ He prefers to read Persian poetry rather than poetry written in his own language. The Persian version of Islam – Shia – has always been at loggerheads with the version of Islam he follows – Sunni, the Saudi version of Islam. Aziz is hardly aware of this contradiction within himself.

non-Muslim historians view Aurangzeb as the worst of the Mogul rulers; he was a fundamentalist Sunni Muslim and did all that to widen the gulf between the Muslims and the rest of the peoples of India. It is considered to be the most unhappy and unpleasant times in India because Aurangzeb's rule envisioned division among the peoples of various religions. He being Aziz's ideal does not fit in with the present state of affairs in India. Aziz mentions another Mogul Emperor, Akbar the Great (1542-1605) – the third Mogul Emperor. His ambivalent response toward Akbar is also based on the popular Muslim view that regards Akbar as a renegade Muslim because Akbar not only turned away from the righteous path but also founded a new religion – Din-i-Ilahi (God's religion). It is a well-known fact that Akbar ruled India not with iron hand but by developing a consensus among the peoples of India. His stance on religion was based on eclecticism. On another occasion in the text, Aziz appreciates Zahir-ud-din Muhammad Babur (1483-1530) above all other Mogul Emperors. Babur, the most heroic of all, founded the Mogul Empire in 1526. He came from Central Asia with twelve thousand armed men and defeated the Delhi Sultan, Ibrahim Lodi, in the famous battle of Panipat. He was a Shia Muslim and was greatly influenced by Persian culture. Aziz hardly sees the contradiction in his devotion to the Mogul rulers. If the character of Aziz is inspired by Masood, then Forster should be aware of this contradiction as Masood was a Shia Muslim. Forster uses this detail to illustrate the passionate incoherence of Aziz's outlook.

In spite of being educated on Western lines, he tends to believe in the verbal truth of things: "What he had been told by his father or mother or picked up from servants – it was information of that sort that he found useful, and handed on as occasion offered to others" (APTI 94). How much education has done to cast into doubt those truths which bear witness only to the speaker of those home-made truths? Could

he keep apart his educated sense from what he believes as a matter of course? He does not seem to challenge their authenticity. Like a Muslim, his home training reigns supreme. His religious training has developed this tendency of finding meaning in every remark addressed to him: "In every remark he found a meaning, but not always the true meaning" (APTI 61). He believes that he lives in an intelligible universe, and the unintelligible lies beyond the reach of human understanding. It is the divine will that reveals it at its own accord; so humans cannot know beyond their prescribed limits. During a time of illness, he longs to go to Calcutta to fulfil his sexual desire with a prostitute. He seeks moral justification in his thinking by assuming that it would not harm society as long as he keeps it as a secret: "There is no harm in deceiving society as long as she does not find you out, because it is only when she finds you out that you have harmed her" (APTI 94).⁵⁹ Does he understand the implied irony in his thinking? Can he really live up to the truth of this statement? His perception appears to be formed by his belief in Islam but his religiosity is more a matter of customary belief rather than becoming fully realized as a concrete reality. Practically, he is much better than his religiously informed thinking. Only in times of crisis he slips back to his Muslim identity in order to regain a sense of a stable self. For example, after being insulted by Major Callendar, he seeks consolation in a mosque. He is aware of the fact that as long as the British continue to rule India, he will never be free. He seeks consolation by casting a nostalgic glance at the lost Mogul glory in India; he tries in vain to form his identity on the past glory of the Muslims in India. This identification partially redresses the wrongs done to him from time to time. On the other hand, his personal past does not give him this much consolation.

⁵⁹ It affirms that he believes in the Saudi version of Islam which is more fundamentalist in nature.

Aziz has the potential to go beyond his religious beliefs as belief seems alien to his fundamental nature: "his life, though vivid, was largely a dream" (APTI 61). He is not a character of the 'undeveloped heart'. He is kind, affectionate, generous and flexible. His solution to the problem of India is 'kindness': "Kindness, more kindness, and even after that more kindness...We can't build up India except on what we feel" (APTI 107).⁶⁰ He is friends with Hamidullah and Mahmoud Ali; he behaves very cordially with them at the dinner. He befriends Mrs Moore the moment their earlier misunderstanding is cleared up. He befriends Fielding the moment he meets him at his bungalow.⁶¹ Both have already formed good opinion of one another before the actual meeting. As Aziz arrives slightly earlier than the other guests invited to the tea party, he finds Fielding in the bath-room. Nevertheless, the flame of intimacy strikes up during this brief period of time; they exchange a few casual remarks without actually seeing one another. They need not introduce themselves in an elaborate way; the invitation to intimacy is mutually given and accepted.⁶² Aziz extends his generosity by giving his collar stud to Fielding because he has broken his. He pretends to have a spare one, and faces slight embarrassment at Fielding's remark that no one carries a spare collar stud in his pocket. The narrator comments on the impetuosity of their intimacy which reflects their general character: "With so emotional a people it was apt to come at once or never" (APTI 59).

Fielding mentions the names of the two English ladies invited to the tea party; Aziz has already met Mrs Moore at the mosque but does not know Adela. Fielding gives a hint about Adela that she is described as artistic. Aziz asks whether she is a

⁶⁰ It is reminiscent of Mrs Moore's remark to Ronny. The wounds of the Mutiny could be healed if the British, instead of 'governing the natives' eyes with their hegemonic displays of power, win over the natives' hearts'.

⁶¹ It is the meeting of 'goodwill' and 'kindness'.

⁶² See Maria M. Davidis, "Forster's Imperial Romance: Chivalry, Motherhood, and Questing in *A Passage to India*" in *Journal of Modern Literature* 23.2 (1999), pp. 259-276.

Post-Impressionist. Fielding's indifference to his question puts suspicions in Aziz's mind. It makes him feel that he is "an obscure Indian" who is not supposed to mention Post-Impressionism – "a privilege reserved for the Ruling Race" (APTI 61). Fielding actually does not mean that. Nevertheless, it makes Aziz quite stiff in that moment of betrayed intimacy; he declares to Fielding that Mrs Moore cannot be said his friend because they have met only once, and one meeting is not enough to call someone a friend. Before he could finish his sentence, "the stiffness vanished from it, because he felt Fielding's fundamental goodwill" (APTI 61). The 'secret understanding of the heart' prevails upon in that moment of 'give-and-take' which expresses the magnanimity of their tender and warm natures.

The narrator points out another significant aspect of the tea party: "How fortunate that it was an 'unconventional' party, where formalities are ruled out" (APTI 62). As mentioned above, Fielding and Aziz acquire intimacy by putting aside 'formalities'. When Mrs Moore and Adela arrive at the party, they, too, put aside 'formalities' and start up a conversation with Aziz without any difficulty. Adela appreciates the suddenly acquired intimacy between Aziz and Mrs Moore at the mosque. She says to Aziz about Mrs Moore's desire to see 'the real India': "She learned more about India in those few minutes' talk with you than in the three weeks since we landed" (APTI 62).⁶³ Adela believes uncritically what Aziz says about India. She mistakes Aziz for India knowing not that his is a "limited" viewpoint and "his method inaccurate"; "in fact, no one is India" (APTI 65).

Narayan Godbole's late arrival at the party quells Aziz's excited chatter to some extent. Godbole is Fielding's assistant, and a professor of philosophy at Government

⁶³ Adela's remark is interesting in the sense that it acknowledges the key feature of the meeting between Aziz and Mrs Moore; 'the secret understanding of the heart'. She herself fails to see 'the real India'. What she sees is only the 'picturesque' India – the British official version of India.

College. When Fielding first mentions Godbole to Aziz, he replies in a premeditative tone: “Oho, the Deccani Brahman” (APTI 61).⁶⁴ Aziz says of him to Fielding that he is a “most sincere chap” (APTI 62). He is described as “polite and enigmatic” (APTI 66). It is the general impression he gives to his fellows. This impression of Godbole is reinforced by the narrator’s remark that “his whole appearance suggested harmony” (APTI 66). Like Aziz, he, too, venerates the past, but in his case, he does not choose a specific area of the past; it is the ancient past that fascinates him.⁶⁵ He seems to have an intuitive link with the unknown. He shows little interest in the conversation at the tea party. He appears indifferent and remains busy in eating. On the other hand, the conversation warms Aziz’s generosity so much that he extends intimacy by inviting the whole party to Marabar Caves. When asked about the Marabar Caves, Godbole – despite his knowledge of the caves – reveals only insignificant facts about them. It gives Aziz a feeling that Godbole “was keeping back something about the caves” (APTI 69). Suddenly Ronny appears on the scene and he is shocked at finding Adela smoking with Indians. Fielding is away with Mrs Moore to show her the college buildings. Aziz volunteers to bring Fielding back as Ronny wishes to speak to him immediately. In that moment of shock, he thinks of Aziz as “the spoilt westernized” (APTI 70). He asks Fielding to explain why he left his mother and Adela with two Indians. Fielding protests against Ronny’s calling Aziz “a bounder” (APTI 71). Ronny’s behaviour upsets everyone at the party. While taking their leave, Mrs Moore asks Godbole to sing a song. Godbole chooses a religious song to sing. None understands except the servants. So he explains to them that the song is an invitation to Shri Krishna – Lord of the Universe –

⁶⁴ Brahman is the highest caste in India. Historically speaking, they are known to be the custodian of knowledge and wisdom. Godbole is a Chitpavan Hindu Brahman – the purest caste of Brahmins – from Deccan. Though the Chitpavan Brahmins are usually known for their anti-British sentiment, Godbole does not express any hatred for the British.

⁶⁵ He oddly fits into Forster’s gallery of characters who derive their strength from the past.

to come to him but he does not come.⁶⁶ In contrast to the Bridge Party, the privately arranged tea party proves to be a great success in bridging ‘the gulf between East and West’. The Bridge Party reaffirmed the general climate of differences between the British and the Indians; the tea party affirms ‘goodwill’, ‘kindness’, ‘love’ and ‘sympathy’. However, as we shall see in the next chapter, the relative harmony achieved at this stage of the novel will soon be destroyed by events at the Marabar Caves. Wordsworth records a dream vision in *The Prelude*. While sitting in a melancholic mood beside a cave situated on the sea shore, Wordsworth was reading Don Quixote. He closed the book and occupied himself by thoughts on “poetry and geometric truth” (TP, V, 65). He fell asleep in the midst of these reflections and saw a dream. He finds himself in a desert where he sees an Arab – “an uncouth shape” – riding a dromedary (TP, V, 75). Wordsworth is first pleased at the sight of the Arab that he might guide him through the desert. Soon he notices that the Arab is carrying a stone and an extremely bright shell under his arms. The Arab explains that the stone is *Euclid’s Elements*. He asks Wordsworth to take the shell close to his ears and hear. Wordsworth does likewise and hears “A loud prophetic blast of harmony; / An ode, in passion uttered, which foretold / Destruction to the children of the earth / By deluge, now at hand” (TP, V, 95-98). Suddenly, the stone and the shell turn into books on astrology and gods as the Arab wishes to bury the books. Wordsworth does not question himself how the stone and shell metamorphose into books. The Arab departs from the scene as he appears to be in a hurry. Wordsworth follows him and the Arab keeps looking backwards from time to time. Suddenly the Arab changes into Don Quixote but at the same time he remains what he is. At last, Wordsworth sees the gathering waters drive him away. Wordsworth woke up and found himself looking at the sea with the book in his hand. The song

⁶⁶ I will discuss in the next chapter the implications of the divine refusal to come.

Wordsworth hears in his dream bears a significant relation with the song Godbole sings. The god in Godbole's song refuses to come because 'Destruction to the children of the earth' is near 'at hand'. Godbole's song foretells of the destructive vision of nothingness in the Marabar. None understands his song except the servants because of the unintelligibility of the language in which he sings. In a sense, Forster shares with Wordsworth's concern about the 'sad destructibility of books' – even the great ones are not excepted – in the events of the Marabar where language is reduced to an empty sound of 'boum' or 'bou-oum', or 'ou-boum'. Nothing survives this disturbing sound which reduces everything to nothingness. The gathering flood is coming from another direction, from the unintelligible forces beyond human control. As we shall see in the next chapter, none except Godbole escapes the consequences it brings about.

CHAPTER TEN

‘Spots of Time’ in *A Passage to India*

As discussed in chapter seven, Forster, like Wordsworth, believes in the validity of ‘spots of time’ as transformative and restorative: “There are moments when the inner life actually ‘pays’, when years of self-scrutiny, conducted for no ulterior motive, are suddenly of practical use” (HE 204). Forster offers two possibilities of the illuminating moment – of Wordsworth’s ‘spots of time’; either they may strike one unawares or they may be induced through deep reflection on the inner life: “visions do not come when we try, though they may come through trying” (HE 213). Forster seems to be favouring the instantaneous nature of the illuminating moments which tend to arise from very intense emotional and imaginative states.¹ In this chapter I shall argue that the pattern of growth in *A Passage to India* is Wordsworthian.² Though ‘the symbolic moments of truth’ which occur during the novel appear to be catastrophic, they are not inefficacious; they have a great potential to transfigure a character from deep seated beliefs into a much expanded individual.³

In the first couple of pages of *A Passage to India*, Forster draws a contrast between the ordinary (intelligible) and the extraordinary (unintelligible) aspects of Nature. The novel introduces right at the start the most crucial aspect of its narration, that of the Marabar Caves: “Except for the Marabar Caves – and they are twenty miles

¹ As Wordsworth writes in *The Prelude*, “Emotions which best foresight need not fear, / Most worthy then of trust when most intense” (XIV, 122-3).

² John Colmer describes the power of imagination “to seize on the symbolic moments of truth”. See Colmer, *E. M. Forster: The Personal Voice* (London; Boston: Routledge & Kegan Paul, 1975), p. 12.

³ Though there is an instance of the catastrophic ‘spot of time’ in *The Prelude*, it is not inefficacious and does not bring about catastrophic consequences in the sense that inner reconciliation takes place in the end. As discussed in chapter one, Wordsworth recalls a catastrophic ‘spot of time’ in *The Prelude* when he foresees the death of his father.

off – the city of Chandrapore presents nothing extraordinary” (5).⁴ Why is Chandrapore so ordinary in comparison with the ‘extraordinary’ caves? One of the possible reasons is that Chandrapore is part of British India where differences between the natives and the British are in sharp focus.⁵ It seems that the city has lost its past too, and is deprived of its holy powers. For example, the river Ganges is considered sacred in India, but its holiness means nothing here. What remain of the past are some decent houses dating back to a couple of hundred years. However, there is an altogether different side to the city; there is a dividing line between this part and another where Anglo-Indians live; the city seen from the raised Civil Station is a “city of gardens” (APTI 6).⁶ Nature takes on a beautiful and well-formed appearance here; the trees, “toddy palms and neem trees and mangoes and peepul”, rise above their simple heights and look wonderful here (APTI 6). The Ganges looks “a noble river” (APTI 6). This part of Chandrapore “shares nothing with the city except the overarching sky” (APTI 6). Nevertheless, Nature embodied in the ‘extraordinary’ caves suggests dynamic forces of chaos which tend to disrupt self-complacent beliefs and ideas, whether of the Empire’s or the individual’s. The caves belong to the autonomous realm of Nature. Forster prepares readers in advance to expect something ‘extraordinary’ attached to the caves. Much of it is left unsaid about them until they are visited by Dr Aziz and his guests. Forster employs the

⁴ Marabar is a variation on the actual Barabar – situated in the North Indian state of Bihar. Forster first visited the caves on January 28, 1913. Forster, *A Passage to India* (London: Penguin, 2005). All subsequent references to *A Passage to India* are from this edition and citations appear with the abbreviation [APTI] in parentheses in the text.

⁵ Forster’s choice of a dull and uninteresting locale of the novel seems to be motivated by a desire to represent the lopsided relationship between the Empire and the colonial subject.

⁶ This part of Chandrapore is an expression of ‘the rural civilization of England’. As discussed in the previous chapter, it keeps the British in a daily contact with ‘imagined England’. By doing so, the British regain a sense of essential English identity in India. Nevertheless, there is another side to this argument. The division in the landscape implies colonial assumption of control over Nature. Forster challenges this perception of Nature seen from the optics of Empire. See Todd Kuchta, “Suburbia, ‘Ressentiment’, and the End of Empire in *A Passage to India*” in *NOVEL: A Forum on Fiction* 36.3 (Summer, 2003), pp. 307-329.

Marabar as a metaphor of transformation.⁷ Not all characters respond to it in the same way, and realize to the full the transformation it brings about.



Fig. 13: Barabar Caves (*A Passage to India* by David Lean)

Mrs Moore and Adela Quested, while on the train to the Marabar Caves, recall Grasmere. As Mrs Moore exclaims with wonder: “Ah, dearest Grasmere!’ Its little lakes and mountains were beloved by them all. Romantic yet manageable” (APTI 129). Mrs Moore endorses the Wordsworthian view of Nature by making Grasmere a standard of essential English identity.⁸ The caves are romantic too but they are unmanageable by virtue of the fact that they are unintelligible. They are, as we are told, infinite and eternal; they are not even holy. Closer examination of them does not reveal anything of significance but they assume a romantic aura in different light shades and at a certain distance: “These hills look romantic in certain lights and at suitable distances” (APTI

⁷ It explains why the caves are ‘extraordinary’.

⁸ In order to relocate English identity, Ian Baucom goes back to Wordsworth’s “redemptive localism” which sees English identity as continuous. See Baucom, *Out of Place: Englishness, Empire, and the Locations of Identity* (Princeton: Princeton University Press, 1999), p. 32. He sees in Wordsworth “an obsessive interest in discovering the principles that would not only connect England’s unborn, its living, and its dead but would guarantee that the nation’s past, present, and future would fundamentally alike”, *ibid.*, p. 20. Since places have a certain aura about them, so Wordsworth “awarded the resonant English locale the power to preserve Englishness against Enlightenment modernity. England – with only the slightest hyperbole – against France, and in time, Englishness against the British Empire”, *ibid.*, p. 30. Baucom quotes from James Chandler’s *Wordsworth’s Second Nature: A Study of the Poetry and Politics*: “Wordsworth’s election of Englishness over Frenchness as dramatized, and enabled, by his discovery of the famous ‘spots of time’ – those redemptive locales which, Chandler suggests, are also Burkean ‘spots of tradition’”, *ibid.*, p. 31. Baucom’s study reveals that Forster chooses Englishness as against the British Empire.

118). The question is how to make sense of what one sees here. The caves seem to exist in their own right. They are part of Nature but resist human categories of understanding; their accents unfamiliar yet to human ears. The visitor finds himself in a befuddled state after visiting them. The perceptual difficulty arises from the fact that they all look alike even in the smallest possible details. The difficulty is further enhanced by the fact that “Nothing, nothing attaches to them” (APTI 116). Though the caves are dark from the inside, they tend to illumine the dark, obscure regions of the visitor’s unconscious. In the dark, round chamber of the caves, there is a meeting of the personal unconscious and the collective unconscious. The disturbance in the personal unconscious evokes greater and unmanageable disturbance in the collective unconscious as it is reflected by the echo which is negative and disturbing. The Kawa Dol is a further extension of mental confusion: “One of them is rumoured within the boulder that swings on the summit of the highest of the hills; a bubble-shaped cave that has neither ceiling nor floor, and mirrors its own darkness in every direction infinitely” (APTI 117).

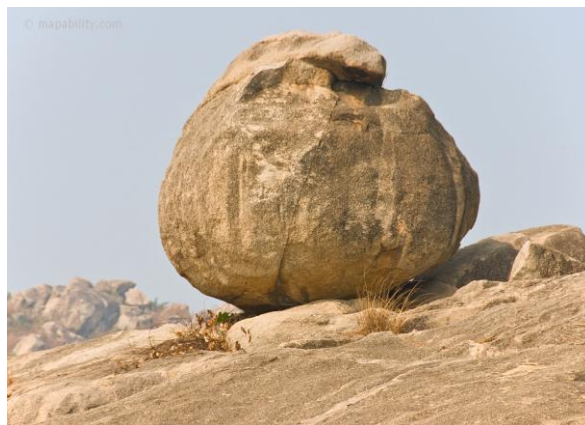


Fig. 14: A possible Kawa Dol - the Rocking Stone, near Kurisarai (*A Passage to India* by David Lean)

The expedition to the Marabar proves catastrophic to all the characters except Professor Godbole; all unities break apart, and negative unities take their place. As a consequence of Adela’s charge of attempted rape against Aziz, the Indians, in spite of having numerous differences among themselves, unite in hating the British; whereas,

the British become one monolithic order in imposing their hegemony over the Indians. The crisis that arises in the caves spreads into many directions: Aziz's invitation to intimacy turns upon his own head; he spends an enormous amount of money in order to procure himself affection and kindness of his guests but what he gets instead is a serious charge of attempted rape by Adela. Adela loses her balance of mind in one of the caves and comes out transfigured as a hideous incarnation of her muddled intellect. Mrs Moore is greatly agitated after having gone into one of the caves; the echo unsettles her so much that the effect of it undermines her spiritual capacities. No one in the novel except Godbole escapes the muddle they create in their minds.⁹



Fig. 15: Barabar Caves (*A Passage to India* by David Lean)

Mrs Moore's visit to one of the caves brings about a 'spot of time'. She is never the same again after first entering one of the caves as the narrator remarks on her condition:

Crammed with villagers and servants, the circular chamber began to smell. She lost Aziz and Adela in the dark, didn't know who touched her, couldn't breathe, and some vile naked thing struck her face and settled on her mouth like a pad. She tried to regain the entrance tunnel, but the influx of villagers swept her back. She hit her head. For an instant she went mad, hitting and gasping like a fanatic.

⁹ Godbole and Cyril Fielding were to arrive together at the Marabar but they miss the train because of Godbole's prayer. Whether he prolongs his prayer deliberately or not, it remains unclear. It upsets Fielding but he manages to join the guests later. Why did Godbole conceal vital information about the caves when they were first mentioned at Fielding's tea party? Why does he remain impervious to the catastrophic effect of the caves and the echo? I shall address these questions toward the end of this chapter.

For not only did the crush and stench alarm her; there was also a terrifying echo (APTI 137).

Mrs Moore feels claustrophobic in the atmosphere of the cave; the crowd, the heat, the noise, the smell, her old age, and to top it all, the ‘terrifying echo’, all contribute toward creating that atmosphere. It distracts her senses in those few moments of blackout when she struggles to find her way out. The material side of her experience terminates when she is finally led out of the cave but the spiritual side of her experience continues to perturb her: “The more she thought over it, the more disagreeable and frightening it became. She minded it much more now than at the time” (APTI 139).¹⁰ Much of her earlier disturbance and uneasiness could be relegated to her old age, “Coming at a moment when she chanced to be fatigued” (APTI 139).¹¹ The weight of her experience is much more than her ‘fatigued’ faculties could bear. The assiduous reminder is the recurrence of ‘the terrifying’ echo which reduces everything, whether grand or petty, to nothingness: “it is entirely devoid of distinction... ‘Boum’ is the sound as far as the human alphabet can express it, or ‘bou-oum’, or ‘ou-boum’ – utterly dull” (APTI 137). She thinks that “the echo began in some indescribable way to undermine her hold on life” (APTI 139). What she sees is nothingness and herself as diminished by that nothingness. The revelatory moment proves exceedingly disruptive to her moral certitude as it leads her to a complete disillusionment of her sense of the authentic. The enormity of her experience puts into doubt “poor little talkative Christianity”, the hitherto source of her authenticity (APTI 139). Up till now, she believed that she was living in an intelligible universe and Christianity was the moral guide that had explained everything to her. Nevertheless, Christianity could not save her in that disruptive

¹⁰ It is the Wordsworthian experience of delayed revelation. In an experience like this, the revelation does not occur at the time of happening, but the memory of it at a later stage brings about transformation.

¹¹ In *Howards End*, Ruth Wilcox shares with Margaret Schlegel before her death that she is ‘fatigued’.

moment. She continues to ponder over the effect of the echo on her: “it had managed to murmur: ‘Pathos, piety, courage – they exist, but are identical, and so is filth. Everything exists, nothing has value’” (APTI 139). She does not know yet how to fill in the void created by her experience in the cave. What she realizes is that she is face to face with “an area larger than usual” (APTI 139).

Mrs Moore becomes disinterested in everything after the spiritual crisis: “She lost all interest” (APTI 140). She had come to India to perform her duty, but the sudden, unexpected experience in the cave upset her scheme of life. At the time of crisis over Adela’s charge of attempted rape, her insight into character guides her to the effect that Aziz is innocent. Her brief meeting at the mosque has given her assurance about the nature of his character. In the context of her son’s marriage with Adela, she questions the nature of love and marriage: “centuries of carnal embracement, yet man is no nearer to understanding man” (APTI 126). In other words, she implies that ‘carnal embracement’ is not the only means of understanding the other. She develops a foresight about the possibility of Ronny’s marriage with Adela, and feels that it is not the meeting of hearts because the connecting thread is missing.¹² However, she is embittered and uneasy but her insight into their relationship is clear.

The narrator describes Mrs Moore’s spiritual condition as she formulates her response to the catastrophic moment in the cave: “She had come to that state where the horror of the universe and its smallness are both visible at the same time – the twilight of the double vision in which so many elderly people are involved” (APTI 195).¹³ She achieves mystic oneness with the universe: “To be one with the universe” (APTI 196). The connecting thread she discovers is love: “The unspeakable attempt presented itself

¹² It reminds readers of her belief in ‘the secret understanding of the heart’.

¹³ See Archibald E. Irwin, “‘Déjà lu’: Forster’s Self-Echoes in *A Passage to India*” in *Journal of Modern Literature* 7.3 (September, 1979), pp. 456-470.

to her as love” (APTI 196).¹⁴ She realizes soon after leaving Chandrapore that there are other places of greater significance than Chandrapore. She complains to herself: “I’ve not seen the right places” (APTI 197). While on the train to Bombay, she develops a sense of communication with the passing natural scenes; they seem to be saying to her: “So you thought an echo was India; you took the Marabar caves as final? What have we in common with them, or they with Asirgarh” (APTI 198)? Nothing is final in India.

What really happens to Adela in the caves is a matter of speculation too. Adela charges Aziz with an attempted rape at Kawa Dol – the highest of the Marabar caves. Her faculties are arrested by the ‘terrifying echo’ which haunts her time and again. She is only relieved by a ‘spot of time’ which tends to restore her sense of the stable self.¹⁵ When Mrs Moore’s name is mentioned at the trial, the courtroom begins to resound with her imperfectly understood syllables, “Esmiss Esmoor” (APTI 212). Though Mrs Moore’s physical absence is regretted by the defence, we are told by the narrator that the same day she dies at sea; she comes back as an ‘unquiet yet kindly ghost’ and blesses her worshippers.¹⁶ The narrator remarks that she is “Indianized” as a “Hindu goddess” (APTI 212). Mrs Moore’s name chanted thus soothes Adela’s distracted senses. The ‘terrifying echo’ that causes hallucination in Adela is exorcised. She regains sanity and sees everything much more vividly than before. She recalls to her mind all that had happened at Kawa Dol: “The fatal day recurred, in every detail, but now she was of it and not of it at the same time, and this double relation gave it indescribable splendour” (APTI 214). She relates the hallucination to her “private failure” – her engagement to Ronny (APTI 214). She recognizes that her indecisive mind invents a

¹⁴ Forster echoes Wordsworth’s idea of love as the mainspring of all truth and beauty: “By love subsists / All lasting grandeur, by pervading love; / That gone, we are as dust” (TP, XIV, 168-170).

¹⁵ Adela’s ‘spot of time’ happens in response to a powerful immediate imaginative perception.

¹⁶ As discussed in chapter seven, Ruth’s death does not end the story of her life at the Hilton churchyard; she continues to exist as an “unquiet yet kindly ghost” spiritually connected with the consciousness of those who share similar concerns with her (HE 254).

strange fiction of having experienced something which actually has roots in her momentous decision of giving herself away in a loveless marriage to Ronny. Soon after realizing her mistake, she withdraws the charge.

Fielding, too, experiences a 'spot of time' in connection with the caves.¹⁷ The narrator remarks on his uneasy relation with the caves: "He finds it difficult to discuss the caves or to keep them apart in his mind" (APTI 116). Though Fielding is uninterested in the caves as they "bored him", they remain on the edge of his consciousness (APTI 118). He is an aesthete, and loves the beauty of form. The caves tend to elude his aesthetic categories but at the same time he finds it difficult to repress their reality. Also he is a non-believer; the existence of an otherworldly realm seems to him the fictional excesses of untutored imagination to his rational categories of understanding. There is an occasion in the text when Fielding finds himself as a suspect among his own people at the Club, and sees his own people using violence against him, he moves on the upper veranda to cool himself. In the last rays of the dying sun, he casts a glance at the Marabar; they look beautiful to him at such a distance. He speculates on what might have happened there. All of a sudden, it gives him an intuitive insight into 'what might have happened there': "He did not know, but presently he would know" (APTI 178-9). The knowledge of 'what might have happened there' reveals itself to him. What is it in fact? It is not clear to him. It is quite probable that his rational categories of understanding – "analytic industry" – fail to decipher the visionary significance of that "Lovely, exquisite moment" (APTI 179).¹⁸ He sees everything as the Marabar. He wonders whether he has actually experienced such a moment: "He experienced nothing himself; it was as if someone had told him there was such a

¹⁷ It happens in response to a powerful immediate imaginative perception. It does not bring about immediate transformation of his character but it sets the foundation for his later transformation.

¹⁸ (TP, II, 379).

moment, and he was obliged to believe” (APTI 179). In that ponderous pause after the moment has passed, he questions himself whether his life has been a success or otherwise. He sees his whole life summed up to him: “After forty years’ of experience, he had learned to manage his life and make the best of it on advanced European lines, had developed his personality, explored his limitations, controlled his passions – and he had done it all without becoming either pedantic or worldly” (APTI 179). He thinks that he has done all he could but it does not satisfy him, “as the moment passed he felt he ought to have been working at something else the whole time” (APTI 179). He thinks that he does not know the answer himself or perhaps never will. He had only come here on the upper veranda to cool himself. Symbolically speaking, his eviction from the British circle signifies his rejection of what they represent in India; the result is the exaltation of his stature on the upper veranda where he experiences the beautiful moment. The ‘spot of time’ does not disrupt his mind as it has done in the cases of Mrs Moore and Adela. He does realize the futility of his past achievements but he could not connect himself with what Mrs Moore did and faced the acutest spiritual crisis within herself. Unlike Mrs Moore, he simply feels sad and engages himself with the practical matter of Aziz’s release. His immediate next action is to support Aziz with a clearer mind.

Fielding’s ‘spot of time’ leads him to a point where he sees in Adela his own mirror image.¹⁹ Earlier, she is introduced in the text as “the queer, cautious girl” (APTI 21). Though her intellectual outlook is limited, she experiences so much during the course of her stay in India that she ends up acknowledging the limited nature of her perception. She seems to exhibit the tourist’s curiosity of seeing a new place. Therefore, she is not well-equipped emotionally to see ‘the real India’. What she sees is the

¹⁹ See Ted E. Boyle, “Adela Quested’s Delusion: The Failure of Rationalism in *A Passage to India*” in *College English* 26.6 (March, 1965), pp. 478-480.

‘picturesque’ India as portrayed by tour guides. She is described as honest and straightforward: “who always said exactly what was in her mind” (APTI 23). Mrs Moore affirms to Ronny about Adela’s frankness: “She is very, very fair-minded” (APTI 30). She tells Ronny on another occasion that “she’s much too individual” (APTI 44). Fielding says of Adela to Aziz that “the girl is a prig” but that is not the point to use against her (APTI 109). He traces it back to the system of education that forms the character of Adela. He labels her as “one of the more pathetic products of Western education” (APTI 109). Nevertheless, he appreciates her moral courage at the trial. She defies her own people and incurs their wrath; as a result of speaking the truth, she is disowned by her community. By doing so, she puts an end to her future in India; she breaks off her engagement because she does not love Ronny. Later she admits to Fielding: “I was brought up to be honest; the trouble is, it gets me nowhere” (APTI 225). The narrator remarks that “it came from her heart, it did not include her heart” (APTI 230). Therefore, she could not win over the Indians’ hearts like Mrs Moore does. The Indians could not appreciate her more than offering her a few garlands. Truth uttered with a lack of emotion cannot satisfy the Indians: “Truth is not truth in that exacting land unless there go with it kindness and more kindness and kindness again, unless the Word that was with God also is God” (APTI 230). What they want is ‘kindness’.

Adela’s last meeting with Fielding reveals a few clues about the possibility of what might have happened in the caves.²⁰ They try to find a satisfying explanation but they get themselves into an area of thought much larger than themselves.²¹ Adela is

²⁰ See Jo Ann Hoeppner Moran, “E. M. Forster’s *A Passage to India*: What Really Happened in the Caves” in *Modern Fiction Studies* 34.4 (Winter, 1988), pp. 596-604.

²¹ There is another possible explanation of what might have happened in the caves given in the conversation between Godbole and Fielding at a time when the crisis of the Marabar was just beginning to escalate. The meeting between Fielding and Godbole, soon after Aziz’s arrest, is very interesting. Fielding is greatly concerned over Aziz’s arrest and he really wants to do something for him so as to avoid the catastrophic consequences which might include everyone at Chandrapore. To his utter surprise, he finds Godbole least interested to do anything for Aziz.

positive about Mrs Moore's knowing about it as she says to Fielding: "Mrs Moore – she did know" (APTI 230).²² Fielding expresses surprise at it. Adela supplies the word, "Telepathy, possibly" (230).²³ No more of it is further exchanged because they have reached a dead end in their conversation; both are unsure of Adela's possible explanation. The narrator comments on the ambiguous nature of their explanations:

Were there worlds beyond which they could never touch, or did all that is possible enter their consciousness? They could not tell. They only realized that their outlook was more or less similar, and found in this a satisfaction. Perhaps life is a mystery, not a muddle; they could not tell. Perhaps the hundred Indias which fuss and squabble so tiresomely are one, and the universe they mirror is one. They had not the apparatus for judging (APTI 248).

Both possibilities are left open for readers to speculate: either their inaccessibility to the realm beyond or all that in its entirety entered into their consciousness; their indecision between whether life is a mystery or a muddle; diversity in unity, multiplicity of India and the universe as one. They realize that their outlook is similar, and limited. Adela is interested in personal relations but she realizes that we are mortals: "all these personal relations we try to live by are temporary" (APTI 249).²⁴ The narrator describes them as "dwarfs" even "at the height of their powers – sensible, honest, even subtle" (APTI 249).

They are not questers in the sense Mrs Moore is: "Not for them was an infinite goal

He is rather concerned about his own project of opening a school at a distant Native Hindu State. He has come to see Fielding because he is undecided as to whether the high school should be called "Mr Fielding High School" or "King-Emperor George the Fifth" (APTI 166). It annoys Fielding. Godbole explains in philosophical terms in response to Fielding's question whether Aziz has done it or not: "nothing can be performed in isolation. All perform a good action, when one is performed, and when an evil action is performed, all perform it" (APTI 166). It seems that it is decreed from above and none can actually do anything to avert the preordained consequences. He further elaborates about good and evil: "they are both of them aspects of my Lord. He is present in the one, absent in the other... Yet absence implies presence, absence is not non-existence" (APTI 167).

²² It is reminiscent of Helen Schlegel's remark to Margaret about Ruth: "I feel that you and I and Henry are only fragments of that woman's mind. She knows everything" (HE 328).

²³ It is not unusual for a Forster character to have this ability to see beyond apparent facts. As Nicholas Royle's study affirms, "The world of the novel is a world of the telepathic and the unconscious". See Royle, *E. M. Forster* (Plymouth: Northcote House Publishers, 1999), p. 4.

²⁴ As discussed in chapter seven, Ruth, quite contrary to her family's expectations, bequeaths *Howards End* to Margaret whom she meets only near the end of her life; by passing on this dearest possession to her means that she values Margaret above her blood relations. Forster exalts spiritual relations over blood relations.

behind the stars, and they never sought it” (APTI 249). Fielding’s ‘spot of time’ on the upper veranda of the Club had put into doubt his past achievements in order for him to realize that he ‘ought to have been working at something else the whole time’. Probably it is the ‘infinite goal behind the stars’. In his conversation with Adela, he recognizes that he himself is ‘one of the more pathetic products of Western education’. Their conversation reveals a subtext of such a “wistfulness” to seek ‘behind the stars’. Later on her way back to England, Adela while at Port Said in Egypt, remarks to a fellow passenger, an American missionary: “Every life ought to contain both a turn and a return” (APTI 250). It has already begun to show signs of the initiation of her spiritual quest.

The crisis of the Marabar transforms Aziz into a different person: “He grew harder and less approachable” (APTI 253). In his conversation over compensation with Hamidullah, he pretends to believe that he has let go of Adela for her own good but at the same time, he regrets having done so. He actually does not forgive her, and fails to see the point Fielding makes about her. He fails to recognize Adela’s moral courage in saying the truth at a time when it was supposed to be most unlikely for her to say it but she says it because she is brought up to be honest and truthful. On the other hand, Aziz’s obtuseness toward her annoys Fielding. Under Fielding’s insinuation not to file a case of compensation against Adela, he becomes suspicious of Fielding. Fielding appreciates Aziz’s emotionality but he has gone too far to forgive Adela. As the narrator remarks, “The sequence of his emotions decided his beliefs, and led to the tragic coolness between himself and his English friend” (APTI 256). Aziz’s suspicion is intensified by the circumstantial evidences he sees in his situation. Hamidullah speaks in the tones of affirming the rumour Mohammad Latif is spreading that Fielding had an

affair with Adela.²⁵ Aziz pretends not to be bothered by it, but after a while, he expresses himself in a most decisive tone, which is indicative of his present mood, “No one is my friend. All are traitors, even my own children. I have had enough of friends” (APTI 254). His wailing outcry of suspicion amounts to a general truth. The ghost of the Mutiny has finally entered Aziz’s mental and spiritual apparatus. He is already enraged at the disgraceful treatment he receives at the hands of the British officials. He also understands that he would continue to be regarded as a suspect by the British officials. However, it is not the case with Fielding. He is appreciated by the Viceroy for challenging his own community’s sense of right and being on the side of truth; the gesture of appreciation by the Viceroy is meant to win him back to their community. Consequently, he is given back his place in the club.

In that much embittered situation after his arrest, Aziz suffers tragically; he casts his lot with Indians. Nevertheless, he reveals a different aspect of himself in a brief conversation with Das, the assistant magistrate; he speaks about the ambiguous nature of the term “the general Indian” because “there is no such person in existence” (APTI 251). He also acknowledges to Das that it is not possible for any creed to accommodate the whole of India. He foresees a secular future of India: “The song of the future must transcend creed” (APTI 253).²⁶ Consequently, he turns his direction toward poetry. His love of poetry is the only autonomous realm where he could give form to his chaotic feelings as he says to Hamidullah, “There are many ways of being a man; mine is to express what is deepest in my heart” (APTI 254).²⁷ He declares to Hamidullah: “I am determined to leave Chandrapore. The problem is, for where? I am determined to write poetry. The problem is, about what” (APTI 254)? Hamidullah suggests to Aziz the subject for his poetry: “The Indian lady as she is and not as she is supposed to be”

²⁵ Mohammad Latif is a leech and lives off other people’s expense.

²⁶ Aziz’s words if seen in today’s world are so true of India.

²⁷ Aziz’s maternal grandfather was a poet and a freedom fighter as well.

(APTI 255). Hamidullah, being a distant relative and an elderly, experienced person, suggests to Aziz that he continue his profession the same way as before at Chandrapore but his insinuations could not pull back Aziz from pursuing the course of action he has set for himself. In spite of acknowledging the limitation of religious faith to 'embrace the whole of India', he seeks a religious solution to his dilemma.²⁸

Fielding's efforts at clearing up the dark clouds of misunderstanding between them do not find a passage into Aziz's otherwise generous heart. Aziz's withdrawal of generosity is founded on his un-investigated suspicions: "Suspicion and belief could in his mind exist side by side" (APTI 263). Fielding tries to have a frank talk with Aziz but he is so much deceived by the inauthentic rumours spread by an unreliable character like Mohammad Latif. Aziz rather closes himself up in his suspicions. The narrator generalizes on the emotional instability of the Oriental character: "Suspicion in the Oriental is a sort of malignant tumour, a mental malady, that makes him self-conscious and unfriendly suddenly" (APTI 263). Despite Fielding's 'good heart' and 'good will', his attempt at regaining their lost intimacy could not dispel the dark clouds of misunderstanding.²⁹ Their friendship as Forster's alternative to mutual hatred, distrust and suspicion between the British and the Indians could not go on. Both Fielding and

²⁸ As discussed in the preceding chapter, Aziz slips back to religion in moments of crisis. His determination to leave Chandrapore for an unspecified direction is an evidence of his intensely ambivalent attitude toward his situation. In Islam, it is highly advisable to migrate if the circumstances are too oppressive to bear or if it is no longer possible to live according to the principles of Islam. It is supremely exemplified in Prophet Mohammad's decision to leave his native place, Makkah, for Madina. He was motivated to migrate because the infidels had made it enormously difficult for him and his followers to live according to his belief. Another nearest parallel can be found in the Khilafat (Migration) Movement (1919-1924) led by Maulana Mohammad Ali Jouhar (1878-1931). The major purpose of this Movement was to save the institution of Caliphate – in the Saudi version of Islam, it is considered to be the highest living authority to act on behalf of God – because the British disintegrated the Ottoman Empire. It is beside the point here that this Movement led Muslims to a greater disaster. It appealed to Indian Muslims to leave India and go to Afghanistan. Aziz's decision to migrate seems to have been motivated by religious and political examples. On the other hand, it is also possible that he is determined not to live and serve in British India.

²⁹ As discussed in the previous chapter, Fielding could easily sail through difficulties but "Travelling light is less easy as soon as affection is involved" (APTI 264).

Aziz could not hold on to the perceptions the crisis of the Marabar brings about. Aziz knowing full well that the future of India ‘must transcend creed’ slips back to Islam, and begins to share the general climate of mutual hatred, distrust and suspicion between the British and the Indians. Fielding realizes that his perception is limited but he goes back to it.

Fielding reflects that the atmosphere of Chandrapore is fully charged with the ‘echo’. The evil associated with the Marabar is beginning to encompass everything now: “Everything echoes now; there’s no stopping the echo. The original sound may be harmless, but the echo is always evil” (APTI 260). He could “never develop” the echo because “It belonged to the universe that he had missed or rejected” (APTI 260). It rather thwarts his further efforts at understanding the nature of things. He not only acknowledges his own limited perception but also that even Islam does not give satisfying answers: “Like himself, those shallow arcades provided but a limited asylum” (APTI 260).³⁰ His own limited powers cannot dispel this evil as he finds the new administration in Chandrapore operating on the same old principles.

Fielding leaves India for a break and goes to Venice. As the narrator remarks, “He had forgotten the beauty of form among idol temples and lumpy hills; indeed, without form, how can there be beauty” (APTI 265). He marks the limits of his perception in “the joys of form” (APTI 265). He seeks repose on the Western edge: “though Venice was not Europe it was part of the Mediterranean harmony. The Mediterranean is the human norm” (APTI 265-6).³¹

³⁰ See Michael Roeschlein, “E. M. Forster and ‘The Part of the Mind That Seldom Speaks’: Mysticism, Mythopoeia and Irony in *A Passage to India*” in *Religion & Literature* 36.1 (Spring, 2004), pp. 67-99.

³¹ David Adams comments in connection with Fielding’s embrace of the Mediterranean as the human norm: “Fielding, as a kind of Odyssean traveller returning from his encounter with the monstrous, re-establishes his connection with the ancient norm in traversing the Mediterranean”. See Adams, *Colonial Odysseys: Empire and Epic in the Modernist Novel* (Ithaca; London: Cornell University Press, 2003), p. 36. By doing so, “Forster seems still to dream of an England

Whether ‘the Mediterranean is the human norm’ or Mrs Moore’s ‘spot of time’, Forster explores these questions in the third section of the novel, “The Temple”.³² Forster’s choice of Mau as the last section of the novel is motivated by his intention to realize ‘the philosophical scheme’ of the novel. The shift from British India to a Hindu Native State highlights the shift of emphasis from the political to the philosophical arena. In the context of the first two sections of the novel, the world of politics tends to reflect the broader division not only between the British and the Indians but also among the various ethnic groups of the British and the Indians themselves. There is a gap of two years between the end of the previous section and the beginning of this one. The novel seems to express its positive energies on a much larger scale than in the first two sections of the novel. The monsoon, the temple, the music, and the Hindu festival called Gokul Ashtami all work together to generate an atmosphere of positivity and creativity.³³

Hindus from all sections of society assemble in the palace corridors to witness the birth of Krishna; their expressions become that of beauty itself the moment the

blessed with Mediterranean clarity. He is fighting to keep England in the orbit of the classical norm, to prevent the centrifugal forces of modernity from reducing the nation to chaos and dust”, *ibid.*, 36.

³² The locale of the third section of the novel is Mau – hundreds of miles away from Chandrapore. Forster’s conception of Mau is based on Dewas State Senior and Chhatarpur; both are situated in Central India. Forster explains his relation with Central India: “Central India is my India”. See Forster, *The Hill of Devi*, p. 265. In a letter to Aunt Laura on February 19, 1913, he draws a comparison between Native States and British India: “Granting that Native States are worse governed and hotbeds of petty intrigue, they are yet more comfortable socially. The Englishman gets on better with the Indian here, and the Mohammedan with the Hindu, and even the poor people show a cheerfulness and air of self-respect that one seldom notices in British India”, *ibid.*, p. 200. The India of this section of the novel is not a politically conscious India. As Forster observes in his visits to India, he was amazed at the general state of political indifference in Indians: “Most of the inhabitants of India do not mind how India is governed”, *ibid.*, p. 104. As private secretary to Maharajah of Dewas State Senior, he was able to see closely the workings of the Political Department in dealing with the ruler of a Native State: “It is strange that the Political Department, which has to deal with the princes, should specialize in bad manners”, *ibid.*, p. 44.

³³ Forster himself witnessed the ceremony of the birth of Krishna – Gokul Ashtami – at Maharajah’s palace. He writes in connection with the mysterious nature of the festival: “When the festival was over one was left with something inexplicable, which grows a little clearer with the passage of the years”, *ibid.*, p. 73.

image of Krishna is revealed to them. In the middle of the Dionysian din and noise of music and their indistinct voices, the laws of society and reasonable behaviour are thrown aside; practical jokes take the legitimate form of behaviour. Forster captures the moment of spiritual joy in an ecstatic atmosphere where polyphonic voices become one voice. Though the whole spectacle of Gokul Ashtami looks like “a frustration of reason and form”, it produces the effect of harmony; all melts into one common expression, that of love (APTI 270).³⁴ “God si love. Is this the final message of India?” (APTI 271).³⁵ The individual identities merge into one common identity “to melt into the universal warmth” (APTI 272).³⁶ The Saviour is born at last: “Infinite love took upon itself the form of SHRI KRISHNA, and saved the world” (APTI 273). The effect of harmony is achieved through ‘a frustration of reason and form’. It goes beyond not just science and history but beauty too. The narrator comments that “By sacrificing good taste, this worship achieved what Christianity shirked: the inclusion of merriment. All spirit as well as all matter must participate in salvation, and if practical jokes are banned the circle is incomplete” (APTI 274). The whole spectacle of Gokul Ashtami puts into

³⁴ It reminds readers of Fielding’s reflection on ‘the Mediterranean harmony’ in Venice where he takes delight in ‘the joys of form’. He reflects on “the harmony between the works of man and the earth that upholds them, the civilization that has escaped muddle, the spirit in a reasonable form, with flesh and blood subsisting” (APTI 265).

³⁵ As discussed in chapter six, seven and eight, Forster’s central belief – love – is linked to the ‘unseen’. The narrator remarks earlier in the text, “Beyond the sky must not there be something that overarches all the skies, more impartial even than they” (APTI 36). The Wordsworthian model of growth follows from simple love of Nature and humans to higher love which he associates with “the Almighty’s Throne” (TP, XIV, 187). He draws a relation between spiritual love and imagination: “This spiritual Love acts not nor can exist / Without Imagination, which, in truth, / Is but another name for absolute power / And clearest insight, amplitude of mind, / And Reason in her most exalted mood” (TP, XIV, 188-192). Finally, what follows from the cultivation of spiritual love is “Faith in life endless, the sustaining thought / of human Being, Eternity, and God” (TP, XIV, 204-5). Forster creates a patchwork of different points of view which seem to converge in his notion of the ‘unseen’. John Beer’s study on Forster reveals “the existence of a possible metaphysical dimension in human experience which is accepted and acknowledged by the human imagination itself under certain conditions”. See Beer, *The Achievement of E. M. Forster* (London: Chatto & Windus, 1962), p. 122.

³⁶ In Hinduism, it is called “bhakti”, which is “our union with the divine through love”. See Forster, *The Hill of Devi*, p. 71.

shade Fielding's assumptions of beauty which he derives from 'the Mediterranean harmony'.³⁷

In the white heat of the moment of the birth of Krishna, Godbole, all of a sudden, remembers Mrs Moore by chance. The object that connects the two is a wasp he happened to see sitting on a stone; earlier in the text, Mrs Moore, too, one night before retiring to bed, felt tenderness for a wasp sitting on the peg. Mrs Moore – who has been 'Indianized as a Hindu goddess – achieves spiritual oneness in "that place" in his consciousness "where completeness can be found" (APTI 272). It transcends all barriers as Godbole perceives in that moment that he is no longer a Brahman and she a Christian woman. All distinctions evaporate in that moment of union. Godbole and Mrs Moore attain a mystical union not only with one another but also with the cosmos.³⁸ Godbole wonders "whether she was a trick of his memory or a telepathic appeal" (APTI 275-6). Godbole's 'spot of time' reaffirms Mrs Moore's 'spot of time'.³⁹ Godbole's 'spot of time' – though located within the high point of religious ecstasy embodied in the moment of the birth of Krishna – releases humanity from the fetters of existential pressures; it puts living and the non-living beings on a scale of unity that transcends all kinds of barriers.⁴⁰ It charges the atmosphere of Mau with creativity.

³⁷ Adams' study reveals that "it ['the Mediterranean is the human norm'] does not serve as the novel's final word". See Adams, *Colonial Odysseys: Empire and Epic in the Modernist Novel*, p. 37.

³⁸ As Adams explains in connection with Forster's search for a lasting home: "Home is no longer a particular household, England, the Mediterranean world, or the British empire, but a metaphor for universal unity and harmony". See Adams, *Colonial Odysseys: Empire and Epic in the Modernist Novel*, p. 37.

³⁹ Peter Childs affirms that the novel is "at its core about metaphysics". See Childs, "A Passage to India" in David Bradshaw, (ed.), *The Cambridge Companion to E. M. Forster* (Cambridge: Cambridge University Press, 2007), p. 192.

⁴⁰ Forster treats the subject from the viewpoint of a mystic who sees transcendental unity and interdependence in all things. In Hinduism, all living and non-living beings exist in a continuous chain of being. For example, the narrator remarks about Indian animals: "no Indian animal has any sense of an interior...it is to them a normal growth of the eternal jungle" (APTI 30-1). It also explains Forster's sense of amazement at finding little privacy in India. At the end of the novel, Ronny's letter to Fielding, which Aziz reads by chance, explains: "The longer one lives here, the more certain one gets that everything hangs together" (APTI 293).

As Fielding's assumption of 'the Mediterranean as the human norm' is called into question by Gokul Ashtami, so Hinduism, too, is called into question by its irrationalities. Forster remains rather ambivalent toward Hinduism as a whole: "Hinduism, so solid from a distance, is riven into sects and clans" (APTI 278). He finds it contradictory in terms of its beliefs and practices; Hinduism is not even properly mapped out. At Fielding's tea party, Aziz speaks of Hindus as "Slack Hindus – they have no idea of society" (APTI 63).⁴¹ Godbole is so 'enigmatic' that even Fielding could not find a proper category to put him into: "for no eye could see what lay at the bottom of the Brahman's mind" (APTI 165).⁴² When Fielding visits Mau in his official capacity as the inspector of schools, he finds to his utter astonishment that the high school exists only on paper. Godbole is the minister of education here. His total lack of interest in education is explained by two things: 'religion is a living force to Hindus', and 'tradition is too strong to be changed'. Indians take little interest in education as Fielding comes to think of it: "few Indians think education good in itself" (APTI 301).⁴³ Nevertheless, Fielding's interest in education is "a continuous concern to him" (APTI 301). Earlier in the text, it is Mahmoud Ali who expresses a keen interest in education: "Mr. Fielding, we must all be educated promptly" (246).⁴⁴

⁴¹ For example, Godbole arrives at the party later than the other guests. He misses the train to the Marabar. He conceals vital information about the caves when they are first mentioned at Fielding's tea party? Forster declares that "I don't follow the Hindu mind very well". See Forster, *The Hill of Devi*, p. 275. He comments on the Hindu character that it is "unaesthetic", *ibid.*, p. 52. He states categorically on another occasion, "There is no dignity, no taste, no form, and though I am dressed as a Hindu I shall never become one", *ibid.*, p. 64. At the Maharajah's palace, Forster happens to witness the celebration of the birth of a baby; he is amazed at seeing so much money and time wasted on the celebrations only because it is their tradition. He quotes the Maharajah's words in this context, "tradition is too strong to be changed", *ibid.*, p. 46.

⁴² See G. K. Das, "The Genesis of Professor Godbole" in *The Review of English Studies* 28.109 (February, 1977), pp. 56-60.

⁴³ Forster quotes the Maharajah's sarcastic statement on the subject of education: "The germs of the present unrest in India were laid by that benefactor of human race, education". See Forster, *The Hill of Devi*, p. 24.

⁴⁴ It is quite probable that he is suggesting the Western mode of education.

Aziz is now the Maharajah's physician in Mau. He departs from Aurangzeb's fundamentalist zeal to purify Islam from idolatrous practices and superstitions.⁴⁵ He becomes more tolerant toward Akbar's eclectic view of life: "When Aziz arrived, and found that even Islam was idolatrous, he grew scornful, and longed to purify the place, like Alamgir. But soon he didn't mind like Akbar" (APTI 282). He tends to relax hold of his earlier religious position but he continues to cherish his ill-founded suspicions regarding Fielding. He believes gossip about Fielding and Adela. He does not even care to open letters written to him by Fielding. Even when he comes to know that Fielding has arrived at the European Guest House in Mau, he vows not to see him. He tears up Fielding's note written to him to announce his arrival in Mau. The note enrages him because Fielding is accompanying his wife and her brother.

Aziz does not encourage Fielding at all to renew their intimacy. It is only accidentally that he happens to come across Fielding. He does not bother to answer Fielding's questions. It is only when he pronounces Ralph Moore as Mr Quested, he realises that he is Mrs Moore's son and Fielding has married Mrs Moore's daughter. He instantly forgives Mahmoud Ali for keeping the news of Fielding's marriage to himself. Even though Mahmoud Ali has deceived him he thinks that he is one of his own people. He renews his determination to stand by his own people: "My heart is for my own people henceforward" (APTI 288). He puts on a very stern expression toward English people. He declares to Fielding: "I wish no Englishman or Englishwoman to be my friend" (APTI 288).

How far Aziz can hold on to his determination not to be friends with English people? It happens that Ralph is stung by bees; so Aziz goes to the Guest House in order to give him medical treatment. Here he happens to read without permission two letters:

⁴⁵ It is illustrated in his aversion of the holy Muslim shrine in Mau. It is forbidden to go to temples in the Saudi version of Islam he follows.

one written to Fielding by Ronny and, the other written by Adela to Stella. The content of these letters harden him once again. He feels driven to believe in Ronny's letter that Fielding has cast his lot with the Anglo-Indians. Ronny writes in the letter about Fielding: "I'm relieved you feel able to come into line with the Oppressors of India to some extent" (APTI 293). Adela's letter to Stella upsets him too because he reads in the letter something which is not there. As a result, he becomes so unkind in treating Ralph that at one point Ralph protests against it. He complains against Aziz's unkindness the way Aziz complains against the unkindness of the British officials in India. Suddenly, he remembers his promise to Mrs Moore that he would be kind to Stella and Ralph. In their brief conversation, Ralph affirms Mrs Moore's love for Aziz. At last, Aziz recognizes in Ralph something of Mrs Moore and becomes kind and affectionate toward him: "indeed until his heart was involved he knew nothing" (APTI 298). He calls Ralph an oriental as he once called his mother at the mosque. At this point, Aziz's hardness is gone. His deep-seated love for Mrs Moore remains the most central in his preoccupations. It had never died down in spite of his suspicions. The narrator remarks that "She had not borne witness in his favour, nor visited him in the prison, yet she had stolen to the depths of his heart, and he always adored her" (APTI 297). The generosity he has been associated with earlier on in the text follows on forgiveness: "One kind action was with him always a channel for another, and soon the torrent of his hospitality gushed forth" (APTI 297). He offers to take Ralph on a boat trip.

Once the admission of error is made, the only thing that remains is love. He writes a letter of apology to Adela; he acknowledges her moral courage in going against her own community. He could have continued to nourish ill-will against Adela and Fielding all his remaining life, but it is no longer possible for misunderstandings to thrive because the spirit of the good is very much in the air. The festival is not over yet.

It goes side by side with whatever is happening between Aziz and Fielding. The last part of the festival is to throw the palanquin of Krishna into the river. As the final moments of the procession are under way, their boats collide with each other and bring them together. The moment the village of Gokul is thrown into the river, their boats overturn. They are into water the same moment when the festival concludes. The evil of the Marabar has gone. The narrator remarks that “Friends again, yet aware that they would meet no more” (APTI 301). Fielding and Aziz regain their lost intimacy. He tells Aziz that his trip to Mau has been a success. Stella and Ralph find peace here. His relationship with his wife has not only improved here but also hopes to evolve with the passage of time. In the light of his improved relationship with Stella, Fielding comes to think of Mrs Moore as a necessary link between the two of them: “There seemed a link between them at last – that link outside either participant that is necessary to every relationship” (APTI 303). Since his momentary experience on the upper veranda of the English Club – ‘he felt he ought to have been working at something else the whole time’ – he is on a questing mission to explore that ‘something else’. He tells Aziz that his wife is already after that ‘something else’. His marriage affirms his ties with what Mrs Moore represents in the text. As Fielding expresses a keen interest in the spiritual side of Hinduism, “What I want to discover is its spiritual side, if it has one”; Aziz says to him, “Living with them teaches me no more” (APTI 304).⁴⁶

Their friendship is finally triumphant over the negativity or the evil of the Marabar but they cannot meet because Fielding thinks that “socially they had no meeting-place” (APTI 303). Their last ride together reveals that Aziz clings on to his lot with Indians; he makes a mention of 1857 Mutiny; he shows a clear intention of throwing the British out of India. He also says to Fielding that they cannot be friends till

⁴⁶ Aziz fails to see that Fielding is not interested in the various forms of Hinduism which he witnesses in his daily contact with Hindus.

the British leave India. Fielding, too, thinks that he may not be able to stand against his whole community for an Indian. He is no longer a sadhu who tends to 'travel light' because he is a married man and his wife is expecting a child. The configuration of the landscape causes their horses to part in a single file. In that moment, the whole landscape of Mau seems to suggest that "No, not yet"; however, the sky says that "No, Not there" (APTI 306).⁴⁷ Their final parting could be explained in the light of Forster's letter written to Malcolm Darling on 15 September 1924:

I have acquired a feeling that people must go away from each other (spiritually) every now and then, and improve themselves if the relationship is to develop or even endure. *A Passage to India* describes such a going away – preparatory to the next advance, which I am not capable of describing. It seems to me that individuals progress alternately by loneliness and intimacy, and that legend of the multiplied Krishna (which I got, like so much that is precious to me, by intercourse with Bapu Sahib) serves as a symbol of a state where the two might be combined.⁴⁸

As Aziz's ceaseless adoration of Mrs Moore does not require a political context to provide a meeting-place socially, so why would Fielding and Aziz need one?⁴⁹ In the context of Fielding and Aziz's friendship, their parting is 'preparatory to the next advance' in their relationship. Forster blends the Wordsworthian notion of 'spots of time' with the spiritual side of Hinduism. He takes from Hinduism the side of religion that "can at certain moments fling down everything that is petty and temporary in their natures" (APTI 289). This side of Hinduism Forster sees embodied in the moment of the birth of Krishna.

⁴⁷ See Vernon Young, "Not Yet, Not There" in *The Hudson Review* 38.2 (Summer, 1985), pp. 293-296.

⁴⁸ See P.N. Furbank, *E. M. Forster: A Life*, Vol.2 (London: Cardinal, 1991), p. 124. Here Forster re-examines his values which he tends to associate with King's college – most of all personal relationships. It is evident that he continues to believe in the sanctity of personal relationships. He also acknowledges that they are "the most real things on the surface of the earth", *ibid.*, p. 124. However, he marks the limits of the 'King's view'. In other words, he means to say that the institutional mode of education is limited. As he goes on to say in the same letter, "The 'King's' view oversimplified people... We are more complicated, also richer", *ibid.*, p. 124.

⁴⁹ See Margaret Procter, "Possibilities of Completion: The Endings of *A Passage to India* and *Women in Love*" in *English Literature in Transition 1880-1920* 34.3 (1991), pp. 261-280.

Conclusion

This thesis has argued that Romanticism is central to the understanding of modernism. Modernism developed out of Romanticism but it departs from Romanticism in certain ways.¹ This thesis has attempted to re-examine the modern fiction of Joyce and Forster within the framework of the Romantic notion of education, showing the persistence within that fiction of the Wordsworthian model of growth presented in *The Prelude*. The Wordsworthian model of growth finds, as we have seen, an equivalent expression in the reinstatement of ‘knowledge not purchased by the loss of power’, ‘the mind’s simplicity’, ‘simplicity and power’, ‘real feeling’, ‘just sense’ and a pattern of humanitarian values. Almost all the protagonists in the novels and short stories discussed in this thesis are educated at privileged institutions of education, and yet they rebel against the mode of education there. They challenge the assumptions underlying the institutional mode of education. Both Forster and Joyce attempt to use Wordsworth to articulate a notion of education and of the self which is not dependent on established institutions, social practices or religious ideologies.

¹ For example, Symbolism, which is a modern phenomenon, arose from a reaction against Naturalism; in George Bornstein’s words, it is a ‘creative transformation of Romanticism’. As Edmund Wilson argues, “one set of methods and ideas is not completely superseded by another; but that, on the contrary, it thrives in its teeth”. See Wilson, *Axel’s Castle* (New York: Farrar, Straus, and Giroux, 2004), p. 10. The circumstances under which Symbolism arose are not similar to those of the times when Romanticism arose from a reaction against the Age of Reason. Symbolism, in an important sense, is a restatement of Romanticism as Wilson relates it to the “literary history of our time” which is “to a great extent that of the development of Symbolism and of its fusion or conflict with Naturalism”, *ibid.*, p. 21. In this sense, modernism is not a break with Romanticism but a foundation on which modernism is constructed. Wilson also clarifies the charge against Romanticism’s preoccupation with emotions and sensations. His study of W. B. Yeats, Paul Valéry, T. S. Eliot, Marcel Proust, James Joyce and Gertrude Stein reveals that the Symbolists went even further than the Romantics in attributing significance to emotions and sensations. Frank Kermode’s study of the Image reveals that the Image the Romantics employed in their poetry became the foundation on which Symbolism is constructed. Kermode acknowledges the continuation of Romanticism in the modernist thinking.

Despite scathing criticism by Sidgwick, Steiner, and Eliot, the humanistic view of Arnold and Pater still survives today as it is necessary for the “re-humanizing of democracy”.² The notion of the humanist self was criticised by the Structuralist and Post-Structuralist theorists in the 1970s and 1980s. However, David J. DeLaura considers Arnold and Pater as “figures of living importance even today because, with unparalleled force and fullness in their own generation, they insisted on a humanistic vision”.³ Perry Meisel clarifies the relation between Arnold and Pater and modernism in the following way: “their largely implicit debate produces two divergent lines of High Modernism at large, Arnold’s devolving upon Eliot, Pater’s upon Joyce”.⁴ As we have seen, Arnold’s ideas on education were inspired by Wordsworth and Arnold remains the most influential critic and theorist of education in the ‘Wordsworthian tradition’. For Arnold, the relation between culture and education was fundamental; he recommended “the right educative influences...under the banner of cultural ideals”.⁵ Education is indispensable to culture as he says emphatically that ‘education is the road to culture’. He was dissatisfied with nineteenth-century liberalism, his dissatisfaction based on his opposition to the “acrid rationalism and utilitarianism” which liberalism promotes.⁶ Arnoldian culture transcends ‘the worship of machinery’ and its accompanying dangers; it trusts love. Like Arnold’s recommendation of ‘cultivated inaction’, Pater, too, recommends ‘impassioned contemplation’ – *being* than *doing* – which he finds exemplified in Wordsworth’s poetry. The key distinction between Arnold and Pater is

² Bruce Novak, “Humanizing Democracy: Matthew Arnold’s Nineteenth-Century Call for a Common, Higher, Educative Pursuit of Happiness and Its Relevance to Twenty-First-Century Democratic Life” in *American Educational Research Journal* 39.3 (Autumn, 2002), p. 596.

³ DeLaura, *Hebrew and Hellene in Victorian England* (London: University of Texas Press, 1969), p. xvii.

⁴ Meisel, *The Myth of the Modern: A Study in British Literature and Criticism after 1850* (New Haven and London: Yale University Press, 1987), p. 67.

⁵ Novak, “Humanizing Democracy: Matthew Arnold’s Nineteenth-Century Call for a Common, Higher, Educative Pursuit of Happiness and Its Relevance to Twenty-First-Century Democratic Life”, p. 611.

⁶ Lionel Trilling, *E. M. Forster* (New York; London: Harcourt Brace Jovanovich, 1971), p. 220.

that Pater was homosexual and his interest in aesthetics lay in separating discussions of beauty from Christian ethics and linking them to Greek ethics as mediated by Keats. As we have seen, there is a profoundly significant relation between Joyce's aesthetic theory and some of the key phrases Pater uses in his essay on Wordsworth: 'recipient mind' – 'who waited so dutifully upon the gift', 'the real language', 'a special and privileged state of mind', 'an extraordinary wisdom' by means of a 'peculiar kind of pleasure', 'impassioned contemplation', 'a type of beholding for the mere joy of beholding', and 'To treat life in the spirit of art'. Joyce's notion of the epiphany is Paterian. Pater took the notion of moral development from Wordsworth but came to locate beauty not in nature but in artifice, art objects, the epiphany as something achieved through art or vision rather than through engagement with nature. Pater taught both Oscar Wilde and Gerard Manley Hopkins and Wilde's aestheticism comes directly from Pater.

The attraction of aestheticism was not simply its anti-bourgeois, anti-Christian quality but its links to the notion of self-education, self-development. The epiphany is, as we have seen, not simply an aesthetic doctrine but also an aspect of a much larger concern with "learning" beyond and in spite of the institutions of education. The privileged mode of education in *Stephen Hero* is the epiphanic mode. Stephen's discovery of the epiphanic moment occurs not only at the climactic moment of the text but also of the growth of his mind. He does not reach that point of culmination by way of the institutional mode of education; he rather positions himself antithetically to it. His discovery of the epiphany gives him the reassuring feeling that the ineffectual and hopeless system of education would continue to produce the likes of his university fellows. He pays a heavy price by taking up a radical position which is antithetical to the prevailing hegemonic forms of Irish society, and decides to form his identity on the basis of his commitment to the inner laws of his nature. He forges his new paternity in

the form of epiphanic consciousness that seems to compensate for his sense of loss and that marks him out as a unique and unprecedented being. Joyce, as we have seen, is a self-made orphan - and yet he identifies with the Romantics because they are concerned with expressing the consequences of being parentless (not just biologically but culturally and socially) and because they are concerned with self-creation, with making themselves their own fathers, their own begetters. The Irish Literary Revival or cultural Renaissance – roughly between 1890 and 1920 – could not attract Joyce towards the grandiose claims it made in order to retrieve the essential Irish identity by looking back into the Celtic past. Joyce's own position toward Ireland is largely ambivalent. On the one hand, he did not align himself with the Irish Revival movement and the nationalists, and the revolutionary politics of the left; on the other hand, he did not like to identify himself with the English. His stance appears to be more toward the continental disposition in terms of finding any solution to the question of Ireland or personal life.

In *Dubliners*, Joyce appendages 'moral' – stripped off its historical religious meaning – to his aesthetic theory developed in *Stephen Hero*. He expands his notion of the epiphany – an exact focus of vision – in the context of Dublin which is the intense centre of – moral and spiritual – 'paralysis'. The conflict between the external world of moral and spiritual 'paralysis' and the internal mental and emotional states of the protagonists are juxtaposed; the mounting tension of this conflict is released in the epiphanic moments that bring about a new state of awareness. The conflict is intensified to the pitch of a crescendo where the lightning flash of an epiphanic moment points toward a new level of growth in the protagonists. However, it is not the case with all the protagonists of *Dubliners*. Therefore, my study divides *Dubliners* into two parts. In the first part, the epiphany unlocks a new level of growth and is essentially affirmative. In the second part – the stories beginning from "Eveline" to "Grace" – the epiphany is

either inefficacious or catastrophic, and is directed more toward the reader. The last story of the collection “The Dead” exemplifies more fully the epiphanic mode of education. Gabriel is a typical product of the institutions of education he has attended. The story challenges the ethos of the institutional mode of education and exposes the gap between ‘substantial knowledge’ and ‘abstract knowledge’. In the end, Gabriel achieves a new vision of reality and a sense of transcendental unity with existence whether dead (past) or alive (present). In contrast to the eastward journeys in the earlier stories, he pledges to undertake a journey toward the west, which is characteristically Irish.

In *A Portrait of the Artist as a Young Man*, Stephen counterbalances the disenchantment of the heart caused by the ethos of the institutions of education with the enchantment of the heart embodied in the epiphanic mode of education. He relocates himself intellectually in his community which is not the case in *Stephen Hero*. He repositions himself intellectually with respect to his estranged relations with his race. He goes into exile with a pledge to create the conscience of his race. He hopes to do so through the medium of art as his faith in art is strongly affirmed in the closing lines of the novel. He commits himself to the future of Ireland. He welcomes life as against the spiritually paralyzed state of Ireland in the present. He forges a new paternity for himself by invoking a figure from the pagan world of antiquity. Joyce’s move towards Hellenism marks the end of the novel. He makes use of Hellenism in his later novel, *Ulysses* which is fraught with references to Homer’s *Odyssey*.

However, Forster’s novels show a gradual decline in his interest in Hellenism. “British responses to imperialism and modernist responses to ancient Greece provide

alternative paths into the tangle of phenomena known as modernity”.⁷ Adams further draws the relation between modernity and literary modernism: “Modernity (or the modern age), understood in opposition to antiquity and the Middle Ages, dates to the sixteenth century (if not much earlier), and therefore literary modernism, referring to high culture between approximately 1890 and 1940, can be seen as one in a series of responses to the challenges of modernity”.⁸ As we have seen in *The Longest Journey*, Rickie’s collection of mythological stories is published after his death under the title *Pan Pipes*. The novel embodies the story of Forster’s growth and preoccupations as a writer. The title of the novel, in fact, refers to marriage as a disaster. Rickie realises too late Ansell’s foresight about the catastrophic consequences of his marriage with Agnes. His marriage with Agnes calls the sexuality of Rickie into question. The novel is “the search for truer masculinity”.⁹ Forster’s later novel *Maurice* is also about this kind of search. In contrast to Rickie’s disastrous marriage, Maurice is saved by homosexuality. Forster’s attitude towards Hellenism seems to have changed. Like *The Longest Journey*, *Maurice* is a novel engaging with education at its heart. *The Longest Journey* offers a scathing criticism of the British public school system of education. Forster explores in the novel a substitute system of education. His exploration is no doubt pronounced complete in terms of exposing the gap between ‘substantial knowledge’ and ‘abstract knowledge’. At the end of *The Longest Journey*, the Wordsworthian model of growth finds an equivalent expression in the country of Wiltshire.

Howards End is built on a contrast between what the Schlegels represent – the Wordsworthian model of growth – and what the Wilcoxes represent – the public school ethos; they are positioned respectively on either end of the scale of values. Forster

⁷ David Adams, *Colonial Odysseys: Empire and Epic in the Modernist Novel* (Ithaca; London: Cornell University Press, 2003), p. 3.

⁸ Ibid., p. 3.

⁹ Jesse Matz, “Masculinity Amalgamated: Colonialism, Homosexuality, and Forster’s Kipling” in *Journal of Modern Literature* 30.3 (Spring, 2007), p. 38.

places the self-educated female characters in contrast to the male characters that seem to be educated at the institutions of education. The Hellenist Schlegel sisters enjoy the freedom to determine their paths in life. The question of how to live life is open to them. In Meisel's words, the novel is a "meditation on modernism at large".¹⁰ He explains the paradoxical nature of modernism which is "the desire to seek a place outside of the tradition that enables it".¹¹ Arnold designates 'modern life' as diseased; the way he represents 'modern life' and its consequences – 'sick hurry', 'divided aims', 'heads overtaxed' and 'palsied hearts' – is not dissimilar from Forster's representation of modern life and its consequences in *Howards End*. Modern life in the novel is depicted as 'a wall of newspapers and motor-cars and golf-clubs...panic and emptiness': 'a great outer life...a life in which telegrams and anger count'. The novel is an "attack on authority", and is a search for the "*right* authority".¹² The ending of the novel offers a possibility of return to Nature as a teacher in the Wordsworthian sense. The enslaving power of modernity is relaxed here. Helen's child is left to his powers to shape him under the benign influence of Nature. Forster's answer to the question of 'who shall inherit England' is clear. Wordsworth's search for continuity and wholeness in *The Prelude* finds an equivalent expression at Howards End – situated in the country of Hertfordshire.

As we have seen, *A Passage to India* belongs to a type of modernist British fiction known as "colonial odysseys" in which "characters journey from the familiar world of the West to an alien colonial world".¹³ These 'colonial odysseys' "serve as defining stories of anxiety about imperial disintegration, transforming the odyssey into

¹⁰ Meisel, *The Myth of the Modern*, p. 169.

¹¹ *Ibid.*, p. 4.

¹² Trilling, *E. M. Forster*, p. 86.

¹³ Adams, *Colonial Odysseys: Empire and Epic in the Modernist Novel*, p. 1.

an increasingly morbid reflection on national identity and the meaning of ‘home’”.¹⁴ Fielding’s assumption of ‘the Mediterranean as the human norm’ is called into question. Forster “continues to locate the perplexity of post-colonial Europe in the Indian landscape”.¹⁵ As Brian May argues, “the survivability of Englishness is in question in both *Passage* and *Howards End*. Never in question in the earlier novel, though, is the authenticity of Englishness: that is the crucial difference”.¹⁶ Also Quentin Bailey argues that “reading *A Passage to India* and *Maurice* together discloses the extent to which educational practice – which sought to control social and racial differences within a narrow conception of sexual identity – encouraged the development of an aesthetic we have come to know, broadly, as modernism”.¹⁷ Forster, as we have seen, challenges “the dominant formations of a national culture”.¹⁸

However, this thesis does not mean to suggest that the institutions of education should be closed. What my study has attempted to show is that the institutional mode of education is limited, and there is a possibility to bring the institutional mode of education closer to the Wordsworthian model of growth. Education does not mean skills-based learning, handling tools and operating machines in a skilful manner. The purpose of education is to cultivate individuality, the autonomy of the self and to recognize humans as ‘various’; appreciation of the ‘richness and subtlety’ of this world; cultivation of the heart, ‘feeling’, and ‘emotion’; and ‘mental clarity’. Thus, it involves the whole of human personality that grows with the expansion of the human faculties by the ‘interchange’ of ‘general and humane’ ideas. The most significant aspect of this process of development is the release of creative imagination from what Wordsworth

¹⁴ Ibid., p. 3.

¹⁵ Ibid., p. 43.

¹⁶ May, *The Modernist as Pragmatist: E. M. Forster and the Fate of Liberalism* (Columbia and London: University of Missouri Press, 1997), p. 108.

¹⁷ Bailey, “Heroes and Homosexuals: Education and Empire in E. M. Forster” in *Twentieth Century Literature* 48.3 (Autumn, 2002), pp. 325.

¹⁸ Ibid., p. 339.

terms the 'servile yoke'. It is possible to earn the benefits of living in a technological-rationalistic age by endorsing the Wordsworthian model of growth. The lopsided emphasis of modernity on the outer life ironically represses an individual's inner capacity for growth and development. The Wordsworthian model of growth is an answer to the void created by modernity's lack of emphasis on inner development. Nature – associated with inner potentialities – and nurture – associated with academic culture – should correspond in an interchange of intellectual give and take. Wordsworth, Joyce and Forster question the process of selective growth which illumines only the targeted aspects of an individual, and represses the rest of the personality.

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