

CHAPTER III

HIS MASTER-PIECES

It is generally accepted that Howards End and A Passage to India are the author's master-pieces. They give him an extraordinarily high reputation. Lewis Dickinson called A Passage to India "a classic on the strange and tragic fact of history and life called India." Howards End, in Lionel Trilling's point of view, is "a novel about England's fate."

#### Howards End

Howards End was published in 1910, three years after the publication of The Longest Journey, the author's favourite work.\* This novel is different from the author's earlier novels in some aspects. The theme though being always the same, that is, the contrast between the inner life and the outer life, but stressing not the conflict of nature and culture but culture and business. The technique has much developed in the respect that it has answered any doubts left by his own earlier novels as to what will be the result of his proposed ideas in our work-a-day world. His earlier novels give us, at least, some feeling that the problems people like Lucy Honeychurch or Rickie Elliot encounter are not of vital importance. Perhaps they are too sensitive and too sentimental. Besides Philip Herriton's question was not answered in an earlier novel.

---

\* E.M. Forster mentioned in an article entitled "A View Without a Room" that The Longest Journey is his preferred novel while A Room with a View may fairly be called his nicest.

(The Observers: London, July 27, 1958)



"'But why?' he asked, smiling. 'Prove to me why I don't do as I am.'

She also smiled, very gravely. She could not prove it. No argument existed. Their discourse, splendid as it had been, resulted in nothing....."

(Where Angels Fear to Tread: p. 169)

Gino and Stephen's ways of life are not common nowadays. They will be notorious, with marrying for money and shouting in an opera house for Gino, and for Stephen his naturalness is still too extreme to acknowledge placidly. In short, those characters are successfully drawn but untrue to our idea of life. Thus inner life and outer life as shown in the earlier novels never seem so real as when they are depicted in Howards End. Here in this novel Philip Herriton will receive the answer he required. People like him do not do because they have nothing to fall back on.

The novel begins with correspondence from Helen Schlegel to her elder sister, Margaret, revealing the Wilcoxes' way of life, and, at the same time, the Schlegels' own nature.

We learn from her letters that the Wilcoxes are exponents of the "outer life" and unaware of the existence of any other life at all, while the Schlegels live for culture, for the "inner life," for personal relationships. The Wilcoxes are **successful business** people and the Schlegels derive security from revenue from investments in several companies. The opponents belong to the middle class.

Forster writes down that.

"We are not concerned with the very poor. They are unthinkable, and only to be approached by the statistician or the poet. This story deals with gentlefolk, or with those who are obliged to pretend that they are gentlefolk."

(Howards End: p. 47)

Already from the beginning the Wilcoxes are shown as robust, exercise loving, but they lack some natural quality-- they cannot stand the June hay. Only Mrs. Wilcox stands out different from all the rest.

Suddenly in a short letter Helen writes

"Paul and I are in love-- the younger son who only came here Wednesday."

(Howards End: p.6)

It is Sunday when she writes the letter.

Her sudden love is described thus:

"The truth was that she had fallen in love, not with an individual, but with a family. Before Paul arrived she had, as it were, been turned up into his key. The energy of the Wilcoxes had fascinated her, had created new images

of beauty in her responsive mind."

(Howards End: p. 24)

Helen is attracted by the Wilcox masculinity and their family life. In her own family there are no men to balance the female side-- her aunt Julia, her sister, and herself. Tibby is too young and unmasculine whereas the Wilcoxs are robust, authoritative, and extrovert. There, at Howards End, it is a real home with father, mother, sons, and a daughter. At Wilham Place, where the Schlegels live, the atmosphere is more like a boarding house. Helen is wishing to fill up what she feels lacking in her family, when Paul comes into her way of life.

Paul kisses her. The impulse is from youth and "The triumph of getting through an examination." Helen later thinks it is because

"Deep down in him something whispered, 'This girl would let you kiss her; you might not have such a chance again.'"

(Howards End: p. 25)

It is remarkable that "instinct" or "passion" here is not venerated as it is in his two earlier novels: Where Angels Fear to Tread and A Room with a View.

But this love-affair is short lived. On the morrow Helen goes into the dining room where she sees Paul, who looks frightened, talking to his brother. She feels that her dream is impossible.

"I felt for a moment that the whole Wilcox family was a fraud, just a wall of newspapers and motor-cars and golf-clubs, and that if it fell I should find nothing but panic and emptiness."

(Howards End: p. 27)

When Helen and Paul are alone, she whispers to him that "We rather lost our heads." and Paul answers with relief though being frightfully ashamed "I must beg your pardon over this, Miss Schlegel; I can't think what came over me last night." There the affair ends. But Helen has from that time on been worried by panic and emptiness. She told Margaret:

"I shall never forget him. He had nothing to fall back upon. I know that personal relations are the real life, for ever and ever!"

(Howards End: p. 29)

Among the Wilcoxes one character emerges, resembling none of the others. Ruth Wilcox possesses none of the Wilcox qualities. We have a glimpse of her in Helen's letters to Margaret.

"I looked out earlier, and Mrs. Wilcox was already in the garden. She evidently loves it. No wonder she sometimes looks tired. She was watching the large red poppies come out. Then she walked off the lawn to the meadow, whose

corner to the right I can just see. Trail, trail, went her long dress over the sopping grass, and she came back with her hands full of the hay that was cut yesterday—I suppose for rabbits or something, as she kept on smelling it"

(Howards End: P. 4)

Ruth Wilcox lives not for the outer life but for nature--for the inner life. Despite the broken love affair of Paul and Helen, Ruth forms a friendship with Margaret. In fact Ruth lives above the fuss that bothers the Wilcoxes and the Schlegels. This is one thing that makes her unreal as a living person.

"When she saw Charles angry, Paul frightened, and Mrs. Munt in tears, she heard her ancestors say, ' separate those human beings who will hurt each other most. The rest can wait.'"

(Howards End: p. 23)

She does not ask any questions, but she knows what happens. How she learns it, is unknown and she does not tell even when later Margaret asks her. Charles asks her:

"'Mother' (he called), ' are you aware that Paul has been playing the fool again ?'

{It is all right, dear. They have broken off the engagement.}"

(Howards End: p. 23)

Charles and the readers too are astonished. She seems to pay attention to nothing but she knows everything.

This lady with queer instinctive wisdom is attracted by the less pretty sister who is more sympathetic by nature and more mature in temperament. One day she calls at Wikham Place-- to tell that Paul has gone abroad. She is then rather unwell, and lonely. Margaret with tenderness and generosity keeps her company. While shopping for Christmas, Ruth promises Margaret a gift worth her acquaintance. Later she learns that Margaret's Wikham Place is going to be pulled down by the landlord.

"Then she said vehemently. 'It is monstrous, Miss Schlegel; it isn't right, I had no idea that this was hanging over you. I do pity you from the bottom of my heart. To be parted from your house, your father's house -- it oughtn't to be allowed. It is worse than dying. I would rather die than --'....."

"Howards End was nearly pulled down once. It would have killed me."

(Howards End: p. 87)

There is something in Ruth that reminds us of Stephen in The



Longest Journey. Stephen is also invested with instinctive wisdom. He knows whether his brother cares for him or the memory of their mother. He marries a girl who does not love nature as much as he does. Ruth marries Henry who has saved Howards End. Henry, who, Miss Avery, the house keeper at Howards End, says, is better than nothing. Stephen is not interested in discussion over the accidents at the railway crossing. He merely says "There wants a bridge." Ruth Wilcox tells Margaret after her enquiry "There is nothing to be gained by discussing that,....."

Ruth is a crude, as blunt as Stephen. Both of them are themselves, unchanged by people around them. They are happy in the country and not at ease in big cities. The most important thing is that they care for people not wealth.

Ruth suffers her ill-health quietly. She finds in Margaret her **spiritual** heir to whom Howards End should pass. When death comes this dominant character passes away leaving a short note in pencil telling her husband to give Howards End to Margaret. The will, though delayed by dishonesty, enacts the owner's wish years later.

The Wilcoxes grieve at Ruth's depart. This feeling does not last long, only until they read the short note, the personal will. Then they become scandalised.

"Yesterday they had lamented: 'She was a dear mother, a true wife; in our absence she neglected her health and died.' To-day they thought 'She was not as true, as dear,

as we supposed.' The desire for a more inward light had found expression at last, the unseen had impacted on the seen, and all that they could say was 'treachery.'

(Howards End: p. 104)

As the Wilcoxes never pay attention to personal relationship nor inner life, it is very reasonable in their point of view to ignore the scribble, trying to believe that

"The whole thing is unlike her,"

(Howards End: p. 105)

They send Margaret a silver vinaigrette which has made her think Mr. Wilcox very generous and very likeable. Margaret feels that

"Life is indeed dangerous, but not in the way morality would have us believe. It is indeed unmanageable, but the essence of it is not a battle. It is unmanageable because it is a romance, and its essence is romantic beauty."

(Howards End: p. 113)

With this belief one day she and her sister, while discussing Leonard's fate, meet Henry Wilcox on Chelsea Embankment. He is then protective, Helen resents but Margaret accepts it as a good man's equipment. Here Henry in order to shine before two

"unpractical ladies" makes the casual remark that Leonard Bast should resign from his old office--the Porphyryon Fire Insurance Company - "with all possible speed".

The advice leads Leonard into a worse position. Leonard who is

"One of the thousands who have lost the life of the body and failed to reach the life of the spirit, who had given up the glory of the animal for a tail coat and a couple of ideas."

(Trilling, Lionel: E.M.Forster, p. 111)

Leonard Bast meets the two sisters after a concert because Helen takes his umbrella in error. He seeks in the two sisters a model of the cultured life. The two sisters are obsessed by their own benevolence to do their best to help this young clerk. Their relation is of this kind.

The relationship between Margaret and Henry Wilcox proceeds in an unexpected manner. Henry thinks that Margaret is "so lovely and intelligent and yet so submissive." This is because Margaret feels that

"This outer life, though obviously horrid, often seems the real one -"

(Howards End: p. 28)

Fearing that her own inner life may lead to "sloppiness in the end" she is open to Henry's practicality. The man, with his instinct of polygamy, sees in Margaret-- her sheltered life, refined pursuits, and friends and books-- a woman who is innocent and yet unpretentious-- in short a lovable and simple woman like Ruth Wilcox. Again Henry fails to see the inside power of a woman. He asks her to be his wife. Margaret feels that.

"It is wonderful knowing that a real man cares for you."

and that

"I've known and liked him steadily for nearly three years"

(Howards End: p. 183)

But Helen asks Margaret whether she loves Henry. Margaret meditates honestly and says "No." But she is pretty sure that she will love him. Margaret answers Helen when she protests against accepting Henry's love. She announces that

"The real point is that there is the widest gulf between my love-making and yours. Yours was romance; mine will be prose. I'm not running it down -- a very good kind of prose, but well considered, well thought out. For instance, I know all Mr. Wilcox's faults. He's afraid of emotion. He cares too much about success, too little

about the past. His sympathy lacks poetry, and so isn't sympathy really. I'd even say' → she looked at the shining lagoons— 'that, spiritually he's not as honest as I am'."

(Howards End: p. 184)

Margaret compensates Henry Wilcox's faults with the good he contributes to the world at large.

"If Wilcoxes hadn't worked and died in England for thousands of years, you and I couldn't sit here without having our throats cut. There would be no trains, no ships to carry us litterary people about in, no fields even. Just savagery. No — perhaps not even that. Without their spirit life might never have moved out of protoplasm."

(Howards End: p. 185)

If we forget that Margaret is tender hearted and naturally longs for someone's love as anybody does, we must think that she is acting like Shaw's heroine, Ann, in the play "Man and Superman." Ann is an agent that acts Nature's will over man. The only difference is that here Margaret and Nature seem benevolent and want to help Henry while in Shaw's play, Nature and Ann seem jealous and want to perform their will without considering Jack Tanner's fate.

As a matter of fact Margaret merely "knows what she wants".

While Margaret is proceeding to the life of "anger and

telegrams", a trouble comes into her way. Helen takes the Basts down to the country house of Henry Wilcox where he, his family, and Margaret, are staying arranging Eric's wedding. The Basts are starving. Leonard has resigned from his old company as he was advised by Henry Wilcox through the Schlegels.

Helen believes that Henry will not accept his responsibility and she tries to rescue her sister from him for the last time. Besides Leonard Bast has become her experimental case or patient. Helen wants to fight against what she thinks unjust in man's society. Margaret not without being concerned learns the Basts' trouble from Helen. She too knows Henry too well so she takes care to let him know only that a friend of her is needing a job. Of course Henry can help. He has also asked her not to have him help any of her other protégés. Business forbids—Margaret accepts so that Leonard will get a job. Henry meets the Basts in his garden. Mrs. Bast also makes known that she once was Henry's mistress. Henry is in a panic. Behind the fortress of pretended anger is emptiness. He has nothing to fall back on. He charges Margaret of playing a trick on him. Margaret shows that she understands nothing that Mrs. Bast says, but he thinks she is pretending.

"He thought he was trapped. He saw his whole life crumbling. 'Don't you mind?' he said biting. "I do. Allow me to congratulate you on the success of your plan.'"

(Howards End: p. 245)

He also declares

"I now understand your interest in the Bastis. Very well thought out. I am amused at your caution, Margaret. You are quite right—it was necessary. I am a man, and have lived a man's part. I have the honour to release you from your engagement."

(Howards End: p. 245)

An engagement for him can be easily dispensed with, but if it is a house — Howards End — he will use every effort to keep it with him, by hook or by crook.

Margaret knowing this disgracefull deed, though she expects little from Henry, is much affected. She meditates on love and marriage thus:

"Are the sexes really races, each with its own code of Morality, and their mutual love a mere device of Nature to keep things going? Strip human intercourse of the properties, and it is reduced to this? Her judgment told her no. She knew that out of Nature's device we have built a magic that will win us immortality. Far more mysterious than the call of sex to sex is the tenderness that we throw into that call; far wider is the gulf between us and the farmyard than between the farmyard

and the garbage that nourishes it."

(Howards End: p. 254)

It is the inner life that comes to her rescue when the outer life betrays her.

She knows that no man or no woman can be all her life. There are many things in her that other people will never understand. Besides this unfaithfulness seems to be the tragedy of Ruth Wilcox because it happened in her life time — ten years ago. She convinces herself that he too must have much in him that will always be hidden from her. She decides that.

"Henry must have it as he liked, for she loved him, and some day she would use her love to make him a better man."

(Howards End: p. 257)

She forgives him. The man is confused by his own fears.

"Expelled from his old fortress, Mr. Wilcox was building a new one. He could no longer appear respectable to her, so he defended himself instead in a buried past. It was not true repentance."

(Howards End: p. 257)

To say that he is not afraid is not altogether right. Assuring himself that nothing is wrong, it is only the past, Henry



is still awkward in the world of inner life. He has never been easy with it. He jerks his hand from Margaret when she kisses it. He tells her that he has been "through hell" therefore she who has taken him, for better or worse, must let bygones be bygones. She must "on no account mention it to nobody". In his heart, he prays that Canill will make Evie a decent husband. He forgets to wonder how Margaret can stand his fault.

From frustration in attempting to help Leonard Bast and his wife, Helen becomes almost insane. She preaches justice to Leonard not realizing that he too is obsessed by success and does not understand her talk. He is ashamed of the fact that his grandparents are agricultural people. He sees that one must first have money. He thinks

"Mr. Wilcox was king of this world, the superman, with his own morality, whose head remained in the clouds."

(Howards End: p. 253)

In his head one question keeps repeating itself "Would Mr. Wilcox take me on as a clerk?" Perhaps this is why Forster thinks the very poor are "unthinkable."

"We are not concerned with the very poor. They are unthinkable, and only to be approached by the statician or the poet."

(Howards End: p. 47)

He does not despise the very poor, but poverty often becomes a gigantic hindrance of man's path towards cultured life. Leonard is troubled by too many questions to pay attention to the questions of Death, Life, and Materialism,<sup>1</sup> which Helen is discussing. Margaret sends short notes to them telling that she cannot help them. Helen, driven to extreme pity for Leonard, compensates him with her own self.

She flies away to Germany leaving instructions to Tibby to forward a large sum of money—half of what she has—to Leonard so that he can surely stand up in his life. Tibby follows his sister's command but receives a note from Leonard saying that he is not in the least in need of money. Tibby goes down to inquire after the man as Helen asks, he finds them gone, evicted for not paying their rent.

Helen still "enjoys" the magic of Paul's caress though Paul has faded from her mind. The poetry of his kiss and the nightmare of his emptiness make her ponder over death and react to all things extremely.

Forster gives an opinion on Helen's suffering:

"Well, it is odd and sad that our minds should be such seed-beds, and we without power to choose the seed. But man is an odd, sad creature as yet, intent on pilfering the earth, and heedless of the growths within himself. He cannot be bored about psychology. He leaves it to the specialists, which is as if he should leave his dinner to be eaten by a steam-engine. He cannot be bothered to

digest his own soul."

(Howards End: p. 293)

That's the fault Helen has. She ponders over things around her — society — the Wilcoxes — the Basts— but she does not bother to digest her own soul. Margaret once told her

"We don't know what we want, that's the mischief with us—"

(Howards End: p. 166)

Margaret, although she lives for culture, for poetry of life, accepts the outer life — the prose. She connects them together so that she can maintain the poetry of her life. Helen does not learn "to connect" until she comes back from Germany bearing Leonard's child. She tells her sister one day:

"'I don't hate him now,' ..... 'I have stopped being a school girl, and, Meg, once again, I'm not being unkind. But as for fitting in with your English life — no, put it out of your head at once.'"

(Howards End: p. 311)

To meet Helen, Henry forces a trick on Margaret, who, fearing that Helen will be angry, has no other choice. The business-man

tries to get to Howards End and talk to Helen without Margaret. He plays a trick to leave her at home. Margaret can get on the car in time, she now knows how much Helen will feel against her for her lie. To her self she thinks:

"I deserve it: I am punished for lowering my colours."

(Howards End: p. 303)

At the meeting Helen is found out to be pregnant with Leonard's child. Margaret full of pity for Helen, tries to keep her sister from Henry. By then she realizes it is a mistake to mention Helen's story to him. Henry resents Helen's staying in Howards End. He and a doctor are trying to meet Helen. They believe they have a right to do so. One is a doctor, the other is the actual owner of the mansion. But Margaret can see that Helen should not meet the two men.

"A new feeling came over her, she was fighting for women against men. She did not care about rights, but if men came into Howards End, it should be over her body."

(Howards End: p. 306)

The outer life has done enough harm to the inner life. Though she tolerates and accepts the outer life she will not let it crush the inner life to fragments.

The scandal is out, the Wilcoxes are sincerely horrified. They feel that they are menaced by some trouble ahead.

Margaret seeing that the business people cannot conceive of the situation explains:

"'It all turns on affection now.' said Margaret 'Affection. Don't you see?' Resuming her usual methods, she wrote the word on the house with her finger. 'Surely you see. I like Helen very much, you not so much. Mr. Mansbridge doesn't know her. That's all. And affection, when reciprocated, gives rights. Put that down in your note-book, Mr. Mansbridge. It's a useful formula.'"

(Howards End: p. 307)

The men retreat, Margaret goes into the house to Helen "My Darling, forgive me." she pleads with her sister.

Despite her hard fate Helen <sup>she</sup> still has her hope. She even stops hating Henry Wilcox although has not forgotten what he had done. She feels so at home with Howards End that she wishes to spend a night there in spite of the Wilcoxes' unwillingness. Helen tells her sister:

"'I know of things they can't know of, and so do you. We know that there's poetry. We know that there's death. They can only take them on hearsay. We know this is our

house, because it feels ours. Oh, they may take the title-deeds and the door-keys, but for this one night we are at home."

(Howards End: p. 318)

Inner life is soaring. Margaret understands what her sister is talking about. She too lives for the inner life. But she knows that the inner life will not do without the outer life. Besides she also has her duty towards her husband.

"But Margaret was a loyal wife. In spite of imagination and poetry — perhaps on account of them— she could sympathize with the technical attitude that Henry would adopt. If possible, she would be technical, too. A night's lodging —and they demand no more— need not involve the discussion of general principles."

(Howards End: p. 319)

She accepts the outer life and its rules but only to some extent,— whenever she thinks they are sensible.

Henry's interference is merely to protect his reputation. For him reputation is most important, humanity is another matter— almost of no importance. Henry insists on punishing the seducer. He forgets that he once seduced Jacky.

"In that case he must pay heavily for his misconduct,

and be thrashed within an inch of life."

(Howards End: p. 322)

When Margaret asks his permission for Helen to spend one night in Howards End, he says,

"'... 'a house in which one has once lived becomes in a sort of way sacred. I don't know why.'"

(Howards End: p. 323)

These words are true but only when they come from Margaret, Helen, or Ruth Wilcox's mouth.

He does not allow her to sleep in Howards End because.

"'I cannot treat her as if nothing has happened. I should be false to my position in society if I did.'"

(Howards End: p. 324)

She controls her anger and asks

"'Will you forgive her — as you hope to be forgiven, and as you have actually been forgiven? Forgive her one night only. That will be enough.'"

(Howards End: p. 324)

Henry then takes refuge in cant:

"I have my children and the memory of my dear wife to consider. I am sorry, but see that she leaves my house at once."

(Howards End: p. 325)

Then Margaret bursts out with what is the very heart of this novel to connect.

"You shall see the connection if it kills you, Henry ! You have had a mistress — I forgave you. My sister has a lover — you drive her from the house. Do you see the connection ? Stupid, hypocritical, cruel — oh, contemptible ! → a man who insults his wife when she's alive and cants with her memory when she's dead. A man who ruins a woman for his pleasure, and casts her off to ruin other men. And give bad financial advice, and then says he is not responsible. These men are you. You can't recognize them, because you cannot ~~connect~~..... Men like you use repentance as a blind, so 'don't repent. Only say to yourself, 'what Helen has done, I've done'"

(Howards End: p. 325)

But the answer from Henry is:

"I perceive you are attempting blackmail ..... I do





leave  
not give you and your sister to sleep at Howards End".

(Howards End: p. 326)

Helen tells her sister of what has happened to herself. It is the pity for Leonard and the hatred for Henry, and also the ignorance about sex, that drives her to giving her-self to Leonard.

Margaret at this critical moment thinks of Mrs. Wilcox who has "strayed in and out all the time."; Margaret feels that:

"She (Mrs. Wilcox) 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 knowledg such as hers will perish with knowledge such as mine. She knew about realities. She knew when people were in love, though she was not in the room. I don't doubt that she knew when Henry deceived her."

(Howards End: p. 331)

Here Ruth Wilcox is real in one special aspect. She knows about realities, and so she acts in harmony with fact--with nature and human beings. When she passes away she seems to go back to reality and therefore becomes spiritually immortal and hovers everywhere inspiring the hearts of those who seek realities. She appears in Margaret's mind each time Margaret tries to understand

anything.

Suddenly a voice calls to her.

"Good-night, Mrs. Wilcox,"

(Howards End: p. 331)

She is greeted as the real owner of Howards End equal to Ruth Wilcox.

Margaret sends her husband a note informing him of her departure for Germany with her sister. Henry is gentle to her again. She does not believe in his superficial politeness. He tells her:

"Charles may go to prison. I dare not tell him. I don't know what to do — what to do. I'm broken — I'm ended."

(Howards End: p. 353)

Margaret feels no compassion nor triumph. The business man has suffered from his own image — the law that convicts Charles of manslaughter though Leonard is killed by heart disease. Perhaps it is

"the horrible truth, that wicked people are capable of love."

(Where Angels Fear to Tread: p. 152)

that appeals to her.

"She did what seemed easiest — she took him back to recruit at Howards End."

(Howards End: p. 353)

When Helen's baby is one year old, he has a friend — Tom who is six years old. Tom is "a wonderful nursemaid" remarks Margaret. Helen answers:

"He is fond of baby. That's why he does it!" ,.....

"They are going to be lifelong friends."

(Howards End: p. 354)

Far ~~away~~ from big cities, crowded business centres, and the squalid parts where the very poor live, Howards End stands as a shelter which the inner life inhabits, drawing vigour so that it may stand up to protect itself and to be harmonious with the outer life.

Shall England change and become altogether materialistic? Shall the old England of men like Shakespeare and Wordsworth ever perish? Howards End with its mystic natural power says "No."

A Passage to India

After Howards End (1910), there is a gap for fourteen years before E.M. Forster produces another work, the one which is generally considered the greatest of all of his writings. It is one of the best-sellers to-day — A Passage to India.

He went to India in 1912. The tour has furnished him with some "material" for writing. India impressed him not little. Though his intimate friend, Dickinson, who travelled with him found himself uncomfortable there, Forster found "peace and happiness." He and his friend were interested in political problems as well as the country herself. Dickinson was of an opinion that

" ' There is no solution to the problem of governing India,' (he wrote) ' Our presence is a curse both to them and to us. Our going away will be worse. I believe that to the last word. And why can't the races meet? Simply because the Indians bore the English. This is the simple adamantine fact. ' "

(E.M. Forster by Lionel Trilling P.118)

As to what Forster personally thinks of India and the problem of races, we are going to see in the novel.

The fruit of this Indian Journey is A Passage to India which did not ripen until twelve years later.

Since 1910 there have been some changes in the history

of mankind. Imperialism in Germany flowerished and later brought out the World War I. The result is an enormous and horrible destruction. Germany paid not little for her new philosophy in which "money(is) supremely useful; intellect, rather useful; imagination of no use at all." This war has made people afraid of it. They tried to prevent war by forming up the League of Nations, and also by secretly increasing their military power — to protect themselves. This fear killed the trust between nations. It has destroyed the placidity of human spirit. It has also brought out economic problems which make life more complicated and more distressing. Competition grows stronger. Life, as it seems, is now not a blessing but a toil, a hazard — a struggle. There are people who realize the truth in one of Stephen Foster's song which describes people — Negroes — who get wearied of life, and sick of trying, who are tired of living and fear of dying, but have to keep on rolling along. Private life seems to be menaced than ever before. During this time the author's sensitiveness carries his interest towards politics. He writes some pieces on politics in the Daily Herald. Nevertheless his interest in individuals is still keen. He writes "My Wood" in which he analyses man's sense of possession, and "Me, Them and You" a recollection from a fanciful war picture named "Gassed". Death is reckoned as what a sensitive individual and the practical masses have in common, and which brings

them into an equal situation.

Forster went to India for the second time in 1922 and two years later he produces one of his two master-pieces A Passage to India which deals not only with the failure of England in her colonial policy on India, but also with human relation. Again he has affirmed the importance of personal relationship and inner life. His negation of the Savstonians and the public school spirit, are in a far away land, under a new name of Anglo-Indians.

The story\* takes place in India, at Chandrapore which "presents nothing extraordinary". In a house Aziz, a young doctor and his friends are discussing whether Indians and Anglo-Indians can be friends. The answer is "No" because of the English's conduct:

"They come out intending to be gentlemen, and are told it will not do." (A Passage to India: p.12)

The Anglo-Indians are orientated by their formers that Indians must be treated differently ----- worse. The person the Indians take up for example is "the red-nosed boy" Ronny Heaslop the City Magistrate who represents the Public School spirit. From this short scene readers are given a vivid picture of the situation of the relation between the two races. Indian character is also clearly shown. They are inclined

---

\* The book is dividid into three parts: I Mosque, II. Caves, and III Temple. In his note to the Everyman edition Forster points out that the three parts correspond to the three Indian seasons.

to be lively, excitable, exaggerating and carefree. At once a spiritual barrier that bars the natives from their rulers is implied, prejudice and "ignorance of other side's habits" which both sides possess is the cause. Indians have certain habit they understand among themselves and which they consider not at all bad, for instances, servants may say what they do not mean and yet the master understands them properly.

" He raised his voice suddenly, and shouted for dinner. Servants shouted back that it was ready. They meant they wished it was ready, and were so understood, for nobody moved."

( A Passage to India: p. 13 )

Later we shall find the Butchariyas invite Mrs. Moore and Miss Quested to their residence only because they want to be pleasant to the two ladies. In fact they do not mean it. Aziz does the same another time. His "trying to be pleasant" costs him a trip to the Marabar Caves and a trial later. He again can tell Fielding what happens to Miss Quested although he does not know anything about it at all.

Women are kept back. Aziz himself being a doctor and well educated is prudish about sex. Being asked when he is going to marry again he is irritated, "Once is enough", <sup>he answers.</sup> Later in the novel Miss Quested asks him about polygamy unaware that the question may enrage him.

This is only a setting. Now the story begins, Aziz is summoned

by his master. He reaches the place where his master lives when the master is gone. He meets two English ladies who turn from his salute instinctively but take his tonga without paying attention to his courtesy.

Aziz, full of the longing "to shake the dust of the Anglo-India off his feet! To escape from the net and be back among manners and gestures that he knew!", seeks comfort in a Moslem mosque. He loves it devotedly.

"The temple of another creed, Hindu, Christian, or Greek would have bored him and failed to awaken his sense of beauty."

( A Passage to India; p. 21 )

Aziz is emotional. His religious devotion derives not from understanding or from valuation of the doctrines but mostly from the beauty of Muslem architecture and ritual ceremonies. He worships two great chivalrous emperors, Barbur and Alangir. The way he talks of them makes us think that they are merely heroes in history to him, not solid and true to life in his consciousness as real human beings.

While he is lulled in dreamful piety, he meets Mrs. Moore who enters into his life in such a special moment and will stay in his memory for long as well as Barbur and Alangir. The lady brings a young companion who is expected to be Ronny's future bride to India, so that she may know Ronny better. She has never



the two ladies have prepared themselves seen him at work. Like all tourists, to be interested by the country. Aziz impresses Mrs. Moore more than any native she has met. The young doctor finds Mrs. Moore very lovable and decides she is "an Oriental" because she "does not understand people very well" and "(she) only knows whether (she) likes or dislikes them."

Miss Quested wishes to "see the real India." This is amusing to the former Anglo-Indians. The Collector "to give her a good time" for "good Ronny"'s sake arranges a Bridge-Party for the first time to give the two new-comers a chance "to meet the Aryan Brother."

"At Chandrapore the Turtons were little gods; soon they would retire to some suburban villa, and die exiled from glory."

( A Passage to India: p. 31 )

Ronny while talking with his mother says,

"India likes gods." His mother retorts,

"And Englishmen like posing as gods."

( A Passage to India: p. 53 )

The Anglo-Indians honestly believe themselves far superior to the natives. Ronny cannot understand that Mrs. Moore is telling him of a native only because she does not indicate by the tone that she is talking about an Indian.

The sense of separateness is evoked not only between Indians and the Anglo-Indians but also between the Indians

of different creeds, Moslem and Hindu, and between the English, Sawstonians and cultured persons. Mrs. Moore always differs in opinion with Ronny. Fielding is considered a renegade, Miss Quested is queer in the Turtens' opinion. Aziz, a Moslem, is friendly towards Professor Godbole but wishes that Hindus did not remind him of cow-dung, and Professor Godbole thinks " 'Some Moslems are very violent.' "

The Bridge Party is a failure. Both sides are too awkward to approach each other. The English feel that " 'India is not home' " and that the natives must regard them as "the brutal conqueror, the sundried bureaucrat, that sort of thing." The Indians mistrust the rulers' kindness.

Ronny assures the two-new comers that

" ' The great point to remember is that no one who's here matters; those who matter don't come' "

and

" ' The educated Indians will be no good to us if there's a row, it's simply not worth while conciliating them, that's why they don't matter.' "

( A Passage to India: p. 42 )

In fact no Indians matter to him. He thinks of or speaks of some Indians who matter only to sooth his conscience and to justify his attitudes towards the Indians. Will "those who matter" that "don't come" ever escape from being regarded "seditious

at heart" ?

Mrs. Moore sadly perceives that

" 'The East abandoning its secular magnificence was descending into a valley whose farther side no man can see.'"

( A Passage to India: p. 42 )

Two missionaries hearing about the Bridge-Party invitation think:

" ' All invitations must proceed from heaven perhaps; perhaps it is futile for men to initiate their own unity, they do but widen the gulf between them by attempt.'"

( A Passgae to India: p. 40 )

General truth is accepted, though Forster often mocks Christianity for its limited understanding and power. He speaks of good-and-evil which is different from the authorized version of good and evil in The Longest Journey. In A Passage to India itself he puts in Mrs. Moore's mind that:

" 'Suddenly at the edge of her mind, religion reappeared, poor little talkative Christianity, and she knew that all its divine words from, 'Let there be light' to 'It is finished' only amounted to 'bourn'.

( A Passage to India: p. 157 )

Being on the opposite side to Christianity and clergymen he admits some of their opinions as being true. Exceptions are not mentioned though he believes there must be some. This is why Lionel Trilling said that.

" 'Consequently, this is the least surprising of Forster's novels the least capricious and, indeed, the least personal. "

(Trilling, Lionel: E.M. Forster: p. 124)

Partiality has destroyed the effort to reconcile the two races. Forster does not give up his hope. He thinks the task is difficult, in some places almost hopeless, but there are chances when man can reconcile himself with his fellow beings though under certain conditions.

" 'The world, he believed, is a globe of men who are trying to reach one another and can but do so by the help of good-will plus culture and intelligence — a ~~read~~ ill suited to Chandrapore,....."

(A Passage to India: p. 65 )

When man can raise his spirit over prejudice, then the time will come that he can become reconciled to his fellow-beings,

" 'Some kites hovered overhead, impartial, over the

kites passed the mass of a vulture, and with an impartiality exceeding all, the sky, not deeply coloured but translucent, poured light from its whole circumference. It seemed unlikely that the series stopped here. Beyond the sky must not there be something that overarches all the skies, more impartial even than they?"

( A Passage to India: p. 42 )

The way of life, as Nature implies, runs across no partiality. When the real thing is so splendid why do we pretend? Aziz and an Englishman play tennis with each other. When they part each thinks "If only they were all like that."

Parallel to the failure of the Anglo-Indians Fielding has made a success.

"Athletic and cheerful, he romped about, making numerous mistakes which the parents of his pupils tried to cover up, for he was popular among them. When the moment for refreshments came, he did not move back to the English side, but burnt his mouth with gram. He talked to anyone and he ate anything."

(A Passage to India: p. 48 )

Miss Quested in spite of the difficulty seeks for an ally, which she thinks should be Fielding, to fight against the Anglo-Indians' conventions. The Anglo-Indians live in the way which one of them describes thus:

"People are so odd out here, and it's not like home one's always facing the foot-lights,..... They notice everything until they 're perfectly sure you're **their** sort."

( A Passage to India: p. 52 )

These conventions stand on an apparently solid ground.

Ronny tells his mother:

" 'Here we are, and we're going to stop, and the country's got to put up with us, gods or no gods.' "

(A Passage to India: p. 53)

He also makes an excuse because he realizes, at least from his mother's words, that what he and the Anglo-Indians are doing is not right. He says:

" 'I'm not a missionary or a Labour Member or a vague sentimental sympathetic literary man. I'm just a servant of the Government; it's the profession you wanted me to choose myself, and that's that. We're not pleasant in India, and we don't intend to be pleasant. We've something more important to do.' "

(A Passage to India: p. 53)

Now Forster speaks for Ronny, for the Sawstonian whose contribution to the country he recognizes. He puts it thus:

"He spoke sincerely. Every day he worked hard in the court trying to decide which of two untrue accounts was the less untrue, trying to dispense justice fearlessly, to protect the weak against the less weak, the incoherent against the plausible; surrounded by lies and flattery."

(A Passage to India: p. 54)

But Ronny's capacity will not blind Forster to the Public school's faults. It is the undeveloped heart that throws away of the possibility holding India. Fielding is aware of this fact. He says:

"Indians know whether they are liked or not — they cannot be fooled here. Justice never satisfies them, and that is why the British Empire rests on sand."

(A Passage to India: p. 270)

An undeveloped heart has no affection. Those who possess it are contemptuous to people outside their kind. Even Fielding is sneered at by Ronny as "a vague sentimental sympathetic literary man." He is unwelcomed at the club. "We've something more important to do" is merely an excuse for the Anglo-Indians for their rudeness to the natives.

Mrs. Moore feels that

"(Ronny's) word without his voice might have impressed

her, but when she heard the self-satisfied lilt of them, when she saw the mouth moving so complacently and competently beneath the little red nose, she felt quite illogically, that this was not the last word on India. One touch of regret — not the canny substitute but the regret from the heart — would have made him a different man, and the British Empire a different institution."

( A Passage to India: p. 54 )

Here we can see that private life and personal relationships are ever important. It pays not only in the case of the Schlegels, but it pays the country if only her children who work for her throw away the public school spirit and pay more attention to their own souls so that they become different men and the country a different institution. Forster is presenting a new policy for the colonial officers. It is the only key that shall lead the British through A Passage to India.

The story goes on. At Fielding's residence Mrs. Moore and Miss Quested meet Aziz, who, in order to shine, invites the two ladies to his house before remembering that they may accept his invitation and that his bungalow is detestable. Miss Quested jumps at the occasion hoping Aziz will "unlock his country for truth of mood and not at all for verbal truth". Adela becomes interested in the Marabar Caves. Ronny arrives and rudely breaks



up the party. Professor Godbole, who has joined the party and helped to explain the Caves, sings a religious song. Readers are given a part of Hindu thinking — modesty. A Hindu will not ask his God to come to him only, but to multiply himself into a hundred parts and let one go to each of his companions. Though he pleads for the god's coming to him, the god neglects to come. He respectfully accepts the god's neglect.

Being worried that he must keep his promise to arrange something for Miss Quested, Aziz plans a trip to the Marabar Caves. Fielding, Professor Godbole, and Mrs. Moore, are to be in the company. Aziz does his best, spends a lot of money to provide every convenience for his guests. He is excited with happiness as well as worrying which makes Miss Quested giddy. He falls lost when Fielding and old Godbole miss the train. Aziz is too small an Indian to represent India though he is lively and likeable. When later he and Fielding have to part despite their willingness to be friends, Forster does not mean that friendship between the two races is altogether impossible.

At the caves Mrs. Moore has a horrible experience:

"A Marabar cave had been horrid as far as Mrs. Moore was concerned, for she had nearly fainted in it, and had some difficulty in preventing herself from saying so as soon as she got to the air again. . . . . She lost Aziz and Adela in the dark, didn't know who touched her, couldn't breathe, and some vile naked thing struck her

face and settled on her mouth like a pad. She tried to regain the entrance tunnel, but an influx of villagers swept her back. She hit her head. For an instant she went mad, hitting and gasping like a fanatic. For not only did the crush and stench alarm her; there was also a terrifying echo."

(A Passage to India: p.153)

Mrs. Moore is in a desperate state of mind. Anything may upset her now. The echo gives her the sense of nullity of the universe, just the same emptiness Helen Schlegel meets in the fifth Symphony of Beethoven.

"Whatever is said, the same monotonous noise replies, and quivers up and down the walls until it is absorbed into the roof, 'Boun' is the sound as far as the human alphabet can express it, or 'bou-oun' or 'ou-boun', utterly dull. Hope, politeness, the blowing of a nose, the squeak of a boot, all produce 'boun'."

(A Passage to India: p. 154)

When she comes out she looked for a villain but

"none was there, and she realized that she had been among the mildest individuals, whose only desire was to honour her, and that the naked pad was a poor little

baby, astride its mother's hip. Nothing evil had been in the cave,....."

(A Passage to India: p. 154)

Mrs. Moore as well as Helen Schlegel is troubled by a vision which, be it true or not, will not cause people like Margaret or Fielding to worry, because those two know what they "want" and will not let themselves be troubled by "The subjective product of a diseased imagination." Helen herself after blows of hard luck regains her hope in the shape of "baby" who is to grow up and own Howards End. There are things beyond man's intelligence and power, but life is still pleasant, enjoyable, or endurable to each individual. After a failure hope comes again. "Baby" is Helen's hope. The world, as Helen conceives it, has its Wilcoxes, but "baby" has Tom who will be friends with him as long as they live. The emptiness of the universe once filled her heart with panic, now at Howards End with Margaret and "baby" and Tom, Helen enjoys her life as anybody can.

Mrs. Moore can not escape from the echo's spell.

"Coming at a moment when she chanced to be fatigued, it had managed to murmur, "Pathos, piety, courage — they exist, but are identical, and so is filth. Every thing exists, nothing has value."

(A Passage to India: p. 156)

Mrs. Moore finds her hope not even in Christianity because she thinks she knows that

"...all its divine words from 'Let there be Light' to 'it is finished' only amounted to 'bourn'"

(A Passage to India: p. 157)

She loses her interest in life, her hope in all things. She does not want to communicate with anyone not even God. She is sunk in apathy and cynicism. In this state of mind man shall not live long. Rickie is killed at a railway crossing when he is in almost the same state of mind Mrs. Moore is. Without passion life cannot exist.

Of the Marabar Caves and their impression on Mrs. Moore, Lionel Trilling gives a very interesting notion in his book\* on E.M. Forster.

".....the negating mess of the cave reminds us of and utterly denies the mess of that room in which Caroline Abbot saw Gino with his child. For then the mess has been the source of life and hope, and in it the little child had blossomed; Caroline had looked into it from the 'charnel chamber' of the reception room and the 'light in it was soft and large, as from some gracious, noble opening.' It is, one might say, a representation of the womb and a

---

\* (Trilling, Lionel: E.M. Forster: p. 135)

promise of life. There is also a child in the mess of Marabar cave — for the 'vile, naked thing' that settles 'like a pad' on Mrs. Moore's mouth is 'a poor little baby, astride its mother's lip.' the cave's opening is behind Mrs. Moore, she is facing into the grave; light from the world does not enter, and the universe of death makes all things alike, even life and death, even good and evil."

This negation which "makes all things alike, even life and death, even good and evil" corresponds to Professor Godbole's conception of good and evil. He tells Fielding that:

"Good and evil are different as their names imply. but, . . . ., they are both of them aspects of my Lord. He is present in the one, absent in the other, and the difference between presence and absence is great, . . . . . Yet absence implies presence, absence is not non-existence."

(A Passage to India: p. 186)

This Hindu concept of good and evil also reminds us of Forster's idea of good-and-evil. The difference is subtle and each attitude produces an effect which is far from being alike to that of another attitude.

Forster thinks that good and bad goes together. Thus Stephen, Gino, and Aziz are comparatively good, but they do have their defects. Philip Herriton, Henry Wilcox, and Ronny Heaslop, are comparatively bad, but they do

possess some admirable characteristics. He admires the good and points out their defects. He reproves the bad and shows how they suffer, but tolerates their wrongfulness.

The Hindu thought in practice as shown by Professor Godbole is queer. He will not condemn a man as wrong but he will not admit him to be a good person. In fact it seems that deep in his heart he believes that every human being can commit a crime any moment. Here he is different from Fielding. Fielding believes that Aziz will not do such a thing. Forster himself has been fighting to set things right. Thus Fielding is annoyed to listen to Godbole's answer:

"My answer to that is this: that action was performed by Dr. Aziz ' He stopped and sucked his thin cheeks. 'It was performed by you.' Now he had an air of daring and of coyness. 'It was performed by me,' He looked shyly down the sleeve of his own coat. 'And by my students. It was even performed by the lady herself. When evil occurs, it expresses the whole of the universe. Similarly when good occurs.'"

(A Passage to India: p. 185)

This is fatalism. Forster in one way is on the opposite side to it. He admits man's limited power but he does not submit to fate. As for the negation of the cave, we can see that it works on Mrs. Moore when she "chanced to be fatigued" and where "light

from the world does not enter." When Mrs. Moore comes out from the cave she "realized that she had been among the mildest individuals, whose only desire was to honour her, and that the naked pad was a poor little baby, astride its mother's hip. Nothing evil had been in the ~~cave~~ ,....."

If Mrs. Moore mistakes life for death and good for evil, it does not mean that her vision can deny what Miss Abbot sees in Gino's house -- the mess which is the source of life and hope.

While Mrs. Moore is in a desperate condition, Miss Quested occupies her own mind with several questions and is unaware that she has irritated Aziz and is left alone. In a cave she feels that somebody is attacking her, she runs almost insane down the hill where she meets Fielding and Miss Derek who have followed the party to the Marabar Caves. Aziz is overwhelmed with joy to meet Fielding though he begins to worry about Adela's absence. When Fielding asks what has happened to her, Aziz being sensitive does not like to think of Adela's question about polygamy, invents a new story to tell Fielding. He tells lies because he wants to honour her and to put Fielding at ease.

When they get back to Chandrapore, Aziz is arrested. He sobs and tries to run away.

Fielding is very concerned. He does not believe that Aziz, as accused, has attempted a rape on Adela. This doubt Fielding has is considered "an insult in an aggravated form" by the Anglo-Indians. Though the sense of justice is not absent from their mind, the Anglo-Indians seem to be eager to bring Aziz down.

He has become an outlet for the hatred and contempt they bear the natives. At this critical time Fielding becomes an outcast. In the Anglo-Indian club while asking for justice for the victim, a subaltern takes a chance to insult him. The Indians disappoint him too. He realizes the profundity of the gulf between him and them. Hamidullah is rude and emotional. Professor Godbole is unreliable.

Adela is sick. She too is haunted by an echo which she believes her best friend, Mrs. Moore, will be able to explain. The old lady keeps away from everybody. She lets Ronny know that she believes in Aziz's innocence. The son decides to send her away from "poor Adela" and also from the trial of Aziz. He is not unaware that May is not the month for an old lady to travel on the tropical ocean. Ronny takes Adela down to see his mother before she leaves Chandrapose. The old lady already sees her own grave.

"No doubt you expect me to die, but when I have seen you and Ronny married, and seen the other two and whether they want to be married — I'll retire then into a cave of my own."

(A Passage to India: p. 203)

Mrs. Moore will not comfort Adela nor help Aziz. She is distracted. Her mind is perplexed and her words are incoherent.



"Oh, why is everything still my duty ? When shall I be free from your fuss ? "as he in the cave and were you in the cave and on and on ..... and Unto us a Son is born unto us a Child is given .....and an I good and is he bad and are we saved ? ..... and ending everything the echo."

(A Passage to India: p. 214)

But she still tells Adela that "I will not help you to torture him for what he never did."

At the trial Adela feels extremely tired. She notices a humble man of great natural beauty. He seems to be a manifestation of the love and justice which Nature endows on man. Forster suggests here some mystic power of Nature.

"he seemed apart from human destinies, a male fate, a winnower of souls. Opposite him, also on a platform, sat the little assistant magistrate, cultivated, self-conscious, and conscientious."

(A Passage to India: p. 226)

Nature here in the divine form of "he" appears free, real, and solid while culture in the body of "the little assistant" is stiffened, artificial, and empty within.

This man's presence has an influence on Adela. She adopts

a more realistic attitude than before. She realizes the uselessness of bringing up trouble in this case. Besides Mrs. Moore arouses in her a doubt of Aziz's guilt. Outside the court house "Esmiss Esnoor" is chanted. Adela pulls herself together and announces her lack of certainty as to whether Aziz followed her into the same cave, and she withdraws the charge against Aziz.

The Anglo-Indians suddenly become hostile to her. The Indians do not understand her and pay no attention to her. Fielding admires her bravery but is hardly interested in this "prig." Ronny breaks down and loses his attachment he has for Adela. Aziz wants to revenge himself on her. Adela feels that honesty has got her nowhere. The outer life fails Ronny in the same way as it fails Henry Wilcox. Adela can not depend on the outer life, the inner life she had with Mrs. Moore, little as it is, makes her strong enough to see that she can not live with Ronny and had better go back to England to take care of Ralph and Stella, Mrs. Moore's children.

Fielding regains his reputation and receives promotion in his work. He tries to settle things properly for Aziz and Adela, but realizes more and more that between Aziz and him there is a wide gulf. Fielding feels that Aziz's emotions never seem in proportion to their objects. Aziz when angry is shockingly rude. Hamidullah and the other Indians become less amiable. This fact also affects the friendship between the two persons, indirectly. And one day Aziz announces to him that he has become anti-British.

Anyhow Fielding tries to make Aziz see reason, saying to him that his demand for a large sum of money from Adela will ruin her. The demand is out of proportion, and unreasonable in view of the fact that Adela has spoken the truth and saved Aziz himself from imprisonment. At last Fielding appeals to Aziz with the memory of Mrs. Moore. Aziz yields and renounces the claim for damages.

Adela leaves for England. She is black-mailed by Antony who raises a scandal that she has been Fielding's mistress. This is another blow from India which she was once eager to know.

Aziz assumes that the scandal is true. He does not resent it on moral ground, but he objects to the woman, he still regards her as his enemy. This gossip drives the two friends further apart. Their thoughts, once close together, now start to run parallel but apart. Their conversation "jumped from topic to topic in a broken-backed fashion." Aziz, learning that Fielding is going back to England, assumes that his friend is going to marry Miss Quested. Suspicion, the mental malady, has caught him and made him trust and distrust at the same time. Of this Fielding has little knowledge. Aziz's friends are uneasy because Fielding knows so much of their private affairs and so set Aziz against him. Aziz feels he has been tricked out of his compensation money. He refuses to spoil his "poor little holiday" to see Fielding sail off. When Fielding writes to him from England saying he is going to marry someone whom he knows, Aziz throws the letter away before finishes reading it. He imagines Fielding means Miss

Quested. Aziz moves to a remote state where Englishmen seldom come. He marries again and enjoys his life, living with his children, writing poetry, and reading his Persian, but he still has one bitter enemy.

"The Criminal Investigation Department kept an eye on Aziz ever since the trial — they had nothing actionable against him, but Indians who have been unfortunate must be watched, and to the end of his life he remained under observation, thanks to Miss Quested's mistake."

(A Passage to India: p. 306)

While Aziz and his children are visiting a sacred place—a saint's tomb—he meets Fielding and Ralph, his brother-in-law. Fielding has come back to India and is on his official tour of inspection. They greet each other formally. Aziz is cynical. When he learns that it is Stella whom Fielding marries, he is ashamed but gets over it and gains his self-respect with the help of false anger. Within, he is excited and happy.

Aziz rides to the Guest House where Fielding and his company stay. He passes through a gathering of Hindus, who being aroused by their ritual ceremony, embrace philanthropy.

"The festival flowed on, wild and sincere, and all men loved each other, and avoided by instinct whatever could

cause inconvenience or pain."

(A Passage to India: p. 316)

Amid the atmosphere of love, Godbole almost collides with Aziz; he says "Ah, you might make me late". The same religion that makes him practise philanthropy forbids him from touching people of some classes.

At the Guest House, Aziz meets the ghost of Mrs. Moore in Ralph. Ralph speaks with Mrs. Moore's voice what she said to him in Chandrapore. The memory of Mrs. Moore makes Aziz kind to Ralph. Aziz, for Mrs. Moore's sake, helps Ralph to find some oars so that Ralph can take a boat out after Fielding and his wife. Aziz also accompanies Ralph to go after the Fieldings. He too is worried that the couple may get into trouble as they have gone out, without any oars, in a boat through the darkness.

Fielding and Aziz go out for the last ride. They are aware that their friendship has come to its end. Aziz gives a letter he writes to Miss Quested to Fielding. He thanks her for what she has done for him. Aziz wants to turn over a new leaf-- to wipe the Marabar out for ever. The conversation turns to religion-- Hinduism. Aziz does not understand it nor is he interested in the creed. Then they discuss politics. Fielding speaks of what the English do for India and how India can not dispense with the British Empire. Aziz is angry and cries,

"Clear out, all you Turtons and Durtons. We wanted to know you ten years back—now its' too late. If we see you and sit on your committees, it's for political reasons, don't you make any mistake . . . . . Until England is in difficulties we keep silent, but in the next European war — aha, aha ! Then is our time."

(A Passage to India: p. 334)

Fielding feels more strongly towards his country than before, perhaps partly because, Aziz has shown strong nationalism before him, or partly because the Indians have made him feel that the two races, Indian and English, cannot meet, or partly because now with a higher professional position and more responsibilities, he can not travel light as before and therefore realizes his deep-burried nationalism. He mocks Aziz in good humour that India can not stand by herself and there are problems concerning the division of the Indian people. Aziz then cries

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

(A Passage to India: p. 335)

Fielding asks a question which perhaps all readers want to ask:

"Why can't we be friends now ?.... 'It's what I want. It's what you want.'" (A Passage to India: p. 336)

Forster has given the answer, the answer out of his experience from two visits to the country.

"But the horses didn't want it — they swerved apart; the earth didn't want it, sending up rocks through which riders must pass single file; the temples, the tank, the jail, the palace, the birds, the carrion, the Guest House, that ~~came~~ came into view as they issued from the gap and saw Mau beneath: they didn't want it, they said in their hundred voices, "No, not yet," and the sky said, "No, not there."

(A Passage to India: p. 336)

Personal relationship is restricted by racial temperament which in part, at least, stems from surroundings, so that Fielding and Aziz have to part in spite of a genuine desire to remain friends. But the Empire, because of the undeveloped hearts, loses its chance of holding India. Yet the last words of the novel are not final. The 'reconciliation' is not declared impossible: it is only postponed to some undated future.