

The 'Connection' between the Two Worlds in E. M. Forster's Novels

— A Study of *A Room with a View* and *Howards End* —

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## Introduction

Edward Morgan Forster (1879-1970) is one of the writers who represent the Edwardian period when the Victorian attitude remained influential. The main full-length novels by Forster are *Where Angels Fear To Tread* (1905), *The Longest Journey* (1907), *A Room with a View* (1909), *Howards End* (1910) and *A Passage to India* (1924).

Forster contrasts in his novels the different senses of values in different countries or regions: such as Italy and England; Germany and England; and urban and rural in England itself. What we find in them are two ideas: one is his 'Realistic attitude'; social interest in the world where middle-class people play the central role. The other is his 'Romantic attitude'<sup>1</sup> seen in his poetic<sup>2</sup> and symbolic expression brought by an instinct and an imagination. His awareness of the moment of transcendence or supernatural truth has won the attention of many American critics, while English critics have generally emphasized Forster's qualities as a social novelist. J. B. Beer sees the tendency of the Romanticism in Forster's attention for such inner reality, the centre of which is 'love':

He [Forster] himself is a sentimentalist who believes in the importance of love... Forster is also strongly emotional and imaginative. His devotion to love is backed by an admiration for spontaneous passion... His truth to himself demands that he include this imagination and passion

also, in his total vision.<sup>3</sup>

In Forster's novels, these two contrasting attitudes mentioned above do not remain contrasted but rather develop themselves gradually into a kind of uneasy unity. While some critics see his vision from the only one side of his attitude, many other critics of their approaches to Forster's vision have been made on the matter of his attempts for the 'connection' of the outer world and inner reality. The failure or discordance of this 'connection' probably causes critics to write the negative criticism of his ambiguity and difficulty in examining his works. Virginia Woolf criticizes Forster for failing to reconcile 'poetry' and 'realism' after praising him for his highly sensitive intelligence.<sup>4</sup> On the other hand, F. R. Leavis states that "Forster is not a novelist of solution, because his fiction proposes incompleteness,"<sup>5</sup> and he regards his attitude as "modern". It can be said that the important vision forming the basis of his works lies in this coexistence of realistic, romantic and symbolic attitudes.

The present writer also shares this view that Forster's vision can be seen in the 'connection' of these complex realms. There are two things Forster minds especially in his novels. One is the 'seen' world or the present society which has been depersonalized by materialism, and most of all, by a blinding complacency engendered by the sense of the middle-class, to which Forster himself belongs. He has some negative attitude towards such an English middle-class so-

ciety. He criticizes their practical attitude, the money-centred life style representing 'Victorianism', which is much concerned about the conventions and respectability.

Forster sees that the fault of the English mainly lies in that of middle-class people:

They go forth into the well-developed bodies, fairly developed minds; and undeveloped heart. And it is this undeveloped heart that is largely responsible for the difficulties of English abroad.<sup>6</sup>

Another thing for him to mind is the 'unseen' or the inner spiritual world. It shows the truth of things or 'life' as the guide for human life. To approach the 'unseen' through those sensations of the body and spirit, not only creates a sense of full life but gives a meaning to life and a visionary understanding of it.

This is reflected in the Italian vision that Lucy searches for in *A Room with A View*, and is also reflected in the wisdom of Mrs Wilcox and her instinctive world which Margaret looks for in *Howards End*.

The purpose of this thesis is to examine whether the 'connection' between these two contrasted ideas is possible, and to consider what has been accomplished by his intention shown in such 'connection'.

## Chapter I

### The Two Worlds in *A Room with a View*

To begin with, here in Chapter I, we consider the process in which Lucy Honeychurch outgrows her dependence on the English sense of values and finds a new way of life based on the human instinct and genuine feelings in the free and open Italian sense of values illustrated by the southern sunlight and beautiful landscape.

In this novel, the English sense of values is regarded as narrow-minded, blindly imposing social rules and forced respectability, so that it is something Lucy needs to overcome. A fallacy which resides in such English attitudes is made clear in *A Room with a View*, where Forster turns his critical eye on the conventional sense of values and the people who will not face how blindly they adhere to them.

What Forster illustrates in the Italian sense of values is the way of life following inner feelings and an attitude of acceptance of life, as well as an admiration and appreciation of the body and soul. He sees such an attitude as respecting all human beings, and discovering the real human value in individual inner lives which is something that roots in the Hellenism.<sup>1</sup>

In Section 1, we examine Lucy Honeychurch's self-awareness and

her reaching a 'view' which reflects the Italian sense of values based on spiritual freedom via two directions. Firstly her awareness of the hypocrisy and conventionality of English society, and secondly her awareness of an Italian vision brought about by Mr Emerson and his son, George, especially through her direct communication with him.

#### Section 1. Lucy's Awareness of an Italian Vision

The novel begins with the main character, Lucy Honeychurch, visiting Italy from England chaperoned by her cousin, Charlotte Bartlett. The pension Bertolini at Florence in Italy is where Lucy first comes into contact with Italy as a new world. Trouble suddenly arises when Lucy and Charlotte are given not "south rooms with a view", but "north rooms" (23)<sup>1</sup>, contrary to their advance booking. Even worse, the old man, Mr Emerson, who happens to be there, offers his and his son's room to Lucy and Charlotte. Regarding them as lower middle-class people, Charlotte turns his offer down on the spot. Lucy, on the other hand, feels something fresh about Emerson's relaxed attitude to conventions and with ease which he treats other travellers.

In the early half of the novel, the characters fall into two types of people representing two different nations and sets of values: Mr Emerson and his son, George, exemplifying the relaxed Italian vision; and Charlotte as an example of English conventions and

narrow-mindedness. The reality of the English vision, as illustrated by Charlotte and Lucy herself is likened to the room darkened by a curtain which is "heavy with more than cloth" (28). Lucy's self-awareness to the wholeness of 'life' relies on the recognition of both the elements of hypocrisy and conventions in English values embodied in Charlotte and vivacity in Italian values in the old Mr Emerson and George. Mr Emerson's certain vision that Charlotte and Lucy do not possess is cleared by the fact that 'a room without a view' are allotted to Charlotte and Lucy, and on the other hand, 'a room with a view' are given to the Emersons:

...she had an odd feeling that whenever these ill-bred tourists spoke the contest widened and deepened till it dealt, not with rooms and views, but with--well, with something quite different, whose existence she had not realized before. (p.25)

Furthermore, in contrast to Charlotte, Lucy gradually turns from the restrictive English world to the freer Italian one. She takes a new step, from the hypocritical self bounded by the conventions, to the original self that relies on her true feelings. This change is made obvious by the difference in their conduct when Lucy and Charlotte entered the rooms given to them by the Emersons. In contrast to Charlotte, who, after locking the door, looks over the room to see whether there are anything wrong, Lucy throws open the window and inhales the new air outside. Although the window was opened, Lucy still does not really discover the world outside since the darkness



just allows her to sense the new air. She stands to accept the new, previously unknown, sense of values in Italy.

The first opportunity for Lucy to appreciate the 'view' leading to an Italian vision, in other words, Lucy becoming aware of her inner, instinctive self, starts when she visits Santa Croce with Miss Labish the next morning. Miss Labish is a writer whom Lucy got to know at the pension. At this moment, Lucy is taken her Baedeker away by Miss Labish, who tries to show her the charm of ordinary life in Italy at first hand. For Lucy to lose the guidebook as a guideline suggests the further approach to the Italian vision by breathing the air outside the window. Indeed, Lucy cannot help asking for Mr Emerson and George, whom she happens to meet in the church, to show around inside it. It is here that Mr Emerson points out the hypocrisy that suppresses her true character:

...let yourself go. You are inclined to get muddled, if I may judge from last night. Let yourself go. Pull out from the depths those thoughts that you do not understand and spread them out in the sunlight and know the meaning of them. By understanding George you may learn to understand yourself. It will be good for both of you. (47)

In addition, he insists that what is most important for Lucy is the self-awareness of the body and the desire of real human contact, something George makes possible. Reaching out their hands to each other, they can obtain the complete vision. Lucy, who does not understand correctly the substance of English values and the falsity of herself remains in the English society, also cannot make sure

"some new idea" (42) in Mr Emerson's phrase. Immediately, after refusing to connect with George, she returns to Charlotte who came after her and leaves them alone. However, the word, "muddled" plays a role as a measure in a sense -- a measure which shows the inner conflict and change inside Lucy when she tries to reach self-awareness-- as the story takes a new turn in the latter half of it set in England.<sup>2</sup>

In Italy, the chance came to Lucy that she recognized the spiritual narrowness and the present self being in the 'muddle' when she plays the piano. 'Music' is a kind of an outlet for Lucy's "undeveloped heart".<sup>3</sup> At the piano, Lucy was suddenly aware of the greater possibilities of her own life, and eventually she learned to realize her original self under the flow of feelings. At that time, she went out alone, pushed by the inner emotions that arose from playing the piano at the pension Bertolini, However, which is regarded as extraneous behaviour beyond the norm, especially for young women of a certain social rank in English society in that period. There is the change inside Lucy in order to shake off her present restrictions and let herself go. Then, Lucy comes to be aware of her inner feelings and recognizes the substance and the limits of the English sense of values such as reflected by Charlotte, and this awareness invites her instinctive self under conventions, and develops in Lucy as a practical objection to the conventional middle-aged woman who finds the English sense of values desirable. Since this time, Lucy is conscious of Charlotte as a representative of the mid-

dle class that links her to the conventionality like the medieval lady, the factor to repress her vigorous self.

A photograph of Botticelli's *Birth of Venus* in nude, which Lucy bought at the Alinari's shop on her way, reveals her narrow-mindedness as the typical of the English middle class (see p.61), and also shows her eager searching after freedom from its limitations, for it suggests Lucy's sexual awareness -- awareness to the spontaneous human feelings -- which seems to be regarded as undesirable in Victorian society in England. The reaction against the conventions in England makes Lucy understand the hypocrisy inherent in Charlotte. However, this understanding is still limited in the artistic and static world and just purchasing this photograph does not let her free herself enough to reveal her original self.

On the other side, Lucy's obtaining an Italian vision begins just when she comes to be awakened to the original self based on the inner feelings through the direct contact with George. Practically, it begins when they happen to come across a bloody incident involving two Italians. As Lucy enters into the Piazza Signoria, reflecting that "Nothing ever happens to me" (61), she becomes aware of the reality of stiff and conventional sense of values in England. There she sees a ghost at the palace suggesting that an unknown experience will occur and that it will bring about a change in her. In addition the tall tower of this palace that Lucy is seeing represents the strong sexual awareness in her subconscious,<sup>4</sup> which foreshadows her physical contact with George.

In this incident, then and there, an Italian who was quarreling is fatally stabbed with a knife, and stumbles towards Lucy. At this moment, seeing the blood overflowing out of this man's mouth, she feels that "the palace itself grew dim, swayed above her, fell onto her softly, slowly, noiselessly and the sky fell with it," (62) and she falls into a faint. The 'blood' from the man's mouth is evidence of energetic human 'life' and symbolizes passion.<sup>5</sup> Here, the reality of 'life' and 'death' that Lucy experiences right in front her, reveals itself with an accompanying physical shock.

Austin Warren indicates that reality in the individual world, on the whole, rests on physical actions in Forster's novels.<sup>6</sup> The actual reality is beyond the visible world. Accordingly, Lucy's faint means that she experienced a symbolic moment. This incident at Piazza Signoria is the first crucial one for Lucy as well as George and clearly shows through her impressions that she has "crossed some spiritual boundary" (64) and George's eyes looking into her are no longer the ones "across something" (27) which Lucy felt when she first met him. However, Lucy is afraid that this spiritual intimacy with George, who belongs to the lower social class, will be revealed in public. She does not fully recognize that she has had a first indication of sexual awareness which becomes the clue leading to an Italian vision. The sound of the River Arno hints that the real self-completion begins in Lucy subconsciously.<sup>7</sup> It means a starting point of physical awareness for Lucy, and at the same time an awareness of her love for George. Furthermore, it is presented to Lucy

as a problem which she has to face by herself:

For good or for evil, Lucy was left to face her problem alone.... This solitude oppressed her; she was accustomed to have her thoughts confirmed by others or, at all events, contradicted; it was too dreadful not to know whether she was thinking right or wrong. (67)

The next opportunity that Lucy has in order to recognize the 'love' is represented by the physical expression of the kiss with George during the excursion to Fiesole which Mr Beebe proposed. Lucy rejects George when he approached her for the first time after the incident at Piazza Signoria; it is not that she dislikes him but from anxiety that George obviously realizes the implications of the incident, which Lucy still cannot understand. To put it another way, Lucy's rejection of George comes from the anxiety of accepting an Italian vision which admires the spontaneity of human feelings and it also represents her own attitude of trying to stay in the world of hypocritical English values. The excursion to Fiesole defines the relationship between Lucy and George through the kiss as one of the direct physical expression rather than an "eternal comradeship" (65) at the Piazza Signoria.

On the way to Fiesole, Rev. Eager accused the Italians of their kiss against his morality; they are Phaethon, the conductor driving them Fiesole and Persephone, his lover. The behaviour of Persephone pointing to another carriage and Phaethon's comment to Lucy are thought provoking: this scene shares a similar effect with the blood

overflowing from the mouth of the man collapsing towards Lucy at the Piazza Signoria, since it is George who sits on the horse carriage at which Persephone points. The behaviour of the two Italians suggests, we may say, "an important message" (62) that becomes an indication of the passionate kiss between George and Lucy. Indeed, it is Phaethon who guided Lucy to George. Like the photograph of *Birth of Venus*, bought by Lucy at the Alinari's shop, the kiss becomes a symbol of her inner spontaneous passion and provides her with a door leading to her own self-awareness, and violets in the field similarly lead Lucy to complete self-awareness, through the consciousness of her love for George.

At this stage, the 'view' is opened before Lucy, who feels the power of spring in violets and the praises of nature in Italy. Lucy goes down into nature -- the world of vision -- where she meets George.

The passionate kiss which Lucy got from George is the direct manifestation of his 'love' for her. In most cases of Forster's novels, the symbolical moment during which characters encounter some revealed truth comes through visionary episodes.<sup>8</sup> It can be said that this kiss by George is also the most important step for leading Lucy to her second awareness of her body following the physical contact with George at the Piazza Signoria.

Nevertheless, just after Lucy experiences the kiss in the field filled with violets, it is Charlotte's voice with the setting sun in the background that blocks not only the 'view' opened before Lucy as

the actual landscape and but also the spiritual inner 'view' which is brought about by George's kiss to lead Lucy to the physical awareness:

Before she [Lucy] could speak almost before she could feel, a voice called, 'Lucy! Lucy! Lucy!' The silence of life had been broken by Miss Bartlett [Charlotte], who stood brown against the view. (89)

Lucy's obscure suspicion like "the sensation of a fog" (34) against Charlotte becomes clear towards the end of the early half of the novel. That strong desire for spiritual independence gradually emerging in Lucy has grown up to the stage where she wants to use her own judgement to get out of the English society which has bonded her. Her remarks that "I want not to be muddled. I want to grow older quickly...." (100) illustrates this.

When Lucy leaves Florence she cannot accept the love of George, despite catching a glimpse of the 'view' in Italy, and she is not yet fully aware of her original self. Lucy falls back to the 'muddle' again that Mr Emerson pointed out before. As a result, after the first half of the novel in Italy, she still belongs to the world of English values. The restriction of human feelings through attention to manners, respectability and reason, wins the domination over an Italian sense of values, which is necessary to find out the real meaning of human life in a natural instinctive way. Accordingly, when Lucy leaves Florence, following Charlotte, she re-settles in conventional English society as before.

The narrow world different from the open Italian world can be seen in the description of the drawing-room at the Honeychurches in Windy Corner :

The drawing-room curtains at Windy Corner had been pulled to meet, for the carpet was new and deserved protection from the August sun. They were heavy curtains, reaching almost to the ground, and the light that filtered through them was subdued and varied. (101)

The description of the room is, however, not exactly the same as that of the room of Charlotte in the hotel by the River Arno because it is not completely shut off from the sunlight outside, which links with the warm weather in Italy. Now Lucy's partner in England becomes Cecil Vyse who is supposed to be her future marriage partner. He is depicted by the author as follows:

He was medieval. Like a Gothic statue. Tall and reflected, with shoulders that seemed braced square by an effect of the will, and a head that was tilted a little higher than the usual level of vision, he resembled those fastidious saints who guard the portals of a French cathedral. Well educated, well endowed, and not deficient physically, he remained in the grip of a certain devil whom the modern world knows as self-consciousness, and whom the medieval, with dimmer vision, worshipped as asceticism. (106)

Nevertheless, Cecil is also the one who gets in touch with the Italian open sense of values, but he mirrors the conventional world in English. The word: "medieval" suggests that his personality lacks the capability to take an expansive view of life. He tries to confine 'life' to the conventional concept he has. In addition, he



connects Lucy with 'holiness' represented by "a woman of Leonardo da Vinci's" (107). But what Cecil's interpreting as such qualities of "shadow" and "reticence" are actual signs of her confusion and repression, and it also shows his artificial, passionless love for Lucy. Thus Cecil can be seen as a masculine version of Charlotte, representing the conventions and hypocrisy of an English sense of values. Moreover, his superficial self-assertive cosmopolitanism, and his contempt for the narrow rural society at Windy Corner clearly shows his self-righteous attitude, like "the kind of fellow who would never wear another fellow's cap" (104). For Cecil, the contact with the new world of Italy is just on the surface, and he does not recognize the vision in Italy based on the human equality:

Italy had quickened Cecil, not to tolerance, but to irritation. He saw that local society was narrow, but instead of saying, 'Does this very much matter?' he rebelled, and tried to substitute for it the society he called broad.

(130)

In the latter half of the novel, set in England, the opening begins with Lucy's engagement with Cecil, as an evidence that Lucy tries to devote herself to hypocritical love, that is to say, to the hypocritical self which helps her to cause the 'muddle'. In short, her recognition of the reality of the English sense of values is accomplished by the communication with Cecil, instead of Charlotte this time.

It is the piano Lucy plays at the Vyse's house in London where

she visits with Cecil, that shows the evidence about it. 'Music' was the only way of self-expression for her outflowing feelings; it leads her to the inner world which provides the unity of her inner side. She cannot, however, experience the emotional elevation here, at Cecil's house, although she did at the Pension Bertolini in Italy.

"The cry of nightmare" (142) that Lucy uttered in the night in London proves that her own dilemma was caused by the present situation under which her original self cannot be released. That Cecil is not a person who makes Lucy awake to the 'view' of life which she discovered in Italy implies as is seen in Lucy's attitude or in the conversation with Cecil that she connects him to the drawing-room with no 'view'. (Cf. p.125) At the same time, however, it suggests that Lucy, who is engaged to Cecil and tries to follow his ideas based on the refined but superficial sense of values, is made to stand on the point where "there was little view, and no view of the sky." (155) In addition, the comical kiss between Lucy and Cecil at the side of the pond, called the 'Sacred Lake', shows it clearly:

At that supreme moment he was conscious of nothing but absurdities. Her reply was inadequate. She gave such a businesslike lift to her veil. As he approached her he found time to wish that he could recoil. As he touched her, his gold pince-nez became dislodged and was flattened between them. (127)

As for the kiss, the fact that he asked her permission is evidence of his excessive self-consciousness about touching her body or expressing the feeling in public. His "gold pince-nez" represents

his spiritual faults. With culture and knowledge, Cecil cannot get into the deeper recognition of things, and it becomes the decisive difference which separates Lucy from Cecil spiritually. Moreover, just after this failure of physical contact with Cecil, the word which first came out of her mouth is "Emerson", which represents "her inmost thoughts." (127) It shows that the original self in Lucy keeps calling for George subconsciously.

Here, in this situation, she achieves a complete recognition of the hypocrisy partly due to an English sense of values. The key to accomplishing complete self-awareness and a step towards the Italian vision were brought about by the direct contact with George who moved into Windy Corner. Similarly, Lucy's recognition of an Italian vision in England is realized as she becomes aware of her love of George through increased physical awareness. Before the Emersons come in the neighborhood, the letter of Charlotte advised Lucy to confine her relationship with George in Italy to her mother and Cecil, and besides, her following visit and stay at the Honey-churches makes Lucy keenly aware of her memory of Italy and George. The following quotation clearly shows Lucy's real feeling and it also make us foresee that Italy, as well as George who is about to disappear from her heart, rises into her mind again:

...the ghosts began to gether in the darkness. There were too many ghosts about. The original ghost -- that touch of lips on her cheek -- had surely been laid long ago; it could be nothing to her that a man had kissed her on a mountain once. But it had begotten a spectral family --

...Miss Bartlett's [Charlotte's] letter, .. and one or other of these was bound to haunt her before Cecil's very eyes. It was Miss Bartlett [Charlotte] who returned now, and with appalling vividness. (158)

Seeing again George at the 'Sacred Lake' is another new chance for Lucy to touch the instinctive self which is re-awakening through the memory of her relationship with George in Italy.

Through the contact at the 'Sacred Lake' with Freedy and Mr Beebe, George himself gradually recovers his energy in life, so that he calls for Lucy who attempts to leave quickly along with Cecil and Mrs. Honeychurch. At that moment, the fact that she tries to shut out George with her parasol when she sees his naked body standing in the water suggests that she still does not fully open her heart to the physical awareness which is admired in an Italian vision. George's calling Lucy at this moment demands Lucy to open the door to the physical awareness which forges a path towards her self-awareness. His body at this time is deeply etched in Lucy's mind and provides opportunity to stimulate her towards that self-awareness.

However, as the Italian influence is revived in Lucy, it brings her into conflict between her original self and hypocritical self; the conflict of values reflected by Italy and England. It is represented literally as her practical problem of choosing as a marriage partner either George or Cecil.

Following this encounter at the 'Sacred Lake', Lucy has another opportunity to feel the throbbing life pulse in George at the time

when they play tennis together. 'Music', which once was the only way of letting go of herself, turns in "the employment of a child" (175), and 'tennis' -- a sport of far greater physical activity -- takes its place. This is, we may say, evidence that Lucy, who aims at uniting herself with the original self just in the static and artistic world, comes to get pleasure from life through the body. She sees George's positive attitude to life as he makes a desperate effort to win at tennis, and she also comes to understand the way he behaved in Italy. She comes to recognize the reality of the 'life' based on human instinct and feelings in England through the contact with George.

The second kiss with George after the tennis is a decisive point for Lucy because she seriously begins to be attracted by George's physical charm. Her warm feelings towards George through their tennis game leads her to the memory of him in Italy again by hearing the novel read by Cecil when Lucy and George is together. Lucy, Freddy and George stop playing tennis at Cecil's instigation, and pay attention to the Italian story which Cecil reads aloud, but what is described in this story is clearly the kiss between Lucy and George at Fiesole. It stimulated George, "who loved passionately" (180) and made the second kiss, while Cecil went back to fetch his book. It suggests that it is George in England as well as initially in Italy who provides Lucy with the clues to complete self-awareness, and Cecil, who is incapable of showing love physically and mentally as in the crucial

scene of kissing Lucy, fails to prevent the kiss between Lucy and George. Until the kiss at this point George attempted to give her courage and strength to come to return his love for her and to appeal her to find the original self beneath the superficial one.

This incident tips the balance as far as choosing either Cecil or George as a marriage partner. Though Lucy came to aware the conflict between the present liveliness and hypocritical self after the second kiss and the original self being gradually reawakened by direct physical contact with George, she tries to deal with the relationship with George as the "external situation" (161), not to face up to this inner conflict around her self-awareness.

In contrast, George's criticism of Cecil's faults points out the fact that Cecil tries to avoid personal contact with others and devotes himself to only superficial knowledge. It is also a criticism of the middle-class people and their sense of values to which Lucy as well as Cecil belong. It puts in a new light on Lucy's perception of Cecil and leads her to a clearer understanding of the reality of the English world behind him:

'You cannot live with Vyse [Cecil]. He's only for an acquaintance. He is for society and cultivated talk. He should know no one intimately, least of all a woman.' (185)

.....  
'He is the sort who are all right so long as they keep to things -- books, pictures -- but kill when they come to people.... Every moment of his life he's forming you, telling you what's charming or amusing or ladylike, telling you what a man thinks womanly; and you, you of all women, listen to his voice instead of to your own. (186)

The autumn landscape she is looking at that moment, corresponds to the brown figure of Charlotte at the scene of the kiss between George and Lucy. It represents the situation in Lucy's contradictory inner being. "A leaf, violently agitated, danced past her" (188) is symbolic of the part of her which cannot defeat the hypocritical self and free the original self from choosing Cecil means, in other words, that she chooses to live in the English conventional society.

The moment in which Lucy reaches a complete recognition against Cecil's faults, as George had pointed out, comes when she sees Cecil adamantly refuse to take part in the tennis game with Freddy and others. His attitude makes "the scales fell from Lucy's eyes." (188) Moreover, the evidence that she fully realizes the hypocrisy behind the spiritual narrowness in English values is made clearly in her breaking off the engagement with Cecil.

Lucy calls on Cecil, and directly tells him of her intention to break off the engagement. At first, Cecil thinks Lucy is under stress, and does not take her words at face value. This attitude of Cecil's illustrates how superficially and arbitrarily he views the realities of life, not facing up to the true nature of things. In this scene, what Lucy wants from Cecil is "struggle" not "discussion" (190). The two contrasting senses of values, George's and Cecil's, warring in Lucy, clearly becomes a fight between reality and unreality. Accepting her inner feelings becomes the crucial matter for Lucy in determining the reality of things. At that point,

Lucy mercilessly pinpoints Cecil's faults, particularly in that he tries to keep her as she is and conforms her to the framework of his idealized figure of woman rooted in the Medieval Age, says:

'I won't be protected. I will choose for myself what is ladylike and right. To shield me is an insult. Can't I be trusted to face the truth but I must get it second-hand through you?... Cecil, you're that, for you may understand beautiful things, but you don't know how to use them; and you wrap yourself up in art and books and music, and would try to wrap up me. (191-192)

Lucy's remarks here are repeating what George said to her. (Cf. pp.185-186) The implication of this is that Lucy can get rid of the English society reflected in Cecil by following George's remarks and breaking off this engagement, although it is just the further, not the complete, step towards the self-awareness linked to an Italian vision.

Consequently, despite she is able to shake off the conventional English values by seeing the hypocritical fallacy in Cecil's thoughts, this incident leads her to relinquishing the Italian vision by leaving Italy. Her flying to Greece is nothing but escaping from George and Italian vision and she loses the support for attempts to get her complete self-awareness.

It is Mr Emerson who points out Lucy's present situation caught up because of her hypocritical self, though once she could get out of it with disengagement to Cecil, and makes her accept George's love as well as obtain an Italian vision. He says clearly in front



of her, "You love George!" (222) This remark leaves her a deep impression. 'Love' means not merely sexual feelings, or the connection between body and soul, but also reason and emotion for Forster.<sup>9</sup> Lucy reaches the point where she can clearly realize "love is of the body; not the body, but of the body." (223) and she feels that "the darkness was withdrawn, veil after veil, and she saw to the bottom of her soul" (224) at this point. In this scene, the kiss which Lucy asks for Mr Emerson represents her solid decision to try to break down the walls of social ranks and also to break with the present 'muddle' she feels herself to be in. Here, the kiss from Mr Emerson ends Lucy to accept George, and with it, she can get the clues to 'love' and live as a whole and integral individual.

That the story ends at the pension Bertolini where the story began means that Lucy completed her search for self-awareness-- awareness of her inner feelings and awareness of her body--which would not have been accomplished without the support of the Italian vision.

## Section 2. George's Self-awareness towards an Italian Vision

In general, the story's main point is interpreted as on Lucy's achievement of her self-awareness by obtaining an Italian vision -- a vision leading to human maturity. George has been treated as the catalyst. David Shusterman indicates the common point between the Emersons both of whom discover certain guidelines to life in the

Italian sense of values:

We cannot separate the two [the old Mr Emerson and his son, George] in any discussion -- they comprise what has been called the elemental being, the individual who in some way cuts through the cant of society to the immediate truth.<sup>1</sup>

Because he is removed from the constraints of conventions based on social ranks, manners and respectability in the English world, George is able to help Lucy to change. He subconsciously grasps the reality of 'life', and discovers the positive aspects of 'life' in the Italian vision by following the view of life shared with his father. While Mr Emerson's attitude, despite he lacks his proper manners or social rules, has the fundamental assurance of the outlook and has gone on to focus on what to him is the more important thing than the everlasting 'why' in the world, George, however, is more disturbed by the 'why' in the world; unable simply to accept the knot in the eternal smoothness, he wishes to understand it. His attempts to search for order, or make sense of the chaos he feels around him is the key for his self-awareness. *A Room with a View* emphasizes not only the self-awareness of Lucy but also that of George. The 'connection' with 'love' between Lucy and George contributes to the main subject in the depth in the novel. In case of Lucy, she is encouraged to physical awareness by George, along with the correct recognition of 'life' through the symbolical moment in Italy. For George, who comes to awaken a sense of the body through getting in touch with nature both in Italy and England, obtains the

practical resolution about the intellectual and philosophical problem about 'life' by knowing Lucy. As in the case of Lucy, in spite of being a strong young man, George cannot simply accept the pleasures of 'life' and so cannot reach comprehensive vision like his father. For George to overcome the problem of spiritual hunger, such as the intellectual, philosophical search for the real meaning of the present 'life', is the key to his self-awareness,<sup>2</sup> which he comes to realize by way of awakening the body and inner emotion through the realization of his love for Lucy.

Here in this section, therefore, we shall examine the process of George's achievement of self-awareness -- awareness of a practical recognition of 'life'-- mainly through the contact with Lucy.

At the beginning of the story, as we mentioned, Lucy meets George along with his father at the first time at the Pension Bertolini in Italy. That he was assigned to the 'room with a view', like his father, suggests that George is a person who subscribes to the Italian sense of values which accepts any man who has ideas of spiritual freedom and human equality.

On the other hand, George at this stage suffers from pessimism which is made clear in the conversation between Lucy and Mr Emerson at Santa Croce where they happen to see his figure. Mr Emerson impresses Lucy by saying like this:

For a young man his face was rugged, and -- until the shadows fell upon it -- hard. Enshadowed, it sprang into tenderness.... Healthy and muscular, he yet gave her the

feeling of grayness, of tragedy that might only find solution in the night. (45)

At that time, his eyes were always looking at the heaven. It is shown in the scene where George stands in front of the work of Giotto. He looks only "the empty grave" (44) on the earth. It suggests that George believes too much in the perpetual truth of heaven to turn his eyes to the recognition of the present 'life', and is living without truly enjoying 'life'. George, however, cannot admire the life on the earth and understand the essential meaning of the present 'life'. This pessimism, which arises from his intellect and such philosophical problems as "things won't fit" (47), annoys him, as is seen in the scene when Charlotte enters his room for the first time. The big question mark, written on a piece of paper pinned down on the washstand clearly indicates his present predicament.

It is the bloodshed incident at the Piazza Signoria that initially makes George conscious of Lucy through the recognition of the present 'life', and makes him realize that "by the side of the everlasting Why there is a Yes." (48) Like Lucy, George also feels the vitality of 'life' in witnessing the death and seeing the blood of the man who was stabbed, and altered his perception of the present world. His remark, "I shall probably want to live," (66) indicates that George recognizes the paradox between the brevity of 'life' and the eternity beyond. He feels 'life' directly through the actual incident of the Italians's death. That he gets some answers and thereby shakes off his pessimism about the present world is shown in

his throwing away the photograph which Lucy bought at the Alinari's shop. Art (the photograph: life arranged and formally stabilized) must give way before real life, as revealed by the suddenness of death. He finds out the true meaning of the fluid 'life' in the living man. His remark, "something tremendous has happened; I must face it without getting muddled. It isn't exactly that a man has died...." (64) makes clear that he recognizes the meaning of this incident; in this way his self-awareness begins at an earlier stage than that of Lucy in this novel.

His awakening to reality, on the other hand, turns him to the importance of the individual human relationship with Lucy; his feelings turn into 'love' for her. The kiss in the middle of the field filled with violets during the excursion in Fiesole illustrates his awareness of this.

In this scene, George meets Lucy who fell down from the bush with a cry. He sees the spiritual beauty based on the original self in Lucy: George gets to understand the real meaning of the present world for the first time since the incident at the Piazza Signoria:

George had turned at the sound of her arrival. For a moment he contemplated her, as one who had fallen out of heaven. He saw radiant joy in her face, he saw the flowers beat against her dress in blue waves. The bushes above them closed. He stepped quickly forward and kissed her. (89)

His direct physical action is an expression of 'love' for Lucy, and also an expression of his intention, an attempt to achieve a recog-

inition of 'life' in the present world. He finds out the meaning of life directly in Lucy.

However, Charlotte who witnesses their kiss, forces Lucy to leave Florence; the class system of England remains as the dominant factor between Lucy and George. At this stage, by losing Lucy, George returns to his gray world, with his eyes drawing once more to the 'Why' rather than to the 'Yes'. He closes his eyes on the 'life' on earth again, and gets back to the present in which he can not find out the meaning of 'life'. In the latter part of the novel when the setting moves to England, George's self-awareness in getting rid of this present pessimism relies on the re-recognition and manifestation of love for Lucy.

George, who moves into the flat near the Honeychurches, becomes pessimistic at his helplessness in the force of destiny. His remark to Mr Beebe shows this:

'It is. I have reflected. It is Fate. Everything is Fate. We are flung together by Fate, drawn apart by Fate -- flung together, drawn apart. The twelve winds blow us -- we settle nothing --' (147)

Here in England, George experienced the positive participation in the present 'life' and the awareness for the body to stimulate her love at the 'Sacred Lake' going along with Lucy's brother, Freddy and Mr Beebe. After Freddy, who first jumped into the water, George went into it more slowly. With the direct contact with nature through his body under the sun, George revitalizes human feelings

towards the positive life which he is about to lose, and gets the courage to live again. This is represented in his talking, while naked, to Lucy who happens to pass by.

His passionate involvement in 'life' is also an evidence in the new approach towards Lucy as can be seen in Mr Beebe's remark, "He is waking up." (162) George's experience of the physical awareness provoked by uniting with nature at the 'Sacred Lake' makes him turn to the 'life' on the earth again, and his changing figure can be seen in his devotion to tennis game:

George served, and surprised her by his anxiety to win. She remembered how he had sighed among the tombs at Santa Croce because things wouldn't fit; how after the death of that obscure Italian he had leant over the parapet by the Arno and said to her: 'I shall want to live, I tell you.' He wanted to live now, to win at tennis, to stand for all he was worth in the sun -- in the sun which had begun to decline and was shining in her eyes; and he did win. (175)

By awaking the body completely, George overcomes his present pessimism, and at the same time, his positive attitude towards 'life' impresses Lucy as a light shining in the darkness of her heart. She still lives the hypocrisy of the English vision, and so his figure means the victory of the energetic, passionate human being over the conventional English sense of values as was referred to in the quotation above.

After the scene, the description of the kiss in the Italian novel read aloud by Cecil reminds George of the kiss with Lucy; George, re-awakening to the practical recognition of 'life' and

'love' for Lucy in Italy, shows his inner passion in forms as the kiss to Lucy again. At this stage, George's kissing Lucy, who is engaged to Cecil, and trying to live with the hypocritical love for him, is extremely important. Moreover, it is evident that George has reached the stage where he fully understands his inner emotions towards Lucy. His belief becomes so inshakable that he does not change even in front of Charlotte who reflects an English sense of values in the discussion of Lucy. To Lucy who presses George to leave her with the back support of the engagement of Cecil, George appeals that she is necessary for his own self-awareness which is leading to the right recognition of 'life'. Moreover, at the same time, his love makes it possible to free herself from spiritual hypocrisy:

He [George] stretched them [his hands] towards her. 'Lucy, be quick -- there's no time for us to talk now -- come to me as you came in the spring, and afterwards I will be gentle and explain. I have cared for you since that man died. I cannot live without you. (187)

It is obvious that his remarks points out the truth, and makes Lucy awake, and gives her the clue to carve out the path to break off the thick wall of English society. It can be said that it is not until Lucy accepted Mr Emerson's remark, "You love George!" (222) and is aware of her 'love' towards George that he can accomplish his own self-awareness; his struggle for a truly meaningful original self is realized through Lucy's 'love'. At the same time, George's self-



awareness also means the complete awareness to Italian vision for him. The remark concerning George by the narrator tells how important the influence of Lucy and his father is on his self-awareness:

A passion of gratitude -- all feelings grow to passions in the South -- came over the husband, and he blessed the people and the things who had taken so much trouble about a young fool. He had helped himself, it is true, but how stupidly! All the fighting that mattered had been done by others -- by Italy, by his father, by his wife. (227)

Section 3. The World of 'Love' of Lucy and George  
- About the 'Connection' of Heart and Mind -

Forster gives the meaning not only of the human development leading to the salvation of the soul based on the self-awareness of Lucy and George, but also the meaning of the 'connection' in inner side or by the union under 'love' between Lucy and George.

It is Mr Emerson who makes his son, George, gets beyond reality and admires the 'life'. On the other hand, he also succeeds in Lucy's self-awareness -- breaking off the frame of conventional English society and getting out of the present "muddle" -- to the recognition of love of George. Mr Emerson has an influence on the 'connection' between Lucy and George through 'love' over and above their own 'connection' in soul and body. For Forster, 'Love' is not realized without the 'connection' in terms of spirit.<sup>1</sup> In this novel, Mr. Emerson is considered as a spokesman for Forster's vision.<sup>2</sup> He comprehends an Italian view which regards 'love' as the truth and is

based on this premise. Lucy and George come to recognize 'love' respectively, getting to realize Mr Emerson's view. At the same time, the completion of self-awakening reaches the wholeness of 'life' which lies in the understanding of human 'love'.

In Section 3, we shall approach the successful process of Lucy and George in their making the spiritual 'connection' by looking at the Emerson's vision which main quality is 'love'.

At the Pension Bertolini in Italy, entering 'a room with a view' which Mr Emerson provides, inhaling the air outside, and looking over the landscape, Lucy comes to get in touch with the Italian world. Lucy, who still does not fully recognize the Italian vision just by looking outside at that time, is given an indication of the 'view' by Mr Emerson when they run into him at the church of Saint Croce. At that place, while Mr Emerson makes clear to Lucy the present condition of George, who cannot accept the strong body under the present pessimism, and is exposed to the intellectual and spiritual hunger arising from the unfitness of 'the things of universe'. On the other hand, he insists that the cause of Lucy's "muddle" lies in the suppression of her original self, and then he asks for the spiritual linking between them:

'...I do think you might try and understand him. You are nearer his age, and if you let yourself go I am sure you are sensible. You might help me.... Pull out from the depths those thoughts that you do not understand, and spread them out in the sunlight and know the meaning of them. By understanding George you may learn to understand yourself. It will be good for both of you.' (47)

These remarks of Mr Emerson suggest that George's lack of appreciation of this present 'life' can be made up for through a relationship with Lucy, and she also can realize her original self by accepting the freedom in Italy through George.

Having had her present "muddle" pointed out, Lucy comes to recognize the nature of the conventions surrounding English women, in going out alone. In moving towards the practice of what Mr Emerson says, "pull out from the depths those thoughts that you do not understand", and furthermore, by purchasing the photograph of *Venus* in nude at the Alinari's shop. Forster suggests that Lucy's awareness for the original self is linked with sexual awareness, and brought about it by understanding George.

Actually they have an opportunity to have close relationship when they see the blood-shed incident of the two Italians that occurred at the Piazza Signoria. They come to have a relationship over "some spiritual boundary" (64) through the truth revealed by this incident about 'life' and 'death'. It can be said that this also becomes the prelude of the love connection for Lucy and George.

Furthermore, the kiss that takes place during the excursion in Fiesole makes the relationship between Lucy and George develop into a deeper one. The kiss between the Italian horse carriage conductor, Phaethon and his lover, Persephone, inspires the kiss of Lucy and George. It draws a distinction between the way of thinking of Mr Emerson and Mr Eager, the latter lining under the English sense of values which blindly follows Victorian convention denying the spon-

taneous passion of human feelings, tries to separate the Italian lovers, criticizing their frank expression of 'love' as a moral evil. Mr Emerson's remark shows that he attaches greatness to the original instinctive nature inherent in human beings. His ideas go back to those of Greece; admiring both heart and body since it is in them that the absolute truth resides.<sup>3</sup> His criticism here is also of the hypocrisy of English people who look down on them, and makes much of superficial respectability:

'Do you suppose there's any difference between spring in nature and spring in man? But there we go, praising the one and condemning the other as improper, ashamed that the same laws work eternally through both.' (84-85)

Still, the vision of love seen in Mr Emerson's remark is not realized by Lucy and George, although George shows his 'love' to Lucy as the kiss; the physical expression of his inner feelings. The 'view' with full of the violets extending in front of Lucy, is blocked by Charlotte, before Lucy is awakened to the instinctive 'love' of human which is representative of the kiss given by George.

At this stage, the 'love' concept of Mr Emerson, conducted as the passionate kiss by George, cannot make Lucy awake to 'love' physically. However, in the early half of the novel set in Italy, it can fairly be said that Lucy and George have come to reach the stage where they experience 'love' personally through the kiss at Fiesole.

In the latter half of the novel in England it is the contrast

between Lucy's potential marriage partners Cecil and George, that takes the place of the contrast between Charlotte and Mr Emerson. However, Mr Emerson's statement in the conversation with Lucy, reveals that the second kiss by George is the practical manifestation of 'love' that Mr Emerson is striving to encourage:

'I taught him,' he quavered, 'to trust in love. I said: "When love comes, that is reality." I said: "Passion does not blind. No. Passion is sanity, and the woman you love, she is the only person you will ever really understand."' (217)

It indicates that his concept, which centers on 'love' reflected by George, influences the 'connection' between Lucy and George.

Indeed, Lucy is given new light by George's criticism on Cecil's hypocrisy, and she comes to the complete recognition of the sterile conventions and hypocrisy which exist in the English society. She feels "the scales fell from [her] eyes." (188) That is to say, Lucy at this stage, reaches the point where she can get rid of herself of conventions by following Mr Emerson's idea: "pull out from the depths those thoughts that she do not understand, and spread them out in the sunlight and know the meaning of them." (47)

However, as a result, the attempts of George who tries to live as he is, and carries out the way of life without lies against his own feelings for Lucy, cannot accomplish the aim because of Lucy's rejection supported by Charlotte.

The presence and influence of Mr Emerson are required for Lucy,

who leaves in front of George and escaping to Greece, for she still puts on the hypocritical self. Mr Emerson's phrase, "You love George!" (222), shakes her as she cannot accept 'love' uniting body and soul together in the way an Italian vision requires, in spite of her recognition of the hypocrisy in the English society. The word, 'love' is a revelation to Lucy, just as she realized the reality of the 'view' of the English world through the behaviour of Cecil. The evidence that a complete vision of 'life' requires 'love' is made explicit in Mr Emerson's idea of 'love':

'You love the boy [George] body and soul, plainly, directly, as he loves you, and no other word expresses it. You won't marry the other man for his sake.'... 'I only wish poets would say this, too; that love is of the body; not the body, but of the body. (223)

In front of Mr Emerson who can get across the real meaning of 'life' intuitively, Lucy cannot lie to him, though she does in case of Cecil and George. Lucy recognizes the holiness of 'love' by Mr Emerson, which is the truth she should ask for; consequently, she accepts his idea through a kiss. It means that she also accepts George's 'love' at last and it also means that she gets to the point where she recognized an Italian vision introduced by Mr Emerson at the opening of the story.

The Pension Bertolini in Italy is the place where Lucy and George will choose to stay at the end of the story. They stay in the same room that Lucy was given by Mr Emerson. Outside the open

window, in the Florentine spring landscape, everything is bringing back 'life, and they are able to admire the free human feelings and passion reflecting the vision of their new life.

Nevertheless, the Pension Bertolini is the place where Lucy touched the new world for the first time, and where her journey towards the self-recognition and human maturity started. It is where they both grasp the clues leading to a complete 'view' of the true life.

Together with Mr Emerson, whose vision is reflected in the title of this novel: *A Room with a View*, Forster persistently pushes his idea of obtaining a new vision reflected by Italy, without losing the present framework of the English world. Lucy's eyes are opened by the new vision seen in Italy, and recognizes the importance of having a broad overview of things without following only certain values, though she is not yet mature enough to connect the sense of values of the two nations; Italy and England at this stage. Their union means that once again they stand at the threshold of a reconciliation with the English sense of values. 'Marriage' is the starting point as well as the final point for the 'connection'.

Moreover, their attempts to obtain the present base offer the starting point for the connection by the heroine, Margaret Schlegel in *Howards End*, Forster's next novel. In this sense, we may say that the signs of his maturity as a novelist can already be seen in *A Room with a View*, one of Forster's early novels.

## Chapter II

### The Two Worlds in *Howards End*

*Howards End* was published following *A Room with a View* and is one of Forster's masterpieces, leading to the success of *A Passage to India*, which is his last and most defined work as far as full-length novels are concerned.

In the previous novel, *A Room with a View*, the emphasis was on the reaching of self-awareness for Lucy and George which arose from their recognition of 'love' for one another, and it was confined to obtaining a 'view' of an Italian vision, without the 'connection' with the English sense of values based on the practical world. On the other hand, in *Howards End*, the epigraph, "Only connect..." suggests that the two different kinds of sense of values must be connected. The two concepts existing in this novel, are contrasted: the sense of values of the Schlegels which centers around the heroine, Margaret Schlegel, and that of the Wilcoxes which centers around Henry Wilcox. The Schlegels represent the human liberal culture, the fine civilization of cultivated personal intercourse. On the other hand, the Wilcoxes are typical of the English people who possess the utilitarian sense of values common in businessmen who lead the economy of Great Britain after the Industrial Revolution. The vision seen in the Schlegels pivots around the poetic,



spiritual 'inner life',<sup>1</sup> that is to say, the 'unseen' world based on spontaneous passion and affection, while that of the Wilcoxes is depicted as representing the practical 'outer life', the 'seen' world centered in London, where money, telegram and motor car are ruling. In this novel, the concrete attempts are made to make the 'connection' between the worlds of the two values, the inner world of personal existence represented by the Schlegels and the outer world of the practical organization of living represented by the Wilcoxes.

Malcolm Bradbury states that "*Howards End* is a remarkable and complete work."<sup>2</sup> Forster attained the recognition as a major writer with the publication of *Howards End*.

Chapter II is divided into 3 sections. To begin with, at Section 1, we take up the process of recognition of the practical 'outer world' seen in the Wilcoxes from Margaret's point of view. Then in Section 2, we will examine the other process of recognition achieved by Margaret, with her complete awakening towards the invisible inner vision that Margaret herself cannot fully recognize at first, but later can do it through the reconciliation with Helen who sets the value just on the 'inner life'. Finally in Section 3, we will analyze the meaning and validity of the marriage between Margaret Schlegel and Henry Wilcox, focusing on the influence of Mrs Wilcox and her beloved house, *Howards End*. In addition, I focus attention on the meaning of the 'connection' which Forster hoped for in this novel.

## Section 1. Margaret Schlegel's Approach to the Present World Vision

The opportunity that makes Margaret enter the present world more than before, begins with the relationship with the Wilcoxes, who are absorbed in the 'outer life'.

The story opens with Helen's letter which tells Margaret of the life of the Wilcoxes and what Howards End is like. She was visiting there alone at the invitation of Mr and Mrs Wilcox, whom Margaret and Helen happened to get to know on a trip. The letter shows clearly the sense of values the Wilcoxes possess, one which Helen finds alien to the values of the Schlegels. Her view of life which shows the belief in culture<sup>1</sup> and 'inner life' of the Schlegels makes no sense for the values of Wilcoxes based on the action and practice. She gets to be attracted by their practical, utilitarian way of thinking, and as a result, her devotion to their world developed into the point that she fell in love with Paul, the second son. Their romance as is the prelude to this novel induces the relationship between Margaret and Mrs Wilcox, or Mr Wilcox.

In fact, the Wilcoxes moves into the apartment opposite that of the Schlegels, causing a sensation among the Schlegels. Margaret, however, who attempts the human relations with them, insists that these two families are able to keep company with. Her grasp on the sense of values represented by the Wilcoxes illustrates the portrait of their world, and it suggests her capability to recognize the present condition or the sense of values, different from her own,

although she cannot fully accept the present attitude of the people who lead the business life, in which money is highly valued:

'...It's one of the most interesting things in the world. The truth is that there is a great outer life that you [Helen] and I have never touched -- a life in which telegrams and anger count. Personal relations, that we think supreme, are not supreme there. There love means marriage settlement; death, death duties. So far I'm clear. But here's my difficulty. This outer life, though obviously horrid, often seems the real one -- there's grit in it. It does breed character. (41)<sup>2</sup>

When the Wilcoxes move in, it is with Mrs Wilcox that Margaret has an actual relationship. Fuller discussion will be presented in Section 3, but after Mrs Wilcox's death, her will handing over Howards End to Margaret gets the Wilcoxes impressed strongly of the involvement of the Schlegels. In addition, her "silver vinaigrette" (114) that Mr Wilcox sent to Margaret as the memento of his wife implies that the renewal relationship between Margaret and Mr Wilcox, taking the place of Helen and Paul, is developed by Mrs Wilcox as a common ground.

A couple of years later, Margaret and Mr Wilcox renew their association. At this time, when they meet after a long time, Mr Wilcox has become a leading businessman, and consolidates his own base in London. He feels "the world seemed in his grasp"(137).

On the other hand, for Margaret, the most important factor in making her realize the value of the 'outer life' is the predicament that she is looking for a new house on the expiring of the contract

on Wickham Place. Facing the actual problem that they are forced to let out their house, because of the commercialization of London, and furthermore, that they are about to lose the spiritual foothold on the inner values in which they believe, Margaret can recognize the merits of the practical sense of values exemplified by Mr Wilcox. Meanwhile Mr Wilcox's approach to Margaret, after getting to know her, makes her come into contact with the practical world outside the 'inner life' which she comes to see as the "backwater, where nothing happened except art and literature" (156).

Their relationship changes when the Schlegels take up residence with Aunt Juley in Swanage. The letter sent to Margaret by Mr Wilcox says that as Evie is getting married, he can let the house in Ducie Street on a year contract. Margaret is glad to hear of this unexpected offer, and goes back to London alone to see the house.

On the way to see the place which Mr Wilcox is offering, she comes to see the charm in him that she does not possess:

It is impossible to see modern life steadily and see it whole, and she had chosen to see it whole. Mr Wilcox saw steadily. He never bothered over the mysterious or the private.... Some twenty years her senior, he preserved a gift that she supposed herself to have already lost -- not youth's creative power, but its self-confidence and optimism. He was so sure that it was a very pleasant world.

(165)

Moreover, in entering this residence of Mr Wilcox for the first time, Margaret is attracted by the furniture and the decoration of the drawing-room. Nevertheless, it does not fit the tastes of the

Schlegels. She is attracted by the present world as reflected in Mr Wilcox. However, to put it another way, such her impression towards it just comes from the interest in the unfamiliar world -- the masculine world seen in the drawing-room of the Wilcoxes. For Margaret, who still does not see their ordinary life, it is evidence that she was grabbed by this practical world like Helen who was alone at the opening of the novel. After her acceptance of Mr Wilcox's marriage proposal, Margaret comes to be involved in the present actual world. What is more, she opens her eyes gradually to the faults of the Wilcoxes and the 'outer life' they lead, something she has not previously recognized. At the stage of being proposed by Mr Wilcox, Margaret sees in Mr Wilcox the "want of imagination" and "undeveloped heart"<sup>3</sup> as the typical, spiritual weak point of English middle-class people:

It was hard going in the roads of Mr Wilcox's soul. From boyhood he had neglected them. 'I am not a fellow who bothers about my own inside.' Outwardly he was cheerful, reliable and brave; but within, all had reverted to chaos, ruled, so far as it was ruled at all, by an incomplete asceticism. (187-188)

Such faults as the Wilcoxes possess are the lack of recognition of the invisible inner values behind matters: the truth, love and personal relationship are based on. Their suspicion of the inner values indicates that the condition of the Wilcoxes, who are trapped by the conventions and losing their balance, makes them prevent from having the personal relationship from the heart:

...they avoided the personal note in life. All Wilcoxes did. It did not seem to them of supreme importance. Or it may be as Helen supposed; they realized its importance, but were afraid of it. Panic and emptiness, could one glance behind. (101-2)

These faults that lie inside were already shown clearly before Margaret and Mr Wilcox get closer to one another. The Wilcoxes just put away with Mrs Wilcox's death as the set of the funeral; they cannot feel 'life' with 'death' although they feel sad about losing their relative. What is more, for the Wilcoxes, Howards End, in which Mrs Wilcox lay her heart and considered it possible to resolve the paradox between the present actual world and the spiritual world of vision, does not make any sense except for as the real estate; therefore, it is no wonder that they cannot understand her intention in the will saying that Howards End is to be given to Margaret, who is not related to them at this time. That is the point where Mr Wilcox's "unconscious hypocrisy"<sup>4</sup> and the shortcomings of his mental state that "became obscure as soon as he had passed through them." (180) However, his inner chaos beneath the rigid exterior, the asceticism, and the fear of passion derived from his ignorance of his inner self, lead to a more serious problem.

This was revealed in Helen's letter before Margaret has a personal relationship with him. Apart from Mrs Wilcox, the entire family are prone to suffer from 'hay fever'. This, seen from Helen's point of view, reveals their physical limitations; they cannot com-

mune with nature, and which also suggests their lack of recognition of Howards End rooted in the tradition and nature. "Panic and emptiness" (40), which Helen knew by intuition, after the romance with Paul, show up clearly what is the Wilcoxes' actual sense of values which emphasis rests on the superficial things in life, such as social power or social rank.

It is at Oniton that Margaret reaches a more definite recognition of the 'outer life' for there she comes into contact with reality of life while attending the wedding of Evie, Mr Wilcox's daughter. Seeing that Charles and his cousins could not dress in the bathing-shed because they did not have a key to open it, and had troubles in swimming in the morning, Margaret comes to recognize that they are controlled too much by the civilized actual world to savor the true nature with their own bodies:

They could not bathe without their appliances, though the morning sun was calling and the last mists were rising from the dimpling stream. Had they found the life of the body after all? Could not the men whom they despised as milksops beat them, even on their own ground? (217)

Like London, where all of the things are flowing without standing still as "an epitome of us at our worst -- eternal formlessness; all the qualities, good, bad and indifferent, streaming away --treaming, streaming forever" (184), the Wilcoxes cannot retain the present along with the past memories. Margaret is certain that the Wilcoxes, who reflect the actual world, do not belong to, not only Howards

End and Oniton, but also any other places: "they have swept into the valley and swept out of it, leaving a little dust and a little money behind." (246)

Furthermore, for Mr Wilcox, the 'past' is similarly not to be linked with the 'present'; the previous relationship with Jacky, the wife of Leonard Bast, is also just a past incident. The 'past' is, so to speak, like "a spring-blind, leaving only the last five minutes unrolled" (245), and has nothing to do with 'now' for him.

Under such circumstances, what makes Margaret recognize his faults in a decisive way, is that he does not look to the past, and has not a personal relationships with others based on the true feelings. At this moment, seeing the attitude of Mr Wilcox and the doctor whom he asks the advice towards Helen who suffers from the unbalance of the inner side of herself, Margaret understands the wrong and fatal aspects of those who follow blindly the practical sense of values. The solution those people took is to resort to science or mathematics, and to try to use them as standards, even for the inner feelings of humans. As Alan Wilde points out, his attitude as such is set out as follows:

His mind works naturally in stereotypes and cliché, categorizing men and women rather than responding to them, and his world is inevitably a lonely one, for it is populated not by individuals but by types.<sup>5</sup>

Mr Wilcox's attitude that he will not allow Helen and Margaret to stay up one night at Howards End, clearly shows his intolerance and



narrow-mindedness. Seeing his egoism and hypocrisy lies in his inner side, Margaret flies into a rage against Mr Wilcox, who does not have sympathy for Helen's similar mistake to his sexual relationship with Jacky in the past:

'Not any more of this!' she cried. 'You shall see the connection if it kills you, Henry! You have had mistress -- I forgave you. My sister has a lover -- you drive her from the house. Do you see the connection? Stupid, hypocritical, cruel -- oh, contemptible!... I've spoilt you long enough. All your life you have been spoilt. Mrs Wilcox spoiled you. No one has ever told you what you are -- muddled, criminally muddled. Men like you use repentance as a blind, so don't repent. Only say to yourself: "What Helen has done, I've done."' (300)

But Mr Wilcox's real figure cleared by the marriage and the ordinary life, makes Margaret approach to the actual world represented by such a typical businessman as he is, and finally she gets the clear recognition. She realized that she was captivated much more by what Mr Wilcox possessed: money, social fame, social position, objective judgement and practical action.

At this stage, she is not only made to open her eyes to the hypocrisy of the actual world, but also Margaret obtains a recognition of the danger of following blindly the sense of values in the actual world that bring one to give up the precious values based on the inner self. This makes her reassess the importance of the 'inner life' which makes much of the invisible things reflected by the Schlegels' sense of values.

## Section 2. Margaret's Approach towards the 'Unseen' Vision

Margaret's approach to the actual world comes from an appreciation of positive points such as the practical, active aspects and of negative points such as lack of spiritual faults, while her approach to the inner 'unseen' vision begins from her recognition of the lack of a practical foothold in the present. The values apparent in the Schlegels, which can be clearly seen in Helen, were exemplified by the motto: "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." (91) Their allegiance is primarily to the 'inner life'; the life whereby the individual can make direct contact with nature, art and whatever is of the spirit in books or places or men. At the same time, their father being German, deeply influenced by the Romanticism in Germany, gives them a certain distance from English life. The reason why Margaret and Helen show the different approach to life is that Helen is constantly in pursuit of the absolute; she gives herself to any experience that promises spiritual intensity.

In this novel, however, it is Helen who initiates the relationship between the Schlegels and the Wilcoxes, and moreover, the short romance between Helen and Paul mentioned before, becomes the prelude for the main relationship between Margaret and Mr Wilcox. Seen from an another angle, this incident shows Helen's way of having rela-

tionships with others just by way of "abandonment of personality" (37); giving up her own sense of values. It shows her character; ardent, impulsive, idealistic and easily disillusioned. Such a fault, in the first stage of the novel, strongly suggests that she cannot play a role as a mediator between the Wilcoxes and the Schlegels; between the practical sense of values in the 'outer life' and the speculative, imaginative sense of values in the 'inner life'. Through the romance with Paul, what Helen finds out in the Wilcoxes is the 'panic and emptiness', which reflect the faults in people who spend the 'outer life', dealing with everything relying on state-of-the-art machines. The atmosphere next morning after the kiss with Paul, makes Helen feel intuitively that "the whole Wilcox family was a fraud", and "if it fell I should find nothing behind it but panic and emptiness"(40), and reinforces her belief in the sense of values, which based on the 'unseen' inner side values.

On the other hand, Helen's fault is brought into belief; "over-interested in the subconscious self", and regards "mankind as puppets, whom an invisible showman twitches into love and war" (194), rather than as individuals with personality. Like Mr Wilcox, Helen is also the character who cannot connect with others, although she puts the best values on the individual relationship, she drives herself to self-degradation by her extreme way of connecting to the others. The difference in the treatment of others by two girls is pointed out as follows:

...the younger [Helen] was rather apt to entice people, and, in enticing them, to be herself enticed; the elder [Margaret] went straight ahead, and accepted an occasional failure as part of the game. (44)

Margaret senses this imaginative, impractical tendency in Helen's idealism and romanticism, as well as Mr Wilcox's materialism which is too unimaginative and too monolithic:

...she [Margaret] felt that there was something a little unbalanced in the mind that so readily shreds the visible. The businessman who assumes that this life is everything, and the mystic who asserts that it is nothing, fail, on this side and on that, to hit the truth. (195)

The incident that casts doubts upon their attitude to people in society is illustrated by the personal relationship with Leonard Bast. It originally comes from Helen who seated next to Mr Bast at a music concert, and mistook his umbrella for her own.

Leonard Bast, himself, is a typical figure of English young man who is overwhelmed by the industrial and social progress and oppressed with the discrepancy of ideal and reality. He is the victim of the revolutionary unstability of English urbane society. He is poor both in practical and spiritual sense. He belongs to the lower-middle class, and is struggling to acquire the culture to claw his way up to the higher rank. But his attitude of striving too hard to find out the truth in literature, and mistaking it for life itself, shows his faults. He is unable to see the present life, or reach a complete recognition of the truth; he loses his own foothold in the

present and his intellectual vision. The good will of Margaret and Helen in advising him to change his job according to Mr Wilcox's advice that his present company is on the verge of bankruptcy which would result in his losing his job, begets a serious matter and creates a gap between Helen and Mr Wilcox, and Helen and Margaret. This trouble makes clear the economic and social distance between the employer and employees; the former influences people with his advice, and the latter happen to lose the foundation of their life. However, Helen, who turns a deaf ear to the present, regarding Mr Wilcox as responsible for this failure, turns her criticism towards him. In addition, through feelings of sympathy and guilt, Helen who cannot take the middle way, commits the mistake of entering into a physical relationship with Leonard; by "lov[ing] him absolutely, perhaps for half an hour." (308) However, as a result, Leonard is only an object of life for Helen, and the victim of the unreal ideas to which she is given.<sup>1</sup>

Similar to the romance with Paul, what is left after a one night-romance with Leonard is 'panicand emptiness' in the present, and it suggests that it is her own. Helen does not recognize that the moral code in which she believes is individual and unique, and persisting in her own way is far from virtue, or rather causes the paradox in front of the present based on relative concepts. Clinging to the moral attitude that she must sympathise with others, Helen was forced to plunge into the paradox. This incident subjects her to the ethical penalty from the present world in the form of the

pregnancy. Margaret realizes that it is a question of trying to live in the invisible, inward world turning one's back on the present reality.

On the other hand, Helen's pregnancy brings about the direct opportunity that makes Margaret open her eyes to the loophole that lies in the present world and that arises from living just according to the present materialistic vision. The settlement with Helen at Howards End is evident that Margaret finds out the true value in Helen's vision reflecting that of the Schlegels. What Helen could recognize intuitively, just after the collapse of the romance with Paul; "panic and emptiness" is what Margaret brings home to, later in the relationship with Mr Wilcox. What is more remarkable is that she feels the vision leading to the perpetual world. What is more, at this time when Helen stays at Howards End, her recognition of the importance of the personal relationship, through the failure of connecting with the Wilcoxes, is the vision which lacks in those who live according to the present values, which Margaret herself is also about to lose.

In addition, the remarkable distinction that must be made between Margaret and Helen is their attitudes for music: Margaret gets it as it is; Helen, on the other hand, tries to "translate tunes into the language of painting, and pictures into the language of music" (52). Her attitude suggests a prominent imagination that can see the truth in the meaning of the world behind what it is. It is shown in Helen's attitude when she is asked to come to Howards End

after the one-night-love-relation with Leonard and her disappearance for a while; in contrast to Margaret, who regards Miss Avery as a woman who arranges in Howards End the Schlegels' furniture, which is to be transported to the house in Sussex where Margaret and Mr Wilcox will set up their new home, Helen sees what this old woman has in common with Mrs Wilcox, and can understand her feelings towards Howards End, and such an attitude makes her discover the memories common to Margaret and herself. She succeeds in obtaining the recognition of the tradition inherited in Howards End, which is to be common in human beings.

While looking at the inside of Howards End, Helen, who decided to give up her belief in the 'inner life' based on the absolute truth, forced to face with the severe realities of the present world, comes to retrieve her original self in gradual steps. In contrast to Margaret, who says, "The house is dead," and does not recognize the balance between the furniture of the Schlegels and Howards End, Helen remarks, "Now this hasn't the feel of a dead house." (287) It suggests that she understands that the real home for the Schlegels, who continues to search for the invisible truth in the inward world is this very house, Howards End, not Wickham Place. Furthermore, by finding out the source of 'love' in the memory of the past and conforming to the unchangeable love from their heart, they can reach agreement, which they had not been able to get by superficial discussion:

...the triviality faded from their faces, though it left something behind -- the knowledge that they never could be parted because their love was rooted in common things.... And all the time their salvation was lying round them -- the past sanctifying the present,... The inner life had paid. (291-292)

This incident which exposes Helen to the ethical problem in society, also offers the opportunity for Margaret and Helen to agree with each other from the heart. What is more, Helen's hope for a one night stay at Howards End is evident that she understands the spirit of Mrs Wilcox as reflected by Howards End, and that Helen tries to put her own spiritual base in it as a suitable place as the "ending" (295) of herself. That they can unite themselves with the memory of the past in Howards End is because they are like "a composite Indian god, whose waving arms and contradictory speeches were the product of a single mind" (146).

By the reconciliation with Helen, Margaret is able to be in a position to achieve a real recognition of the vision of the 'inner life', or the vision of the transcendent world of value, which the Schlegels have sought and Margaret is about to lose by struggling to obtain the recognition of the present world through the marriage of Mr Wilcox.

Section 3. The 'Connection' between the 'Seen' and the 'Unseen':  
- Concerning Howards End -

We have taken up and examined Margaret's awareness for the two



fold visions of life: the 'outer life' of action, business, reflected by the Wilcoxes, and the 'inner life' which has insight into the absolute truth, such as personal relationships, culture, reflected by the Schlegels.

Still, to be precise, her steps towards the recognition already occurred in her heart before she got intimated to Mr Wilcox. It began as she got close to Mrs Wilcox, and what is more, the concept that Margaret finally reaches has the same root as that of Mrs Wilcox. It suggests that the intention of Mrs Wilcox relates to the attempt of 'connection' by Margaret through the marriage with Mr Wilcox. The goal of Margaret's attempts of 'connection' is to realize Mrs Wilcox's vision at Howards End, which just comes true when Margaret becomes the second Mrs Wilcox.

Mrs Wilcox, by being herself, had been fighting against the rootlessness, against movement, against the culture of machine. She stood aloof enough from the world to have the capability of communicating with the wisdom and instinctive vision. Her figure is portrayed like this:

She seemed to belong not to the young people and their motor, but to the house, and to the tree that overshadowed it. One knew that she worshipped the past, and that the instinctive wisdom the past can alone bestow had descended upon her -- that wisdom to which we give the clumsy name of aristocracy. High-born she might not be. But assuredly she cared about her ancestors, and let them help her. (36)

She is true to her instinct and is able to live according to the

original law existing at the bottom of her heart and is a comprehensive existence beyond everything.<sup>1</sup>

The relationship which began when Margaret and Mrs Wilcox came to get close develops much closer when the Wilcoxes happen to move into an apartment opposite Wickham Place where the Schlegels live. Margaret, who is afraid that the relationship between Helen and Paul will revive, misunderstands the letter of Mrs Wilcox saying that Paul has gone abroad as a wish to renew the acquaintance between the two families. After she sent a letter to turn down her intention, Margaret finds herself misunderstanding Mrs Wilcox, she rushes to her residence. From the unexpected matter, their association begins. Mrs Wilcox, however, already saw a "deeper sympathy, a sounder judgement" (75) in Margaret, rather than Helen, for she was let into her room when she came to see Mrs Wilcox. Margaret admits the practical power which people like the Wilcoxes possess. Margaret's own idea about the 'connection' is indicated in the conversation with Mrs Wilcox, which overlaps the belief of Mrs Wilcox:

Life's very difficult and full of surprises. At all events, I've got as far as that. To be humble and kind, to go straight ahead, to love people rather than pity them, to remember the submerged -- well, one can't do all these things at once, whose luck, because they're so contradictory. It's then that proportion comes in -- to live by proportion. Don't *begin* with proportion. Only prigs do that. Let proportion come in as a last resource, when the better things have failed, and a deadlock... (83)

Although they can communicate with each other, Mrs Wilcox, whose

"tastes were simple" and whose "knowledge of culture was slight" (84), is as if she was linked to 'hay' at Howards End; the 'hay' is the symbol of the vital freshness of earth and of nature,<sup>2</sup> even at the lunch discussion held at Wickham Place. At this time, Margaret feels intuitively that she sets herself in the place isolated from both of the present world and the poetic, artistic world that can be seen in the Schlegels, and her vision takes root in the wisdom and instinct naturally derived from nature:

Margaret, zigzagging with her friends over Thought and Art, was conscious of a personality that transcended their own and dwarfed their activities.... Yet she and daily life were out of focus: one or the other must show blurred. And at lunch she seemed more out of focus than usual, and nearer the line that divides daily life from a life that may be of greater importance. (86-87)

The difference between Margaret and Mrs Wilcox at this stage, is shown in their way of thinking about the ideal living for English people; Margaret tries to search after the resolution in another country, pointing out the faults of the English people without the liberty of ideas of the individual instead of the liberty of action, while Mrs Wilcox tries to find a settlement in England, especially at Howards End in the country. Margaret admits that the ideal, the true values of the meaning of the world can be seen in the Schlegels, but becomes nothing but emptiness before the rapid-changing present, and as her dilemma, she considers it impossible to connect the invisible values with the present sense of values.

Mrs Wilcox makes Margaret accompany her when she goes shopping for Christmas presents. At this time, that Mrs Wilcox asks Margaret to put her name on the top of the list of people to receive presents implies that Margaret is special to her. In addition, the fact that Margaret turns down accepting the things themselves becomes the underline of her setting up the new home at Howards End as the spiritual successor of it, instead of Mrs Wilcox. More importantly, Mrs Wilcox's inviting her to Howards End on their way home from their shopping is the evidence of her feelings that she wants to share the common feelings for the unchangeable past tradition and nature at Howards End, and makes her recognize the real value behind the present practical things. Margaret, however, cannot understand her intention, and turns down her offer on the spot. But Margaret realizes that it was presented to her to make her touch the solemn moment, which means that she reaches the vision Mrs Wilcox owns. Having second thoughts, she comes with Mrs Wilcox to the station, though she is leaving for Howards End alone. Nevertheless, the very moment when they are getting into the train, they happen to run into Mr Wilcox and Evie, his daughter, who are supposed to stay in Yorkshire; and so their plan to go out to Howards End has to be put off. As a result, Mrs Wilcox's passing away makes it impossible for Margaret to visit there. She fails to understand the influence of Howards End where Mrs Wilcox lays her belief absolutely, and reflects her vision.

The first step of approach to the vision of Mrs Wilcox, we may

say, starts with her sudden death. Her death is just announced by the funeral, but it brings a new ray of light to Margaret, which is shown in the following quotation:

She [Margaret] was parting from these Wilcoxes for the second time. Paul and his mother, ripple and great wave, had flowed into her life and ebbed out of it for ever. The ripple had left no traces behind; the wave had strewn at her feet fragments torn from the unknown. (110)

For Margaret, her death did not mean one of the range of ceremonies as the complete separation between 'death' and 'life'. The nature of her death brings Margaret to recognize the continuation of 'life' and 'death' on the one hand, and the importance of the 'connection' of the present and the invisible world on the other.

Since her death, Margaret's awareness of the wisdom and instinctive vision of Mrs Wilcox leads her to the real recognition of the 'inner life', and the world of value, or some significant realm of being, accomplished by her recognition of the importance of Howards End which represents the vision of Mrs Wilcox. In addition, it can probably be said that the 'connection' between Margaret and Mr Wilcox is made possible under the recognition of Mrs Wilcox's vision over the actuality. Indeed, the word 'reconcile' is used by Margaret in her letter to Helen soon after the death of Mrs Wilcox. Such an attitude on the part of Margaret begins to put true value on the present practical vision as well as the inward vision, and her attempt to unite them shows her actual step towards the 'connection':

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

Mrs Wilcox's death becomes the greatest factor that brings home to Margaret the passion and belief of Mrs Wilcox towards Howards End and leads her to the recognition that the Schlegels are losing their spiritual foothold they kept until now among the civilization and urbanization of London. When the deadline of the borrowing term of Wickham Place is near at hand, Margaret, who is forced to face the actual problem of searching for a new house to live, sees Mr Wilcox again, and what is more, she is made a proposal when she is looking at the drawing-room of the house in Ducie Street which Mr Wilcox offered, recalling that of Mrs Wilcox at Howards End. It suggests that the matter of searching for the 'house' on the side of Margaret brings about the close relationship between Mr Wilcox and herself, not to mention, the relationship between the two families.

Concerning their relationship, Margaret's affection towards Mr Wilcox is different from that of Helen, who fell into love with Paul yielding herself to instant impulsive passion; it is indicated by Margaret's remark to Helen, "Yours was romance; mine will be prose. I'm not running it down -- a very good kind of prose, but well considered, well thought out." (177) Compared to Helen, who just sees 'panic and emptiness' behind the present world after being absorbed in the actual, masculine vision of the Wilcoxes, Margaret turns her

eyes to Mr Wilcox himself as an individual, and tries to accept him and his vision with love, though she knows that "he's afraid of emotion," or "cares too much about success, too little about the past. His sympathy lacks poetry, and isn't sympathy really" (177). The marriage with Mr Wilcox stems not simply from the instant sexual attraction between man and woman, but rather, from the tolerant or universal affection which represents her attitude in trying to search for the common ground between the Wilcoxes and the Schlegels: 'prose' and 'poetry'; the practical vision and inward vision. Margaret attempts to accomplish their relationship not by making him turn over a new leaf, but by acting in concert with him. At this time, she is made a proposal at the house in Ducie Street, as we mentioned above, and feels the existence of Mrs Wilcox; it suggests the start of both of her attempt at intermediating between the different values such as reflected by the two families and of the actual attempt at obtaining the certain vision of Mrs Wilcox for Margaret herself, as the second Mrs Wilcox through the marriage with Mr Wilcox. With this marriage, she tries to make Mr Wilcox recognize his faults gradually, and by putting the 'connection' into practice, Margaret comes to confirm her belief that the personal relationship is the foremost thing, and aims to correct his faults and gradually let his eyes open to the inner truth as her main purpose. By accomplishing this, she attempts to put "the rainbow bridge" between the two families with different attitudes:

...she might yet be able to help him to the building of the rainbow bridge that should connect the prose in us with the passion. Without it we are meaningless fragments, half monks, half beasts, unconnected arches that have never joined into a man.... (187)

. . . . .

It did not seem so difficult. She need trouble him with no gift of her own. She would only point out the salvation that was latent in his own soul, and in the soul of every man. Only connect! That was the whole of her sermon. Only connect the prose and the passion, and both will be exalted, and human love will be seen at its highest.... Only connect, and the beast and the monk, robbed of the isolation that is life to either, will die. (188)

On the track of her trial, the 'obtuseness' of Mr Wilcox prevents her from accomplishing 'the rainbow bridge' easily. Meanwhile she feels difficulty in turning his eyes into the inside of the heart, but a certain opportunity comes to Margaret who is on track to complete reaching to the inner reality, which leads her to the awareness of the vision -- the vision of the instinctive wisdom in Mrs Wilcox, when she visits Howards End with Mr Wilcox by his car for the first time. While Mr Wilcox goes to the farm house to receive a key to Howards End, Margaret enters into the house alone. The door key was unlocked; it indicates, we may say, that Margaret is accepted by Howards End without condition. Inside the house, Margaret feels the other world where the 'unseen' is living and her original imagination put into motion. She feels the eternity which this house possesses taking root in the earth. She realizes intuitively that Howards End is a symbol of the spirit involved in the tradition and nature, and further, it is the agent of the vision of Mrs Wilcox.



Margaret retrieves "the sense of space" (201) here in Howards End, which she is losing in London. This 'sense of space' which she experienced here at Howards End clearly gives her an opportunity to touch the 'genius loci'<sup>3</sup>. Such bodily sensation relating to the land leads to the universal sense.<sup>4</sup> She reaches the point where she finds the ideal thing in Howards End and in it, she can see the vision that she has searched for so far. Then, her recognition here leads her to understand the original figure of England:

...starting from Howards End, she attempted to realize England. She failed -- visions do not come when we try, though they may come through trying. But an unexpected love of the island awoke in her, connecting on this side with the joys of the flesh, on that with the inconceivable.... It had certainly come through the house and old Miss Avery. (204-205)

The evidence that she took another new step towards Mrs Wilcox's vision through the experience there is shown in the fact that Miss Avery, who keeps the key and takes care of Howards End, mistakes Margaret for Mrs Wilcox: "Well, I took you for Ruth Wilcox." (202)

The moment of revelation she experienced at Howards End is brought again with more certainty when visiting Oniton for the marriage of Evie. Surrounded by its affluent nature, and feeling that fascination in the life of the country, Margaret decides to build a foothold there with Mr Wilcox; she begins to be conscious of the house at Oniton as a new 'home' taking the place of Wickham Place which is the spiritual support for the Schlegels. Getting in touch

with the house in nature of Oniton, she reaches the clear recognition of the 'house' itself that, on the one hand, it stands on the earth as a real estate and that, on the other hand, it links to the nature and tradition which England has taken over and personal relationships based on it:

Certainly Oniton would take some digesting. It would be no small business to remain herself, and yet to assimilate such an establishment.... Her only ally was the power of Home. The loss of Wickham Place had taught her more than its possession. Howards End had repeated the lesson. She was determined to create new sanctities among these hills. (220)

However, Helen comes up with Leonard Bast and his wife, Jacky here, and causes a sensation in the relationship between the families. Leonard is unemployed now by the reason of the downsizing in his new company. Helen tries to push all the responsibility onto Mr Wilcox, since it was his advice that prompted Leonard to quit his former insurance company and it results in his losing his job. The way of thinking about the social problem of employment is partly the problem of the individual; Leonard made clear the difference between Helen and Mr Wilcox about this problem, and their conflict again comes to the surface regarding on this matter. It means that the conflict of the two different attitudes reflected by the Wilcoxes and the Schlegels put up the further serious problem for Margaret. The fact that Jacky was a prostitute known to Mr Wilcox gets the relationship between Margaret and Mr Wilcox plunge into a fix.

For Margaret, the place of Oniton is a test of whether she can really accept him. In spite of his faults which are shown in his lacking of responsibility for the past, Margaret steps into the marriage with him by accepting him. It is the time barely before the deadline of borrowing of Wickham Place expires when she and Mr Wilcox get married over such crisis. Moreover, this changes Margaret's 'inner life' from the superficial intellectual searching for culture into the transcendent wisdom shown in Mrs Wilcox. The quotation below suggests certain new steps towards the awareness of Mrs Wilcox's vision:

As for theatres and discussion societies, they attracted her less and less. She began to 'miss' new movements, and to spend her spare time rereading or thinking, rather to the concern of her Chelsea friends. They attributed the change to her marriage, and perhaps some deep instinct did warn her not to travel further from her husband than was inevitable. Yet the main cause lay deeper still; she had outgrown stimulates, and was passing from words to things.  
(257-258)

One more opportunity of making her eyes open to it through the experience of getting in touch with nature and tradition of comes when she visits Howards End alone again. When Margaret, who will set up a new home at Sussex, hears from Charles' wife, Dolly, that Miss Avery, who is keeping Howards End, undid the package of furniture from the Schlegels, and put it in the room, she hurries to Howards End alone.

Getting off the train, and walking through the avenue which

leads into the untouched country, she feels the comfort in the view she has never felt before. Here in the landscape, Margaret finds out the existence of the vision rooted in the personal relationship tied up with the visible 'love' and trust:

The country, which we visit at week-ends, was really a home to it, and the graver sides of life, the deaths, the partings, the yearnings for love, have their deepest expression in the heart of the fields... 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. (263-264)

Margaret finds out the world in the country which leads to link the individual feelings in the depth of mind it also leads to the recognition of Howards End realizing the comradeship, symbolized by the house and wych-elm.

Visiting Howards End, Margaret is surprised at the spectacular way of the furniture of Wickham Place Miss Avery arranged inside the house. Margaret explains her intention of not living here, and that all the furniture is expected to be moved to a new house in Sussex. Nevertheless, the reply of Miss Avery predicts that Margaret will live here, at Howards End eventually and become the second Mrs Wilcox spiritually as well as physically:

'You think that you won't come back to live here, Mrs Wilcox, but you will,'... 'You are living here, and have been for last ten minutes, if you ask me.' (267)

Afterwards the opportunity comes to Margaret, when she gets a certain revelation of the inward vision in this house where their furniture set like that, because Mr Wilcox uses this place as means to lure Helen who has been missing for a while, and finally it is the place as the real reconciliation between Margaret and Helen.

Margaret raises objection to his attitude that ignores the individual feelings for Helen who gets pregnant and in addition, she recognizes that she is getting unconsciously blind to the 'inner life' of the Schlegels, especially marked by Helen and also realizes the present social block as coming between their relationship based on the true feelings:

Something had come between them. Perhaps it was society, which henceforward would exclude Helen. Perhaps it was a third life, already potent as a spirit. They could find no meeting-place. Both suffered acutely, and were not comforted by the knowledge that affection survived.

(288)

At this moment, after the reconciliation, two sisters realize the ideal of Howards End, which links the outer world and the inner reality off hand. On the other hand, Margaret gets to the point where she can understand Mrs Wilcox's soul. Helen's remarks as the intuitive recognition of Mrs Wilcox makes Margaret wake again to the spiritual existence of Mrs Wilcox:

'... I feel that you and I and Henry are only fragments of that woman's mind. She knows everything. She is everything. She is the house, and the tree that leans over it.

People have their own deaths as well as their own lives, and even if there is nothing beyond death we shall differ in our nothingness. I cannot believe that knowledge such as hers will perish with knowledge such as mine.' (305-306)

For Margaret, who has accomplished the settlement with Helen now, the last important thing for the 'connection' with the two families -- the Wilcoxes and the Schlegels -- is to bring about the reconciliation between Mr Wilcox and Helen.

However, one of the faults of Mr Wilcox was revealed decisively when he refused to give permission to Margaret for Helen to stay one night at Howards End. He looks to his present interests too much to face up to the ethical, moral problems of his own past, and regards science and the law as the only measure for treating even the personal inner affairs. Margaret feels that the reconciliation and connection turns out to be impossible. Her affection towards Mr Wilcox does not come into being without the 'connection' or make a bridge between the 'prose' or 'outer life' and the 'poetry' or 'inner life' represented respectively by the Wilcoxes and the Schlegels; consequently, the matrimonial relationship between Margaret and Mr Wilcox comes to an end once she realizes that she was unable to make him aware of the inner values of humanity. It also means, at the same time, with such a failure of the 'connection', that Margaret herself cannot connect with the present practical values, or become the second Mrs Wilcox literally. Both her angry reproach of Mr Wilcox, (See p.300) and her decision to go to Germany with Helen may prove it. The attempts of Margaret to make the 'connection' seem to

be a failure, but an unexpected accident forces Mr Wilcox to recognize how much he needs Margaret. The direct cause of it is the murder case which Charles, who is his son and "a crude parody"<sup>5</sup> of himself, caused against Leonard Bast. Mr Wilcox has to face up to his ignorance of the inner reality such as those mainly relevant to moral matters and also to the fact that his son is punished by the present law and that his solid wall built against the outer world falls in from his own faults. Accordingly, he falls back to Margaret at the last moment when their relationship is close to its end. Mr Wilcox, who is "extremely tired" (324), heads for Howards End to rely on Margaret; it is the practical approach from the side of him, to 'connect' with her and the vision behind her. Knowing his circumstances, Margaret accepts him again, and then, what she does for him to retrieve himself and makes him turn his eyes to the valuable vision based on the real human relationships was to take him to Howards End.

In Chapter 44, the last part of the novel, 14 months have passed since then. Helen has given birth to a child, and Mr Wilcox, Helen and Margaret live together in Howards End. The incidents of 'panic and emptiness' have gone away and Margaret, who has made an effort to find out the proof of the validity of the inner world in this present world, makes sure that she can build up a certain foothold at Howards End with the accomplishment of the 'connection' between the Wilcoxes and the Schlegels:

She lowered her eyes a moment to the black abyss of the past. They had crossed it, always excepting Leonard and Charles. They were building up a new life, obscure, yet gilded with tranquillity. Leonard was dead; Charles had two years more in prison. One usen't always to see clearly before that time. It was different now. (326)

Besides this, Helen's remarks in the following quotation also confirm the role of Margaret as an intermediary:

'You!' cried Helen. 'You did it all, sweetest, though you're too stupid to see. Living here was your plan -- I wanted you; he wanted you; and everyone said it was impossible, but you knew. Just think of our lives without you, Meg -- I and baby with Monica, revolting by theory, he handed about from Dolly to Evie. But you picked up the pieces, and made us a home. (328)

It suggests that Margaret succeeds in the intention of Mrs Wilcox and puts it into practice here, at Howards End. Margaret trembles as if she were shaken from the heart on hearing the will of Mrs Wilcox's saying that she hands over Howards End to Margaret. Her will means that Margaret is admitted as 'a spiritual successor' of Howards End and it calls for Margaret to connect between what is 'seen' and 'unseen'.

In conclusion, that the will takes into effect means that Margaret not only has reached the vision of instinctive wisdom of Mrs Wilcox, a really supreme vision of the 'inner life' through the recognition of the spirit of Howards End, but also she can clearly find out what the 'unseen' was.



### Chapter III

About the 'Connection' — Concerning the Vision of E. M. Forster —

As we have examined in Chapter I and II, E. M. Forster shows the contrasts in the novel, which are represented in various ways, and then he attempts to 'connect' them. For Forster, the values in different countries take the opposite view to the English values. It puts a new light on the inner spiritual faults on the English side, though England dominates the world through its empire and stands at the center of the mechanical civilization.

Admittedly, these two novels have many differences. In *A Room with a View*, the narrow-minded, repressive convention in English society is contrasted with love, passion, spontaneity and a sense of liberation in Italian society. In short, English vision mostly consists of Victorian values and the way of life that comes from it is emphasized as the faults of all English society. While in *Howards End*, the contrast is between the individual and the society; the contrast and connection is attempted within England to the end of the novel. In *Howards End*, Forster broadened his subject from a private to a public world, confronting himself not with personal or domestic antagonists, but with representatives of the social, political and economical power in England. This difference of his attitude towards the 'connection' also means his growth and maturity as

a novelist.

In this Chapter, we will examine again these two elements representing Forster's attitude towards two worlds: outer world and inner reality, and consider the significance of accomplishing the 'connection' both in *A Room with a View* and *Howards End*.

All in all, while *Howards End* can be summed up by the word, 'connection', *A Room with a View*, which is known as one of the 'Italian novels' along with *Where Angels Fear to Tread*, can be interpreted by the word, 'contrast'.<sup>1</sup>

Lucy Honeychurch, the heroine of this novel, is put in a position of choosing between Charlotte Bartlett and old Mr Emerson; Cecil Vyse and George Emerson. Italy and England are reflected in each character and attitude. Still, cannot one see the author's attempt for the 'connection' actually? The present writer disagrees with such an interpretation that denies his attempt for it. Indeed, it cannot be denied that the different sense of values of Italy and England end up with being separated, as for Lucy, who breaks through the spiritual bond in the English class society, and flying over the spiritually free and equal world in Italy reflected by nature and warm weather. We may say so, as for the process of Lucy's growing up through getting out of the English conventionality in the limited sense. But the whole atmosphere of this novel defined just by this sense is open to question, because it leads to the danger of stereotyping Italian as 'good' and English as 'bad' or 'evil'. Forster criticizes the inner spiritual fault which the

English possess; 'undeveloped heart', that is to say, the English negative attitude to the inner feelings and expressing them in public. But it indicates not a fatal fault but one which can be overcome. While he clearly illustrates such faults regarding inner, spiritual matters, he also sees the benefits: their practical action, analytical and disinterested judgement that contribute to building and running of the British Empire. He does not fully reject the nationality and values in England.

On the other hand, Italy also does not fully speaks for Forster's ideal vision. It can be shown in the expression on Gino, who is Italian to the bone. He is described by words like: "coarse; dull; vain and pretentious" as well as expressions like "musculine and pagan."<sup>2</sup> Although he realizes that the persons who represent Italy can have the real spiritual freedom by enjoying the body and soul as well, and that they unconsciously recognize the true vital values in such an attitude, he also sees the weaknesses of their limited insight on social customs or manners, and their tendency to get carried away easily by emotion. In short, the Italy in which Lucy finds out the new world is only ideal in the sense that it has got the 'view' inside, which is necessary in asking for the vision to make life as the whole. Accordingly, the contrast between Italy and England is not fully devided into the categories: 'good' and 'evil' under the absolute moral code, though the view point of Forster does not move from the world consisting in the middle-upper class to which he himself belongs.

In this novel, Forster focuses attention to the recognition of the spiritual freedom in Italian vision, we need to be clear what he means by 'connection'.

'Connection' is the word that expresses the conduct connecting two different things. The two different things are reflected in *A Room with a View* in the form of two different set values: English values and Italian values. The former is conventional and narrow-minded, and the latter is free and open following the inner desire and instinct of human beings. In this novel, the contrast between these two ideas, however, is sharp enough to demand Lucy to choose one or the other. Two magnets only pull together if they are of different polarity, and if not, they repel each other. In his novels, the differences between the countries and the values are set in opposition. It can be said that this is a prerequisite for the adequate 'connection' of them afterwards. Furthermore, the deeper the opposition of the two becomes, the greater his attempts to connect them. In Forster's novels, opposite ideas are a means for breaking through the limitation of the present, and for making clear present loopholes. The contrasted concepts are just steps for the main character to find out the true guidelines for the complete human life. It is not until Lucy denies the point of the spiritual deception in the English vision that she can obtain the 'view' based on the spiritual freedom and inherent instinct, which Lucy searches for as the essence of Italian vision.

The ending of this novel, when she visits the Pension Bertolini

again with George, results in the perpetual separation of the Honeychurches as well as the breaking up of the engagement with Cecil for Lucy and it can be seen, at a glance, that she gives away all the English values and the base of life -- economic and social at Windy Corner. Indeed the 'view' -- symbolizing the Italian vision -- loses its original meaning once they lose the 'room'. In his short essay, "A View without a Room", Forster's insatisfactory attitude towards the seemingly happy ending of this novel.<sup>3</sup> However, for Forster, who considers the ending of the novel as the new start point, Lucy's self-awareness in Italy and the 'connection' in spiritual terms heralds the start of the 'connection' including the reobtaining the present values and from this viewpoint one may say that it is a new step towards *Howards End*. For Forster, the concept of 'connection' is not just the easy one such as setting the goal at the mid-point, but is the sharp balance of spirit accompanying the intense inner conflict.

His idea of the 'connection' concerned in *Howards End*, does not rest on the accomplishment of the spiritual 'connection' between the individuals, and further, it attempts to connect with the present economic and social foothold for the man, which is symbolized as the 'room' in *A Room with a View* that Lucy and George got lost instead of obtaining the 'view'-- an Italian vision. In *Howards End*, the question is focused on how to handle the 'connection' between the present real world values, reflected in the social system, mechanical civilization, and capital management, and the 'unseen' spirit-

ual world based on individual relationships and the link to nature or the tradition which in a sense, is about to be lost in the movement of the present world at that time. The 'connection' in *Howards End*, is more concrete, and on a wider scale than *A Room with a View*, for it means searching for the future of England. For this reason, *Howards End* is highly evaluated as the mature work of Forster along with *A Passage to India*.

"Only connect...", as an epigraph, is considered to offer the key to an understanding of Forster's intentions for the 'connection'. Then the 'connection' of the different values is represented by the two families: the Wilcoxes and the Schlegels, and Margaret, who is the elder daughter in the Schlegels and plays the role as the mediator between them. The 'connection' of the two different values reflected by the two families, in her phrase in the novel, the 'connection' of the 'prose' of the Wilcoxes and the 'poetry' of the Schlegels. What is more, the clear point of reconciliation is set on *Howards End*, which speaks for the intuitive vision of Mrs Wilcox, and the double approach by Margaret: her recognition, on the one hand, turns to the present actual vision in the Wilcoxes, and on the other hand, towards the 'unseen' based on the absolute values, reflected by the Schlegels' intellectual culture, and then the imaginative instinctive vision of Mrs Wilcox.<sup>4</sup> Margaret's approach towards the present world through the recognition of 'money' develops the individual relationships concerning the marriage of Margaret and Mr Wilcox and shows clearly the problem between the public social

relationships and private individuals, and further, it expands enough to include the future of England. This novel can be said to be the work which attempts to connect the contrasts in a extremely conscious way, their marriage, which sets their end on pursuing the 'house', Howards End, is the representative of Margaret's conscious action linking her to the present. In addition, to reach the point of agreement between the two families, marriage is the only choice for the validity of the 'connection.' For Margaret, the marriage means the first step into the present world from the static world, "where nothing happened except art and literature" (156). At this stage, the marriage to Mr Wilcox, who has different vision from Margaret, suggests to her a change of life and it is pointless to argue whether their marriage is inconvenient or unthinkable.<sup>5</sup> Without this marriage, Margaret could not have obtained Howards End, as double meanings, as a real estate made from 'bricks and mortar', and at the same time, as the spiritual foothold taking the place of Wickham Place for the Schlegels.<sup>6</sup>

Nevertheless, the question of the validity of this 'connection' has been at issues in consequence of this novel. That is why Mr Wilcox, who visits Margaret at Howards End, has suffered from 'hay fever' as ever before, and it prevents him from intimating with nature outside. The same is true of Helen, who cannot remember Leonard Bast as well as the romance with Paul and still has a fault in that she fails to connect with individuals. In brief, they cannot have agreement without Margaret. It can be said that their

joint life is only possible through the existence of Margaret. Forster makes Margaret remark in the novel:

...truth, being alive, was not halfway between anything. It was only to be found by continuous excursions into either realm, and, though proportion is the final secret, to espouse it at the outset is to ensure sterility.

(195-196)

The novel depicts, to put it another way, the process of Margaret's searching for the foothold of the Wilcoxes and the Schlegels and also that of herself, who comes and goes between them. The existence of *Howards End*, as the actual foothold, brings her attempt to connect life and death, the present and the past, and the 'seen' and the 'unseen'.

All the same, such a way of 'connection' which does not make one world, or a decisive settlement between the two sets of values, provides some unsatisfactory impressions. However, the 'connection' that Forster presents or trying to present in his novels is not the fusion world, but the world that two visions -- the outer world and the inner reality -- coexist on the point of agreement.

Indeed, after *A Room with a View*, in *Howards End* searching for the point of agreement between the material world and the world of value, what Forster indicates is not the ideal state -- the complete fusion of the two worlds -- but the 'reality' which shows how difficult it is to make this 'connection' that establishes the common ground between them.



## Conclusion

As a clue to understanding the novels of E. M. Forster, we have concerned ourselves with *A Room with a View* and *Howards End*, focusing on the theme of the 'connection' between two opposite ideas. However, it cannot be denied that the attempt towards the 'connection' leads to negative criticism, pointing out ambiguity or discordance in his vision. But it suggests that he does not take the 'unseen' world only for the reality itself. There is the point where his practical attitude -- tackles the reality of the present world squarely without ignoring it. J. B. Beer also points out his lack of the "singleness of vision" comparing to D. H. Lawrence, but he states the effect of Forster's vision:

Lawrence himself evidently regarded Forster's failure to achieve singleness of vision as a basic defeat.... What Forster loses in power, on the other hand, he makes up in total consistency and truth to the whole. Forster has the Coleridgean urge to include everything, to see every side of every question, to allow every viewpoint. We have seen again and again, however, that his double aim of being true to both visionary and realistic elements leads to a peculiar duality of effect.<sup>1</sup>

Viewed in this light, can it be fairly certain that the impression of the ambiguity in Forster's vision arises from the discord of such two worlds? It endorses the complexity of his works. In short, he sets the goal of 'connection' at the point where it accomplishes the

reconciliation without losing each of their original different values. That is the important meaning of the two-direction approaches and connection done by Margaret in *Howards End*. Besides, that *Howards End* is regarded as the ultimate figure as the common ground of the 'connection', which is expressed in various terms, is the reason that this novel is evaluated as one of the Forster's masterpieces.

Indeed, *Howards End*, the symbol of the 'connection' of the two different worlds, is exposed to the threat of the urbanization by surging utilization, and its existence is not promised to be perpetual. The reason is that the future of *Howards End* gets involved in the future of England and deeply reflects the reality of it, for England has extended enough to build up the greatest Empire in the world by the beginning of the twentieth Century. At the same time, *Howards End* symbolizes the past history centred on the rural districts. The crisis of *Howards End* is the crisis of the tradition in England which is barely keeping itself in the present currency of the mechanical civilization. The ending of the novel including the crisis is a natural result for Forster, who cannot ignore the present, but nevertheless it also suggests that *Howards End*, which becomes the present actual house as well as the past one for Margaret, has the potential to become the future one, too.

The 'connection' by Forster expands the problem of the 'connection' between the families to the national scale, not to stand still within the limit of the salvation of the individual souls. The 'connection' is not just a means to develop the story but is the

actual representation of Forster's vision, and the contrast of the two worlds has become the deeper and deeper, the possibility of 'connection' becomes the more certain. An ambiguity or difficulty in Forster's novels suggests his charm and prominent quality as a novelist.

## Notes

### [Introduction]

1. 'Romantic attitude' indicates the 'inner life' which relates to mythical and symbolic fiction and it is the world with the standard of the unseen, with spontaneous, passion and the heart's affection. Malcolm Bradbury (ed.), *Forster: A Collection of Critical Essays*, (Englewood Cliffs, N. J.: Prentice-Hall Inc., 1966), 10.
2. Concerning 'Poetry' or 'Poetic vision', Wilfred Stone points out as follows: "Poetry to Forster, as to the most romantics, is not only a literary form but a way of responding passionately to experience, a response to be found wherever there is a sense of beauty, or power, or harmony.... Poetry is a humanist's term for what is holy in secular world." Wilfred Stone, *The Cave and the Mountain: A study of E. M. Forster* (London: Oxford Univ. Press, 1960), 7.
3. J. B. Beer, *The Achievement of E. M. Forster*, (London: Chatto & Windus, Ltd., 1962), 202.
4. Virginia Woolf states like this: "The contrast between poetry and realism is much more precipitous. He [Forster] sees beauty--none more keenly; but beauty imprisoned in a fortress of brick and mortar whence he must extricate her.... Here is a difficult family of gifts to persuade to live in harmony together: satire and sympathy; fantasy and fact; poetry and a prim moral sense.... And though it is still true that there are ambiguities in important places, moments of imperfect symbolism, a greater accumulation of facts than the imagination is able to deal with, it seems as if the double vision which troubled us in the earlier books was in process of becoming single." Virginia Woolf, "The Novels of E. M. Forster" [1927] (*The Death of the Moth*), London: Hogarth Press, 1942, 104-12. Stephen Spender shares such statements in his *The Creative Element: A Study of Vision, Despair and Orthodoxy among some Modern Writers*. (London: Hamish Hamilton, 1953), 77.
5. F. R. Leavis, "E. M. Forster" (Malcolm Bradbury ed. *Forster: A Collection of Critical Essays*), 7.
6. Forster expresses as the representative faults of middle-class people; "undeveloped heart" and "lack of imagination". E. M. Forster, "Notes on the English Character" (*Abinger Harvest*) in *The Major Works of E. M. Forster, Vol. X*, (London: Edward Arnold & Co., 1936), 5.

### [Chapter I]

1. Alan Wilde suggests that G. L. Dickinson's *The Greek View of Life*

is a lucid summary of the Hellenism that was popular at the time, and both the quality and the force of its enthusiasm for Greek carry over into Forster's books. Alan Wilde, *Art and Order: A study of E. M. Forster*, (New York: New York Univ. Press, 1964), 16.

(Section 1)

1. E. M. Forster, *A Room with a View*, (Harmondsworth: Penguin Books, 1955), 23. All further references to this work appear in parentheses in the text.
- 2,3. J. B. Beer regards the word, 'muddle' as the touchstone about mind and heart; it means the relations between the certain recognition against the English values through Charlotte and the gradual awakening to the body and inner feelings through 'love' for George. The word, 'muddle' shows present attitude of mind of Lucy who does not still open her heart to the human desire. cf. J. B. Beer, *op.cit.*, 55.
4. Motohiko Yamamura, *E. M. Forster shiron (An Essay on E. M. Forster*, 1987), 94.
5. 'Blood' symbolizes 'life' or soul and the brilliant stream of consciousness. cf. Tetuji Akasohu, *Dictionary of English and Japanese Imagery*, (Tokyo: Sanshodo, 1986)
6. For Forster, the sense of the transcendent realm consistently affects and colours the physical realm. Austin Warren, "E. M. Forster" (Malcolm Bradbury ed. *op.cit.*), 50.
7. Rose Macaulay sees the flow of the River Arno as the representation of the continuation of 'life' and 'love', and states: "The Arno River forms a kind of frame for the novel, taking on an added significance with each appearance." Rose Macaulay, *The Writings of E. M. Forster*, (London: Hogarth Press, 1938), 42.
8. 'Violet' is used as the 'leitmotif' in this novel. J. B. Beer states about it: "The various themes of the novel are given further play by the 'leitmotif' which Forster uses throughout. The idea of the 'leitmotif' would be suggested, quite naturally by his love of Wagoner. 'Violet' has previously been identified with passion." J. B. Beer, *op.cit.*, 58.
9. *Ibid.*

(Section 2)

1. David Shusterman, *The Quest for Certitude in E. M. Forster's Fiction*, (New York: Haskell House Publishers L.T.D., 1973), 130. George as 'elemental being'. cf. Malcolm Bradbury (ed.), *op.cit.*, 29. On the other side, John Colmer states that "George cannot represent completely the Italian vision like his father." John Colmer, *E. M. Forster: The Personal Voice*, (London: Routledge Kegan Paul, 1975), 51.
2. *Ibid.*, 132. Lionel Trilling also says that George's self-awareness depends on whether he can overcome "his spiritual hunger"

or "a deep, neurotic *fin de siecle* pessimism." Lionel Trilling,  
*E. M. Forster*, (London: Hogarth Press, 1969), 51.

(Section 3)

1. Judith Scherer Herz, "The Double Nature of Forster's Fiction: *A Room with a View* and *The Longest Journey*" (Alan Wilde ed., *Critical Essays on E. M. Forster*, Boston: G. K. Hall & Co., 1985), 84.
2. Vasant A. Shahane, *E. M. Forster: A Study in Double Vision*, (India: Arnold-Heinemann Pub, 1980), 65.
3. Giichi Kamo, *Renaissance and Humanism*, (Tokyo: Nihonhyoronsha, 1949), 178.

[Chapter II]

1. 'G. E. Moore's *Principia Ethica*--"The search for truth aesthetic emotions and personal relations; love and friendship"--has great influence on the idea of the 'inner life' which is based on the living way of the Schlegels.' Vasant A. Shahane, *op.cit.*, 90.
2. Malcolm Bradbury (ed.), *op.cit.*, 14.

(Section 1)

1. 'Culture' is a state of spiritual perfection. cf. Wilfred Stone, *op.cit.*, 237.
2. E. M. Forster, *Howards End*, (Harmondsworth: Penguin Books, 1941), 41. All further references to this work appear in parentheses in the text.
3. E. M. Forster, *loc.cit.*
4. E. M. Forster, *op.cit.*, 11.
5. Alan Wilde, *op.cit.*, 113.

(Section 2)

1. Lionel Trilling points out Helen's such faults as "romantic egoism". Lionel Trilling, *E. M. Forster*, (London: Hogarth Press, 1943), 128.

(Section 3)

1. "Mrs Wilcox is as an incarnation of spiritual absolutes, an embodiment of England's best self." Wilfred Stone, *op.cit.*, 258.
2. "'Hay' is the central one of these images, and it becomes one of the flowing images which suggest a unity of present with past and future, the unity which Ruth Wilcox intuitively perceives and which is denied the other members of the Wilcox clan."

- James McConkey, *The Novels of E. M. Forster*, (New York: Cornell Univ. Press, 1957), 125.
3. It means the inspiration through getting touch with the certain place. E. M. Forster makes much thought of it in his stories. cf. E. M. Forster, *Collected Short Stories*, (London: Sidgwick & Jackson, 1911), 5.
  4. Hitoshi Tutui, *E. M. Forster and 'genius loci'*, (Tokyo: Eihosha, 1983), 9.
  5. John Colmer, *op.cit.*, p.94.

[Chapter III]

1. If George plays a role as the helpful guide for Lucy to invite her to the Italian vision, it means that *A Room with a View* is a kind of *Bildungsroman* as putting the viewpoint just on Lucy's spiritual growth. Wilfred Stone observes about this novel: "No scene in Forster's fiction brings home more vividly the stiffness of upper middle-class Edwardian society than the encounter between Sawston and the Emersons in the Pension Bertolini.... That in brief, is the plot--Lucy's gradual escape from her Sawstonian confinement (the lie) into Emersonian freedom (the truth)." Wilfred Stone, *op.cit.*, 219. Compared to such interpretation of this novel, some critics see the main point of this novel in the accomplishment of 'love' between Lucy and George, rather than Lucy's personal self-awareness. cf. J. B. Beer, *op.cit.*, and Claude J. Summers, *E. M. Forster*, (New York: Frederick Ungar Publishing Co., 1983).
2. cf. E. M. Forster, *Where Angels Fear to Tread*, (Harmondsworth: Penguin Books, 1959), 62.
3. E. M. Forster, "A View Without a Room" (*A Room With a View*, Penguin Books, 1955), 231-233.
4. Vasant A. Shahane concedes Forster's "double vision" in such attitude of Margaret towards the 'connection'. cf. Vasant A. Shahane, *op.cit.*, 93.
5. F. R. Leavis thinks their marriage is unreal and improbable and betray the weaknesses of Forster's symbolic design. F. R. Leavis, "E. M. Forster", (*The Common Pursuit*, Harmondsworth: Penguin Books, 1962), 269. H. J. Oliver shares this view in his book: *The Art of E. M. Forster*, (Melbourne: Melbourne Univ. Press, 1960), 44.
6. Frank Kermode states like this: "Love is the only mediator of meaning, because it confers and apprehends unity.... It depended upon what he called 'love' meaning not sexual love but something like full knowledge and the justice and harmony this entails." Frank Kermode, "Mr E. M. Forster as a Symbolist" (Malcolm Bradbury (ed.), *op.cit.*), 82.

[Conclusion]

1. J. B. Beer says in *The Achievement of E. M. Forster* that "Forster has the Coleridgean urge to include everything, to see every side of every question, to allow every viewpoint. We have seen again and again, however, that this double aim of being true to both visionary and realistic elements leads to a peculiar duality of effect." (196) He also says that "...Vision and realism co-exist to the end in Forster's work.... Throughout this work he continues to present neither a full vision nor a complete imitation of reality but an interplay between the two." (207)



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