CHAPTER II

HEART - SENSE - MIND

In Forster's novels we find the blending of Mind, Heart, and Sense. Forster recognizes the significance of each of them and realizes that they must all exist in the right proportions to bring Man to his salvation. If only any of them is missing or is out of proportion then Man will be miserable. In A Passage to India, Fielding being aware that his wife does not love him as much as he loves her, feels unhappy. One side of his life--passion or Sense is unfulfilled. In Howards End , Henry Wilcox never bothers with his or anyone else's inner life; he has no Heart. He has nothing to rely on. Once his outer life breaks down, Henry is hopeless and afraid. It is Margaret who saves him. In the same novel, Helen Schlegel demonstrates how life, with Heart and Sense but no Mind, fails. Sense and Heart carry her towards misery. Later Mind has saved her. With wisdom she accepts the business people although she cannot love them.

It is interesting to see that Mind, Heart, and Sense, are also fought for by Forster's contemporaries. But these contemporaries differ from Forster; they do not maintain, as Forster does, all the three parts of life. Each of them defends only one part: Virginia Woolf trusts in Heart, D.H. Lawrence puts his faith in Sense, and Somerset Maughem finds his hope in Mind.

These three novelists and Forster have one thing in common, that is the awareness of danger which quietly and continuously menaces mankind. Each seeks for an answer to the problem. In their writings they experiment and present the public with what

they believe to be the right solutions.

Another interesting point is that three of them have written works which are more or less autobiographical. Forster writes The Longest Journey, D.H. Lawrence writes Sons and Lovers, and Maugham writes Of Human Bondage. From these works we can learn much of the authors in connection with their biographies and attitudes towards life. Virginia Woolf's To the Lighthouse, although it is not autobiographical, reveals to readers much of the authors's thoughts.

To understand E.M. Forster better and evaluate him rightly we bring him into contrast with the other three novelists. Nothing can be more suitable and just than a comparison of the writers of the same period and the same impulse, especially in respect of works of the same kind--autobiographical novels.

The impulse of writing in these four novelists is the reaction against materialism which under the mask of civilization is getting hold of man. It has even caught his soul and made him act in the way that William Blake at the beginning of the last century referred to thus: "They seem to me to be something else besides human life !" Man is getting farther and farther from his own nature lured and driven by his own new rules. The rules that take new names of religions, conventions, laws, scientific progress, materialism etc. Forster thus rejects Sawstonian conventions, Lawrence embraces Nature and condemns industrialism, Woolf gets deep to the core of man--his soul, and Maugham displays man as a victim of modern

civilization as well as his own nature.

Heart

Virginia Woolf conveys to readers the movement of things under the surface--the free movement of thought, emotion, and insight, because she believes that there are two kinds of truth behind reality--the truth of the reason and the truth of the imagination.

In To the Lighthouse Virginia Woolf has manifested her regard for Heart--inner life. Her sole interest lies in that core of man. All her principal characters live mostly in inner life. All actions affect people strongly in their spirit. A man who sits still and looks at something already has an effect on other people. Mr. Ramsay on a trip by boat with his children produces a great effect on them.

> "With his long-sighted eyes perhaps he could see the dwindle leaflike shape standing on end on a plate of gold quite clearly. What could he see ? Cam wondered. It was all a blur to her. What was he thinking now ? she wondered. What was it he sought, so fixedly, so intently, so silently ? They watched him, both of them, sitting bareheaded with his parcel on his knee staring and staring at the frail blue shape which seemed like the vapour of something that had burnt itself away. What do you want ? they both wanted to ask. They both wanted to say, Ask us anything

and we will give it you. But he did not ask them anything."

(To the Lighthouse: p; 240)

Not only can a slight action produce so much feelings, but thoughts themselves pass from one person to another with no need of words.

"He stood by her on the edge of the lawn, swaying a little in his bulk, and said, shading his eyes with his hand: 'They will have landed' and she felt that she had been right. They had not needed to speak. They had been thinking the same things and he had answered her without her asking him anything."

(To the Lighthouse: p. 242)

With her stream-of-consciousness technique, Mrs. Woolf has shown us that imagination and reality are one. Man lives in his imagination as much as he lives in reality. In fact in real life we unconsciously live in this manner. In the same predicament man may enjoy himself or suffer terribly according to the imagination he has at the time. Thus solitude and loneliness have different connotations.

Mrs. Woolf's unpleasant characters are those who do not bother about the human heart.Mr. Ramsay is one of them. Despite his love of reality and uprightness and the fact that he is the bread-winner of the family with eight children, since he

bothers with the outer life only, he is not a good man. James Ramsay and the other children of Mr. Ramsay cannot stand his presence. James accepts that his father says the truth; but the disillusionment his father causes him, the way his father ridicules his mother--Mrs. Ramsay, makes James feel that he wants to gash a hole in his father's breast and kill him. Lily Briscoe thinks that Mr. Ramsay is unworldly and knows nothing about trifles but he loves his dogs and his children. That fact anyhow does not amend his lack of heart. She thinks "he is petty, selfish, vain, egotistical; he is spoilt; he is a tyrant; he wears Mrs. Ramsay to death;"

Virginia Woolf respects inner life--the poetry, and she pays no attention to the outer life--the prose. Here we come to the point where Mrs. Woolf differs from Forster. Mrs. Woolf believes in only one thing--Heart. She explores the human heart and believes that it can save man. She thinks that if man pays more attention to the inner life which will lead him to the right way of apprehending the reality of life, then man will gain an extraordinary happiness. The right way of apprehending reality as Bernard Blackstone puts in his criticism on Virginia Woolf is this:

> "The thing seen is not important in itself, or rather it is not important what our judgment is of the thing seen. Indeed, we must see it without judgment, without choice, with silent awareness: and then we know reality."
>
> (Supplement to British Book News No. 33)

The only way to achieve happiness is therefore to understand and trust to one's heart. Forster believes in Heart too but not as strongly as Woolf. He thinks that the outer life is also needed. The "poetry" must be connected to the "prose". Thus in Forster's The Longest Journey, Rickie cannot live in his private world and ignore the outer world. In doing so he has mistaken "the subjective product of a diseased imagination" for reality. He goes to his destruction.

Surprisingly while Virginia Woolf rejects the outer life, she merely looks over it.She pays all her attention to Heart and, therefore spares no time for the outer life, neither does she attempt to face it. Thus Mrs. Ramsay can be patient with Mr.Ramsay although it may be that she hopes to reintegrate him just as Margaret hopes to change Henry Wilcox in Forster's Howards End.

Virginia Woolf must believe in the premises that man is naturally good so she insists on "being oneself". Since man can be his own self so he is free to live, and free to develop. Mrs.Ramsay is her own self at all costs. She is happy, but Rickie trying to do the same thing reaches destruction. Virginia Woolf's reality seems to be in Heart while Forster's reality is in Heart and out of it. The outer world usually does not interest her much. In To the Lighthouse Mrs.Woolf describes Prue Ramsay's marriage very briefly and in brackets

> "(Prue Ramsay,leaning on her father's arm, was given in marriage that May.What, people said, could have been

more fitting ? And, they added, how beautiful she looked!)"

(To the Lighthouse: p. 152)

The reality of the marriage seems to lie not on what actually takes place on the day of marriage but on the remembrance of a witness. How Prue looks is what people say about her. In this way "reality" never dies so long that it can flash back into a person's mind. Prue's death and Andrew Ramsay's death is described in the same manner, a vivid thought that suddenly comes into a person's mind.

To say that Virginia Woolf neglects the outer world may mislead readers of this thesis into assuming that Mrs. Woolf is an escapist. As a matter of fact she is not. Forster in his essay on Virginia Woolf says that

" The next of her interests which has to be considered is society. She was not confined to sensations and intellectualism. She was a social creature, with an outlook both warm and shrewd."

(Two Cheers for Democracy: p. 262)

Mrs. Ramsay tries to understand and keep friendship with Mr. Carmichael. His manners may not be very amiable but she excuses him . She understands that the man is troubled by his wife and needs consolation. She herself wants others to share her happiness, though she is aware that he sets a spiritual barrier between himself

and her.

" He said nothing. He took opium. The children said he had stained his beard yellow with it. Perhaps. What was obvious to her was that the poor man was unhappy, came to them every year as an escape; and yet every year, she felt the same thing; he did not trust her.

(To the Lighthouse: p. 46)

Her characters do not cut themselves off from others. James Ramsay's heart is not closed against his father. He longs for his father 's regard. Mr. Macalister 's praise for his skilfulness in sailing only makes him sad that his father never praises him. When at last he expresses his admiration for him, " he (James Ramsay) (is) so pleased that he (is) not going to let any body take away a grain of his pleasure"

Now to conclude that Mrs. Woolf bothers only about Heart is not ture. Heart is her hope but she also recognizes personal relationship. Love is also mentioned. Minta Doyle and Paul Raylay are in love. Prue Ramsay marries somebody. The problem is that she spares very little attention for anything exbept Heart. It is true that a good man will be happier if he can live in his inner life observing and enjoying

" a myriad impressions — trivial, fantastic, evanescent, or engraved with the sharpness of steel."

(The Common Reader, 1st. series, 1925: "Modern Fiction")

In fact when man bothers about his own soul, he is likely to become better. His heart will be developed. With assurance from his inner life he will be happy. Perhaps if all people do the same thing at last we shall have only people of developed hearts like Mrs. Ramsay, the Schlegels, and Fielding. But the fact is not so. Forster in Howards End has pointed out that the Schlegels fail to stabilise Leonard Bast and let him develop his cultural life. They also fail to change Henry Wilcox. Mrs. Woolf has contributed a great deal to her fellow human beings in bringing their attention back to Heart, but her effort, sadly enough, cannot complete her intention. There will still be some Sawstonians whom no Woolfian, however hard he tries, will succeed in reintergrating. Thus Forster cherishes his characters to enjoy the inner life but warns them too that they must accept the outer life, if they do not want to invite destruction. He has also warned against " brooding too much." Forster himself admires Mrs. Woolf not for her point of view but for her writing technique. In an essay on Virginia Woolf in the collection called Two Cheers for Democracy he puts down his opinion.

> "... She was a snob .... and I do not think she was sympathetic. She could be charming to individuals, working class and otherwise, but it was her curiosity and her honesty that motivated her. And we must remember that sympathy, for her, entailed a tremendous and exhausting

process, not lightly to be entered on.

(Two Cheers for Democracy : p.264)

As for her art of writing and the pleasure she gives people he praises her highly

"Virginia Woolf got through an immense amount of work, she gave acute pleasure in new ways, she pushed the light of the English language a little further against darkness."

(Two Cheers for Democracy ; p. 265)

That is right. The real greatness of Virginia Woolf lies not in her message but in her art of writing.

Sense

D.H. Lawrence is another writer who opposes industrialism. This feeling was perhaps rooted in his heart since his childhood. He was born in Nottinghamshire which then was newly developed into coalfields. The beautiful countryside was spoiled by ugly slag-heaps, smoke, crowded shabby cottages; and the people who lived there, the colliers, were in a very poor condition. Later Lawrence puts in his novels

".....people must live in the kitchen, and the kitchens opended on to that nasty alley of ash-pits."

(Sons and Lovers: p. 8)

He hates industrialism and business with all his heart; once he remarks in a letter that Forster makes " a nearly deadly mistake glorifying those business people in Howards End. Business is no good." In Sons and Lovers, Gertrude Coppard before becoming Mrs. Morel has a love-affair with John Field. She insisted that John would not take up business. Perhaps being sensitive, Lawrence thinks that business people are profit-making persons. Though Forster does not like the business people for their undeveloped hearts (if they are Sawstonian), he admits that they run the country and enable sensitive people such as he himself and Lawrence to live in their ways. In The Longest Journey Rickie is excited at Ansell's father's business.

> "'Listen to your money!' said Rickie 'I wish I could hear mine. I wish my money was alive!'"
>
> (The Longest Journey: p. 39)

Lawrence thinks that Man does not live to the full and in complete naturalness as non-human creature. He thinks that conventions, rules, and Man's misunderstanding of his own heart rob him of happiness. He thinks Man's first duty should be to himself. This is because the background of his life is rather miserable. He, like Paul Morel, has a deeply emotional relationship with his mother who is a petty-bourgeois woman. She is bitterly unsympathetic and contemptuous of the working-class life into which her marriage pitches her. He himself fails

to achieve the freedom in aspiration and struggle that young people have. He therefore fences himself in. If we perceive Paul Morel we will see that sometimes he is very selfish especially to Miriam. He cares only for his own feelings and not at all for hers, when he renounces his love for her.

> "She was stunned by his cruelty, and did not hear. He had not the faintest notion of what he was saying. It was as if his fretted, tortured soul, run hot by thwarted passion, jetted off these sayings like sparks from electricity. She did not grasp anything that he said. She only crouched beneath his cruelty and his hatred of her."
>
> (Sons and Lovers: p. 215)

Forster will never approve of this action. Rickie Elliot finding out that his wife, Agnes, is legacy hunting, does not hurt her feelings. He realizes that he has failed in his dream of marrying a help-mate, and quietly suffers the agony. When he cannot bear it, he goes away.

Lawrence sometimes seems to be cruel. He relishes strong feelings. Perhaps they calm his rebellious soul down. He describes the death of the rabbit in The White Peacock with hysterical overtones. In Sons and Lovers, Lawrence describes the fighting between Dawes and Paul. The scene is prolonged and it makes readers feel almost sick at its sensation.

The fighting ends in this way:

> ".....with exactly the right amount of strength, the struggles of the other, silent, intent, unchanging, gradually pressing his knuckles deeper, feeling the struggles of the other body becoming wilder and more frenzied. Tighter and tighter grew his body, like a screw that is gradually increasing in pressure, till something breaks."
>
> (Sons and Lovers: p. 354)

The scene cannot be compared with Gerald's death in The Longest Journey. Though Forster admires passion, he is afraid of this kind of fierce passion Lawrence has. He describes death very shortly, usually in one sentence,

> "Gerald died that afternoon."
>
> (The Longest Journey: p. 61)

or Lilia's death in another novel;

> "But she had died in giving birth to him."
>
> (Where Angels Fear to Tread: p. 77)

Lawrence has a very strong sense of loneliness. His principal characters are mostly in a depressed mood.

Mrs. Morel, Paul, Miriam, and even Mr. Morel.

> "And Morel sitting there, quite alone, and having nothing to think about, would be feeling vaguely uncomfortable. His soul would reach out in its blind way to her and find her gone. He felt a sort of emptiness, almost like a vacuum in his soul. He was unsettled and restless. Soon he could not live in that atmosphere, and he affected his wife. Both felt an oppression on their breathing when they were left together for some time. Then he went to bed and she settled down to enjoy herself alone, working, thinking, living."
>
> (Sons and Lovers: p. 51)

The loneliness Morel experience is extreme. It is stronger than the "need for friendship" of Forster. Rickie being far away and cut off from Ansell is not so lonely as Morel is. And Lawrence seems to think that this loneliness in the human heart is incurable because we do not understand one another and we want to possess more than we usually own. Paul is irritated that Miriam does not wholly belong to him. Mrs. Morel cannot spare Paul to any girl. With such ardent possessive love and sensitiveness Man must always be lonely. Mrs. Morel is annoyed even when a girl comes to ask about her son, William.

> " 'Is Mr. Morel in?' the damsel would ask appealingly.

'My husband is at home,' Mrs. Morel replied.

'I--I mean young Mr. Morel,' repeated the maiden painfully.

'Which one? There are several.'

Where upon much blushing and stammering from the fair one,

'I--I met Mr. Morel---at Ripley,' she explained.

'Oh--at a dance!''

'Yes'

'I don't approve of the girls my son meets at dances. And he is not at home.' "

(Sons and Lovers: p. 57)

Forster's sense of loneliness seems to arise from man's natural need for companionship. His characters need and enjoy friendship. They are open to relationships. They do not fence themselves in and brood.

Both being sensitive, the two writers have a high regard for the inner life. But Forster does not drown himself in the inner life. Rickie wants to become a great writer, to apprehend the reality. He breaks down at disappointment over the failure of his doctrine.

"....Rickie said, 'May God receive me and pardon me for trusting the earth! "

(The Longest Journey: p. 311)

He does not break down when he finds that Agnes is not marrying him out of love. Paul Morel with his talent for painting lives too much in his emotional world. Miriam's love for him does not satisfy him.

Forster is concerned with the problem of man's relationships —friendship and also sexual love. But his main interest lies in friendship and general relationships, the love between Agnes and Rickie is a minor question compared to Reckie's relations with his friends and his half-brother. In another novel, Howards End, Margaret Schlegel even marries Henry Wilcox though she sees his weak points; she marries him because men of his type have enabled her cultural type to exist. D.H. Lawrence is also concerned with man's happiness. But his scope covers not all people's happiness but only the relation between men and women.

> " I can only write what I feel pretty strongly about, and that, at present, is the relation between men and women. After all, it is the problem of to-day, the establishment of a new relation, or the readjustment of the, old one, between men and women."
>
> (West ,Anthony: D.H. Lawrence (1951) p. 146)

Lawrence feels that man's unhappiness arises from the suppression of his own desires. He thinks that people are misled by conventions to despise their own essential qualities. They struggle with their own natures. In his opinion people

do not suffer when they fight against poverty as much as when they fight against their own natural impulses. In a letter to one of his friends, Dr. T. Burrow, Lawrence expresses his opinion thus:

> "One has no real human relations—that is devastating."
> (The Letters of D.H. Lawrence: p. 678)

When the senses are benumbed, life is valueless.

As Lawrence tries to assert the value of Sense, he is sometimes misunderstood. People tend to think that he glorifies sex. This is because he deals with sex and other matters with equal naivety. He thinks that people should not be squeemish about sex and separate it from love. He wants the relations between men and women to be as they were in the time of Adam and Eve.

> "Love means the pre-cognitive flow. .....it is the honest state before the apple. Bite the apple and love is killed."
> (The Letters of D.H. Lawrence: p. 688)

The apple is not exactly the fruit of knowledge; it is the fruit of unreasonable shame. Man has swallowed the fruit and has become ashamed of his own essential qualities. Forster also thinks of going back to the Garden of Eden. In A Room With a View, this thought is evident:

" 'The Garden of Eden,' pursued Mr. Emerson, still descending, 'which you place in the past, is really yet to come. We shall enter it when we no longer despise our bodies.' "

(A Room with a View: p. 154)

Forster himself has a respect for Sense. He uses sex and violence as antithesis to the hypocrisy of Sawston. He declares that Eros and Pallas Athene will avenge themselves on those who have sinned against them.

Here we must notice that Forster considers Pallas Athene and Eros as allied gods, whereas D.H. Lawrence thinks they cannot go together.

Lucy's love for George may be considered as purely a passion. But her rejection of Cecil Vyse is done by reason.

Lawrence thinks differently, in the letter quoted above he expresses his opinion thus:

"To know the mind of a woman is to end in hating her...

.....

There is a fundamental antagonism between the mental cognitive mode and the naive or physical or sexual mode of consciousness. As long as time lasts, it will be a battle or a truce between the two."

(The Letters of D.H. Lawrence: p. 688)

Thus Paul Morel does not marry Miriam. He is conscious that she is not giving her whole self to him. Miriam herself wants to win Paul's soul.

To presume that Lawrence totally rejects Mind is to jump to a wrong conclusion. He emphasizes the importance of the life of the senses because he believes that, in our time, the senses have been neglected and despised, and mental consciousness has grown to be a tyrant. His advocacy of the senses has obscured his recognition of intellect. Forster must feel that Lawrence is naive in his assertion of the senses. Forster is aware all the time that Mind is needed to balance Sense. A happy life must rest on a balance between the two.

Nevertheless Lawrence has opened to us the beauty of the world of Sense. He has asserted the significance of individuality, the value of life which is to be fully lived. The sensuousness in his writing is poetic. If we reject him we reject the 'poetry' of life.

> "When she came to herself she was tired for sleep. Languidly she looked about her; the clumps of white phlox seemed like bushes spread with linen; a moth ricochetted over them, and right across the garden. Following it with her eye roused her. A few whiffs of the raw, strong scent of phlox invigorated her. She passed along the path, hesitating at the white rosebush. It smelt sweet and simple. She touched the

white ruffles of the roses. Their fresh scent and cool, soft leaves reminded her of the morning-time and sunshine. She was very fond of them. But she was tired, and wanted to sleep. In the mysterious out-of-doors she felt forlorn."

(Sons and Lovers: p. 29)

Paul Morel watches Miriam and feels that

"Miriam seemed as in some dreamy tale, a maiden in bondage, her spirit dreaming in a land far away and magical. And her discoloured, old blue frock and her broken boots seemed only like the romantic rags of King Cophetua's beggar-maid."

(Sons and Lovers: p. 145)

Forster does not allow himself such a fine flow of imagination. Rickie even in his daydream checks himself with Mind.

"Rickie was open to the complexities of autumn; he felt extremely tiny—extremely tiny and important; and perhaps the combination was fair as any that exists. He hoped that all his life he would never be peevish or unkind."

(The Longest Journey: p. 26)

Both writers defend Sense. The difference is only that Lawrence exults in Sense far more freely than Forster does. Lawrence turns his back on the outer life but Forster reconciles himself with it. Lawrence strives for the wholeness of individuals.

> "We are mentally, spiritual intimate, therefore we should be more or less physically intimate too—it is more whole."
>
> (Women in Love: p. 265)

Forster is interested in the wholeness of the whole human race. In his essay—"Tolerance" he defends this virtue because

> "This is the only force which will enable different races and classes and interests to settle down together to the work of reconstruction."
>
> (Two Cheers for Democracy: p. 56)

Each of them succeeds in his own way. Perhaps if we had no Lawrence, Forster himself would be more ardent towards Sense, because he is well aware that we need both of them. Together they can do us a greater service, though we often feel that they are on opposite side, than one of them alone can do.

Mind

Somerset Maugham has some contrasting characteristics to Forster. Though he and Forster have one thing in common—respect for intellectualism—there is still a wide gap between them.

Maugham always stands apart from his novels. Only in some criticisms or writings in self-defence does he show his opinions. In novels he comments on facts and passes no judgment. He adopts a "clinical attitude" towards the characters in his novels. Unlike Forster, he hardly uses his characters to express his ideas. Anyhow behind his dispassionate airs towards his characters, we find one message repeated—"Here is Man, he does so and so, and this is the result." This observation will of course make each reader feel that "So I must take care of myself" or "So this is life—one phase of life." As Maugham acts as an indifferent adviser, and because his attitude to life is scientific he is therefore categorised, here, as a representative of Mind.

While Forster has written very few novels, Maugham has written a great number. Perhaps he is the writer who writes more than any other novelist of all time. He also gains a very large income from his writing. George Millar puts down in "Bangkok Post" of February 2, 1959 that:-

> "(Maugham) himself estimates that through his writings he has earned some £ 1,350,000.- Of Human Bondage has never sold fewer than 30,000 copies in any of its

first 30 years.....His sales throughout the whole world have amounted to close on 40 million copies."

Their ways of writing may explain the wide difference in number of their writings. Maughan writes what the public wants. He is more or less a professional writer. He makes his works easily readable and adapts them to the changes of fashion. The themes of his writings vary in accordance with developments of taste and manner. John Brophy who writes about him, comments that

> "No one therefore need be surprised to find professionalism pervading the manner which Maughan adopts for his stories, and often it will seem that the matter—the settings, themes, and situations—has also been chosen with professional care to give the public what it has already shown it likes."
>
> (Supplement to British Book News: NO. 22)

Forster is "the last survivor of a cultured liberal tradition....." Writing is not his profession but the means for him to expound his ideas. His interest is the personal relationship and inner life. He does not care much what the public wants. He only knows that he wants to persuade them to "the rebuilding of civilisation." He would rather be " a swimming rat than a sinking ship." So he writes very few

novels and all of them harp on the same string, the personal relationship and inner life. Though two of his novels—Howards End and A Passage to India—are greatly admired (A Passage to India ranks as one of the ten best sellers according to a research made by the T.T.V. Broadcasting Station), Forster has not written any more novels.

Maugham has been influenced by the French school of writing. He is a disciple of the objective school which manifests its doctrine through Flaubert and Maupassant. He is no less fascinated by France than Forster is fascinated by Italy. Many of Maugham's novels have their settings in France.

Maugham's clinicalism has a close relation to religious and philosophic opinions. His outlook is often fostered by cosmopolitanism which may derive from his travels. On this point he is like Forster who preaches tolerance because he believes it "is the only force which will enable different races and classes and interests to settle down together to the work of reconstruction."

One of Maugham's masterpieces which reveals much of the author, despite his habit of standing apart from his writing, is his autobiographical novel—Of Human Bondage. This novel makes a good contrast to The Longest Journey as both are autobiographical and are stories of a young man growing up and experiencing life alone with no parents nor brothers nor sisters.

Philip Carey is much luckier than Rickie Elliot, though

he too is lame, because Philip is born of a loving couple—loving parents. He has no sad complex in his mind about his parents. He is brought up by his uncle, a clergy-man, and his loving though unattractive aunt. Philip is perhaps more sensitive than Rickie; he has never been consoled by warm friendship like that which Rickie found in Cambridge.

Philip has lost his faith in Christianity and thinks that his uncle, the clergyman, plays a practical joke on him about faith in religion. In fact readers can sense Maugham's feeling against clergymen. Mr. Carey is selfish. He takes the comfort his wife provides and lets her work hard; when the time comes for relaxation he alone takes the chance.

> "She seldom travelled herself, for the living was only three hundred a year, and, when her husband wanted a holiday, since there was not money for two, he went by himself.
>
> (Of Human Bondage: p. 13)*

The vicar—Mr. Carey, is severe on Philip and egotistical to his wife. He himself does not really believe in what he preaches. At his death he is not in the least appeased by Christianity he has preached through his life.

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* In Rain, Maugham writes about a missionary who sleeps with a prostitute and commits suicide.

The antipathy for clergymen is equally strong in Forster. Mr. Eager in A Room with a View is a good example.

In school Philip suffers as much as Rickie. The school board is snobbish. They dislike the fact that the new headmaster of the school is the son of a linendraper.

> "He really could not expect officers and gentlemen to receive him as one of themselves. It would do the school incalculable harm. Parents would be dissatisfied, and no one could be surprised if there were wholesale withdrawals. And then the indignity of calling him Mr. Perkins! The masters thought by way of protest of sending in their resignations in a body, but the uneasy fear that they would be accepted with equanimity restrained them."
>
> (Of Human Bondage: p. 34)

This is exactly the Sawston to which Forster objects, Mr. Perkin is somewhat like Ansell plus Stephen. Mr. Perkin consoles Philip who is injured at his weak point--his consciousness of his deformity

> " 'As long as you accept it rebelliously it can only cause you shame. But if you looked upon it as a cross that was given you to bear only because your shoulders were strong enough to bear it, a sign of God's favour,

> "She gave a quick, painful inspiration.
>
> 'I don't want to quarrel with you. You're the only friend I had in Paris. I thought you rather liked me. I felt there was something between us. I was drawn towards you--you know what I mean, your club-foot.' "
>
> (Of Human Bondage: p. 121)

then it would be a source of happiness to you instead of misery.' "

(Of Human Bondage: p. 41)

Maugham speaks here, Intellect or Mind can help. If man adopts a proper attitude of life then in the same situation man can gain happiness instead of misery. In The Longest Journey, Mrs. Failing warns Rickie that

"My age is fifty-nine, and I tell you solemnly that important things in life are little things, and that people are not important at all. Go back to your wife."

(The Longest Journey: p. 305)

The beauty of personal relationships is also displayed by Maugham. Mrs. Carey with all kindness and patience at least wins Philip's sympathy. Later on Philip meets a girl, Miss Price, who, like Rickie, was young and in need of a friend. Miss Price's loneliness is extreme. Maugham gives an impressive portrayal of her unhappy soul thus:

"She gave a quick, painful inspiration.

'I don't want to quarrel with you. You're the only friend I had in Paris. I thought you rather liked me. I felt there was something between us. I was drawn towards you--you know what I mean,your club-foot.' "

(Of Human Bondage: p. 121)

Not very long afterwards Nancy Price hangs herself. She fails in her effort and she has no friend to turn to. Here Maugham does not only stress the importance of personal relationships which will console and even save Nancy's life, Maugham also comments on money, Monsieur Foinet, a great artist, tells Philip that

> "There is nothing so degrading as the constant anxiety about one's means of livelihood. I have nothing but contempt for the people who despise money. They are hypocrites or fools. Money is like a sixth sense without which you cannot make a complete use of the other five. Without an adequate income half the possibilities of life are shut off."
>
> (Of Human Bondage: p. 135)

Here we have a reflection of Margaret's acceptance of the business people. If Rickie accepts fact--accepts his half brother-he will not die so young.

Philip Carey is reminded of his own mortality by the death of his aunt. He can foresee how miserable his uncle will be to live without the companionship of the woman who has loved and tended him for forty years.

Rickie too is menaced by the fear of death.

> " In his short life Rickie had known two sudden deaths,

and that is enough to disarrange any placid outlook on the world. He knew once for all that we are all bubbles on an extremely rough sea."

(The Longest Journey; p. 67)

Both writers present to us fact in its real unembellished form. The fact which reminds us to make use of our life and not waste it uselessly. Thus Forster cherishes passion and accepts the outer life; and Maugham shows how man is the victim of life. The title Of Human Bondage implies how man is under the power of his own element. He is mortal, he is blinded by his own ignorance, and he is in the grip of his own passion. Philip and Miss Wilkinson have a secret affairs which is influenced by lightheartedness and passion . Philip is put off by her unattractiveness but lets himself be carried away by passion. Later he feels satisfied. Miss Wilkinson who has been persuasive becomes more eager to have Philip's love. When they part Philip is relieved but Miss Wilkinson is heart-broken.

Philip is attracted by Mildred who destroys him spiritually and financially. It takes a long time and almost costs Philip's life. After blows of hard lucks he meditates on suicide.

"Constantly now at the back of his mind was the thought of doing away with himself, but he used all the strength he had not to dwell on it, because he was afraid the temptation would get hold of him so that he would not

be able to help himself."

(Of Human Bondage: p. 305)

Rickie too is the victim of his own ignorance. He takes Agnes for a help-mate and later repents it. Forster has commented on the failure in Mr. and Mrs. Elliot's married life.

"God alone knows how far we are up in the grip of our bodies. He alone can judge how far the cruelty of Mr. Elliot was the outcome of extenuating circumstances. But Mrs. Elliot could accurately judge of its extent."

(The Longest Journey: p. 34)

Anyhow neither Forster nor Maugham lose courage. They still see that life can be normal and happy. Man's fate is not altogether a nightmare. Forster shows his hope in Stephen who marries, and has a child whom he brings up the way he was brought up--close to Nature. Maugham too shows his hope. Philip meets the Athelnies and Lawson. They have made him think that

"All sorts of people were strangely kind to him."

(Of Human Bondage: p. 321)

Though not very much in love with Sally Athelny, Philip marries her. Life becomes normal for him. He has got his work

and settled down with the prospect of happiness.

When Philip learns of the death of his friend, Heyward, he thinks that

> "(Heyward) died ingloriously, of a stupid disease, failing once more, even at the end, to accomplish anything. It was just the same now as if he had never lived."
>
> (Of Human Bondage: p. 322)

Here again Maugham has the same idea as Forster--man's value lies in his accomplishment. Rickie's life is not a waste. He has left behind him some short stories. Forster states in "What I Believe" thus:

> "The people I admire most are those who are sensitive and want to create something or discover something,...."
>
> (Two Cheers for Democracy: p. 79)

In conceptions Maugham is close to Forster on the matter of Mind, but he is far from Forster on the matter of Sense. Maugham's aim of writing is different from Forster's. Maugham never acts a human physician, he reports his fellow-beings' sufferance, but he never prescribes a remedy for them.