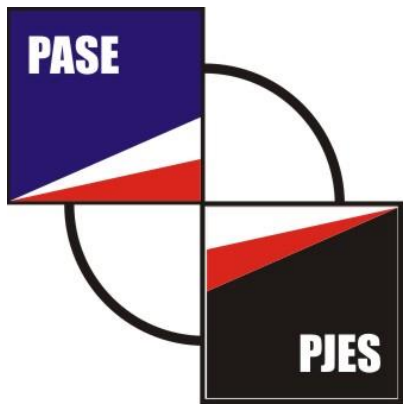

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Contents

From the Editors

Dear Friends and Readers,

The present issue of the *Polish Journal of English Studies* was originally conceived in the end of September 2016 in Olsztyn during the international conference "The World of E. M. Forster—E. M. Forster and the World" organised by the International E. M. Forster Society. Scholars from ten countries and from three continents gathered together in order to evaluate the presence and legacy of Forster in English literature and social history. The double title of the conference was meant to reflect the duality of our aims—on the one hand, we were interested in Forster's own works, with a special stress on the less often approached texts. On the other hand, however, we intended to enquire as to the position of Forster, his works, and the values he stood for within British and world culture(s) almost half a century after his demise.

We were interested in all possible aspects of Forster's oeuvre and life, as perceived by various theories, methodologies, and schools, and we must admit that we were astounded by the variety of response. The presented papers dealt with Forster's life and works, as well as with those of his contemporaries. They gave us an insight into Forsterian influences in the works of our own contemporaries, such as Alan Hollinghurst and Zadie Smith. They showed Forster's legacy going over the borders of literature, visible in films, plays, musicals, and operas based on his works. You will find a detailed report from the conference in the final section of the present issue.

It was our intention to publish a selection of papers originating from the conference. We also extended our invitation to submit papers dealing with our topic to the members of the Society who could not participate. As the response was far beyond our expectations, we decided to divide the received texts into two groups. The first part, more closely connected with the topic of the conference, should be available in 2019 as the book entitled *The World of E. M. Forster – E. M. Forster and the World*, edited by Krzysztof Fordoński, Anna Kwiatkowska, and Heiko Zimmermann. The present issue includes four chapters which we felt would be better suited for a special edition of the *Polish Journal of English Studies*. It does not mean that they are in any way inferior; rather, they venture too far beyond the original project. However, at the same time they serve to show the broadness of For-

sterian scholarship, the variety of the writer's influence and the ways readers and scholars respond to his works.

We begin with the paper of Marina Alonso Gómez "Linguistic Variety in the Translations into Spanish of E. M. Forster's *A Passage to India*." The paper discusses the publication history of Forster's best known novel in Spanish translations, but Alonso Gomez moves over and above the topic. The history of three different translations becomes the point of departure for a discussion concerning the relations of power within the sphere of culture and language in the Spanish-speaking world.

Maaz Bin Bilal's paper "The *Journey* beyond *Passage* into the University: The Relevance of E. M. Forster for (Indian) Academia" similarly transcends its original premise: a discussion of the vision of university as presented in Forster's novel *The Longest Journey*. Bin Bilal comments on how the current political situation in India affects the situation of higher education in this country. He turns to Forster, a writer whose preoccupation with India is well known and who is greatly respected there, for advice on the place and the role of university within modern society.

Claudia Stevens in her paper "Page to Stage: A New Opera *Howards End, America*" presents a very different approach to Forster's oeuvre. An active librettist, the author of seven operas, Stevens presents the process of creation of a new opera based on Forster's novel *Howards End*. Although the idea of making an opera of a Forster's novel is hardly a new one (the first such opera, *A Room with a View*, the work of Robert Nelson and Buck Ross, premiered in 1992, while four more operas have been composed since), Stevens offers a rare glimpse into the very creative process which, at the moment of publication, is still ongoing.

Krzysztof Fordoński's paper "The State of E. M. Forster Scholarship after the Year 2000" serves a double purpose in the present issue. It sums up the publications dealing with Forster, his life and oeuvre published recently, but it also introduces our book review section. Fordoński presents Forsterian book publications divided into four sections—Forster's own writings, memoirs and biographies, monograph studies, and edited collected volumes—with brief comments on their contents. The paper is supplemented with a bibliography, a part of a larger project of E. M. Forster critical bibliography that is being prepared for the IEMFS. Two other parts of the project—databases of translations of Forster's works and of film and stage adaptations of his works are available from the website of the Society.

If some of the readers find the comments included in Fordoński's paper too brief and sketchy, they will find much more detailed reviews in the follow-

ing section of the present issue. We asked members of the IEMFS to propose books worthy of inclusion and to submit their own book reviews. The response was truly overwhelming and, consequently, we are able to present over twenty reviews of various Forster-related books ranging from scholarly monograph studies through memoirs to a novel based on Forster's biography.

We would like to end this introduction with an invitation. The International E. M. Forster Society will convene again in April 2018 in Ludwigsburg, Germany. We hope to see you there and we hope to see you also among the members of our Society.

Anna Kwiatkowska
Heiko Zimmermann

Olsztyn—Ludwigsburg, November 2017

Linguistic Variety in the Translations into Spanish of E. M. Forster's *A Passage To India*[1]

Marina Alonso Gómez

University of Málaga

Abstract: The last novel E. M. Forster published during his lifetime, *A Passage to India*, appeared in 1924. It was first translated into Spanish thirty years later (1955) and has been retranslated into this language twice (1981 and 2004). The three translations not only appeared at different moments in time, but were also carried out by different translators (J. R. Wilcock, J. L. López Muñoz and J. G. Vásquez) from different Spanish-speaking countries (Argentina, Spain and Colombia) and published by different publishing houses (Argentinian Sur, Spanish Alianza and Folio). This paper analyses the linguistic variety of the three translations, focusing on two linguistic features that can be affected by geographical variation within the Spanish language, vocabulary and second person pronouns. Such features reflect the history of the publishing industry in the Spanish-speaking countries in general and in the publishing history of *A Passage to India* in Spanish in particular in a number of ways.

Keywords: E. M. Forster, *A Passage to India*, Spanish, English, literary translation, translation studies

Introduction

The last novel British author E. M. Forster (1879–1970) published during his lifetime, *A Passage to India*, appeared in 1924. The book was soon translated into several European languages, but it was not translated into Spanish until 1955, more than thirty years later. No records of any other Forster's novels

[1] Financial support from the Spanish Ministry of Education through the FPU program is gratefully acknowledged.

being translated into Spanish before that date have been found (the first translation of *Where Angels Fear to Tread* also appeared in 1955), although some of his articles and short stories already had.

The first translation into Spanish of *A Passage to India* was released by an Argentinian publishing house created in 1933 by the writer and intellectual Victoria Ocampo (1890–1979), the founder of the homonymous literary journal *Sur*. The translation was entitled *El paso a la India* and released as a paperback edition; the cover was plain orange, with the title and the author's name at the top and the publisher's logotype at the bottom: the simple look of many books published by Sur. The translator was Juan Rodolfo Wilcock (1919–1978), an Argentinian writer of English and Italian origins. In Argentina, Wilcock published six volumes of poems as well as a play co-authored with Ocampo's sister Silvina (González 2007, 10), and worked extensively as a translator, translating into Spanish authors such as Graham Greene, Franz Kafka, Christopher Marlowe, or Jack Kerouac. At the end of the 1950s, he moved to Italy, where he spent the rest of his life. He wrote all his subsequent works in Italian and translated into Italian authors such as James Joyce, Virginia Woolf, William Shakespeare, Gustave Flaubert, or Jorge Luis Borges (Bourdeilh 2013, 37–38).

The first European translation of *A Passage to India* into Spanish was published in Spain in 1981 by the publishing house Alianza, founded fifteen years earlier by a group of Spanish intellectuals including José Ortega Spottorno, son of the Spanish philosopher José Ortega y Gasset (Alianza). It was another paperback edition, with a plain black cover, white lettering and a book jacket featuring an elephant figurine. The title was *Un viaje a la India*, but four years later, when David Lean's adaptation of *A Passage to India* was released, this second translation was reissued with the movie's title, *Pasaje a la India*. The author of this version was José Luis López Muñoz (born 1934), a Spanish translator who held a BSc in Medicine, a BA in Spanish Language and Literature, and a PhD in Philosophy. López Muñoz had already translated works by authors such as Henry James, Jane Austen, John Dos Passos, William Faulkner, or Robert Louis Stevenson, as well as Forster's *The Longest Journey* and *The Life to Come and Other Stories* (later on, in 2005, he would also translate *A Room with a View*). By the time he translated *A Passage to India* he had already been awarded the Spanish National Translation Award and he would be awarded the Spanish National Award for a Career in Translation in 2000 (Ministerio de Educación, Cultura y Deporte).

The third and last translation appeared in 2004. It was printed by the Spanish publishing house Folio and distributed at an affordable price by the Spanish daily newspaper *ABC*. It was part of a collection of travel books that included forty-one various titles by such authors as William Faulkner, Joseph Conrad, André Gide, Umberto Eco, Mark Twain, and Doris Lessing. The books were distributed between April and June 2004 according to a predetermined schedule; Forster's *A Passage to India*, released on June 27th, happened to be the last title of the collection (*ABC* webpage). This was a hardcover edition, with a light blue cover featuring a photograph of a fisherman against the view of the Taj Mahal credited to Frans Lemmens. The author of this translation, entitled *Pasaje a la India*, was Colombian writer Juan Gabriel Vásquez (1973), who, after obtaining a degree in Law, moved to Europe, where he stayed for sixteen years before returning to Colombia. So far Vásquez has published seven novels and a collection of short stories, as well as two non-fiction books and many newspaper articles; he has also received several literary awards. He has translated several other books, including titles by John Dos Passos, John Hershey, and Victor Hugo.

The translation industry in Spain and Latin America

During the first thirty years of the twentieth century, the Latin American publishing market was controlled by non-Spanish European publishing houses. Several causes contributed to this situation, one of them being the late industrialization of the Spanish publishing industry, which only took place in the second half of the nineteenth century (the industrialization of the Latin American publishing industry took place even later). Exporting books to Latin America was also quite expensive and the process took a long time. The economic situation in Latin America and the Spanish publishers' lack of awareness of Latin American literary preferences did not help, either (Larraz 2010, 15–19).

Nonetheless, during the 1920s the Spanish publishing industry started to grow and, by the 1930s, Spain was the country exporting most books to Latin America. However, World War I spurred the development of the emerging Latin American publishing industry and many Latin American publishing houses were born during the late 1920s and the early 1930s. The Spanish Civil War, on the other hand, meant a temporary setback for the Spanish publishing industry. The development of the Latin American publishing industry was

further fostered by the improvement in the economic and cultural circumstances. During the 1930s, the number of publishing houses increased, national publishing associations were created, Argentina, Mexico, and Chile started to export their books, and Buenos Aires became the publishing, literary, and translation centre of the Spanish-speaking world. This meant that, for the first time in history, the reception of foreign literature in the Spanish-speaking world was based on Latin American (mostly Argentinian) criteria (Larraz 2010, 22–86).

The Spanish publishers could not compete against the Argentinian ones, whose books were cheaper and of better quality. Latin American publishing houses did not have to deal with censorship, they had access to better and cheaper paper and it was easier for them to send their books to other Spanish-speaking countries; Spanish publishing houses were unable to secure translation rights for many international bestsellers and, when they did, they were often restricted to the Spanish territory. After the war, the Spanish publishers started to wonder how to re-enter the Latin American market and the Spanish government started to implement protectionist measures to hinder the import of Latin American books. As a result, as of 1944 the Spanish publishing houses started to recover and in 1946 the Spanish government enacted a law to protect the national publishing industry that was key to such recovery (the export to Latin America doubled between 1949 and 1951). From that point on, Latin American publishing houses started to encounter difficulties; by 1950, 40 percent of Argentinian publishing houses which had been in business five years earlier closed and between 1953 and 1955 Argentinian exports fell from 60 to 30 percent (Larraz 2010, 89–189).

Nowadays, a great part of the foreign books read in translation in Latin America are translated for Spanish publishing houses (Zaro Vera 2013a, 53). Therefore, if we apply Pierre Bourdieu's (1930–2002) sociological model and his concept of field, where such fields grow out of the network of relations among the agents within the field and the competition to preserve or modify the forces applied to their positions, we could say that the Latin American subfield of literary translation has lost its autonomy when compared to its golden age (between 1936 and 1950, approximately), since it is now dependent on the economic power of big Spanish publishing companies. However, it should also be pointed out that the autonomy of the literary field (to which the literary translation subfield belongs) is always relative, since it depends on the economic and political fields (Bourdieu 1997, 213).

On the other hand, the linguistic variety employed to translate a source text into Spanish often plays a role within the publishing relationships between Spain and Latin America. Spanish is the official language of Spain, eighteen Latin American countries and the African Republic of Equatorial Guinea, as well as one of the official languages of the U. S. territory of Puerto Rico. The Spanish spoken in each of these countries has its own lexical, phonetic, and morphosyntactic features, but the term "American Spanish" is frequently employed to refer to the Spanish language spoken in Latin American countries as opposed to the one spoken in Spain (Sánchez Lobato 1994, 553). Most Argentinian translators working during the period when Argentina was the publishing centre of the Spanish-speaking world employed a variety of Spanish that was easy to understand for most readers (Zaro Vera 2013b, 78), whereas Spanish translators have traditionally employed the European variety of the Spanish language.

Editing alleged Latin American features out of Argentinian translations before publishing them in Spain was a common practice during the late 1960s, 70s and 80s (Zaro Vera 2013b, 77). This could be a sign of Spanish readers' reservations about American Spanish when employed to translate foreign works, a sign of what María Pía López, then Director of the Argentinian Museum of Books and Languages, called the longstanding claim that Spain should define what standard Spanish is (Friera 2011). Let's remember that the Argentinian Academy of Letters did not commend the use of the personal pronoun *vos* (which is extensively employed in Latin America) until the 1980s, since it was considered incorrect (Ramírez Gelbes 2011, 566), or that even today there are several dictionaries devoted to American Spanish words and expressions but none specializing in European Spanish ones. The dictionary published by the Royal Spanish Language Academy (*DRAE*) identifies both European and American Spanish words as such, but there is an apparent lack of proportion among the number of words classified as typical of European Spanish and the number of words marked as typical of the Spanish spoken in other regions (RAE 2014).

Nowadays, most of the books translated in Spain are rendered into European Spanish and no attention is paid to the fact that they are not only distributed in Spain but also in other Spanish-speaking countries, a situation that has given rise to criticism from Latin American readers, translators and critics (Zaro Vera 2013b, 76). In fact, according to the Argentinian writer and translator Carlos Gamerro, Latin American readers frequently discuss

the "ugliness" of translations made in Spain. Gamerro also says that Spanish translators think they speak Spanish and other Spanish-speakers speak a dialect, while Latin American translators are more aware of the diversity of the Spanish-speaking community and therefore try to avoid local or dialect features (Zaro Vera 2013b, 76-77). This kind of translation, which does not seek to make its place of enunciation clear, is the most frequent one (Fólica and Villalba 2012, 260) of the two general kinds of translation that Patricia Willson identifies as working in Argentina (2004, 187).

A Passage to India in Spanish

According to Paola Mancosu (2013, 5), the first translation of Forster's *A Passage to India* was very well received by the critics. Right after it was published, Uruguayan poet Mario Benedetti (1920–2009) wrote an article about Forster where he commended the translation, except for the title (1955, 186–193), and the Argentinian journal *Davar* featured a review thanking Wilcock for making *A Passage to India* accessible to Spanish-speaking readers. Another review by Argentinian critic Jaime Rest was published a year later in *Sur*. However, no records of this translation being reissued have been found and twenty years later Argentinian writer and translator Luis Enrique Revol wrote that Forster's books had been a failure in Argentina, *A Passage to India* having only achieved a mild success (1974, 133).

According to the Spanish ISBN and National Library databases, this translation was never published in Spain, as opposed to other translations originally published by Wilcock in Argentina. In 1979, Spanish writer, critic and translator Marta Pessarrodona said that the distribution of this first translation within Spain had been "non-existent" (1979, 53), although her words should probably not be taken literally, since my own copy of this translation was acquired at a Spanish second-hand bookstore. The translation is also mentioned several times in the Spanish press of the time: Juan Tebar cited it in an article in 1973 (1976, 50–51) (however, he did not name the translator) and the anonymous author of another article published in 1970 recalled having read it. He even named the translator, although he called him "Roberto" instead of "Rodolfo" (M. 1970, 53). In any case, it seems safe to assume that if this translation was ever exported to Spain, its distribution must have been very limited.

The possibility that this first translation was barely known by Spanish readers is reinforced by the reviews that appeared in the Spanish press after the second translation was released in 1981. Two years earlier, in the article she wrote on the occasion of the centenary of Forster's birth, Pessarrodona had already praised the fact that *A Passage to India* was "finally" to be published in Spain (1979, 53). The year the second translation was released, at least other three reviewers welcomed the long-awaited publication: Alberto Díaz Rueda (1981, 21), Julio M. de la Rosa (1981, 3), and Robert Saladrigas (1981, 31). As Pessarrodona did before them, both Díaz Rueda and De la Rosa used the word "finally" to describe the translation of *A Passage to India* into Spanish, and Saladrigas spoke of an "unfortunate delay". A year later, Domingo Pérez Minik expressed a similar point of view in the literary journal *Ínsula* (1982, 17–18). This translation has been reissued several times by Alianza and other Spanish publishing houses, and it was last printed by Alianza in 2010 as part of its 13/20 collection. It is the most frequently found in Spanish bookstores as well as in public and university libraries, and it is the only one offered in the online catalogues of Latin American bookstores we have consulted. However, both the first and the second translation can be found in some Latin American libraries, although the second translation is the most frequent one.

The distribution of the third and last translation also seems to have been fairly limited. This translation was intended to be sold together with a Spanish newspaper on a particular date and, according to the copyright page, could not be sold separately, which means that it was only available in Spain and for an extremely short period of time. Therefore, it cannot be found in regular bookstores, although some copies are available in second hand bookstores and public libraries.

Analysis

We will now proceed to an analysis of the linguistic variety of the three translations. Due to space restrictions, this analysis will focus on two linguistic features, vocabulary and second person pronouns, both of which can be affected by geographical variation within the Spanish language.

Spanish speakers from different countries (and even from different regions within the same country) sometimes use different words and expressions. The dictionary published by the Royal Spanish Language Academy (*DRAE*)

defines *americanismo* ("Americanism") as a word, an expression or a phonetic, grammatical or semantic feature that is characteristic of the Spanish spoken in some Latin American country. The dictionary does not offer an equivalent term for those features that are characteristic of the Spanish spoken in Spain, but they obviously exist. Local or dialect features are more frequently employed when translating certain kinds of texts, such as texts rich in informal dialogues and slang, which is not the case of *A Passage to India*, but even so both European and American Spanish words and expressions can be found in its translations into Spanish.

For instance, in the first translation we find words such as *arveja*, *curtiembre*, *desprolijo*, *develar*, *galpón*, *kerosene*, *lapicera*, *largavistas*, *malvón*, *parado*, *pedregullo*, or *sacudón*, which are classified as characteristic of the Spanish spoken in one or more Latin American countries by the *DRAE*. More specifically, *arveja*, *curtiembre*, *develar*, *kerosene*, *parado* and *sacudón* are considered to be typical of Latin America in general and *desprolijo*, *galpón*, *lapicera*, *largavistas*, *malvón* and *pedregullo* are considered to be typical of Argentina (among other Latin American countries). Other dictionaries classify as Americanisms several other words employed in this translation: *anteojos*, *baldazo*, *boleto*, *chivo emisario*, *confianzudo*, *jején*, *llamado*, *unto* (dictionary of Americanisms published by the Association of Spanish Language Academies (ASALE)); *afligente*, *manteca* (Morínigo's dictionary of American Spanish); *estadía*, *suncho* (Sopena's visual dictionary of Americanisms); and *chinche* (Haensch and Werner's dictionary of *argentinismos*). This last dictionary also points out that the words *fósforo* and *cancha* (both used in the first translation) are employed differently in Argentina and in Spain. The number of Americanisms that can be found in the third translation is considerably lower. The words *aro*, *planeación*, *remezón*, *remada* and *salón* [*de clases*] are classified as such by the *DRAE,* although none of them is considered to be typical for Colombia. The dictionary of Americanisms published by the ASALE includes *llamado* and Morínigo's dictionary of American Spanish includes *rol*. The *DRAE* records most of the words classified as Americanisms by the other dictionaries, but does not identify them as such.

None of these words are employed in the second translation, at least not with the same meaning. Since there is no dictionary devoted to words and expressions specifically employed in European Spanish and the number of those marked as such in the *DRAE* is comparatively low, it is more difficult to pinpoint European Spanish words than American Spanish ones. Still,

some words used in the second translation have been classified as characteristic of the Spanish spoken in Spain by authors such as Jose G. Moreno de Alba, Carlos Arrizabalaga Lizarraga, Raúl Ávila, or Juan M. Lope Blanch, for instance, *billete*, *cacahuete, conducir*, *doncella*, *faro*, *girar*, *guisante* (Moreno de Alba 2003, 388), *autobús*, *calcetines*, *cerilla* (Arrizabalaga Lizarraga 2012), *calle* (Ávila 2004, 10), and *nata* (Lope Blanch 2003, 160), or by the *DRAE* itself (for instance, *comisaría, magistrado* or *patata*). However, more than half of these words are also employed in the first translation and all but two (*nata* and *comisaría*) are used in the third one.

Second person pronouns are also employed differently in different Spanish-speaking communities. There are three second person singular pronouns in Spanish: *tú*, *vos* and *usted*. The most formal second person singular pronoun is *usted* both in Spain and Latin America; *tú* is the only informal second person singular pronoun in Spain, where the second translator comes from; and both *tú* and *vos* act as informal second person singular pronouns in Latin America, depending on the country and even on the region (RAE–ASALE 2005, 659–672). According to the *Diccionario panhispánico de dudas*, *vos* is fully accepted by all social classes in Argentina, where the first translator comes from, whereas *tú* and *vos* coexist in Colombia's capital city, where the third translator comes from, although *tú* is considered to be the educated form (RAE–ASALE 2005, 673–674) and characters from this city always use *tú* (besides *usted*) in the translator's original works (he even points this out in his novel *The Informers* (2004)). On the other hand, there are two second person plural pronouns: *vosotros* and *ustedes*. In most of Spain, *vosotros* implies familiarity and *ustedes* implies formality, while in Latin America and some southern Spanish regions *ustedes* acts both as formal and informal second person plural pronoun (RAE–ASALE 2005, 659–677). Since the three translations of *A Passage to India* into Spanish where carried out by translators from different countries, we could expect to find different second person pronouns in each of them: *vos* or *usted* and *ustedes* in the first one; *tú* or *usted* and *vosotros* or *ustedes* in the second one; and *tú* or *vos* or *usted* and *ustedes* in the third one. However, this is not always the case.

In the first translation, *tú* and not *vos* is employed as informal second person singular pronoun. On the other hand, *ustedes* is consistently used throughout this translation regardless of familiarity, that is, a character who addresses two other characters as *tú* when speaking to them one-to-one will address them as *ustedes* when speaking to them at the same time: for instance, Ronny

addresses Adela and his mother as *tú* when he speaks to them separately but as *ustedes* when he speaks to both of them. There is only an exception: one of the characters, Mrs. Moore, addresses her son Ronny and Adela as *vosotros* even though up to that point she has been addressing them and everybody else as *ustedes*. In the second translation, *tú* and *usted* are used as second person singular pronouns and *vosotros* and *ustedes* as plural ones, depending on the level of formality. The same pronouns are employed in the third translation.

Both the vocabulary and the second person pronouns employed in the three translations can be partly explained by the variety of Spanish spoken in their translators' countries. For instance, the first translator, who was Argentinian, used almost exclusively the only second person plural pronoun employed in Latin America, *ustedes*, as well as several Americanisms. The second translator, who was Spanish, used the informal second person pronouns typically employed in Spain, *tú* and *vosotros*, along with some words deemed to be characteristic of European Spanish by some authors. The third translator, who was Colombian, employed the educated informal second person singular pronoun used in his native Bogotá, *tú*.

Other decisions regarding vocabulary and second person pronoun choices could be attributed to extralinguistic reasons. For instance, the first translator probably opted against the informal second person singular pronoun *vos*, even though it is the most frequently employed in Argentina and he himself used it in his letters, because it was not as widely accepted in the 1950s as it is nowadays and most translators did not use it at the time (Zaro Vera 2013a, 57). In fact, Argentinian translators were still asked to avoid *vos* in their translations even in the 21st century (Colodrón Denis 2007, 114). It is also possible that the third translator (whose original works feature almost exclusively *ustedes* as second person plural pronoun and several Americanisms he could have employed in his translation of *A Passage to India* but did not) employed a second person pronoun which is never used in Latin America (*vosotros*) as well as fewer Americanisms than the first translator and most of the words considered to be characteristic of European Spanish used by the second one because the third translation was commissioned by a Spanish newspaper and intended to be distributed only in Spain. In addition to this, the third translator was living in Spain at the time and he would have been familiar with European Spanish vocabulary. In fact, his original works feature some of the words we early identified as characteristic of European

Spanish. This would not explain why the first translator also employed many of these words, whereas the second one did not use any of the Americanisms employed by the other two, although it could be hypothesized that Latin American speakers are more familiar with European Spanish vocabulary than vice versa.

Conclusions

E. M. Forster's *A Passage to India* was not available in Spanish until thirty years after it had been first released, but it has since been translated three different times at different points in time by translators from three different Spanish-speaking countries, and the linguistic features analysed in this paper reflect this publishing history in a number of ways.

The first translation, released by an Argentinian publisher and carried out by an Argentinian translator, features almost exclusively the only second person plural pronoun employed in Latin America as well as a greater number of so-called Americanisms, although it also includes several words considered to be typical of European Spanish by some authors, and it opts against the most frequent informal second person singular pronoun in Argentina. This could be a reflection of the literary usages of the time, since this pronoun was deemed to be incorrect by the Argentinian Academy of Letters until the 1980s and even in the 21st century Argentinian translators were still asked not to use it, which in turn reflects the difference between original literary works and translations when it comes to their linguistic variety. The second translation , released by a Spanish publisher and prepared by a Spanish translator, features the informal second person pronouns typically employed in Spain and none of the Americanisms used in the other two translations. The third translation, commissioned by a Spanish newspaper and carried out by a Colombian translator, is somewhat hybrid in that it includes a number of so-called Americanisms but also features most of the words considered to be characteristic of European Spanish used by the second translator and a second person pronoun used only in Spain.

The publishing history of the three translations is also reflected in their distribution within the Spanish speaking world. The first translation was published in Argentina when the golden age of its publishing industry was coming to an end, which explains why it was scarcely exported to Spain, if at all.

This translation was not reissued in Argentina, either, which points out that Forster's works were not very successful when first published in Spanish, as Revol reported twenty years later, which could in turn explain why this translation was not republished by any Spanish publisher as many Argentinian translations were. Nowadays the second translation is the only one available in regular Spanish and Latin American bookstores, whereas the first one can only be found in second-hand bookstores and Latin American libraries, a situation which seems to illustrate the full recovery of the Spanish publishing industry and to support the idea that most translated books sold in Latin America are translated in Spain (the third translation is a special case since it was originally intended to be sold together with and only with a Spanish newspaper).

We can come to the conclusion that the three existing translations of Forster's *A Passage to India* into Spanish mirror the power relations at work within different areas. For instance, the second translation being the only one commercially available both in Spain and in Latin America illustrates the power relations currently in play within the Spanish-speaking publishing world. The first translation not featuring the second person singular pronoun *vos* exemplifies the power relations at work within the Spanish language, at least when employed in translation and at the time this translation was published. The different use the three translations make of vocabulary and second person pronouns is a reflection of the existing power relations within the subfield of literary translation.

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The *Journey* beyond *Passage* into the University: The Relevance of E. M. Forster for (Indian) Academia[2]

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Abstract: This paper reads *The Longest Journey* to glean the instructive and to discuss the relevance of E. M. Forster for contemporary India, especially his impact on the university. As it explicates the implications of Forster's writing for the Indian university, many of these instructive foresights from Forster are applicable to the state of the university globally, too, as funding cuts and hiked fees affect universities in the USA, Britain, Japan, and elsewhere. Forster is prescient with his views on the university, and we can learn from his writings to assess the damage being done to academia by conservative policies.

Keywords: E. M. Forster, India, *The Longest Journey*, university, JNU, Jawaharlal Nehru University, academia

While for most Forster scholars *A Passage to India* (1924) is the go-to text for Forster and India, *The Longest Journey* (1905) works perhaps best today to elucidate the relevance of Forster in contemporary India. Whereas postcolonial readings such as Sarah Suleri's *The Rhetoric of English India* or M. Shaheen's *E. M. Forster and the Politics of Imperialism* have focused on race relations and orientalism as points of interrogation in *Passage* to engage with his relationship with the country, for me as an Indian reader of E. M. Forster in the twenty-first century, 93 years after the publication of *Passage*

[2] The present paper derives some of its key ideas from the op-ed-like article I published on an Indian news website, *Catch News*, on 5 April 2016, called "Forsterian Prescience: I Say this Because I am JNU or HCU" to explain not the world of E. M. Forster, but the world of Indian academia today and to seek to fully understand and explain some of the complex motivations behind its present predicaments through a dialogue Forster wrote on the university in his novel.

and in the 70th year of Indian independence, it is *The Longest Journey* that has come to find an entirely new resonance in recent times.

These echoes emerge from the discussions in *The Longest Journey* about the university and relate to the causes and means for the changes implemented by the present and the last governments at the public university in India that appear to be attempts to control and limit the ideas coming out of the university so as to quash opposition and suppress dissent. Thus, this paper reads *The Longest Journey* to glean the instructive and to discuss the relevance of Forster for contemporary India, especially in his impact on the university. As it explicates the implications of Forster's writing for the Indian university, many of these instructive foresights from Forster are applicable to the state of the university globally, too, as funding cuts and hiked fees affect universities in the USA, Britain, Japan, and elsewhere. Forster is prescient with his views on the university, and we can learn from his writings to assess the damage being done to academia by conservative policies.

The present government in India is formed by a single party majority, that of the BJP, or the Bhartiya Janta Party, which is a rightist party guided by its Hindu-fascistic ideological parent organisation, the RSS or the Rashtriya Swayamsevak Sangh, that espouses a militant and nationalistically proud form of party-sponsored Hinduism called Hindutva. The government is led by Mr Narendra Modi, accused but now cleared by the court of having condoned the 2002 violence in Gujarat, where he was chief minister at the time. The riots led to the official figure of over a thousand dead. The rightward turn in India seems contiguous with such shifts across the world.

Since coming to power in March 2014, the BJP government has sought to change the vice-chancellors or directors of leading educational institutes and come down hard on dissent from the students and academics within. This reaction has been particularly vitriolic against any left-leaning or anti-caste student politics, especially at the top public universities that in the past had a vibrant culture of dissent. There have been numerous instances where the police have been called up against peacefully protesting students. Mr Venkaiah Naidu, ex-president of BJP and, notably, union cabinet minister for information and broadcasting, has spoken against student involvement in politics: "They (students) must study and stay away from politics. If they are interested in politics, they can leave studies and join politics" (India TV).

To give a very short history of the prominent flashpoints in the recent history of Indian academia under the present government, one may begin with the appointment of Gajendra Chauhan (BJP member) on 19 June 2015 as the Chairman of the prestigious Film and Television Institute of India, FTII, in Pune, which has produced numerous popular and acclaimed film personalities. Chauhan's only claim to fame is the portrayal of a mythological character, Yudhisthira, in *Mahabharata* televised in 1988, although it has since come to light that he had also produced and acted in a number of soft-porn films. His appointment was met by a full-scale boycott by the students citing his incompetence and absence of any stature to lead the country's top institute, and demands were made for his resignation. The students went on an indefinite strike, during which they courted arrest and were beaten up by the police during protests and night raids at hostels. They had to concede after 139 days in the face of government apathy, but only after having lodged their protest.

In Chennai in Tamil Nadu, South India, in May 2015, the Human Resource Ministry stepped in directly based on an "anonymous complaint" at the prestigious IIT or Indian Institute of Technology to ask the institute for its comments regarding Ambedkar Periyar Study Circle, an anti-caste student reading group, which led to the IIT banning the study group, saying that it was trying to create an atmosphere of "hatred against the Prime Minister and Hindus" among students by distributing pamphlets (Yamunan).

Further north, but in South India again, in Hyderabad Central University or HCU in Hyderabad, which has incidentally had one of the best English departments in India, a clampdown on students and the vindictive revocation of student fellowships eventually resulted in the suicide of a dissenting student, Rohith Vemula. The row at Hyderabad began in July 2015, when some students, including Vemula, of an anti-caste organization, Ambedkar Students' Association, were suspended and barred from their hostels for "raising issues under the banner of Ambedkar Students' Association (ASA)" (Nagaraja). hey had questioned the death penalty given to Yakub Menon, a Muslim and an erstwhile gangster, who had confessed and given testimony against his brother, an underworld don, and they had condemned the attack by the student wing of the ruling party, the ABVP, on the documentary screenings of *Muzaffarnagar Baaqi Hai*, a documentary film on recent riots in the north of India, where a large number of Muslims (minority in India) had died.

Vemula was denied his fellowship of 25,000 INR per month or about 340 USD or Euros and thrown out of his hostel. A poor scholarship student, Rohith Vemula died in debt. He wrote a tour de force of a suicide letter, which has since resonated with thousands and millions. I quote briefly from it here: "The value of a man was reduced to his immediate identity and nearest possibility. To a vote. To a number. To a thing. Never was a man treated as a mind. As a glorious thing made up of star dust" (Pavan). He ended by saying that he has no grievances and no expectations, except that if someone can obtain the arrears of his scholarship money, would they please clear his debts and give the remainder of it to his family. All student protests in Hyderabad since his death have been met with aggressive police action involving usual riot control measures and arrests.

In JNU or Jawaharlal Nehru University, a top humanities and social and physical sciences post-graduate university in New Delhi, in February 2016, some students held a peaceful protest against the death penalty of Afzal Guru, the accused in the 2001 attacks on the Indian parliament, whose conviction remains hotly contested on various grounds. Following the protest events, the Indian state filed charges of sedition against a number of students. The JNU student president, Kanhaiya Kumar, was arrested on 12 February, four days after the incident, although he had not been physically present at the event at all nor had his student party been involved with the event. He was kept in prison until 2 March, when he was granted bail by the high court. In between, he was beaten up by a posse of men dressed up as lawyers when he was presented at the court in police custody (JNU Row). Kanhaiya and other students were also debarred from the university. Arrest warrants were drawn against other students, too, of which Umar Khalid and Anirban Chatterjee surrendered to the police, as well, although they managed to have bails approved by the court quicker. The court has also put a stay order on the debarment of these students, which allows them to submit their PhDs which were due for Anirban and others.

During this entire period of student unrest, the mainstream Indian media has often sided with the state, branding these students as "anti-national." This word is now being bandied about in the Indian public sphere as a dirty word which can have severe political consequences for any dissenting or critical citizen or a conscientious objector. One can get roughed up or beaten up by right-wing goons, arrested by the police, have scholarships stopped, and be debarred from university and hostel by the university administration

or the HR ministry itself. The state may use charges of sedition against you. You may receive death threats against yourself and your family, as happened especially in the case of the JNU students and particularly one Umar Khalid, who is a communist and atheist from a Muslim family and who was also framed as an Islamist terrorist with connections to terror organisations by many of the media channels (Daniyal).

The media debate polarising popular opinion at the time also focused on how the public university students in such cases were using tax money to undermine the state. In this again they were taking the cue from Union Minister Naidu: "They are all studying at a central university where public money is involved. So they must do justice to the cause and they must study, that's all. If they are interested in politics, they can leave studies and join politics" (Chopra). One particular news anchor, Arnab Goswami, who carries out a very Fox TV-like presentation, shouting down all opposition, was particularly virulent. His constant refrain and question to his interviewees, although he seldom waits for a response, is "The nation wants to know." In his show with Umar Khalid, Arnab pilloried Khalid for daring to criticize the nation while studying on the Indian taxpayer's money (Onial).

The nation is being deified ever more strongly. Bharatmata, or mother India, has also been revived by far-right organisations largely affiliated to the afore-mentioned RSS as a goddess who is considered untouchable by these majoritarian right wing supporters. She was first painted by Abanindranath Tagore, Nobel laureate Rabindranath's brother, in the nineteenth century, and gave a concrete image to the anti-colonial freedom struggle. However, she is now used as a sacrosanct deity by hyper-nationalists in India that may be questioned only at the questioner's peril within or without the university.

Now, it is here that it becomes imperative for Forster to understand and criticize these energies of the state and the media and the manner in which they shape popular opinion. Forster's prescient dialogue between Rickie and Ansell on Cambridge from *The Longest Journey* reflects most lucidly on the behemoth of the nation or on ideas such as of making a nation great again that are being stuffed down people's throats in India, and elsewhere, to silence them. He lucidly explains the very different and opposing strategies that "the great world" or the so-called "nation" and the institutions of knowledge criticizing it adopt. It exposes the societal problem where many people have bought into the rhetoric that claims to speak for a generalized mass,

and while ignoring specifics, arguing against the university's aspirations for intellect and culture that ultimately lead to civilizational development and growth. The following is an extract from this dialogue that is subsequently analyzed to explain this point further:

> "We are bound to get narrow," sighed Rickie. He and his friend were lying in a meadow during their last summer term. In his incurable love for flowers he had plaited two garlands of buttercups and cow-parsley, and Ansell's lean Jewish face was framed in one of them. "Cambridge is wonderful, but—but it's so tiny. You have no idea—at least, I think you have no idea—how the great world looks down on it."
> "I read the letters in the papers."
> "It's a bad look-out."
> "How?"
> "Cambridge has lost touch with the times."
> "Was she ever intended to touch them?"
> "She satisfies," said Rickie mysteriously, "neither the professions, nor the public schools, nor the great thinking mass of men and women. There is a general feeling that her day is over, and naturally one feels pretty sick."
> "Do you still write short stories?"
> "Why?"
> "Because your English has gone to the devil. You think and talk in Journalese. Define a great thinking mass" (Forster 1978, 62).

As we can see here, Forster has quite succinctly identified the complaint of the nation or the great mass against the university, which is that the university is out of sync with its time and needs. This is the debate that has raged in India, and in many ways across the world, as we witness funding cuts in the humanities, and the shutting down of departments. Rickie is uncannily similar here to the afore-cited Indian TV day journalist Arnab Goswami, who appropriates what "the nation wants to know," although not as virulently as the latter. In reality, "the great mass of men and women," whom Arnab claims to represent and Rickie sought to speak for, are in all likelihood too unconcerned or diverse to care in the ways these speakers for them seem to think. Nonetheless, Arnab on his show demands blood, and his pound of the flesh

from the university—when he asks Umar Khalid to comply by the nation's (really his own and perhaps the government's) norms, just because his education is paid for by the taxpayer. Rickie too is perpetuating propaganda that he has thoughtlessly bought into, which a journalist such as Arnab seems to reproduce with a more invested agenda. However, Forster then deconstructs this propaganda for us through Ansell.

Ansell asks of "the great world," which in today's India is analogous to the great nation being thrown in our faces: "Where is it? How do you set about finding it? How long does it take to get there? What does it think? What does it do? What does it want?" (Forster 1978, 62). This is blatantly calling out the grand claims made in the name of "the great world," or, in our times, the state. Forster does not beat about the bush here, but hits the nail on its head. He reveals social hypocrisy and the pushing of self-serving political agendas. Ansell's rhetorical yet hard-hitting questions about the great world (state for us) have no easy answer.

Contrary to Arnab's and Rickie's easy claims to knowing what the nation wants, in a country such as India, with its 22 official languages and innumerable dialects, numerous religions, ethnicities, and castes, there can be no single answer to this. In a postmodern world of multiple voices and identities, even a nation is unlikely to want the same things unless ideologically conditioned to do so. However, is this ideological condition ever good? History tells us otherwise. Should there then not be questioning of such propaganda? Should the university, as traditionally the space for promoting free intellectual thought and questioning, not be the site to challenge this? Can and should the space of the university as the site to question all be questioned? Forster's Ansell is already questioning the right of the nationalists, the propagandists, "the great world" to question the university.

As if carrying on from Forster's Ansell, JNU held a number of teach-in protests where its faculty gave public lectures on nationalism when the student president was in jail. The administration denied them microphones and the teachers spoke on campus mostly without any sound-magnifying support to rapt audiences. These lectures are available on YouTube. While referring to Ernest Renan, historian Nivedita Menon emphasized that the nation is in fact a daily plebiscite, a constantly changing formation of opinion. Surely, a daily plebiscite cannot eternally question or condemn the right of its people and particularly the university to question its opinions. The university, in this instance, refused to be told what the nation is by those

who claim to tell it what it is often through majoritarian, narrow views. Instead, it gave an intellectual, sophisticated, insightful, scholarly, ethical and humanitarian response to what it can and should be.

However, Walter Benjamin in his 1915 essay, "The Life of Students", also foresaw the possibility of the demand for the university colluding with the state, clarified the purpose the university had served for the state, and warned of the dangers of believing in it as a space for so-called complete academic freedom. He argues: "[T]he true sign of corruption is not the collusion of the university and the state (something that is by no means incompatible with honest barbarity), but the theory and guarantee of academic freedom, when in reality people assume with brutal complacence that the aim of study is to steer its disciples to a socially adapted individuality and service to the state" (2011, 199).

Then, listening to Benjamin, it would be false to make a claim for a fully independent university. However, this is also not what Forster seems to suggest. While he is registering the problem in the nation's statist and shortsighted condemnation of the university's right to criticism, he is not saying that the university exists outside the nation state or in opposition to it. His only suggestion, through Ansell, is that a distinction be made between the micro and the macro, the small and the big, the "good and the great," as he calls it, and that no one may easily coopt or claim to be the great, but the university should continue to strive for the good. This is its role which the state and its nationalists must allow it to retain. Ansell tells us: "There is no great world at all, only a little earth, for ever isolated from the rest of the little solar system," and "All the societies are narrow, but some are good and some are bad […] The good societies say, 'I tell you to do this because I am Cambridge.' The bad ones say, 'I tell you to do that because I am the great world, not because I am 'Peckham,' or 'Billingsgate,' or 'Park Lane,' but 'because I am the great world'" (Forster 1978, 62–63).

This is remarkable in hitting the nail hard and perfectly on its head. In contemporary times, different leaders are claiming to make their nations great without advancing any concrete plans to do so, and often working to the contrary. Worse, by constantly invoking their nations and managing the media, they are getting away with policies that in fact only help the interests of the few. They do not address smaller goals or projects, smaller communities, but keep reiterating grand goals for the great. Ultimately they ignore even the many, as they put up great symbols.

Similarly, journalists speak in the name of "the great world" or the nation, too, when in fact they are reproducing their own biases at best and agendas at worst. This is equivocated and garbed in the name of the greater good of the nation. Ansell's dialogue explicated this for us more than a century ago. Like him, and his Cambridge, certain universities in India (and across the world) are taking up a stance against this posturing, and the shutting down of criticism.

In today's India, news anchor Arnab Goswami does not ask questions of his interviewees putting himself forward as the questioner, but saying that the "nation" wants to know. Right-wing goons ask people on the street and at the university to respect and raise slogans for the goddess Bharatmata or Mother India, demanding from them a proof of their Indian-ness, when there is no provision for such in the secular constitution of India. The rightist state government is using the colonial law of sedition to target liberal and left-leaning voices. JNU and HCU and other universities have stood up as a strong bastion for free speech while claiming to speak in their own names or for the sake of human rights in India. They do not invoke abstract notions of patriotism and the nation when the idea itself is questionable in the federation that is India.

Ansell concludes by calling out the propagandists: "They lie. And fools like you listen to them, and believe that they are a thing which does not exist and never has existed, and confuse 'great,' which has no meaning whatever, with 'good,' which means salvation" (Forster 1978, 63). This distinction between the great and the good is crucial for Forster's Ansell as it must be for us all today. Good is what is beneficial, great is what is powerful. Good is real for all, great is what serves the real interests of a few while creating an illusion for all. Goodness comes from education, greatness comes from propaganda.

The students of the Indian university are battling against the "great" and abstract ideas of a new India. They demand their concrete human rights: the right to education, to freedom of thought and expression, and to the end of caste. They protest against the easy targeting of minorities of all kinds—sexual, economic, religious—and seek to abolish the inequality for women and the oppressed. It is they who, from their universities and coming from different political leanings, sometimes from the right, too, demand the Forsterian good for their society. The present establishment on the other hand is aspiring for a great nationalism where they seem to have forgotten the good

of the people but would rather dabble in posturing and pride for a place at the world's round table.

However, to throw in a Forsterian caveat, before the conclusion: Forster also gets Rickie to alert the reader to the fear, the limitations, and the aura of the intellectual or the university for those outside it. Rickie notes of his exclusion on having to leave the university, as unlike Ansell he is not brilliant enough to continue: "'I never shall come indoors again,' said Rickie. […] 'It's well enough for those who'll get a Fellowship, but in a few weeks I shall go down. In a few years it'll be as if I've never been up. It matters very much to me what the world is like'" (Forster 1978, 63). In India too, many who are running down JNU or HCU, or Rohith Vemula or Umar Khalid over social media tend to hail from the very large numbers that still do not have access to good education themselves. Over 300 million people, which is about the same as the popu-lation of all of Europe, continue to be illiterate in India. Many more have no access to quality university education. In such a scenario, the illiterate multitudes do sometimes find the liberties claimed and aspired for by the uni-versity student remote and difficult to understand. The answer cannot be the shallow, vehement, and useless evocation of the great nationalism. It must be the sounder creation of the good of more educational opportunities for all, and the better establishment of liberty and the space for dissent.

Forster has, thus, shown us not only the false propaganda possible against the university that is becoming more evident in our times, but also the way and the need to respond to it, which is the job of all those affiliated with the university. This is valuable not just for India in the present day but also for the UK and the US and many other countries that are trying to make themselves great again while making education more expensive and unaffordable for many. Apart from these direct comments on the university, the good and the great, Forster's general multicultural ethos to be found across his work is also greatly relevant today for India and the globalized world where hate crimes against minorities and refugees are on the rise. There is much to be learnt from it for the (Indian) university, too.

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Page to Stage: A New Opera *Howards End, America*

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Abstract: The author begins by describing her function as an opera librettist adapting a great work of literature, comparing it to that of a voltage transformer channeling and converting the energy of one dynamic, kinetic vehicle to that of another. She goes on to describe in detail her choice of scenes from Forster's *Howards End* and the development of her text for a full-length opera *Howards End, America*, set in the 1950s in Boston, with contemporary sensibilities tailored for an American audience. She accounts the process of working within the constraints of the operatic medium, creating original text for arias, duets and other ensembles, while seeking to maintain the tone and sensibilities of Forster's language. She pays particular attention to the choice she made to cast the characters of Leonard Bast and his wife as African-American, focusing on issues of race relations, rather than class barriers, as does Forster. Certain creative liberties were necessary in order to streamline the narrative and convey the most essential and compelling aspects of the book. The premiere of the opera will take place at Z Space (Theatre Artaud) in San Francisco late in February, 2019, a production of San Francisco's premiere new music ensemble, Earplay.

Keywords: *Howards End*, opera adaptation, libretto, music, Stevens, Shearer

As the librettist of seven operas over the past ten years (*Howards End, America* is my seventh), I have been pondering what it is that opera librettists do when they transform and condense a great literary work of the past into a text to be set to music and performed by singers. Fancifully, I conjured up all sorts of arcane occupations—decidedly Dickensian in their quirkiness—with which the librettist's job might be compared. These range from medieval alchemist, articulator of bones and cake decorator, to the carver and gilder who fashions in gold leaf the frame that will vivify a great painting. None of these comparisons seemed quite right.

Then I happened on the metaphor of the electrical adapter, basically just a plug that converts attributes of one electrical device or system to those of an otherwise incompatible device or system; or perhaps its humble relation, the voltage transformer, that so-necessary gadget in our hand baggage when travelling abroad, used to alter the voltage of a foreign power source to match that of one's hair dryer.

I find the metaphor of librettist as adapter or transformer of currents to be very apt. It acknowledges the dynamism of the original source, in this case E. M. Forster's *Howards End*, one of the early twentieth century's great literary achievements. And, it recognizes that the source, whatever its inherent power, cannot simply be transferred to the opera stage without channelling and converting its particular "voltage" to accommodate the dynamic, kinetic vehicle of opera and the concomitant sensibilities of opera audiences.

Let me begin with some background about my own career as musician, experimental performer, and writer, a trajectory that has led to, and culminated in, my recent work as a librettist, adapting great literary works, including *Middlemarch*, for the opera stage. From childhood a lover of great English novels, I trained as a classical pianist, singer, and musicologist, anticipating an academic career in music. When, in the late 1980s, I began to realize the constraints academia could impose on an artist's time and freedom to experiment, I embarked on a new career: devising interdisciplinary solo pieces for my own performance on stage.

As a "performance artist" I combined keyboard playing with speaking, singing and dramatic acting. The technical demands and possibilities were quite singular, so I found myself creating my own repertoire. This included text creation and, later on, music composition. I was also my own director, making such decisions as where speech should elide into singing and where movement away from the keyboard should happen. Short experimental works soon grew into full-length solo pieces—some fifteen over two decades. In a number of my pieces I portrayed multiple characters, using staging, costumes, hats, even noses, to switch from one to another. My experience and comfort level in writing for the stage evolved in this way. So, writing was something I came to do out of necessity in order to generate a singular, personal performance vehicle.

This process evolved quite naturally into conceiving operas and writing libretti for them. Constructing texts for other singers to perform is similar to creating them for oneself. Knowledge of vocal placement—what words

and phrases sing well—is important, as is readiness to cut or to augment the text if necessary. Choosing the subject or "story" is paramount. One must be able to visualize quite early in the process how the whole piece will work: whether singing will enhance the story and serve the drama, and vice versa. One must have characters in mind that can be created musically and dramatically. And, what is termed "relevance"—envisioning and forging connections to contemporary issues—can sharpen the experience of opera for an audience.

When, in 2007, I first collaborated as a librettist with the distinguished San Francisco-area composer Allen Shearer, I began a transition from my previous creative mode and professional activity that seemed effortless and had been consistently fulfilling. Shearer, also a trained singer, is a master of vocal as well as instrumental composition. His body of works includes many song cycles as well as an early full-length "grand opera," *The Goddess*, based on a Satyajit Ray screenplay and supported by the National Endowment for the Arts. Shearer and I began to brainstorm about creating new works of chamber opera more modest in scale, to reflect the evolving, quite harsh economic realities besetting opera development and production.

Our first major opera, *The Dawn Makers*, a fanciful chamber opera based on a Greek myth, enjoyed critical and popular success, with a high-profile San Francisco production in 2009. This was followed by a brief comic opera based on a Kafka story, and a children's opera. In 2015, our full-length *Middlemarch in Spring*, the work of five years from conception to production, enjoyed international recognition, cited by *Encyclopaedia Britannica*[3] as one of the most noteworthy classical music events of 2015 on the world stage. This was followed by two comic operas, quite modest in scale, which had successful productions in the Bay Area. We were happy in bringing forward these lighter, smaller works, which were much enjoyed by audiences. But the challenge we had yet to embrace was that of creating what could be called a "tragic" opera.

My adaptation of *Middlemarch* was cited by critics as particularly successful, and the opera's musical values and dramatic realization drew high praise. Preparations for the production of *Middlemarch in Spring* by other companies followed in the wake of its premiere. These developments emboldened

[3] http://www.brittanica.com/art/performing-art-Year-in-Review-2015

us to take on a project similar in scope and perhaps of greater challenge, a two-hour chamber opera in three acts based on *Howards End*.

The libretto's title page offers this description:

Howards End, America
Opera in three acts by Allen Shearer on a libretto by Claudia Stevens
after the novel by E. M. Forster

Cast

Helen Schlegel, attractive woman in her 20s, usually carries camera, shooting still shots or movies, soprano

Leonard Bast, African-American man, aspiring poet in his early 20s, suffers from asthma, tenor

Margaret Schlegel, Helen's older sister, attractive woman in her mid-to-late 30's, lyric soprano

Ruth Wilcox, wife of Henry Wilcox, in her early 50s, owner of Howards End, dies at end of Act I, mezzo-soprano

Henry Wilcox, wealthy, overbearing man in his mid-50s, bass-baritone

Charles Wilcox, son of Henry and Ruth, in his late 20s, formerly Helen's boyfriend, baritone

Jacky Bast, flamboyantly dressed African-American woman, once a nightclub singer, married to Leonard and older than he, mezzo-soprano.

Four-or-more singer/actors: SATB 'choir' of bank clerks, party guests, policemen, Mrs. Avery and nurse/midwife in small roles, spoken and/or sung

Orchestra
Flute
Clarinet in B-flat/bass clarinet in B-flat/alto saxophone in E-flat
Bassoon
Trumpet in B-flat
Trombone
Percussion
Piano
Violins 1 and 2
Viola
Cello
Double bass

The setting is mid-1950s Boston. Staging calls for indoor and outdoor settings. Helen's "artistic" still photographs and/or movies, which might be projected, provide scenic backdrops, action footage. (She may also pan the audience occasionally, provocatively bringing them into focus as part of the action.) The Schlegel sisters are philanthropists—prosperous, but not wealthy, lovers of art and literature, progressive supporters of social justice. In the post-WWII climate, they are suspected of communist leanings and, ironically, of being "too German." The Wilcoxes are wealthy industrialists. The Basts are poor.

The reader may ask, "Why the change of title? Why not simply name the opera *Howards End*?" First, we needed to acknowledge the existence of other adaptations of the book: a major, Oscar-winning *Howards End* feature film released in the early 1990s and redistributed to "select theatres" in 2016; and the high-profile *Howards End* BBC television series broadcast in 2017. Perhaps such "spin-offs" did affect our naming of the opera. (We briefly considered *Howards End, 1955*.) So did the more pertinent fact that our opera, any opera, cannot just be "the book." Certainly our opera *Middlemarch in Spring* could not have embraced or embodied the complexity and sprawl of the novel *Middlemarch*, with its many interlocking characters and plots.

But other factors weighed into the novel's renaming. The reader will notice various changes over the book, including, but not limited to, updating the opera to the 1950s. These are quite specific in their intent, implemented in accordance with my conviction that it is the librettist's responsibility, when adapting great literature for the opera stage, to convert one "power source" to accommodate the dynamic requirements of another. Her task is not only to facilitate and help to structure the composer's musical creation. She also must envision the opera's dramatic pacing and trajectory on the stage. And, she must devise the means to connect emotionally with an audience and further its enjoyment.

To that end, I felt that aspects of the novel had to undergo alteration. Rather than setting the work in England, the action is placed in America within a particular social, economic and political climate, that of the McCarthy era, with which an American audience might identify. I realized that the Edwardian lower-middle-class status of Leonard Bast and his wife Jacky would not resonate with our audience (although it still might in England). Therefore I decided that Leonard and Jacky would be African-American; that they would be subject to the racial politics and attitudes of that day (indeed, possibly

of the present day). How much easier it becomes, then, to "get" the meddling and the bungling of the well-meaning Schlegel sisters (recalling the Herritons in *Where Angels Fear to Tread*) in their attempt to "raise" the Basts and improve their lot! How much more convincing for an audience is the "forbidden love" between Helen and Bast, the indifference of the Wilcoxes to the plight of Leonard and Jacky, and their refusal to take responsibility for it. The new setting and the reassignment of roles along racial lines, then, were practical decisions, as well as creative ones, enabling a modern audience to respond to the opera's story and characters, not as a "costume drama," but as a work of potency and relevance for the present day. And so, the opera inevitably became a somewhat different animal than *Howards End*, the novel. It became *Howards End, America*.

These transformations notwithstanding—and despite the fact that *Howards End, America* omits several characters and conflates the roles of Charles and Paul—the opera does preserve the most significant characters and dramatic incidents of the novel. It juxtaposes the three socially disparate "groups" of Schlegels, Wilcoxes, and Basts. Its expressions of outrage against hypocrisy and the denial of feeling mirror, and are inspired by, those of the novel. I found myself referencing some of the novel's language in constructing the (mostly original) texts of the solo arias and duets, which occur at major stress points in the narrative and carry the emotional weight of the opera. Forster can be quite reticent in describing the actual feelings or motivations of his characters, rather disclosing these through the character's action (or failure to act) and speech (or insufficient speech). In opera, feelings cannot be played close to the vest. Expressive arias are often the means to expose a character's emotions and explain his motivations at an important moment. This is what words set to music and performed vocally uniquely are able to do, and indeed must do. In addition to arias I assigned certain textual material to be set as a duet or a larger ensemble to propel and intensify the action by enabling several characters simultaneously to express disparate emotions, whether argument, discord or agreement.

I would like to proceed now to discuss the way in which my original text, particularly in arias and duets, interfaces with, and draws nourishment from, Forster's language, while at the same time seeking to develop, and possibly even enhance, the novel's emotional palette. The opera begins with Leonard Bast and Helen meeting on the street in the rain. She mistakenly has taken his umbrella, as she does in the novel. But rather than having the two emerging

from a lecture about Beethoven's Fifth Symphony, I thought to have them attending, and reacting to, a concert of Beethoven's Ninth. Bast is full of enthusiasm over its choral finale, a passionate plea for universal brotherhood:

> Leonard:
> (*Arioso*)
> Oh, Miss Schlegel, that is my dream.
> But this was more, this was something else!
> Everything sounding together, despair and joy,
> The melodies combining and intertwining.
> Helen: Counterpoint.
> Leonard: Is that the word? But what an idea!
> While the women were singing
> the brotherhood tune, at the exact same time
> the men were singing about millions kissing!
> Helen (*singing countersubject*): Seid umschlungen, Millionen.

In this way we are introduced to Bast as an idealist, a "diamond in the rough." Expressing his yearning for a better, more just, world he also reveals ignorance of high art and is "shown up" by clever Helen, with her knowledge of German and musical terminology. However, it is Bast who reveals the deeper, more intuitive understanding of Beethoven's remarkable combining of strains of poetry from Schiller's text. Helen and Bast proceed to sing joyfully in the street, attempting to recreate a contrapuntal episode from the symphony. It is easy, then, to understand the immediate attraction between the two: they have sung together in the street in the rain.

I have called the opera's first scene "Counterpoint" because the musical procedure of combining several voices is applied also to the scene's structure. It juxtaposes and overlaps two social milieus: the repressive and mean-spirited domestic realm of the Wilcox family at Howards End and the more embracing Schlegel household, where Leonard Bast is welcomed and given tea and encouragement.

At the outset I wished to present Henry Wilcox as opinionated and insensitive, his wife Ruth as increasingly alienated from the family, and their son Charles (substituted for Paul as Helen's former boyfriend) as a shallow, coarse fraternity boy, threatened and put off by Helen's intelligence and passion.

A brief exchange between Henry and Charles, discussing both Schlegel sisters, serves this end:

> Henry: Margaret—that would be the sister of that bizarre girl Helen you were dating. Good you broke it off. Whatever did you see in her!
> Charles: She came on to *me*, Dad!
> (*Arioso*)
> A girl like that doesn't hold anything back.
> I like'em easy, if you get what I mean.
> She's pretty enough, she does have money.
> But she got on my nerves, she would never shut up.
> She flipped her lid when I cut her loose.
> Man, oh man! She just went through the roof.
> Helen's not normal, she's funny in the head.

This episode plants the seeds for Helen to be perceived, not just as unconventional, but as reckless and emotionally volatile, important to an understanding of her precipitous love affair with Leonard Bast, a black man. For a woman of high social rank, an interracial union, even in liberal Boston, would have been unthinkable in the 1950s.

But at this early stage it is the character of the ailing Ruth, misunderstood by her husband and son, that draws particular inspiration from Forster's prose. In her one aria in the opera (she dies at the end of Act I), Ruth conveys a yearning spirituality and awareness of her impending death as she bids farewell to her surroundings:

> Henry: It's very damp, think of your condition . . .
> Ruth: I am thinking . . . just let me see the sunset . . . and the house in it . . . as the light fades.
> (*Aria, Henry and Charles overhearing*)
> I have always belonged to the house, more than it to me,
> This wych elm, this wondrous overshadowing tree.
> My house, my home and what it means,
> only Margaret could know, only she could see.
> Belongings, pretty things . . . they're like a handful of straw.
> But a house, this house in the setting sun,

in the pitiless air . . . and I am tired,
so very tired. This house, the past,
the climbing vine, the tawny chrysanthemums,
Let them take me away . . .
Let me go home again, home for the night . . .

In this way Ruth signals an affection for Margaret that will culminate in the willing of her home, Howards End, to her friend, rather than to the family. The aria's references to nature—the elm tree, the climbing vine—and its lyrical imagery of "a handful of straw," "tawny chrysanthemums" and the "pitiless air" are drawn from Forster's language. They inspired composer Shearer to create, in this signature aria for mezzo soprano, a wistful song replete with vocal and instrumental beauties, including text painting. The aria also presents an instrumental motif that will reappear: the musical depiction of Howards End, the house, as a symbol of respite and refuge amid turbulence.

Henry belittles Ruth's feelings, as he will belittle everyone's:

Henry: My poor Ruth, she's like a child lately. Such odd ideas!
She seems not to care about us any more, Charles, only the house.
And that Margaret woman.

The opera shifts rapidly to the Schlegel drawing room, where Leonard, in his first major aria, reveals his desire to know all of literature. But his ambition gives way to frustration over the nearly impossible task of self-education:

Leonard (*enthusiastic*):
I'm reading all the major writers from A to Z.
Just read Cummings, the poet—E. E.
Now I'm at "D" for Dickens—Great Expectations.
I could do the same with the composer greats!
There aren't many "A's" but there's the three B's!
Helen (*flippantly*): That is a project for at least twenty years.
Leonard (*passion turning to anger*): But you all got a head start, didn't you!

(*Aria*)
A man like me,
I thought, if I could only know what others know,
if I filled my ears with other sounds,
filled my mind with others' words,
took them apart, put them back together
and made them mine
then I might catch the world!

Catch the world, a man like me!
A man like me have time to think!
A man like me make sense of things!
With no peace at home, half an hour at lunch!
No way I'll get there, no way I'll catch up.

A man like me! Grabbing at poetry like something I could own!
With a brain full of words I'll never connect,
a brain full of names that flutter away,
fluttering birds I never can capture, never will hold.
Margaret: You must not despair, Mr. Bast. Such striving is admirable.

Leonard's aria references the novel's naïve Bast who hopes to "catch the world" by reading every important book, from A to Z. I inserted into the aria a reference to E. E. Cummings, whose famous line "How do you like your blue-eyed boy, Mr. Death?" (Cummings 1991, 90) will appear later. (As an emerging "beat poet," drawing inspiration from Langston Hughes and other jazz poets of the day, Bast could well be reading Cummings.) I chose as a refrain, "A man like me," to convey the bitterness, self-awareness and irony experienced by a black Leonard Bast, still regarded as a "boy" by much of the world. The aria also conveys, as does Forster's Bast, that words are elusive, like fluttering birds; and that "catching the world" might be too great a hope. Margaret's response is one of kindness, basic decency and moderation, attributes of her character evidenced throughout the opera. After Bast has departed, the sisters argue over what might be done for him:

(*Duet*)
Margaret: He's a grown man and married, he has his pride.
Helen: But he is unhappy, I can see it in his eyes.
Margaret: Why interfere? He aspires, so he will achieve.
Helen: Margaret, are you blind? Are you completely naïve?
Margaret: We give to all the charities, surely that is enough . . .
Helen: No, not enough! He's black, he's in need, it is up to *us*.
Margaret: Oh, let's not meddle, there must be other ways.
Helen (*not listening*): We can be his patrons, he'll be our protégé!
Margaret: We'll make a mess! We'll be out of our depth!
Helen: Out of our depth? Then we've been too shallow!
For once let's act. Talk is cheap, enough has been said!

In this interchange between Helen and Margaret I present diametrically conflicting attitudes of the day about racial equality and opportunity, while contrasting the sisters. Margaret is the more cautious and sensible (while possibly more "clueless" than Helen). Her focus is on empathy, shared humanity and good intentions, while the more sophisticated and radical Helen, darkly aware of the ugly face of discrimination, urges action. In this way, the intention of the sisters to become Bast's "patrons" (Forster's term), with its disastrous outcome, takes shape and can be seen to evolve directly from his first despairing aria.

And well might he despair. In Act II we are given a window into Leonard Bast's domestic life. Through orchestration and the occasional jazz riff Allen Shearer creates a distinctive, edgier musical environment for the Basts. As in the novel, Jacky is older than Leonard, desperate to hang on to him, and suspicious of his new friendship with the Schlegels. A fading jazz singer who, we are led to surmise, became "hooked" on alcohol or drugs, she laments her fading beauty and loss of stardom in her first aria, which interpolates a musical excerpt from a song by Fats Waller:

Jacky (*dancing while singing snippet of 'Ain't Misbehavin'*):
Remember this one, baby? Oh, Lenny that was quite some time!
When I headlined at the club, when I was in my prime . . .
(*Aria*)
That was me, my name in lights, at Wally's Paradise Café.
My name in lights when you were still in seventh grade!

I was sweet and smooth and sang the blues
and everyone knew my name.
'Ain't Misbehavin,' except I *was*, Len, you know how it was,
I just couldn't not misbehave . . . (*laughs*)

That was me, my name in lights, gonna be makin' the big time!
Gonna be just like Ella, "A Tisket, A Tasket," remember that one?
Gonna sing at the Savoy, gonna have joy,
people gonna know my name.
Never gonna lose, never gonna get used,
Never gonna be old, never gonna fade away . . . (*collapsing in despair, lighting a cigarette*)

Leonard responds to his wife as he does in Forster's novel, reassuring her and cloaking his own misery and frustration. But their ensuing duet, an argument over his preference for "their" culture, shows that the relationship is precarious, based on lies and deception.

The second act also brings together Henry Wilcox and Margaret Schlegel. Earlier Henry had destroyed a note written by Ruth on her deathbed, asking that Howards End be given to Margaret. Feeling guilty at having denied his wife's dying wish, he visits Margaret to present her with a small gift, then invites her to view his palatial, newly acquired house on Beacon Hill. Their mutual attraction develops subtly, each drawn to the other while they express divergent opinions about "the rich and poor." Sensing Henry's physical desire (his flirtatious line about despising worldly goods drawn from the novel), Margaret primly espouses altruism and high-mindedness:

Henry: I'm glad you don't despise the goods of this world.
(*He leans as if to kiss her*)
Margaret (*moving away*): Despise! Why would I? But yes, Henry, I am conflicted.
(*Aria*)
I enjoy your pleasure in this palatial house.
But then I think about others, others not so lucky,
others who are suffering, while we live in luxury,
others who live such different lives,
in poverty and squalor, in ignorance and want!

It's simple, Henry: only connect!
It's because we have too much that they have not enough!
I'm like everyone, Henry, I live my life in fragments.
I give to charities, all clean and neat and impersonal,
when to help, to really help a single human being,
Oh, that could be messy . . . but how much better it would be!

In this aria Margaret gives the opera's first utterance of the novel's famous line, and its epigraph, "Only connect." With childish simplicity she advances the notion that the poor have too little because the rich have too much. Perhaps Henry finds endearing such an oversimplification of economics. In his subsequent grandiose aria, revealing something of his gruff character, he obviously enjoys putting Margaret in her place, albeit gently, as a man who knows the world. Here I draw from, and paraphrase, the coarse and smug pronouncements Henry delivers to Helen elsewhere in the novel:

Henry:
(*Aria*)
Give to your charities, by all means.
Just don't get carried away, don't be naïve.
You can take it from me,
I know what goes on behind the scenes.
We'll always have the rich and poor,
that's how it has been, how it always will be.
(*In a new tone*) Show me a time when people were ever equal!
You can't! You can't, you see.
(*Firmly*) Great forces shape our civilization.
Impersonal, yes, great impersonal forces!
There are the passive and the doers, the winners and the losers.
Civilization is like a business managed well,
where improvement happens all by itself.

Howards End, America somehow must provide Henry with a convincing reason to propose marriage to Margaret, and her to accept. Their coming together is sudden, abrupt, and rather inexplicable, both in the novel and in the opera—which will benefit here from effective performances

and stage direction. But Henry's enjoyment of vanquishing Margaret, a person of moral and cultural superiority to himself, a woman Ruth had loved better than he, may well provide him with sufficient motivation to fall in love, propose marriage, and look forward to dominating her further. Margaret's halting, headlong acceptance of his proposal, which I duplicate in the opera, is somewhat more difficult to believe. And so, I have fashioned for Margaret an initial response to Henry's manifesto, in which she first disagrees with him: "Improvement happens when people do good things for other people!" She follows this by proposing a kind of "deal," offering Henry an opportunity to display the necessary altruism to win her affections. She requests that he employ Bast (whom she does not reveal to be black) at his bank. And Henry accepts her *quid pro quo*.

Helen, however, is dumbfounded by her sister's acceptance of such a husband. In her first major aria, toward the end of Act II, she expresses her dismay and confusion in an outpouring of existential angst:

Helen:
(*Aria*)
Who is anybody, who am I?
I say the wrong things, people think I'm nuts,
"Shutter bug Helen, Helen and her whims!
She can never hold back, she can never fit in."

Who is Margaret? I don't know any more.
That she could fall for such a man, that Henry Wilcox
with his phony fancy bank, his portfolio of stocks!
People like that! Cardboard cut-outs, nothing but fakers,
with their golf clubs, yachts and cocktail shakers!

And who is Leonard? Is a job at a bank what he really wants?
Or what we want him to want because we're white.
Would he really have more time to write?

We're all pretending! Strip away the façade
and what's in back? Nothing but emptiness,
emptiness and panic.
Stop it now, Helen, you can help Leonard Bast.

Seize the day, take the chance!

In its dark tone and cynicism this aria draws directly from Helen's lines in the novel where she inveighs against the hypocrisy, pretentiousness and cowardice of the upper class, who hide behind a flimsily constructed "wall" of social niceties, witty speech and the accoutrements of status. The words "emptiness and panic," uttered by Helen in the novel to describe what lies behind that wall, also will feature in Helen's large Act III aria and Margaret's final duet with Henry. The notion of "panic" harks to other Forster novels and stories whose characters are in a muddle, frightened and out of touch with real feeling: Adela Quested in *A Passage to India*; Lucy in *A Room with a View*; friends having a picnic in "The Story of a Panic."

The aria also presents Helen as increasingly self-aware. She does not spare herself from scrutiny, turning the lens of her ubiquitous camera on herself and questioning her own motives in seeking to "raise" Leonard Bast. I thought it important also to have Helen realize, however fleetingly, that she may not truly know what Bast wants, only what her limited experience, within a world of white privilege, suggests to her is "good" for him.

Before the mortifying last scene of Act II, in which Bast is ejected from the Wilcox bank, he sings a brief arioso, describing himself to Helen, not as a stereotypical black man of few advantages, but as middle class, having gained admission to Boston University and forced to cut short his education. But in response, Helen appears not to take in the social difference between poor and middle class African Americans he conveys—or what might befall him if he does not get the bank job. At this point, increasingly smitten with him, she chooses to focus on the "poetry," rather than the reality, of his experience.

Leonard:
(*Arietta*)
My name is Leonard, I come from West Medford.
An ordinary place not far from the Mystic River.
A nice name for a river, but it's not very mystic,
where the Mystic River flows.
I was good at school, I got into B. U.,
then Jacky came along and the rest you know.

> Helen: Where the Mystic River flows! But that is poetic, Leonard! "Where Alf, the sacred river, ran." It's a poem by Coleridge, do you know it?

Helen is delighted that he knows the poem by Coleridge (1999, 73). She cannot, however, save him from the humiliation of being dragged out of the Wilcox bank, and the first half of the opera ends with Helen left to rage against Henry, exclaiming uselessly, "The bastard! The lying bastard!"

Act III, following intermission, creates a single dramatic and musical arc towards catastrophe. Mounting friction between Henry and Margaret drives the action. While their earlier disagreements were gentle, philosophical and unspecific, the third act will see them veritably at each others' throats. Urged on by Charles or by Helen, their verbal combat, usually in the form of duets, builds to a shattering climax. Forster's prose has a tendency to be coy, eschewing overt theatricality and delivering the punch through British "understatement." But opera is a dramatic vehicle and the librettist cannot be coy. I perceived as my overriding task in the final act to channel the novel's subliminal current of hysteria and cruelty (a lurking goblin?), the energy of its covert, smouldering evil, and to transform and convert that electricity mercilessly into inevitable and tragic apotheosis.

In the first scene the lawn of Howards End serves as the setting for a garden party to raise money for one of Margaret's charities. In attendance are Henry's "good old boy" friends, represented by a chorus in four parts singing Harvard glee club favourites. As in the novel, Charles drives Margaret to the party, displaying a callousness and meanness we have come to expect from him, first when running over a cat, later in suggesting to his father that Margaret is a gold-digger intent on owning Howards End. Amid the festivities, Henry announces his engagement to Margaret. But things are not going well between the two and they quarrel over Leonard Bast. In the first of several abrasive duets Margaret turns on Henry and each accuses the other, referencing similar language to the novel:

> Margaret: Leonard left his job at Bay State Containers after you said it was about to collapse.
> Henry (*nonchalant*): Did I? Oh. Well, as it happened, Bay State restructured, they're on the way to full recovery. Showed a good profit last quarter in fact. Too bad this Bast acted in haste.

(*Duet*)
Margaret: But now they won't take him back . . .
Henry: I'm sorry for your clerk . . .
Margaret: He's unemployed and it's all our fault!
Henry: . . .but it's all in a day's work . . .
Margaret. No. A man who had little now has less . . .
Henry: It's the battle of life, no more, no less . . .
Margaret: But it's owing to us! We are to blame.
Henry: Come, come. No one's to blame . . .
Margaret: Is no one to blame for anything? You promised a job . . .
Henry: Well, if you put it that way,
you were not truthful about Mr. Bast.
Margaret: I? Everything I told you about him was true.
Henry: Except for what you failed to tell me about him.
Margaret: Why should that have mattered?
Henry: That was precisely what mattered!

Helen, emerging by the final act as the opera's heroine, also has not forgotten the Basts' plight or her own role in causing it. Camera always in hand, shining a light on injustice and hypocrisy, she has become the social conscience of her insulated community—as well as our own. (In my proposed design for the opera I suggest that her still shots and movie footage might be projected, using live camera feed, and that she occasionally turn her camera on the audience, projecting it as well.) In the opera, then, I have sharpened the character of Forster's Helen from one of an eccentric, outspoken, and rather mixed up young girl of privilege to that of a woman of conscience and a budding political activist. Meanwhile, Leonard has reached the end of his rope. Struggling with homelessness, marital woes, and debilitating asthma, he cannot reconcile his dream of a life in art, fostered by the Schlegel sisters, with the realities of poverty and discrimination.

As in the novel, Helen brings the Basts to the party (but in her car, not by train) in order to shock and shame Henry into taking responsibility for them. She enters, brazenly exclaiming for all to hear, "They're starving! I found them starving! We have ruined them!" In the ensuing ensemble (the opera's only trio) Helen, Margaret, and Bast generate a cacophony of discordant, careening emotions, as they express simultaneously their dismay, fury and embarrassment:

Helen: Henry should apologize to them. Why is he hiding, why are you covering for him?
Margaret: I am going to be his wife, I can't see him insulted! And what you are doing is wrong, it's reckless, it's impulsive.
(*Trio*)
Helen: We insist on talking to him!
Margaret: If you intend to confront Mr. Wilcox . . .
Leonard: Please, Miss Schlegel, this wasn't my idea . . .
Margaret (*continuing*) . . . and call him to account . . .
Helen: That's just what we intend to do . . .
Leonard: . . . we don't want any trouble . . .
Margaret: You make a great mistake!
Leonard: I hate all this. We didn't want to intrude . . .
Margaret: You take away their dignity . . .
Leonard: Oh, God, Jacky, let's get out of here . . .
Margaret: You make them into hangers-on.
Leonard: . . . finish eating so we can go . . .
Helen: Take back those words, "hangers-on!"
Leonard: Let's go, there's nothing left to do . . .
Margaret: Mr. Bast, I am sure Mr. Wilcox will shake hands with you.

In my stage direction, Henry then turns toward Leonard awkwardly, trying to shield himself from Jacky's view, as departing, embarrassed guests cast curious glances and Helen captures the scene on camera. It is then, of course, that Jacky will recognize Henry and "out" him in front of his guests as a man who, while married to Ruth, had also been her lover:

Jacky (*rising suddenly*):
(*Arietta*)
Henny! If it isn't my old friend Hen!
You remember me, don't you Hen?
All the way from way back when?
Oh, we had a lot of laughs in those days,
didn't we, Honey! Henny, honey!
Back in the old days, back in '48,
back at Wally's Paradise Café!

You were a bit younger then, but weren't we all!
Didn't we have fun, the two of us!
Didn't we get stinking drunk,
wasn't it sweet when we got high!
You remember me, Hen, the apple of your eye?
Henry (*mortified*): Congratulations on your protégé, Margaret!
She is quite drunk.

My representation of Henry's affair with Jacky, that of a restless middle-aged man frequenting the local black nightclub for drugs and sex, may well be more convincing than the novel's where, in the sort of coincidence one associates with Dickens or George Eliot, Henry had met and seduced Jacky on Cyprus. But Henry's mortified response is identical to that in the novel, turning the blame on Margaret.

The opera, as it progresses, becomes increasingly intent upon addressing the problem of forgiveness. We will not actually witness Margaret forgiving Henry for having "set up" Leonard Bast to become unemployed, or for his affair with Jacky. But we must assume that she did both; in the scene to follow she has married him. We are compelled to ask, "How could she do this?" It is a problem that plagues the novel also. With the opera's presentation of the Basts as African-American, however, Margaret need not go through mental perambulations about the virtue of forgiveness (which seem somewhat forced in the book); she need only dismiss her past patronage of Bast as having been ill founded. She need only regard Henry's behaviour within the context of prevailing attitudes and assumptions, including her own, about race: "a man" like Henry easily might have had relations and "gotten high" with an available black nightclub singer. Further, how many American banking establishments actually would have hired a "negro" in 1956?

But Helen vents her vexation, outrage and pity by seducing and making love to Leonard in her car.

The affair between Helen and Leonard as depicted in the opera, occasioning its one love duet, is rendered more credible than the novel's, I think, by the fact that Bast's artistic gifts, as well as his "beauty" (which she captures early on with her camera) had registered immediately with Helen. By contrast, in the novel the relationship between the two seems somewhat ambivalent; Helen appears almost matter-of-fact in remarking to Margaret after his death, "I tempted him and I killed him." Near the end of the opera Helen, holding

her baby and looking out at his dead body on the gravel, will scream those words in anguish.

Helen's pregnancy as a result of the affair is fully developed in the opera. She sings the second of her major arias as a prelude to the final scene of Act III. With Forster's line, "I will pass out of their lives" as its refrain, the earlier "panic and emptiness" resurfaces as Helen, pregnant and single, weighs her options, wavering between bravado and terror:

> Helen:
> (*Aria*)
> I will pass out of their lives.
> It will be easy, I won't be missed.
> Things have happened that can't be fixed.
>
> (*Agitated*) Can't tell Margaret, don't want to be judged,
> Can't tell Margaret, gotta hide, gotta run.
> Atta girl, Helen, you can do it!
> just a few more months until it comes.
>
> It will be easy, I'll pass out of their lives.
> Where will I go? Greenwich Village, Santa Fe?
> Look, it's me on the road!
> San Francisco, here I come! City Lights Books!
> When I use up my trust fund, I'll get work as a cook!
>
> But oh! Loneliness and the night
> when I pass out of their lives. . .
> and then after that?
> Panic and emptiness, emptiness and panic.
>
> What's the difference between Jacky and me?
> She'll pick herself up, she'll land on her feet.
> What am I made of, can I go it alone?
> Help me Meg, help me go home.

It was important to me that Helen, in her predicament, should give voice to a longing for her sister. In the novel the estrangement and emotional

distance between the sisters is not entirely convincing (other than, perhaps, as a symptom of typical British evasiveness and coldness). I also found rather inexplicable and forced Helen's desire to "connect" with Howards End before departing to give birth in Germany. I decided, for musical and dramatic reasons, that Helen would actually bear her child at Howards End, and this has occasioned possibly the first "real time" depiction of labour and delivery in opera. Allen Shearer uses the orchestra brilliantly to embody the peaks and valleys of Helen's labour pains, the reverential stillness of the baby's delivery and the newfound intimacy between the sisters. Margaret helps to deliver the child, after which she promises significantly, "No one will ever hurt you again. No one will ever hurt him [the child]. I give you my word."

The text of Bast's most expressive aria, his last as he struggles with illness, trying to reach Howards End and see his child, is a surreal jumble of half-remembered poetry and snatches of song. Shearer employs a screaming saxophone and jazz percussion to vivify Bast's fragmenting world, his bitterness, grotesque musings and physical collapse:

Leonard:
Aria (*delirious, disjointed, singing to keep himself going*)
Going home, going home,
we are going home, home again to Mr. Death.
Things to take care of?
A man like me? No: *boy*!
How do you like your *boy* now, Mr. Death?

Soon it will be finished, everything ends . . .
Why can't I connect? Try again, Leonard, try to make sense.
The journey's over, the end feels near,
an end to shame, an end to fear.
Come, my love, my pretty sweeting,
Journeys end in lovers meeting.

Hurry, hurry you're almost there.
Stay and hear, your true love's coming!
In delay there is no plenty, do you hear, no plenty!
Merrily we roll along on this road to no plenty . . .
Crown thy good with brotherhood . . . (*he falls*)

Crawl, boy! Crawl to Mr. Death . . . (*light fading on Bast*)

Howards End, the house, now will emerge, paradoxically, as a different kind of "sacred" refuge than Ruth's: one that is not to be violated by a scandalous woman or breached by a black man. With the words drawn from the novel as a refrain, after an enraged Henry has ordered Helen and the child from the house, Margaret pleads in her longest and most dramatic aria, "Today she asks to spend the night." Henry's refusal is particularly horrible, considering that Helen has just given birth:

Henry: That pickaninny and its mother will be gone from the house. Gone within the hour! Charles, take them to the hospital. They may not stay the night. And you, Margaret, how could you abuse my house, betray my trust . . .
Margaret (*impassioned*):
(Aria)
Today she asks to stay the night in your empty house!
A house you do not care about.
A house that has been empty for over a year.
Today she asks to stay the night.
May she stay with her newborn child?
I ask, I beg.
Today she asks to stay the night.
May she be forgiven, as you hoped to be forgiven,
as you *were* forgiven!

From fruitless pleading, Margaret proceeds to her finest moment in the opera, as in the novel, the denunciation of Henry we all have been waiting for:

Margaret: Henry! You're speaking of the wife you betrayed!
You had a mistress, I forgave you.
Helen had a lover, you drive her from this house!
Stupid, hypocritical, cruel!
What man betrays his wife when she's alive,
hides behind her when she's dead!
What man gives advice that ruins another man

and shrugs it off, Oh, how could he be responsible!
You are that man! You were responsible! (*grabbing him*)
You'll see the connection if it kills you!
You betrayed Ruth. Can't you say 'what Helen has done, I have done!'
Oh, dearest, only connect! Why can't you connect!

But Henry cannot "connect." Nor can Charles contain his resentment as he snatches a golf club and rushes out of the house to strike the arriving Bast, causing his death. In my libretto Bast will not be allowed to enter the sanctum of Howards End; the house now has come to represent the bastion of white privilege where cowards, including even the Schlegels, take refuge from harsh realities.

But Margaret will not forgive Henry without a struggle. As in the novel, she returns the key of the house to him and declares her intention to leave him. Charles is arrested and Henry begs for Margaret's forgiveness. I constructed their final duet as a meditation on the problem of unconditional forgiveness. It asks whether to forgive again, and yet again, constitutes weakness or strength. Then, by its deliberate repetition of "again," the question is somehow resolved: although the goodness of Howards End has been lost it may yet be regained.

(Duet)
Henry *(weeping)*: It is over, I am finished. Charles will go to prison,
I don't know what I'm about any more . . .
Margaret *(looking away)*: What can we salvage?
Henry: Do what you will with me Margaret,
Margaret: What is left of this marriage . . .
Henry: I'm empty without your love.
Margaret: . . . but emptiness and panic?
Henry: Can't you see I'm suffering,
I'm broken, I'm ended.
You forgave me once,
Margaret: Was it weakness or strength . . .
Henry: Forgive me again!
Margaret: . . . to forgive again, and yet again?
Henry: Oh, comfort me, Meg!

Margaret: If I'm to forgive, and to forgive again,
Henry: Let us stay together,
Margaret: then, only then, and all of us together . . .
Both: Let us all remain here at Howards End.

And so, Margaret's acquiescence again is conditional, this time upon Henry's acceptance of Helen and her racially mixed child into the family. By agreeing to hunker down at Howards End both Margaret and Henry are acknowledging the stigma that will attend Helen and her little boy. What can be their future in the "real world?"

To attempt an answer, I constructed a short epilogue to take place on the beach a year later. As in the novel, Henry discloses that Ruth had willed the house to Margaret and that he had flouted her wish. He asks, as he does in the novel, "I didn't do wrong, did I?" But this time Margaret will not answer; she is numb. The music of the opera's ending now will reference the rain and storm of its beginning. The tide has come in and the wind is rising. Helen asks Margaret, who seems to have assumed leadership of the family, what they should do. Margaret replies, "The wind is too strong, we have to go in."

The force of the music and clarity of the stage action will establish the opera's final impression, what the audience will "take away." The directions I provide at this point call for Henry and Margaret to begin to exit. Helen chooses not to follow right away, remaining outside in the wind. Then Margaret, who now carries the camera, turns and deliberately takes a picture of Helen with her child. Helen proudly holds the child up as the wind howls around them. With these stage directions I hope to convey, somewhat in the fashion of Forster, a veiled symbolism that hints at, rather than proclaims, the way forward for Margaret, Henry, Helen and her child. Perhaps it is the plea for "courage and love" of George Emerson in *A Room with a View*. It also suggests broader implications for this story of a house called Howards End, invoking the question mark George sculpted from his food: "Can we retreat from the world?" "What lies in store?" and "What shall we do?"

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The leading San Francisco-based new music ensemble, Earplay,[4] recently announced that it would produce the premiere of *Howards End, America* at San Francisco's Z Space (formerly Theatre Artaud) on March 1–3, 2019. There are to be three performances with preview on February 28. The producers also have announced the casting of international vocal artists Nikki Einfeld in the role of Margaret Schlegel, Phillip Skinner as Henry Wilcox and Sara Duchovnay as Helen Schlegel.

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[4] http://www.earplay.org/www/homepage.php

The State of E. M. Forster Scholarship after the Year 2000

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Abstract: The article offers an overview of book-length scholarly studies in the life and work of E. M. Forster published after the year 2000. Approximately 50 books have been considered; they are mostly books of which Forster, his life, and works are the primary subjects. The books are briefly presented and commented upon. They have been divided here into four sections — Forster's own writings, memoirs and biographies, monograph studies, and edited collected volumes. The article is supplemented by complete bibliographic information concerning all the discussed books.

Key words: E. M. Forster, literature overview, scholarship, scholarly publications, English literature

Scholarly interest in the life and works of Edward Morgan Forster has fluctuated over time, increasing whenever new groups of scholars such as representatives of gay and lesbian, queer, or postcolonial studies rediscover his oeuvre and attempt to read him in a new light, from a different critical angle. Sometimes this interest is triggered by events outside the academia, as was the case when five movies based on Forster's novels appeared in a relatively short period between 1984 and 1992. The combination of enhanced interest in Forster as the subject of studies written from the gay and lesbian angle, as well as the interest generated by the movies led to a major outpour of critical writings in the 1990s. This tendency has changed since and the number of Forster-related publications has decreased noticeably by the year 2000, although, as I shall attempt to show in the present article, the number is still quite impressive.

Forsterian scholarship has not managed to generate a broader academic following yet; there is no "Forster industry" to speak of. Perhaps this is caused

by his position outside (or at least on the margin of) any recognised literary groups or generations—he seems equally distant from H. G. Wells and from Virginia Woolf. The fairly limited size of his oeuvre may also be a factor. Sadly enough, it was only quite recently that academic societies which aim to champion studies in Forster's work have been founded. So far there is no Forster journal, although several special thematic issues have appeared. Consequently, it is fairly difficult to keep track of new publications as they are greatly dispersed between several continents and languages.

The most important issue with accessing and estimating the scale of Forster-related research is lack of a regularly updated bibliography. The most recent edition, the seminal work of Frederick P. W. McDowell, was published in 1976. The present paper is an attempt to fill in the gap, even though its intended scope is limited only to books of which Forster, his life, and works are the primary subjects. As the number of books worthy of inclusion approaches fifty, they have been divided here into four sections—Forster's own writings, memoirs and biographies, monograph studies, and edited collected volumes.

Forster's Own Writings

For the Forsterian scholars, the new millennium began with the publication of the two final volumes of the Abinger Edition of Forster's works. The edition, which began in 1972 with great momentum (eight volumes by 1975), apparently ran out of steam in the 1980s, only to be picked up in 1996, after which year six ultimate volumes were published within eight years. The last of twenty volumes included in the collection (seventeen "basic" volumes and three volumes of manuscripts) were *Marianne Thornton 1797–1887. A Domestic Biography*, edited by Evelyne Hanquart-Turner and published in 2000, and *Alexandria: A History and a Guide, and Pharos and Pharillon*, published in 2004 and edited by Miriam Allott. Although the editors changed from volume to volume in the second stage of publication, the quality of their work was maintained or even gradually increased.

It might have seemed at that point that the publication of Forster's writings was complete with a selection of his letters and the commonplace book available since the 1980s. The editors, however, turned in their search for new material mostly to the period when Forster largely gave up writing fiction (except for the short stories collected posthumously in the volume *Life to Come*

and Other Stories in 1972) and concentrated on his writing for the press and the BBC, preparing radio broadcasts which were later published regularly in *The Listener*. The results of their diligent work first appeared in 2008.

Jeffrey M. Heath was the editor of the massive volume (814 pages) entitled *The Creator as Critic and Other Writings by E. M. Forster* (Toronto 2008), which contains a great variety of Forster's works, most of which had never been published before nor had been intended for publication. The volume offers a selection of talks and lectures, essays, memoirs and memoranda, broadcasts, and, finally, among the appendices, Forster's own poems. It also features extensive introductory and editorial notes, amounting to over half of its size. The value of numerous of these individual pieces of writing may be debatable, but taken together they greatly expand our knowledge of Forster's literary and quasi-literary activities.

Mary Lago's undertaking, *The BBC Talks of E. M. Forster 1929–1960. A Selected Edition* (Columbia and London 2008), was in a way fairly similar to that of Heath. Her aim was to give readers access to the quite elusive body of Forster's radio talks. Unfortunately, she was unable to complete her task, which had to be taken over by Linda K. Hughes and Elizabeth MacLeod Walls. The collection of over seventy talks offers an overview of Forster's interest and styles. Arranged chronologically, they give a clear view of the changes in these largely forgotten texts over time, and the variety of subjects covered. The two collections overlap to a minor degree, as they were prepared concurrently, but they are a necessary addition to the library of any Forsterian whose interest exceeds the texts of Forster's novels and short stories.

2008 was also the year that started a sequence of three volumes expanding our knowledge of Forster's correspondence with fellow-writers and fellow-homosexuals. All of these editions departed from the form chosen by Mary Lago and P. N. Furbank for the two-volume edition of *Selected Letters of E. M. Forster* (1983–1985), which presented only the letters written by Forster. These volumes present the complete correspondence (more precisely, as complete as it is possible, as Forster destroyed parts of his correspondence on several occasions) rather than exclusively Forster's own letters. The first of these volumes, *Letters between Forster and Isherwood on Homosexuality and Literature* (Basingstoke 2008), was edited by Richard E. Zeikowitz. The richness of the available material allowed Zeikowitz to recreate the exchange of ideas between the two writers over the period of almost forty years, giving the book an almost novel-like quality, greatly expanding

our knowledge of the lives of the authors and making the volume equally valuable to specialists in the works of both Forster and Isherwood.

The situation of Peter Jeffreys, the editor of *The Forster-Cavafy Letters: Friends at a Slight Angle* (Cairo 2009), was not quite as comfortable as that of Zeikowitz due to the relative scarcity of material, both in the number of letters and in their length, and the greatly different relations between the correspondents. Cavafy "was not as anxious to know me as I him" Forster wrote in a letter quoted in the *Introduction*, although it is absolutely clear from the correspondence that Francis King was wrong to claim in his biography of Forster that "there is no indication that [Cavafy] even bothered to read the novels" (1978, 68). As a result, the selection is far from perfect (or, perhaps more specifically, there is little actual selection here) and for instance, the letters of introduction written for friends of Forster visiting Alexandria (even if their list includes Robert Graves) could have been left well aside. Approximately 50 out of 86 letters included in the volume form the actual correspondence between Forster and Cavafy. The rest, however, is connected with Forster's attempts at promoting (apparently almost against the wishes of Cavafy and, for a long time, unsuccessfully) the works of his Alexandrian friend in Great Britain. The reader more interested in Cavafy will be delighted to find in the volume the translations of George Valassopoulo intended for the never completed edition of Cavafy's poems prepared by the Hogarth Press in the 1920s.

T. E. Lawrence correspondence with E. M. Forster and F. L. Lucas (Salisbury 2010), edited by Jeremy and Nicole Wilson, records a friendship which lasted only for eleven years and was largely carried out through letters (according to the included list of their known meetings, Forster and Lawrence met in person seventeen times). As it is in the volumes discussed above, we are able to trace the development of this friendship and the involvement in each other's affairs. Forster assisted Lawrence in the work on *Seven Pillars of Wisdom*, in turn sharing his own works, both published (he regularly sent Lawrence copies of his books as they appeared on the market) and unpublished (the volume includes an early version of the short story *Doctor Woolacott* published only posthumously). As an addition to their correspondence, the volume includes also Forster's early attempts at the edition of *The Letters of T. E. Lawrence*, which he took up in 1936, only to abandon the task in January 1937. The quality of scholarship can only be praised here; however, very few will ever have

an opportunity to see it, as the edition (it is Volume V of *T. E. Lawrence Letters*) was printed for subscribers only in 377 numbered copies.

The most important publication in this section, however, appeared in 2011, when the three volume collection of *The Journals and Diaries of E. M. Forster* (London 2011) was published, meticulously edited by Philip Gardner. Gardner collected previously unpublished memoirs of Forster and arranged them chronologically. The famous "Locked Diary", however, is presented separately as the second volume of the set with exhaustively detailed endnotes. The included materials offer an opportunity to access texts previously available only in the archives to very few scholars and biographers, and, consequently, to get to know Forster a little closer. Most readers, however, may find this edition somewhat overwhelming, as Forster quite apparently only seldom wrote his memoirs for posterity. The majority of the entries record rather mundane events, while the infamous "Locked Diary", written in a rather cryptic style, requires a great deal of guessing and checking the extensive notes. The publisher clearly recognized the limited commercial appeal, as the edition was available only in hardcover and at the rather prohibitive price of £275 for the set.

I can point out only one single reason to criticize the edition. Gardner decided against republishing those parts of Forster's memoirs which had been made available previously. Consequently, in search of, for example, Forster's Indian diaries and recollections (such as *Three Countries* and *Kanaya*), one must still look up *The Hill of Devi* (Volume 14 of the Abinger Edition), while a small selection of Forster's memoirs (including the often quoted essay *Sex*) was included in Heath's volume in 2008. A seasoned Forsterian shall be able to locate all these texts, yet a novice may find this scattering of source materials somewhat difficult to handle.

Biographies and Memoirs

The publication of as many as three biographies in fifteen years (the seminal work of P. N. Furbank in 1977–1978, a far more personal and more concise study by Francis King in 1978, and the somewhat overlooked biography by Nicola Beauman in 1993) might have seemed to leave little more to be said about Forster's life. *Brief Lives: E. M. Forster* by Richard Canning (London 2009) partly confirmed the suspicion. This indeed brief account of Forster's life offers

a personal view of the author (e.g. Canning is apparently put off by Forster's off-handed dismissal of Wilde, which is hardly surprising for an Oscar Wilde's biographer) based quite exclusively on previously published sources. As a result, even though it is indeed a successful introduction to Forster's life and oeuvre, interested readers will have to reach to one of the more complete biographies.

Wendy Moffat, the author of *E. M. Forster: A New Life* (London, Berlin, and New York 2010, also as *A Great Unrecorded Story: A New Life of E. M. Forster*, New York 2010), began with a quotation from Christopher Isherwood: "Start with the fact that he was homosexual"; and the fact remains important throughout her extensive book. Moffat made much more use of the "Locked Diary" as well as of numerous, previously not accessed sources. As a result, the focus of her debut work (and, as it seems, her only book so far) is, far more than in the case of any of the earlier biographies, on Forster's personal, emotional, and, ultimately, erotic life. This shift of focus allowed the publishers to market the book successfully, but the appeal, after all based on a fact which has not been much of a secret at least since *Maurice* was published, has gradually waned and the book failed to replace Furbank's biography as the basic biographical reference.

Two more books dealing with Forster's life deserve to be mentioned in this section. Tim Leggatt returned in his *Connecting with E. M. Forster: A Memoir* (London 2012) to his friendship with the writer, which started in the mid-1950s while Leggatt himself was a Cambridge undergraduate and spanned almost two decades. The connection outlasted Leggatt's studies and influenced a large part of his adult life. The memoir, expanded with correspondence and entries from Forster's diaries, offers a rare opportunity to observe Forster as a private person in the final decades of his life. Damon Galgut in his *Arctic Summer* (London 2014) chose a very different approach to Forster biography and showed the novelist's life from his first to his last visit in India as a novel. The novel, however, is firmly rooted in sources, which makes it a peculiar reading for someone well versed in Forster's biography but, at the same time, a truly enlightening choice for those willing to get to know Forster better.

Companions

There have been numerous introductions and companions to Forster's oeuvre since 1938 when the first such book, *The Writings of E. M. Forster* by Rose Macaulay, appeared. A number of scholars, like Lionel Trilling, attempted to present their own personal overviews of Forster's literary achievement; in more recent times it was done by Glen Cavaliero (*A Reading of E. M. Forster*, 1979), Claude J. Summers (*E. M. Forster*, 1983), and Nicholas Royle (*E. M. Forster*, 1999), to mention but a few. Four Indian scholars followed this trend after the year 2000. They are B. K. Singh, the author of *E. M. Forster: An Endless Journey* (Jaipur 2008), Avtar Singh, who wrote *The Novels of E. M. Forster* (New Delhi 2008), and finally A. A. Khan and S. Mansoor Ali, the authors of *Grooming the Middle: Life and Perspectives in the Novels of E. M. Forster* (New Delhi 2012). The latter work is something of a peculiarity due to its authors' staunch refusal to engage with contemporary critical studies—the most recent publication in the reference list appeared in 1986, while the majority of the sources quoted come from the 1940s and 1950s. The authors also refuse to acknowledge the very existence of *Maurice*, which, by the way, is also omitted in B. K. Singh's book. It is consequently doubtful whether the book can be, as the authors claim in the preface, "helpful for students of post-graduation, M.Phil. aspirants and for those who have indulged in research projects". Mike Edwards, the author *E. M. Forster: The Novels* (Houndmills 2002), perhaps deserves to be included here as well, although his book, published in the series *Analysing Texts*, is more of a manual introducing readers to the art of individual in-depth reading of the works of Forster on the basis of selected excerpts than an overview of his oeuvre.

The year 2007 saw the publication of two companions to Forster. The first of them, *The Cambridge Companion to E. M. Forster* (Cambridge 2007), was edited by David Bradshaw, who collected a team of fifteen scholars to assist him with this task. Sadly, many of them were rather new to the field of Forsterian studies. The editor apparently did not control the volume beyond establishing a general frame. Consequently, the chapters are of quite uneven quality. Some of them do not offer much beyond stating the obvious ("Filmed Forster" as well as some of the chapters on specific novels), some reflect their authors' personal agendas without moving on to the alleged subject matter ("Forster's life and life writing" offers surprisingly little information about his biography), while others show an intriguing lack of interest in Forsterian criticism

("Forsterian sexuality" does not include any references to critical works at all, as if the author desperately wanted to discover everything by himself or because he failed to do his research).

Many of the articles share one common element: the authors seem uncertain about why they should be writing about Forster at all. The words "Forster's career as a novelist was spectacularly lopsided" open the *Introduction* and this phrase sets the tone to the whole volume. Too many authors of the companion concentrate on the question "why did EMF dry up as a novelist?" so much that they seem to miss that the readers may not want to read about the books he never wrote or short stories he chose to destroy. Nevertheless, one must praise the chapters such as those written by David Medalie and Howard J. Booth, to mention but two, but they are not many enough to save the volume from criticism. Perhaps this assessment is partly caused by the fact that one expects much more from Cambridge University Press than from many less renowned publishing houses, and in this case the book hardly met the expectations it had raised.

The three volumes of *A Companion to E. M. Forster* (New Delhi 2007) by Sunil Kumar Sarker could not be much more different from the work edited by Bradshaw. Sarker states it clearly in the preface: "I claim not even the least originality in this book, and no observation on, or criticism or appreciation of, Forster, here, is mine (except in a very few cases, and those only by the way) what I have done here is an orderly collocation of materials relevant to Forsteriana." Consequently, the book of 1127 pages (including almost 400 pages about *A Passage to India*) consists of summaries of Forster's short stories and novels, to which are added relevant quotations from various though not very many critical works mostly from the 1960s and 1970s (only one among 86 books listed in the bibliography was published after 2000). It is certainly a work of great love for Forster, yet its value as a work of scholarship is quite debatable.

Monographs

At least twenty-seven monographs in five languages dealing with Forster and his works have appeared since 2000. Their actual number may be even higher, as I decided to concentrate here on the works which deal more exclusively with the writer. As they are still far too many to be dealt with

individually, I shall group them here according to the subject matter. Complete bibliographical details are provided in the reference section below, while some of the monograph studies have been reviewed separately and the reviews are included further in the present issue of the *Polish Journal of English Studies*.

The most popular aspect of Forster's oeuvre in the recent years was clearly his Indian writing with as many as ten monograph studies dealing more or less directly with the topic, predominantly *A Passage to India*, but also other, later texts drawing on his Indian experiences. The novel itself was analysed in close detail by Tania Zulli in *Come leggere 'A Passage to India'* (Chieti 2014). This particular interest was, naturally, the result of the growing popularity of postcolonial studies—the very titles of books such as Purabi Panwar's *India in the Works of Kipling, Forster and Naipaul: Postcolonial Revaluations* (Delhi 2000) clearly indicate this critical angle.

Panwar's book belongs to a distinct group of monographs which attempt to compare Forster's Indian writings with those of other, more or less contemporary authors. Yves Clavaron chose for this purpose the works of Marguerite Duras (*Inde et Indochine: E. M. Forster et M. Duras au miroir de l'Asie*, Paris 2001), while Christel R. Devadawson (*Reading India, Writing England: the Fiction of Rudyard Kipling and E. M. Forster*, Delhi 2005) offered a somewhat different approach to the comparison between the works of Forster and of Kipling. The forth monograph study of this comparative group, Antony Copley's ebook *A Spiritual Bloomsbury: Hinduism and Homosexuality in the Lives and Writings of Edward Carpenter, E. M. Forster, and Christopher Isherwood* (Lanham 2006), concentrated on a rather particular aspect of the interest in the Oriental philosophy and religion. The issue of Forster's attitude towards Hinduism was later on presented in a much more critical way by Nirmala Sharma in *Unravelling Misconceptions: A New Understanding of E. M. Forster's A Passage to India* (Bloomington 2016).

The political dimension of Forster's Indian works was in turn analysed by Mohammad Shaheen (*E. M. Forster and the Politics of Imperialism*, Houndmills 2004) and Alberto Fernández Carbajal (*Compromise and Resistance in Postcolonial Writing: E. M. Forster's Legacy*, Basingstoke 2014). Finally, the interest in Forster's Oriental writings was combined in two monograph studies with his other literary voyages to the Mediterranean: in *Eastern Questions: Hellenism & Orientalism in the Writings of E. M. Forster & C. P. Cavafy* by Peter Jeffreys (Greensboro 2005), and Neval Berber's *Nello specchio dell'altro: orientalismo, balcanismo e queerness in E. M. Forster* (Roma 2012).

The revival of Forster's popularity in the 1980s and 1990s was triggered at least in part by the five movies made of his novels. In the discussed period, three books were written which dealt exclusively with the film adaptations. Earl G. Ingersoll in his *Filming Forster: The Challenge in Adapting E. M. Forster's Novels for the Screen* (Madison Teaneck 2012) attempts a new approach to the adaptations, moving away from assessing their faithfulness to the literary originals and focusing on the process of film-making. Although some details of the analysis may be disputable, the resulting book is truly engaging and should be taken into consideration by Forsterian (and other) scholars interested in Forster's posthumous career on the big screen. The other two books on the film adaptations, Laurent Mellet's *L'œil et la voix dans les romans de E. M. Forster et leur adaptation cinématographique* (Montpellier 2012) and the rather unsuccessful Bogdan Moczko's *Filmowe adaptacje prozy Edwarda Morgana Forstera* (Katowice 2014) will, unfortunately, require additional linguistic skills, and, in the latter case, the effort will not be fully rewarded.

Forster was interested in art from his early childhood, and in his early years he was quite an accomplished pianist. Moreover, his studies at Cambridge gave him extensive knowledge of history of art. Three monograph studies approach his various artistic interests. In her *Difficult Rhythm: Music and the Word in E. M. Forster* (Urbana, Chicago, and Springfield 2010), Michelle Fillion offers an extremely valuable analysis of the greatly various uses of musical motives and allusions in Forster's works. Her book is the more recommendable as Fillion is a musicologist. She brings to the discussion her professional knowledge incomparable with that of any critic who had previously tried to analyse the issue. At the same time she is an accomplished literary scholar, which makes her work one of the most important Forsterian publications of recent years. Hanna Rochlitz's *Sea-Changes: Melville – Forster – Britten: The Story of Billy Budd and Its Operatic Adaptation* (Göttingen 2012) includes an exhaustive account of the transformation of Melville's short story into Britten's opera. Forster, as the title indicates, is merely one of the three main protagonists of the story, yet the book still belongs in the reading lists of many Forsterians. Finally, Anna Kwiatkowska in her *Sztuka na miarę, czyli dwa światy bohaterów E. M. Forstera* (Olsztyn 2013) attempted in turn to analyse the place of fine arts in Forster's novels. Kwiatkowska presents the contemporary views on art and seeks to find how these views are represented in Forster's novels, and how he moves beyond them, offering his own vision of the existential dimension of art.

The variety of approaches to Forster's oeuvre is quite well reflected in the remaining ten monograph studies which do not fit any of the groups presented above. Their list opens with David Medalie's *E. M. Forster's Modernism* (London 2002), an attempt to solve the question of Forster's complex relations to the dominant trend of English literature through a large part of his life. Krzysztof Fordoński in *The Shaping of the Double Vision. The Symbolic Systems of the Italian Novels of Edward Morgan Forster* (Frankfurt am Main 2005) proposes a new approach to the often discussed issue of Forster's use of symbolism. The works of the French-American philosopher Michel Riffaterre served as the theoretical foundation of this attempt. Stuart Christie in his *Worlding Forster: The Passage from Pastoral* (New York 2005) presents a collection of essays on both Forster's writing as well as that of his contemporaries and colleagues such as Virginia Woolf and Christopher Isherwood. *"Light that Dances in the Mind": Photographs and Memory in the Writings of E. M. Forster and his Contemporaries* (Oxford 2007) by Graham Smith discusses the practice of introducing imaginary photographs in the texts of modernist literary works. Although only his name is mentioned in the title, Forster is discussed merely in one chapter, and, later on, the works of Proust, James, and Woolf are presented and analysed.

Frank Kermode's *Concerning E. M. Forster* (London 2009) deserves our attention for several reasons. The book evolved from Kermode's Clark Lectures he gave in 2007, which brings to mind Forster's own *Aspects of the Novel*, which started as a series of Clark Lectures. It was also the last book that Kermode wrote and it proposes here new ways of approaching Forster and his works. The same may be said of Jason Finch and his book *E. M. Forster and English Place: A Literary Topography* (Turku 2011). Finch proposes a new analytical method which he calls "deep locational criticism". His book combines a meticulous reading of Forster's work, e.g. through the lens of the works of Henri Lefebvre, with journeys and research in locations which feature prominently in Forster's life and works. David Postles's *Literature and Imaginary Geographies: Aspects of E. M. Forster's Novels* (published by the Author 2014) tries to approach the same issue, but it clearly lacks the scope and depth of Finch's study.

Ruby Roy rather courageously, bearing in mind the pronounced reticence of Indian scholars mentioned above, chose *Maurice* as the subject of her *A Comparative Study of E. M. Forster's* Maurice (New Delhi 2015). Unfortunately, the effect of her work does not come up to expectations. The analysis is rather pedestrian while the whole book suffers from the same

flaw as the aforementioned books of her compatriots—the most recent sources Roy refers to were published in 1974, over forty years before Roy's study came out. As *Maurice* itself was published in 1971, this left out basically all the existing relevant critical writing.

Alexandre Aguiar de Menezes, the author of *Mudanças e transições na Inglaterra no século XX em* Howards End*, de E. M. Forster* (Domingos Martins 2016), selected *Howards End* as the subject of a socioeconomic analysis, discussing how the writer represented in his novel the changes in British society at the turn of the 20th century. In the final part of the book, Aguiar de Menezes moves beyond Forster's text and analyses how the changes were presented in the Merchant and Ivory movie adaptation and Zadie Smith's novel *On Beauty*.

Ecocriticism in Modernist Imagination: Forster, Woolf, and Auden (Cambridge 2016) by Kelly Sultzbach is the most recent of the available monograph studies. Sultzbach was the first to apply to Forster's works a new critical approach on such a scale, proving yet again that they can be read in a variety of ways, each time elucidating a new aspect of Forster's oeuvre.

Edited Volumes

A significant part of Forster-related volumes published before the year 2000 originated as conference proceedings—perhaps it is enough to mention here the seminal collection *Queer Forster* edited by Robert K. Martin and George Piggford in 1997. The popularity of Forsterian research declined, however, in the first decade of the new millennium and the first such conference was held again only in 2008 at Jean Monnet University of Saint Etienne. The articles based on the papers presented at the conference were included in the volume *E. M. Forster et l'étrange étranger*, edited by Yves Clavaron (Saint-Étienne 2010). Another conference, intended to commemorate the 40th anniversary of Forster's death, was held in Warsaw in June 2010 and resulted in the volume entitled *New Aspects of E. M. Forster* (Warszawa 2010) edited by Krzysztof Fordoński. The two conferences were followed after five-year long period of silence by another held again in France at Jean Jaures University in Toulouse. The resulting volume, far larger and more varied that the two previous editions, Only Connect*: E. M. Forster's Legacies in British Fiction* (Bern 2017), was edited by Elsa Cavalié and Laurent Mellet.

Two more recent conferences have so far not resulted in the publication of proceedings. The first of them was held in November 2012 at St Andrews and commemorated the centenary of the conception of *Maurice.* The long expected volume, *Twenty-first-century Readings of Forster's 'Maurice'*, edited by Tsung-Han Tsai and Emma Sutton, should be available from Liverpool UP in 2019. The International E. M. Forster Society held their conference in Olsztyn, Poland, in September 2016. The present issue of the *Polish Journal of English Studies* includes the first part of the proceedings; the second is expected to appear in 2019 in a book form.

The present list of edited volumes would not be complete without the special issue of the Italian scholarly journal *Merope* entitled *E. M. Forster Revisited: Epistemic Disconnection, Otherness and Beyond* (*Merope* 61–62 Gennaio—Luglio 2015), prepared by Gloria Lauri-Lucente, Francesco Marroni, and Tania Zulli. The volume includes nine papers on a variety of Forster-related subjects.

Conclusion

It is difficult to conclude an overview of this kind, as each year brings new books which deserve at least a brief comment. It is even more difficult to come up with a coherent conclusion to such a variety. The presentation above is certainly greatly superficial, but it is just as much as it was possible to include within the limited confines of an article. Without a doubt, the discussed books represent a great variety of critical approaches and topics, indicating both the richness of Forster's oeuvre and the related scholarship, pointing towards paths that can still be taken. If there is one flaw that can be pointed out in several of them, it is the lack of knowledge or even awareness of the existing Forsterian scholarship, which I blame on the lack of appropriate, generally available bibliographical resources. I hope that the present article, even if the presentation of numerous books here is sketchy at best, will at the very least alert scholars to the existence of these recent works, helping them in proceeding with their studies.

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Reviews

David Medalie, 2002. *E. M. Forster's Modernism* (Houndmills: Palgrave)

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The monograph discusses Forster's narratives regarding their involvement with philosophical, socio-political, and historical concepts. In each of the five chapters of his book David Medalie applies this method of verifying a contemporaneous complex of themes in the diverse fictional and nonfictional texts by E. M. Forster, which he considers synchronically.

The first chapter, "Liberal-Humanism", analyses Forster's works from the angle of this *weltanschauung* widespread among contemporaneous intellectuals. Considering liberalism and humanism in their connection to modernism, the novels *Howards End* and *A Passage to India* prove especially relevant, but Forster's collected stories and a fragment of *Arctic Summer* are also included in the critical investigation.

Medalie establishes from the beginning that modernism in Forster has been chronically undervalued (2). While disappointment with modernism has frequently been voiced in early-20th-century socio-philosophical discussions—Masterman, *The Condition of England*, and Hobhouse receive special attention—Forster's novels reveal modernism as a crisis mainly caused by the omnipresent loss. Urbanisation, continual motion, powerlessness towards modernity, and a general fear of the loss of control characterise the situation at the beginning of the 20th century, which is also reflected in *Howards End*. The political debate promoted by New Liberals about social mobility resonates there as well, but while absolute moral truths which humanism supports can become dangerous (e.g. in Helen Schlegel), the precariousness of aspiring classes possibly leads to devolution (Leonard Bast). In *A Passage to India*, imperialism and the failure of liberalism to avert problems arising from it take centre stage.

Whereas the novel satirises folly in Anglo-Indians, it demonstrates that 'good administration' is imperative (38–39); however, the rightfulness of colonialism is not questioned anywhere. Characters in the two novels show that a loss or failure of Liberal Humanism, which at the time supported the benevolent superiority of Europeans, is becoming imaginable.

Gradually, Forster's fictions display a decreasing trust in Liberal Humanism, since even the concept of the individual person and a continuous developing self, an axiom of humanism, is shown as undergoing a crisis, thereby exhibiting Forster's modernism. Medalie also demonstrates how the traditional humanist notions of the great importance of highbrow culture, as stated by John Ruskin and Matthew Arnold (45–46), are reflected in Forster's writing. *Howards End*, however, shows the failure of cultural democratisation as postulated by Arnold. Modern humanism cannot be incorporated in fiction until *Maurice*, unpublished before 1970. Medalie quotes from Edwin Muir (1926) that theirs is an age of transition. An in-between state between an order that is lost and a new one not yet born also characterises the state implied in Forster's writing during the decades with emerging modernism in England (70).

"Romantic Realism" in Forster's novels and stories is the focus of the second chapter. Medalie states that the Edwardian was, generally speaking, an "unadventurous reader" (64) who favoured romanticism and realism in narratives, because s/he was familiar with this hybridity and rejected crude naturalism as it was found in French and American fiction. That the traditional "strands" of romanticism and realism in narrative fiction become increasingly untenable in Forster's works is regarded by Medalie as one of the signs of the author's modernism. The emphatic revelation of the invisible or hidden, repeatedly expressed as a character's "eternal moment(s)" in life—a romantic desire (and title of a short story)—emerges as the counterdistinctive element in his fiction. In the early novels and tales the motif of 'escape' from the accustomed life/world recurs. Even though the pattern of romance is still visible in *Where Angels Fear to Tread* and *A Room with a View*, a closure with marriage as expedient is definitely rejected in *The Longest Journey*, shown in the fate of its protagonist Rickie Elliot. This novel proves especially unromantic (77), albeit not yet displaying modernist narrative techniques. Conventions turn out to be oppressive, regarding both life and narrative. Medalie defines *The Longest Journey* as a homosexual novel (81–82), whereas it has frequently been described as repudiating philosophical idealism ("The cow is there!").

Medalie's discussion of romanticism appears to me restrictive—the implication of the romantic in Forster is reduced to the observed incidence of romance and the longed-for "eternal moment", which, I contend, excludes disparate facets of English Romanticism. Subsequently, the critic puts symbolism centre stage when dealing with *Howards End* and especially *A Passage to India*, which, he claims, is Forster's least realistic and most modernist narrative (97). The latter novel proves that an escape from modernity, which implies a suspension of the characters' present social and political conditions, has become impossible. Realist conventions are left behind and the self-reflexivity of language and the literary genre enhanced. In my opinion this statement demonstrates again how close modernist and postmodern narrative tenets have already come.

Chapter 3, "The Debate about Form", implicitly claims again that Forster is far more 'progressive' than scholars have seen apt to admit. Medalie first discusses the author's most important theoretical work *Aspects of the Novel*, which for several generations proved very persuasive and popular among students of literature. "[W]ritten by an influential critic who is, nonetheless, deeply suspicious of the practice of criticism itself" (106) and therefore inclined to irony, *Aspects* contains non-traditional stances which diverge from the conventions of realistic narration. Medalie considers Forster's poetics of prose narrative mainly against the background of Percy Lubbock's, H. G. Wells's and Edwin Muir's (in order of significance for Medalie's discussion), yet Henry James is also briefly included. Since Forster never conceives of disruptions in literary tradition as significant in themselves, but always as to be seen "in the context of 'their associated ideas'" (99), it is obvious that the declining trust in "iconic truth" (100) entails narratological consequences. They also involve changes of form, despite criticism's frequent evaluation of *Aspects* as supportive of Wells's defence of realistic narrative conventions. Forster's appraisal of 'narrativisation as/is fictionalisation' proves his definite departure from realism, which postulated a correlation of fictional representation with an objectively perceived experiential reality (cf. 102). He also differs from Lubbock's stringent attitude towards point-of-view and defends a shifting narrative perspective (110–11).

Medalie deems it equally necessary to distinguish Forster's theoretical positions regarding the novel from the Bloomsbury premises, as laid down by Roger Frye and Clive Bell. The concern of these theorists with form as the essence of art would eclipse other aspects, above all fictional narratives'

representational purpose and, of course, any moral judgment, because art as such is valued as ethically of the highest importance (Bell, quoted by Medalie, 114). Forster does not conform to such purist definitions. Also, in contrast to the Bloomsbury art theorists, he presents reader response in *Aspects* as "fluid, subjective, unpredictable" (116). Among the art forms, Forster sees fiction as the closest to music, as both can only be received diachronically—a predilection which is thematically and stylistically corroborated by his novels and short stories. This also explains the importance he ascribes to rhythm, which has an ordering function as a formal device, yet promotes impressionistic results, by which the formalist lines are blurred (128). Symbolism proves especially strong in *A Passage to India* and is, like the rhythmical patterns, discussed at length.

Medalie compares the modernism of Forster's fictions especially to Virginia Woolf's, pointing out rhythms and cyclical movements as well as symbolism. In *A Passage to India* the multiplicity of voices and impressions results in an inclusiveness which can harbour even irreconcilable plurality and blur the borderlines of form (151). The threat of being deprived of "the solace and delights of form" (152) provokes, according to Medalie, a thematic return to the familiar, namely European cultural superiority, suggesting that what is culturally remote must be monstrous, extraordinary and scaring. The fact that at its end the novel can be called "both sorrowful and culturally defensive" (153) means paying tribute to the protagonist's assertion of "form and occidental aesthetics". Form, strictly applied, is exclusive and becomes authoritarian (157); total inclusiveness, on the contrary, gives up form entirely and creates chaos, as the description of the Hindu festival shows. The critic draws a parallel between the British Empire's political inclusiveness of spatially disparate parts of the earth and the narrative's inclusion of diverse, contrastive voices, cultures or ethnicities. The novel moves into "the interstitial space" (158) between the old and the new. From the former, the order of realism, the narrative cannot truly depart—the new modernist one cannot yet be grasped. A severance from the traditionally accustomed 'truths' is deferred, while the dawn of new conceptualisations still appears enigmatic. In my opinion, *The Longest Journey* may be evaluated similarly. There it is the appreciation of social configurations that reveals the condition of England as an in-between state. In defining Forster's modernism, narratological as well as thematic aspects are considered as cooperating in the writer's attempt to accomplish a transition from 'old' to 'new'.

The chapter which discusses the different manuscript versions of *A Passage to India* presents Forster's attitudes before World War I, when he started to write the novel, and several years after its end, when the work was resumed and finally, in 1924, completed. The hope of democratic reforms of the British Raj in the spirit of reason and humanism had not been fulfilled, British cultural chauvinism (161) was found persistent and the national pride of the politicised class of Indians perceived as growing at ever greater speed. These were the developments which had an impact on Forster's continuation of the book. As a result, the sections "Mosque" and partly "Caves" in *A Passage to India* refer to impressions of the writer's first visit to India in 1912/13. The end of "Caves" and the whole of "Temple" show the influence of events that were contemporaneous to the author's work from 1922 to early 1924, subsequent to Forster's second visit to India. The overall theme of Imperialism, which had emerged in *Howards End*, becomes central here and is dealt with under diverging political perspectives. The novel evolves from incipient modernism to full modernist self-consciousness, questioning its own purpose and finding fault with its own achievement (164). Medalie compares the wording of the different manuscripts of *A Passage to India* and precisely documents the changes in a number of textual passages. As a consequence of socio-political changes in India and signs of disintegration of the British Empire, Forster revised especially the characters in his novel and reconceptualised the experiences of Mrs Moore and of Adela during the excursion to the Marabar (175–176). The result is a substitution of concreteness and presence by mysteriousness and absence; in the final version 'what happened in the Cave?' remains a largely unresolved question. "[T]he manuscript revisions in almost each case bring the novel closer towards those unsatiated truths of which modernism was made" (182).

In conclusion, the final chapter interrogates 'modernism' and its self-image. Interestingly, Medalie refers to scholars who define the modernists' inclination to polemicise as a sign of self-assertion and defensiveness in a period of special uncertainty (184). A particular sign of their vulnerability is the severe criticism writers in this era express for one another, in the present case especially Woolf for Forster. Medalie quotes her comments as displaying an antipathy towards Forster's work, which the critic considers astonishing and unjustified. "Woolf's criticisms of Forster's work provide a very obvious example of […] modernism misreading itself, or failing to recognise a version of itself" (188). Moreover, she paved the way for critics who denied Forster's modernism because in their

opinion his turning away from the conventions of fictional realism was not radical enough. By quoting from Forster's own criticism of other writers Medalie concedes that the author preserved "a sceptical attitude towards modern taste … and a recognition that there is always the co-existence of forward and backward movements" (189). He wishes to ascribe to Forster's "version of modernism" the "uncomfortable confluence of the old and the new" (191). Medalie therefore supports the call for a broader redefinition and a replacement of "modernism" by "modernisms", which was uttered before. To expand the views on modernism and to evince the multiplicity of components—liberal humanism, romanticism, and the different strands of form—in Forster's works is conclusively once more identified by Medalie as the aim of his study. He admits a liminality in Forster's brand of modernism, which is accounted for by his "sense of dual allegiances" (194) resulting from the context in which his work developed. Forster is not a modernist iconoclast, yet his own criticism of iconoclastic modernists is milder and more temperate than vice versa.

Krzysztof Fordoński, 2005. *The Shaping of the Double Vision. The Symbolic Systems of the Italian Novels of Edward Morgan Forster* (Frankfurt am Main: Peter Lang Publication Group)

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At first sight the book by Krzysztof Fordoński is yet another publication on the well-known works of E. M. Forster. Its title ostensibly allocates it among the rich array of texts devoted to Forster and his literary oeuvre. However, at closer scrutiny, it turns out that Fordoński's monograph differs at least in one respect. While other studies on the topic of symbolism in the works

of Forster tend to be gossipy in style and many a time gliding on the surface of things by resorting to generalizations, his book is characterized by the economy of words and an unswerving flow of ideas. What follows, the whole body of the book is devoid of digressions, which perhaps inspire a more lively reading but nevertheless tend to complicate the analysis. Thus, the study by Fordoński is marked by a simple, clear style of writing and theme-focused narration, which in turn facilitates the otherwise daunting task of understanding the multi-layered symbolism of the discussed novels. The logic and clarity of Fordoński's literary divagations along with the well-selected (and well-balanced in number) fragments for illustration and explanation of the specific notions make the Author's intentions quite transparent. Moreover, the economical and precise manner of handling the issues combined with the steady and consistent course of ideas ensures a gratifying reading experience, a fact which should not be undervalued in scientific publications.

The Shaping… is a noteworthy attempt to provide an in-depth and comprehensive analysis of repetitive symbolic patterns in the so-called Italian novels of Forster, that is *Where Angels Fear to Tread* (1905) and *A Room with a View* (1908), as well as in a selection of short stories. The short stories, also dealing with Italian subject matters, were written within the first two decades of the 20th century. The texts include: "Albergo Empedocle" (1903), "The Story of a Panic" (1904), "The Road from Colonus" (1904), "The Curate's Friend" (1907), "Other Kingdom" (1909), "The Story of the Siren" (1920) and "Ansell" (1975).[5] The narrowing of the scope of material submitted for the analysis to these very works is justified by the fact that, as Fordoński argues, Forster's Italian oeuvre has been forgotten for quite a time by both the critics and the English literature scholars. Most of them seem to concentrate on the two other novels by Forster, i.e. *Howards End* and *Passage to India*, which are regarded as the writer's masterpieces.

Fordoński's book consist of an introduction, three chapters, and conclusions. Chapter 1 is a theoretical study related to the state of research into the matter of symbols and the systems of symbols encountered in the literary pieces of Forster. As he emphasizes, Forster's symbolism has been investigated by many. However, among the variety of publications, both original and mere-

[5] The short story "Ansell" comes form 1903, but it was published as late as 1975, after Forster's death.

ly reproductive, there are two which need special attention, namely the review of *A Room with a View* by C. F. G. Masterman entitled "The Half-hidden Life" (1908) and the essay by Virginia Woolf, i.e. "The Novels of E. M. Forster" (1927). According to Fordoński, it was specifically the publication by Woolf which captured the nature of Forster's symbolism. For it is in that very essay where the phrase "the double vision" appeared. The term was applied to illustrate the dual character of Forster's prose which draws from the tradition of both Symbolism and Realism, but which cannot be unambiguously ascribed to any of the genres. Further, Fordoński rightly notices that Forsterian symbolism is hard to compare with the symbolism of any other writer or poet who was Forster's contemporary, like William Butler Yeats or D. H. Lawrence. The systems of symbols used by Forster in his novels and short stories elude the structures and rules that constituted the symbolism of European literature of the second part of the 19th century. Unlike the "typical" symbolism of the epoch, Forster's symbolism is more "commonsensical", refraining from suggesting something unclear, something elusive, or something unknown.

Apart from a detailed enumeration and explanation of the aspects which make Forster's symbolic meanings so distinctively different, Fordoński explores the sources underlying the writer's symbolic codes. For instance, he draws our attention to the fact that they frequently nod to the writings of Jane Austen and the literary style of Thomas Carlyle and Samuel Butler. Additionally, Forster's symbolic systems include the themes and issues related to art and aestheticism, to society and morality. All these aspects are evidenced with frequent quotations, taken not only from the literary works of the novelist but also from his non-literary writings and from the publications focusing on Forster's oeuvre. Step by step, the presented examples substantiate and demonstrate the complexity and uniqueness of Forster's symbolism.

Chapter 1 also acquaints the reader with the perspective that will be used later in the book while conducting the analysis proper. Thus, these are the intertextual ideas of Michael Riffaterre as well as the uses of symbols commonly accepted by the specialists in literature and culture. According to Fordoński, only this combinatory approach allows for a comprehensive, in-depth presentation of the intricate nature of Forsterian symbolism in the context of specific literary texts. However, he does not aim at creating yet another theoretical system of symbols. Rather, on the grounds of the already existing concepts and methods, Fordoński's objective is to develop a convenient tool for the analysis of Forster's artistic works.

Chapter 2 is entirely devoted to a practical consideration of Forster's texts. This section is divided into several sub-chapters, each dealing with a separate symbol or a group of symbols. First, Fordoński examines the symbolism related to water, blood, wine and milk. Then, he moves on to a discussion of the figures of a child and a baby and the symbolic meanings related to them. The next part focuses on the symbolic code based on contrast between light and darkness. This is followed by a consideration of nakedness and clothing and the analysis of the role of colour in the works of Forster. The ultimate parts are devoted, respectively, to the symbolism of kiss and kissing, small objects, and nature. Also, thanks to the cultural references made during the analysis related to the debated issue, the chapter reads as an interesting source of information about social conventions, mentality, and cultural/artistic life of the middle and upper middle class representatives of Edwardian/Victorian England. At any rate, the chapter offers a variety of examples which, in effect, enable readers to conceive a concise (and culturally rich) picture of the symbolic world modelled in the novels and short stories by Forster. Furthermore, Fordoński manages to demonstrate how "traditional" symbols change into Forsterian ones, how they undergo modifications and acquire new meanings.

In the next section, i.e. Chapter 3, the matter of space and its symbolic network in Forster's Italian fictional texts is addressed. Fordoński once more looks at the formerly quoted fragments from the Italian novels and short stories, but this time he applies (predominantly) the binary system proposed by Jurij Lotman in 1977. To be more precise, he first divides the space into "open" (for example "the view") and "closed" (for instance "the room"), then defines the roles assigned to the respective spaces and seeks meanings corresponding to the phrases allocated in both groups. Finally, he demonstrates how the different types of space function in the symbolic system developed by the writer.

In the closing part of the book, Fordoński gives a brief summary and concludes that symbolic systems in the so-called Italian works of Forster are not merely a tool for constructing an aesthetic dimension but they serve as a vehicle for communicating certain values as well, like for example liberty and equality. For that reason the two aspects, namely aesthetic and moral, should not be treated as two separate structures requiring two separate analyses. These elements overlap, interlace, and diffuse, thus complementing each other. Such symbiosis results in a more profound picture of the symbol and, in turn, leads to a better understanding of both the world of Forsterian

characters and the world of Forster, the author. Forster's double vision is composed, therefore, of "[t]he subtexts and the syllepsis [which] are at the same time a decoration and an element of construction and only when simultaneously perceived do they reveal their full value" (127). Forster's symbolic vision resembles a well-composed painting in a well-matched frame; the two elements constitute a unity and due to that they should be analyzed in unison. Last, but not least, the book by Fordoński can be appreciated by both the established researchers and those who just begin their scientific adventure with the works of Forster. While on the one hand it neatly sums up Forster's approach related to the construction of symbol and the use of symbolic patterns, on the other it offers a genuine springboard and a tool for those who would like to concentrate on pursuing further either certain symbols or patterns of symbolic meanings, looking for intricate connections, for instance, within a particular collection of short stories. Following one thread may lead to new or simply still unveiled symbolic patterns. Only connect.

Jeffrey M. Heath (ed.), 2008. *'The Creator as Critic' and Other Writings by E. M. Forster.* (Toronto: Dundurn Press)

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The book edited by Jeffrey M. Heath contains E. M. Forster's own talks and writings on a variety of subjects. It is worth reviewing as an original source which compiles Forster's writings and discourses. Besides being a novelist, Forster is also a literary critic and a travel writer. Moreover, his sensitivity to the problems of his age is reflected in his own words, not from the perspective of a critic, in the book. Hence, the present book review aims to reveal these aspects about Forster which could be considered innovative. The book containing four chapters: "Talks and Lectures", "Essays", "Other Memoirs

and Memoranda" and "Broadcasts", mainly elaborates on Forster's humanistic sensitivity to life and people. This sensitivity is reflected with its different aspects in the four main chapters.

The writings in the first section of the book, "Talks and Lectures", focus on Forster in relation to the reflection of his view of life in his approach to literature. In these writings, it is not wrong to argue that Forster's humanistic view of life had a significant impact on his outlook on literary works and their subject matters. Forster finds the individual, social and global circumstances problematic and he reflects his anxieties about them in his different talks contained in the first chapter of the book. Particularly, his discourses in "Three Generations" (1937) epitomize his critical views about his age. In this talk, Forster argues that with the beginning of the twentieth century, people lost their faith in the future due to the adverse effects of ardent nationalism on humanity, i.e. the two world wars. Moreover, despite great hope for scientific progresses, tyrants and dictatorial regimes abused them just to increase their inhumane practices on a global scale. The third situation which is problematic for Forster in this talk is related to the negative effects of individualism on inter-personal interactions. In Forster's opinion, individualism as a major trend in the twentieth century made people rely mainly on their individuality and personal choices rather than take the views of their friends, parents, husbands and wives into consideration. Hence, individualism turned out to lead people to alienate themselves from social values and ideals.

These circumstances about which Forster expressed his anxieties in "Three Generations" somehow led writers of the age to produce literary works that had inevitably pessimistic endings. Particularly, man's alienation from his humane characteristics because of the failure in his quest for the set of values on which to build his view of life can be said to have a major impact on the production of works with unhappy endings. Despite his awareness of the social and global circumstances which he finds problematic, Forster is still hopeful for the future of humanity. As an embodiment of this hope, he argues in "Happy versus Sad Endings" (1905) that literary works written in the twentieth century should not always have an unhappy ending. Contrary to the popular view in modern literature, Forster favours a realistic rather than pessimistic ending for the works. For Forster, a realistic approach enables writers to judge the world and humanity from a more accurate perspective.

Arguably, as a result of his emphasis on the importance of a realistic viewpoint in the production of literary works, Forster criticises Rudyard

Kipling (1865–1936) in his talk "The Poems of Kipling" (1908). Kipling glorifies his British identity in his various poems. In "The Native-Born" (1895), he argues that the British people acquire their patriotic sense of belonging since the early phases of their lives. Thus, for Kipling, British patriotism is a rooted feeling. As a sign of the idealisation of his patriotism, Kipling reflects his love for Britain in terms of its historical achievements in "The Reeds of Runnymede" (1911) and "The Anvil" (1911) with regard to Magna Carta and the Norman Conquest, respectively. In "Ave Imperatrix!" (1882), Kipling idealises the Queen and expresses his glorifying approach to her manner of ruling not only the United Kingdom, but also the world as a whole. Forster criticises Kipling's views in that Kipling does not exhibit a realistic point of view in his judgment of the relation between the East and the West. For Forster, his indifferent approach to the Orient and his glorification of the British Empire as well as its practices lead Kipling not to understand and make an objective and tolerant judgement regarding the realities of the social circumstances in other countries in the world. Therefore, as an embodiment of his criticism concerning Kipling, Forster depicts him as a vulgar writer in his talk "The Poems of Kipling".

Forster expresses his point of view about not only his contemporaries like Kipling, but also his predecessors in English literature. In his talk entitled "The Creator as Critic" (1931), he sets out to define the terms "creation" and "criticism" as a basis for his critical remarks concerning the English writers who lived in the preceding centuries. For Forster, creation is an activity, part of which takes place in sleep, and which may or may not turn out to be literature. Forster depicts criticism as a wakeful activity, and for him, its fundamental trait is alertness. In relation to these definitions, Forster argues that writers mainly create their works when sleeping. To reinforce this viewpoint, he states that Samuel Taylor Coleridge produced "Kubla Khan" during his sleep and under the influence of opium, thus in a state of drowsiness. Similarly to Coleridge, John Dryden is another writer who creates his works of literature in his sleep. The production of literary works during sleep after the real-life observations reflects authors' creativity, in Forster's opinion.

While Forster puts emphasis on the creativity of writers in their sleep in "The Creator as Critic", he also expresses his critical remarks about the authors and their works in the preceding centuries. Although *Biographia Literaria*, one of Coleridge's non-fictional works that centres upon his life experiences, contributing to his literary career as well as his ideas concerning

religion, society and philosophy, can be judged as an in-depth work, Forster views Coleridge's work as absurd because for him, Coleridge is not good at literary criticism. However, Forster expresses his favour for Coleridge's poetic diction, which can be viewed as one of the factors reinforcing the poetical effect of his verses.

In addition to British writers and poets, in "The Creator as Critic", Forster expresses his ideas about writers in other European countries, as well. At this point, his opinions concerning Leo Tolstoy can be considered as an embodiment of Forster's anxieties with regard to humanity, societies and global circumstances. Forster argues that Tolstoy terms humanity's basic problem as "selfishness", which he views as "disease". For Tolstoy, individual, social and cultural disunities derive from man's egocentrism. From his perspective, man's desire to acquire more riches, power and position leads him to be alienated from his humane essence and thus isolate himself from other people in social life. Forster favours Tolstoy's anxieties regarding humanity arguably owing to his viewpoint attributing significance to the individual identities of human beings.

Considering his discourses compiled in the chapter "Talks and Lectures", it is not wrong to claim that along with his position as a novelist, Forster is also one of the major literary critics in the twentieth-century English literature. His literary criticism is confined to not only British writers, but also authors from different countries in Europe.

In the second section of the book, "Essays", unlike the examples in "Talks and Lectures" in relation to his critical observations about the British poets and other major European writers, Forster's status as a literary critic is reflected in relation to the eighteenth-century English novels. His essay "The Novelists of Eighteenth Century and their Influence on Those of the Nineteenth" (1899) is an epitome of Forster's criticism concerning the English novel. Even if the pioneers of the English novel in the eighteenth century are Daniel Defoe, Samuel Richardson and Henry Fielding, Forster does not consider Defoe as a novelist who had an impact on the writers of the following century. Similarly, Forster does not view Tobias Smollett as an influential novelist, either, because for Forster, Smollett writes mainly autobiographical novels and does not employ his creativity to render his fictional works stronger. According to Forster, Samuel Richardson and Henry Fielding contributed largely to the development of the English novel with their works *Joseph Andrews* and *Tom Jones*, respectively. The arousal of great sensation in the British

reading public with the publication of *Tom Jones* as well as *Amelia* proves Forster's argument regarding these novelists.

While Forster makes his critical remarks about major English novelists in the eighteenth century, he focuses mainly on Charles Dickens among the nineteenth-century writers in the literary canon. Forster puts emphasis on Dickens's sensitivity to human nature and his optimistic approach to life and humanity despite his awareness of the social problems prevalent in England. Thus, his discussion of major novelists in the eighteenth and nineteenth-century English literature reinforces Forster as a major literary critic in relation to not only poetry but also the novel genre.

Besides his position as a literary critic, Forster is also a traveller. This is understood from his essays contained in the book. As a matter of fact, it is not wrong to argue that Forster combines his authorship with his interest in travelling. He writes his observations about the cities he visited in an artistic language. In his travel to Syracuse in Italy, he depicts the city as full of sentiment that is enervating and pernicious to the visitors. Despite the gradually tiring characteristics of the city, Forster claims that Syracuse influences tourists with its great history. For Forster, the city owes its greatness to the efforts of its inhabitants for existence. These statements indicate that Forster writes about not only his observations concerning the cities he visited but also their historical background. Accordingly, similar to Syracuse, Forster both expresses his joy in observing the natural beauties of Cnidus (known as Datca today. It is situated in the Mugla province of Turkey) and writes about its significance in Greek history.

In the third section, entitled "Other Memoirs and Memoranda", Forster's sensitivity to the circumstances of the modern period and his anxieties regarding the future of humanity are reflected elaborately. In "Incidents of War" (1915–1917), Forster deals with the destructive effects of the First World War on the soldiers. Bombs, hospitals filled with wounded civilians and corpses around the battlefield are the images that reinforce Forster's critical outlook on the negative impacts of war on humankind. In relation to the use of technological weapons in the wars, Forster expresses his anxious viewpoint about the future of mankind in "Notes on the Future of Civilization" (1950). Here, Forster suggests his worried approach, employing a paradoxical language. His fear about the breakup of civilization in the past and his current fear about the continuation of civilization can be considered an explanation for the adverse effects of contemporary lifestyle on humanity. For Forster,

people lead a practical and hence civilized way of life as a result of the wide use of technology. Although this can be a positive case, Forster's anxiety is that technology will cause man to grow alienated from the world and different lifestyles developing on the global scale. Thus, Forster's sensitivity to the negative impacts of modernity on humanity at present and in the future is indicated as the major subject matter of his memoirs.

The fourth and the last section, "Broadcasts", centres upon Forster's emphasis on the significance of liberty and his criticism concerning its restriction by political tyrannies. Although Forster does not glorify liberty in "Efficiency and Liberty" (1938), he argues that when they have freedom, people can express their viewpoints. Discovery of different approaches contributes to the broadening of humankind's horizon. In relation to this overview of the term "liberty", he claims in "The Freedom of the Artist" (1940) that writers should be able to express their opinions, whether it is favoured by political authorities or not. To reinforce this assertion, Forster employs the Nazis as an example. In Forster's opinion, the Nazis' permission of literature that only idealises German superiority is the best example for their restriction of the artists' freedom for the expression of their ideas. While Forster criticises the restrictive approach of tyrannical regimes to the freedom of opinions, he suggests a solution to render liberty continuous in "Books and the Writer: Dos Passos, Steinbeck, and Others" (1942). Forster claims that democracy is the best regime that establishes a free and peaceful society and world. Thanks to this system, it is possible to maintain the importance of liberty among not only individuals but also the societies in the world.

In conclusion, edited by Jeffrey M. Heath, *'The Creator as Critic' and Other Writings by E. M. Forster* helps readers to explore Forster's characteristics which are not widely known. Although Forster is renowned for his novels, short stories and memoires about India, his talks, essays, memoranda and broadcasts in this book indicate that he is not only a writer, but also a literary critic and traveller. Besides, the primary sources compiled in the book reveal his political views in relation to his emphasis on the significance of democracy. The book thus invites the readers to understand and appreciate these issues, with the explanatory notes and appendices as well.

Richard E. Zeikowitz (ed.), 2008. *Letters between Forster and Isherwood on Homosexuality and Literature* (New York: Palgrave Macmillan)

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The book edited by Richard E. Zeikowitz *Letters between Forster and Isherwood on Homosexuality and Literature* is composed, as its title suggests, of a selection of letters covering the long friendship between Edward Morgan Forster (1879–1970) and Christopher Isherwood (1904–1986). In the introduction, Zeikowitz sketches the background of the close relations between the two writers. The letters lack subjective commentaries on the part of the editor. His references to them are informative and factual. The letters are grouped in three sections (pre-war years, the war years and post-war years) and include very personal outlooks of the authors on war, love and writing. And among these themes, there is one, as Zeikowitz notices, which "surfaces subtly throughout all three periods of the correspondence [that] is each writer's life as a homosexual in a society where one could not openly express one's sexual preference" (2). However, as he rightly points out, homosexuality is veiled and manifests itself mostly through the references to Forster's and Isherwood's respective partners. The poignant story of social isolation and political exclusion, of fear and uncertainty but simultaneously of passion, love, and understanding is told through the descriptions of the ordinary and the everyday, through journeys long and short, through meetings of friends and discussions of books. In Zeikowitz's words, "[o]ne needs to coax out details from between the lines" (2).

In his engaging foreword, Zeikowitz, apart from stressing the importance of a homosexual theme, draws our attention also to the generational difference between Forster and Isherwood and the disparity in size of their individual oeuvres at the time when their friendship began (while Forster was already an established author of several novels, Isherwood had just finished his second). Nevertheless, neither the age gap nor the men's unequal writing

experience precluded them from building a close and lasting (over thirty years) bond based on mutual understanding and respect. Forster treated Isherwood as a laudable disciple, praised his talent and encouraged his literary undertakings, but at the same time considered his younger colleague an intimate friend. As for Isherwood, he genuinely admired Forster for his art of writing and his honest approach to life in all its aspects. And the letters we find in Zeikowitz's book give evidence to that. They brim with accounts of their literary development as well as with discussions on personal, often intimate or socially awkward, topics.

It is with pleasure that one reads the introduction to the letter exchange between Forster and Isherwood. The recollected dates and events are shrewdly mixed with intriguing, funny or otherwise interesting statements quoted from the letters of the writers. Consequently, on the one hand Zeikowitz supplies us with several facts, for instance how the writers met, at which point of their respective careers that happened, or who belonged to their social circles; and, on the other hand, he offers the readers an abbreviated account of the friendship and allows a few glimpses into the correspondence via compelling quotations. Thanks to that, the readers' curiosity as how those events, places, and people were actually viewed, presented, and commented on in the letters by Forster and Isherwood is aroused.

Part 1, "The 1930s", is dominated by the discussion on *Maurice* and the current writing projects of each man. The letters of that period show us also how the affection between Forster and Isherwood deepens, matures, and develops. Moreover, this is the time when the nature of their relation is established, namely for years to come the two are doomed to a long distance friendship. It is especially visible in the case of Isherwood and his extensive travels. Reading his letters, readers are constantly on the move—they experience with him the pre-war Germany, Greece, the Canary Islands, China, Portugal and America, to mention but a few. This geographical separation in turn translates into different political/cultural/social perspectives observed in the letters of Isherwood and Forster. Nevertheless, being apart does not weaken the bond between the two. Their letters become captivating evidence of an emotionally strong and intellectually engaging relationship.

The happiness stemming from mutual understanding and the feeling of being important to each other so prevalent in the letters is unfortunately tainted with the spread of Nazi ideology and the approaching war. Both Forster and Isherwood verbalize their fears frequently and sadly admit that

the rise of fascism cannot be prevented. Nonetheless, they try hard to forget the ominous reality or at least to think about it less often. Among others, they do it by employing a cheerful, sometimes ironic, tone in the letters and by focusing on minute details of everyday life ("I stopped this letter for five minutes in order to torture two blood sucking flies to death. Living here has made me fiendishly cruel. […] I feel like Macbeth". Isherwood to Forster, 23). This is especially visible in the endings of their letters, just to quote a few examples:

> "Please write to me. Nobody ever does, it seems. I need a letter a day to keep the horrors away." (Isherwood to Forster, 23)
>
> "Do write again soon. God knows, my letters aren't worth answering, but write in human charity" (Forster to Isherwood, 26)
>
> "Please write and tell me the colour of Mr Abercrombie's pyjamas. I do hope you will have a good time." (Forster to Isherwood, 30)
>
> "This letter now comes abruptly to an end. There are too many domestic disturbances. I have to keep stopping to throw my shoes out of the window at the ducks, who are not allowed into the lower garden: and each time I do this, the cook very politely brings them back. Then the cat keeps attacking the chickens and Heinz hammers loudly: he has just discovered that the rabbits' skyscraper is so big that he can't get it out of the carpentry room—so they will presumably have to live there. I will write again soon, and hope you do the same." (Isherwood to Forster, 57)

In Part 2, "The War Years: 1939–45", the separation between Forster and Isherwood continues, yet now the gap is more than the distance. During the war they undoubtedly live in two extremely different realities. Although both locations (Europe, where Forster is, and America, where Isherwood decides to stay) are contaminated with the war, the general picture of England and Europe which emerges from the letters of Forster is dark, or gray at best, shadowy and hungry, a stark contrast to the life depicted by Isherwood, the life still filled with pick-nicks, laughter and music. While Forster is trying very

hard "to be in good spirits and pick up scraps of art" for instance by noticing that "London looks lovely when it is moonlight, and has a charming ultra-violet lamp at the bottom of the Haymarket, which looks like a fuchsia and lights up the luminous paint upon the sand bags" (89), Isherwood admires the American countryside: "I'm answering [your letter] from the train, en route for California […]. The train is dragging very slowly through the state of Kansas, […]: pretty woods, and fields of alfalfa (or isn't it alfalfa?) and little towns with silos, full of people who believe in the verbal accuracy of the Old Testament. The Middle West is so overpowering" (105).

During wartime, their letters often teem with recollections of past meetings (especially Forster's letters). Next, they look at life very closely and describe the seemingly unimportant details, scraps of neighbourly conversations. This helps them stay mentally stable. They look at their respective realities with a magnifying glass—give accounts of visitors, their clothes and ways of talking, etc. What is more, in the war years correspondence, the references to food and friends gatherings come to the fore. This does not come as a surprise, considering the circumstances. But what is interesting, the ironic comments on the surrounding reality, humorous references—they prevail in their letters at variance with the horrifying war reality.

In Part 3, "The Postwar Years", the focus shifts predominantly onto work (lectures, broadcasts, conferences, writing screenplays, writing stories, business trips) and health issues (mostly in reference to Forster). Besides, the writers devote much time to planning, arranging, and carrying out meetings, trying to make up for the war years. Their exchange is, as in the past, passionate and authentic. The playful style of the descriptions referring to the on-going life as well as the mock-seriousness applied towards themselves are still well accounted for in the letters. Quite naturally, with the deterioration of Forster's condition, the letters become less frequent, but they still show the same emotional involvement as before.

Summing up, not only the introduction but also, to a large extent, the way the letters chosen by Zeikowitz are arranged make the book deeply engrossing. The reader remarkably quickly forgets that what s/he is reading is a very subjective selection of purposefully ordered actual letters and takes it for an epistolary novel. Paradoxically, such a reception adds greater realism (if this is feasible at all) to what is presented. In other words, the readers keep dismissing from their minds that what they are presented with is apparently

authentic—these are Forster and Isherwood, after all, who narrate the story, i.e. the tale of life-long friendship and unceasing hope for times when Maurice does not have to hide.

Richard Canning, 2009
Brief Lives: E. M. Forster
(London: Hesperus Press)

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Richard Canning's biography *Brief Lives: E. M. Forster*, published by Hesperus Press Limited, Et Remotissima Prope, in 2009, is the second of this type that came after *Brief Lives: Oscar Wilde* published in 2008. The biographer, a lecturer in English Literature at the University of Sheffield, is the editor of both gay male fiction and an AIDS fiction anthology, and is preparing a critical biography of Ronald Firbank.

The biography is different from other biographies due to its sources. It is a well-documented piece of writing, based on both less known materials from the King's College Library, and the Society of Authors, and well-known biographies, such as those by P. N. Furbank, Mary Lago and Oliver Stallybrass. It is divided into seven chapters, followed by an informative chronology, acknowledgements, and a useful bibliography. The biographer's goal is to make the reader understand the great writer's personality and reactions, emphasising the crucial issues of his lifetime that influenced him and his career. In spite of its limited number of pages (no more than 120), the book is quite difficult to follow, as the biographer guides the reader along many paths, which sometimes bounce back in time, offering further unexpected details.

The first chapter offers a detailed account of Forster's childhood dominated by female models around him, such as: his mother, Lily, born Whichelo (perhaps short from the French "Richelieu"), her sisters (Georgiana, Mary,

Eleanor, Rosalie), Louisa Whichelo, his maternal grandmother, as well as Marianne Thornton, or Monie, his paternal aunt, her niece and his godmother, Henrietta Synnot (whose name will appear in his first "Italian" novel). Then, a few words are given about his father, Edward Morgan Llewellyn Forster, a gifted draughtsman who died prematurely, and seemed somehow remote to Morgan (being the first one who "muddled" his name), whereas his aunt Monie was so close to Morgan's heart that he wrote her biography.

On the other hand, the biographer emphasises that Forster's life was influenced by males during his studies at Cambridge. In addition, during the Cambridge years he freed his mind, inasmuch as he read a great deal, including the witty George Bernard Shaw's *Plays: Pleasant and Unpleasant*, Robert Browning's poetry, John Ruskin's *The Stones of Venice*, and George Meredith's five novels. The biographer throws some light on Forster's broadened education at Cambridge, mentioning the atheist Nathaniel Wedd, his tutor in Classical texts, Oscar Browning, his tutor in History, and Goldsworthy Lowest Dickinson, another History tutor, the Irish Hugh Owen Meredith ('Hom'), with whom Forster fell romantically in love, but never fulfilled. At the end of his studies at Cambridge, Forster became one of the Apostles, a dynamic intellectual group whose aim was to sharpen both the mind and the judgement, so that the heart could become less selfish. The chapter draws the reader's attention to Forster's cultural propensity and his inconspicuous way of living.

The second chapter covers ten years (from 1901 to 1911) and gives a detailed account of the intricate relationship between Forster's travelling and his writings. The biographer highlights the influential places, such as: Rome, Venice, Lake Como, Cadenabbia, Milan, where Forster was impressed by Leonardo's *The Last Supper* (Santa Maria della Grazie), Monza, Pavia, Florence (pensione Simi, on the Lungarno) widely depicted in *A Room with a View*. The reader can understand how and why Italy "worked magic" for Forster, and the way he turned an incident into a story (for example, *The Story of a Panic*, *The Road from Colonus*). Moreover, the tour inspired him to write sketches and his first novel, *Where Angels Fear to Tread*, and to structure the characters he satirized in *A Room with a View*.

Further, the reader meets Forster as a teacher (teaching Latin at Working Men's College, in Bloomsbury, London) and as a tutor for Elizabeth, Countess von Armin's daughters (in Nassenheide, Pomerania, in Poland nowadays), then as a tutor of Latin for the Indian Syed Ross Masood. The latter became

more than Forster's source of inspiration for *A Passage to India*. Besides, the reader can understand Forster's ambivalence in his 1907 novel, *The Longest Journey*, in which Ricky, the main character, embodies Forster's characteristics. In addition, the biographer mentions Forster's activity as a critic praising Hugh Walpole's novel *The Wooden Horse* and tackling Henry James's novel *The Ambassadors*.

Death seems to have shocked Forster upon hearing that his acquaintance (Ernest Merz) had committed suicide. The event must have shaken him to such an extent that it made him go cycling to Stonehenge and eat dinner on the Altar Stone at midnight while thinking of Thomas Hardy's novel *Tess of the D'Urbervilles*. Moreover, the event may have influenced the writer to imagine the sudden death of Leonard Bast from *Howards End* (the novel which Forster considered to be good, but could not love). On the other hand, the reader is aware of E. M. Forster's feelings towards music due to his collaboration with Benjamin Britten to write the libretto for *Billy Bud*. Moreover, Britten noticed that the structure of Forster's novels resembled the operas of either Mozart or Verdi. In short, the chapter shows Forster's sensitive and enthusiastic traits.

The third chapter is devoted to Forster's stay in India (1912–13), presenting his travel from Bombay to Aligarh (with Masood, but always accompanied), then to Delhi, where he was surprised at seeing the surroundings, the Mohammedan relics, the Indian life, the menagerie and the "guests", such as lizards and bedbugs. He travelled from Bombay to Aligarh, Delhi, Bankipore (Chandrapore in the novel *A Passage to India*) and Simla, where he witnessed a Muslim wedding, and was stunned by the scenery of the Himalayas range. In Agra he visited the Taj Mahal, one of the world's finest buildings, and headed for Gwalior and Chhatapur. On the other hand, he noticed that he had an affinity for India and for its "muddle" or "bizarre" world, beyond *Alice in Wonderland*, in spite of its corruption and inefficiency of the Natives States (governed by Indians). In short, Forster reflected that the Western world had a sense of surface values and fell completely in love with the "muddled" India.

The fourth chapter gives an account of what happened in Forster's life in both England and Alexandria between 1913–1924, focusing on the relationships, friendships and sexual awakening. During WWI, he joined the Red Cross as a "hospital-searcher" from Alexandria (1915–1919) and experienced his first complete sexual fulfilment. In addition, Forster was impressed by Edward Carpenter and his ideas ("uranism", or the "third sex"), while looking for appreciation regarding his own gay novel *Maurice*. Moreover, he confessed

to his female friend, Florence Barger, that he had both sexual relationships and affection for Mohammed el-Adl. In a nutshell, Forster came to understand himself.

The fifth chapter recounts Forster's impressions on India. He discovered not only the arrogance of the Anglo-Indian government, but also his fear of not capturing India accurately, in spite of Malcolm Darling's accounts of the massacre at Amritsar. In England, the Woolfs supported Forster, as Leonard Woolf highly appreciated him (describing Forster as "a perfect old woman") and Virginia Woolf (for whom Forster wrote a positive review for *The Voyage Out*) noticed his precision of period context, his satire and sympathy, as well as his fantasy, poetry and moral sense. Moreover, Forster felt that *A Passage to India* had political influence (he had not aimed at) and made people think.

As regards the sixth chapter, it covers forty-six years (from 1924 to 1970) and centres on Forster's activity as a critic, who discovered his literary style after reading mainly Jane Austen, Samuel Butler, Marcel Proust, Dante Alighieri, Edward Gibbon, and Lev Tolstoy. He was named "a sage" (Jack Sprott), and "the great simplifier" (P. N. Furbank), and stated that neither *Aspects of the Novel*, nor any other work of literary criticism should be paid much attention to. Interestingly, William Plomer realized that Forster's writings turned him into a harbinger of change, because during WWII Forster felt comfortable with the idea that literature and democracy are natural allies. In addition, Forster was a recognised voice and a cultural authority at BBC, encouraging young writers, such as T. E. Lawrence, William Plomer, and D. H. Lawrence. What is more, he was involved in the international writers' organization and twice (in 1934 and 1942) acted as president of the National Council for Civil Liberties. Visiting the United States, which he found "full of charm and friendliness", he lectured at a Symposium on Music (Harvard University) and at the Academy of Art and Letters. However, he was reluctant to film adaptations, thinking that only his name would survive as "nothing would have survived of the original". He died as a humanist believing, not only in curiosity, in a free mind and in good taste, but also in the human race.

The seventh chapter is centred on both the works published posthumously, including a novel (by David Leavitt) inspired by Forster's world with regard to terms of plots and characters, which Forster himself could have written,

and the 1980s, when Forster's novels were adapted and faced new readers and acclaims.

To conclude, Richard Canning's biography juxtaposes, from a well-documented standpoint, the writer's public persona as a member of the English literary establishment with his tormenting anxieties and joyous moments. In addition, Canning's biography not only is detailed, but also covers the main issues, such as: family, education, friendship and influences, personal remarks, cultural activity and prophecy. The biography is worth reading as it complements known biographies (Furbank, Stallybrass), interweaving details from the writer's correspondence edited by Jeffrey Heath (*The Creator as Critic*) and his activity at BBC, edited by Mary Lago, Linda K. Hughes and Elizabeth Maclead Walls (*The BBC Talks of E. M. Forster, 1929–1960*), both published in 2008. In a nutshell, it is a perfect choice for any student, researcher or individual interested in Forster's complex life and writings.

Frank Kermode, 2009. *Concerning E. M. Forster* (London: Weidenfeld & Nicolson)

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Introduction

Literary modernism was one of Frank Kermode's many fields of expertise. After making his name as a scholar of Shakespeare's era and Romanticism, Kermode wrote on Yeats and T. S. Eliot in his most influential book, *The Sense of an Ending* (1967), and produced the "Fontana Modern Masters" volume on D. H. Lawrence in 1973. In the words of Stefan Collini (2014), Kermode was "pre-eminent among the English-language literary critics who came to maturity in the second half of the twentieth century". *Concerning E. M. Forster* was his last book, appearing a year before his death. In it, twenty-first

century Forster scholars will re-encounter some distinctive and powerful twentieth-century hypotheses. They will also gain some flashes of insight indicating future directions for Forster studies.

Like Forster's *Aspects of the Novel*, *Concerning E. M. Forster* originates as the Clark Lectures given at Trinity College, Cambridge. But whereas Forster gave eight lectures, Kermode gave only three, under the overarching title "Some Lesser-Known Aspects of E. M. Forster" (Trinity College 2007). To expand these into a book, he chose an unusual two-part structure. The three lectures appear first, followed by what Kermode calls a "causerie". That term he glosses as something looser than a lecture, let alone an article for a peer-reviewed journal:

> a free, rambling stream of more or less directly relevant comment, not organized on one basic principle of reading, like Sainte-Beuve's intense biographical stare, but aspiring more simply to what the Oxford Dictionary defines as "informal talk or discussion, esp. on literary topics"—having a remote kinship with the loosely linked gossip column; or a set of discussions animated by shared interests and always having, somewhere near the centre, the enigmatic figure of Forster (2).

Within the essayistic causerie Kermode is able to range around his subject, introducing contemporaries of Forster and earlier writers who influenced him. Here too, Kermode announces at the outset, Forster is "occasionally scolded for not being the kind of author I should have preferred him to be" (2).

Kermode's great contribution to English literary studies in the 1960s was to champion the theoretical developments then coming from continental Europe and above all from France. Until about 1970 these were not so much opposed in Britain as simply ignored. He also explored the doctrine of impersonality standing behind Eliot's modernist poetry. But Kermode was also interested in the prevalence of secrecy across different forms of literature, or, in other words, in the deeply personal. And as Kermode's allusion to "the gossip column" indicates, much of *Concerning E. M. Forster* operates in a personal mode.

As such, it is justifiable to compare Forster and Kermode. Both men, slightly unexpectedly, found a home at King's College, Cambridge, later in life. For Forster this was in his sixties, after the death of his mother and the loss

of a house in Surrey. Kermode, meanwhile, was appointed King Edward VII Professor of English Literature at Cambridge University in 1974, aged 55, having no previous connections there. In *Concerning E. M. Forster* he tells as a personal anecdote how relieved he was when King's offered him a Fellowship in connection with this chair. The contrast is just as strong, though. Kermode portrays himself as an outsider at Cambridge; Forster is often thought of (not entirely accurately) as the quintessential insider at King's. And, while Kermode came to Cambridge as a distinguished senior academic, Forster, very much formed there as a young undergraduate, returned there as a famous writer without scholarly credentials, who took on no duties pedagogic or administrative, and carried out no research.

Criticism, Music and the Patterning of Fiction

There are three lectures, in the book given the titles "Aspects of Aspects", "Beethoven, Wagner, Vinteuil", and "Krishna". As their titles indicate, they are studies of Forster the critic, Forster the music lover, and Forster the mystic, the visionary or spiritual thinker. The first lecture considers Forster's *Aspects of the Novel*, based on his Clark Lectures, in relation to some contemporaries who reflected on literary art, and some alternative ways of viewing literature from Forster's. The contemporaries are F. R. Leavis, Henry James, H. G. Wells, Percy Lubbock, Ford Madox Ford and, briefly, Edwin Muir. The alternative is narratology, developed "Since about 1969" (Kermode's words), the year before Forster's death, or in other words a post-Forster discipline (12). Kermode demonstrates the method of narratology via a reading of *The Prime of Miss Jean Brodie* by Muriel Spark, a writer Kermode holds up for comparison with Forster (14–17). Forster, Kermode says, "makes it sound simple" when it comes to narrative (12). But "the narratologists have shown that it is not": thanks to them "[t]he distinction between text and the story" derived from Russian Formalism "has been subjected to extraordinary refinements, with particular reference to the distortions of the chronological order of events", refinements that are nowhere to be found in Forster's *Aspects*.

Forster seems lacking, then. And yet, from the start, Kermode is appreciative of Forster. He thinks about what Forster would have done. Writing a story like James's *The Ambassadors*, he insists, Forster "would have favoured a much less oblique approach" than that of James, who insisted that a narrative

be focalized around a single character. Forster, Kermode synthesizes, "affirmed the author's right to express his opinions, his right, if he chose, to explain to the reader directly how, in his view, the matter appeared when looked at not in relation to [James's characters] Strether or Maisie but to such other characters as he chose to use, or simply to the universe" (11). Forster, Kermode insists, "regarded himself as an artist" (5), he "claimed to be an artist" (12), while "dismissing James on the art of the novel and even denying that such a thing existed". Almost unforgivably, Kermode thinks, Forster submitted to his "distaste for the pattern, and the prose, and the sacrifice of realistic character" he found in James. This led him "to disparage the force and beauty of James's art" and take the side of Wells, who saw the novelist as in essence a reporter, over James, for whom the novelist was an artist, in a famous quarrel between the two not long before James's 1916 death. Kermode's use of "regarded himself as" and "claimed to be" query Forster's status as literary artist. In the three lectures, he is most of all concerned with Forster the technician. He traces Forster's skill in novel-writing at winding theme and pattern into plot, most masterly when he seems to be writing accessible comedy of manners.

The exploration of Forster's changing view of various composers in Chapter 2 leads Kermode towards an illuminating discussion of the Proustian patterning of *A Passage to India*. Kermode points out the scarcity of recorded music in Forster's lifetime ("Of course Forster knew nothing of the CD or the DVD", 34), reminding a twenty-first century audience that musical knowledge before the 1950s was hard-won and prestigious. More than once at the beginning of this lecture-chapter, Kermode implies that Forster was less musically proficient or knowledgeable than admirers and biased friends including composer Benjamin Britten admitted (28–29).

In this chapter Kermode explores two passages from Forster's earlier fiction on which he takes diametrically opposed positions. Kermode objects to what he calls Forster's "familiar retreat into drollery" (36), or put another way his sophisticated light-heartedness, about music. Reading his response as a personal one, it could seem to be dislike of a smug social superior who has never had to work for his music, as Kermode has. Kermode dislikes Forster's tendency to see composers, particularly Beethoven, "conjuring up shipwrecks and elephants and goblins": Kermode calls this "an enemy of the music" (36). The offending scene is that which opens Chapter 5 of *Howards End*: a performance of Beethoven's Fifth Symphony at the Queen's Hall in London,

which brings the clerk Leonard Bast into contact with the privileged Schlegel siblings Margaret, Helen, and Tibby. At this point, recalling the discussion of authorial intervention in how readers see characters and situations which arose in Chapter 1 contrast between Forster and James, Kermode objects to the "recurrent sermonizing" which, for him, "rather disfigures" *Howards End* (36).

So far, so negative. But then Kermode uses music brilliantly to get to the heart of *A Room with a View*. He shows that this novel, commonly considered Forster's lightest, contains all of the novelist's most important interests and techniques, worked out in a seemingly artless manner which makes it among the most skilfully executed of all his productions. Lucy Honeychurch has the guts to play Beethoven for an audience at the small, conservative hotel for English visitors to Florence where she is staying; Mr Beebe the clergyman, listening, remarks that "If Miss Honeychurch ever takes to live as she plays, it will be very exciting—both for us and for her" (cited Kermode, 39). Kermode himself displays the utmost skill in showing how Beebe's prediction is the whole point of the scene. Both it and the musical performance, he shows, are structurally linked to the following scene, when Lucy witnesses a fatal stabbing in a Florence street and is then seen "across the spot where the man had been" by the man she will eventually love (40), George Emerson (who recognizes that "something tremendous has happened"). Music has a plot function in that the full and potentially dangerous embrace of art could potentially release a young person like Lucy from the constrained and small-minded social environment in which she has been raised. Equally, Kermode shows how Forster's subtle verbal patterning around words like "exciting", "across", and "happened" builds these connections across the book in a fashion Kermode identifies as musical but which clearly also has affinities with the modernist quest for "spatial form" identified by Joseph Frank (1963). Kermode spends the remainder of the second lecture concentrating on comparable patterns in *A Passage to India* and *The Longest Journey*.

Lecture to Causerie: Spirituality, Sex, Social Class

In the third lecture, "Krishna", Kermode continues his investigation of the verbal patterning of *A Passage to India*. This develops from an analysis

of the concept of "greatness" built around "the problems of life in an ambiguous universe, and […] a particular idea of salvation or the refusal of salvation" (61–62). This notion of greatness was expressed earlier by Forster in *The Longest Journey* associated with a response to the notoriously swift death of a character "broken up" while playing football. Kermode's point (66) is that Forster in both novels suggests, in a manner paralleling the experiences of Lucy and George in Florence, that to experience and overcome an act of violence, which is also an encounter with some sort of supernatural, leads a person to greater understanding and communion—often sexual—with others.

Kermode in this chapter gets close to Forster's particular sort of spirituality. This quality aligns Forster with Lawrence rather than with Virginia Woolf or James Joyce. It is brought out in discussions of Forster's sense that the Maharaja of Dewas Senior, whose private secretary he was in 1921–1922, had uncanny qualities, and his sense for Hindu deities, not just Krishna, but the goddess figure used in the title of his non-fiction book on his experiences in India, *The Hill of Devi*. With statements like "Forster wanted something to happen that was both sexual and obscurely ugly", and with his patient tracing of the use of the word "extraordinary" (68) in *A Passage to India*—including Forster's insertion of it into one passage between manuscript and publication—Kermode shows his low-key mastery of close reading. He states that Forster removed God from the Marabar Caves by removing the architectural decorations of their real-life originals at Barabar in his fictional reworking of them. As such, Kermode reinvents Forster as a religious writer for a post-God age. He importantly disagrees with critics who think that the temple and cave aspect of *A Passage to India* does not matter very much (71–72). It has been tempting since the 1970s to read this as a novel which matters for its expression of problems in our own materialistic universe, above all problems in gender and ethnic identity. This is what reading with critics such as Jameson and Said at one's elbow would do with Forster's novel; Kermode reminds us that if it is this, it is also something else.

In the lectures, Kermode works well with what he calls the "enigmatic" nature of Forster as both writer and literary personality (2). He means that Forster is characteristically elusive. His insightful accounts of Forster's criticism and fiction make skilful use of the available evidence (in the archive at King's) to talk about changes Forster made between manuscript and publication which reveal things about his vision for the books. And yet the feeling lingers that Kermode would rather be talking about Ford Maddox Ford, or Arnold Bennett,

or Henry Green (all three examined earlier by him in 1983's *The Art of Telling* and returned to appreciatively here) than about Forster.

But there is an exception to this, namely the fiction which Forster kept and circulated among friends but did not publish in his lifetime: his homosexual writings. *Maurice* is mentioned discreetly in the third lecture as "unpublishable" when written, immediately before the First World War, but as having had some impact on the treatment of sexual boundaries in *A Passage to India*. In the causerie, Kermode dismisses it as "inferior" (80) and finds Forster's own fondness for writing what he calls "risqué stories" (127) containing fantasy elements and also "gay relationships, sometimes happy" (144) baffling. When *Maurice* and the stories collected as *The Life to Come* were first published in the early 1970s, not long after Forster's death, they met with a hostile response, seeming to embarrassed (non-gay) reviewers to diminish Forster's reputation rather than to enhance it (e.g. Mitchell [1971]). But things look very different in the twenty-first century. In the wake of novelists such as Alan Hollinghurst, these writings are central to Forster's position as a foundational figure in a canon of gay writers. As such, Kermode the twentieth-century critic misses an important part of Forster's twenty-first century importance.

Aside from this caveat and one other, to be stated shortly, the causerie moves around Forster in an enjoyable and instructive fashion. Beyond the familiar sort of comparison with literary contemporaries, here between Forster, James, Joseph Conrad and John Galsworthy, in which Forster comes off worst (90–94), Kermode ranges widely. He covers the economic chaos of the 1930s and "proletarian" literary responses to it (106–111), Indian politics in the pre-independence era (125–127), Forster's use of the obscure thirteenth-century writer Jacopone da Todi in his famous broadcast "What I Believe" (132–136), Forster's relations with Lawrence and Woolf (138–143) and the Wagnerian side of his method (143–144). He works through Buddhism and Islam (145–152), relations with the poet and classical scholar A. E. Housman (160–163), social change post-World War Two including the emergence of a new, non-cultivated middle class (155–156), and, along the way, Forster's fondness for personal circles ranging from the Cambridge Apostolic to the covert sexuality of personal groupings in London and Nottingham.

Kermode expresses his personal opinions in a less guarded way in the causerie than in the lectures which precede it. A key section for judgement both of Forster and of Kermode's view of him is the latter's discussion of the character of Leonard Bast in *Howards End*. Leonard, the ill-starred London clerk

who meets the Schlegels by chance and becomes embroiled with them and by extension with the Wilcoxes, leading ultimately to his tragic death, has long been a controversial figure. Kermode mounts a long attack (95–106) on Forster's treatment of Bast and his class, using as ammunition Jonathan Rose's *The Intellectual Life of the British Working Classes* (2002). His point is that Forster did not take enough trouble to know people in a position similar to Leonard's—badly educated and financially insecure, struggling for respectability, sometimes via Arnoldian or Ruskinian "culture". As several times in the book, Kermode compares Forster with an Anglican clergyman. In the case of the handling of Leonard he becomes, negatively, "a priggish curate" (99). On *Howards End*, Kermode concludes that few in the twenty-first century will defend Forster's portrayal of Bast (94–95). I disagree. As the twenty-first century draws on, Forster's struggles to apprehend the other, and the way that Leonard functions as a totally dialogic (in Bakhtin's terms) challenge to the seeming hegemony of the English upper middle-classes, whether Schelegels or Wilcoxes, comes to seem an increasingly powerful and prescient aspect of *Howards End*.

The Non-Benign Interpreter

Kermode begins the first lecture mentioning F. R. Leavis and seeming to be taking a somewhat Leavisian stance on Forster: fiercely judgemental. He points out (4) that Forster "irritates readers", including Leavis and perhaps Kermode himself, "who nevertheless feel obliged, in the end, to do him honour". Sinuously, *Concerning E. M. Forster* replicates this move from irritation to admiration. Forster, writes Kermode (34), "believed that the practice of scholarship thwarted the passion with which reading ought to be done". Reading this we may suspect that Kermode, the scholarship boy from a working-class background in an obscure corner of the United Kingdom (Collini 2014), disliked the fact that a literary author with as much prestige (and inherited wealth) as Forster should not admire or take seriously his own profession. Kermode paints himself as an outsider in Cambridge: the product of a redbrick university and before that an island off the mainland of Great Britain, the Isle of Man. As a Manxman, according to Joseph Rosen (2011), Kermode "always felt somewhat alien in Britain". Leavis looked at Forster with a blend of awe and contempt. Kermode, somewhat comparable, speaks

in a way that seems to contain resentment at the possibility that he himself might be held in contempt by those he is addressing. But his position is more nuanced and open-minded than Leavis's ever was.

Concerning E. M. Forster represents a challenge to the latest generation of "benign interpreters" of Forster's work (124), successors of Lionel Trilling and Wilfred H. Stone: those who might be reading this review, for instance, who are researching Forster in the late 2010s. Kermode aims at iconoclasm, particularly in the lectures. He wants to query the beatified status of Forster at Cambridge. Forster remains so closely associated with the university, the city, and King's, yet his position there was always awkward; he himself felt that he did not fit, surmising that he was "distinguished yet so undistinguished" in the eyes of fellow diners at High Table ("Locked Journal" 18 October 1951; Finch 2011: 346). By raising the subject of the writers he himself considered in earlier works, the likes of Bennett, Ford and Green, Kermode asks why Forster deserves all this esteem, but also directs his Cambridge audience to his own achievements.

As a literary artist, Kermode repeatedly implies, Forster was inferior to Eliot, Woolf or D. H. Lawrence. For much of the book he reads Forster as something of a trickster, using sleight of hand to maximise limited talent. He also presents Forster as a writer refusing to face the challenge of becoming a great modernist by continually compromising with the invented character whom Kermode, following Forster himself, calls "Uncle Willie" (49): the middle-class book-buying and borrowing public of the earlier twentieth-century. Is this fair? Forster, it is true, never took risks by appearing as a poet or (as James did with traumatic results) a dramatist. And yet Kermode is mean-spirited in implying that Forster just played the system cunningly, for example in cultivating the assistance of Edward Garnett (86–89). As Kermode himself cannot help but point out, recalling the sense of irritation at Forster which gives way somewhat unwillingly to a need to "do him honour" (4), there are things in Forster's writing which seem to escape interpretation. They deserve the use of the word "greatness" whether or not in the specifically Forsterian sense of crossing a personal and sexual border. Forster has a coherent yet complex view of the universe, a view which many have grasped and found not merely pleasing but helpful.

Forster himself would have been more generous. In his own Clark Lectures, he censored James, it is true, but talked about the writers who mattered to him (including James), not about those who did not. Kermode can himself

be censorious. He several times objects to the fact that, as he puts it once, "although Forster read a lot, he failed to concern himself with works that others believed or now believe to be of special importance" (110). Among these "others" is Kermode himself. Personally, I find it enlightening to discover that Forster had a different literary canon from the one which had dominated undergraduate teaching in English literature since the 1960s. Kermode was a prime-mover in this academic canon-forming process. This was not only as a highly influential judge of value among works from the Renaissance, Romanticism and Modernism, but also as an editor of the widely used *Oxford Anthology of English Literature* (1973). Kermode, Harold Bloom, John Hollander and Lionel Trilling were each co-editors of two literary periods in this anthology, Kermode sharing duties with Hollander on both "The Literature of Renaissance England" and "Modern British Literature". The two were also the general editors of the whole project (Kermode and Hollander 1973: I.ii–iii). Clearly it was necessary for Kermode, throughout his career, "to read systematically" (111); it is much less clear that he is right to chide Forster for not doing the same.

And yet Kermode is not trying to do what Leavis said Forster had done for George Meredith (as Leavis himself aimed to drive John Milton from the canon of English literature): the "demolition work" which would expel Forster from future considerations of literary modernism (Leavis 1983: 34–35). If Ford is better than Forster, why not talk about Ford instead? The answer seems corporate, not aesthetic. King's administers Forster's estate and, after the huge sales in paperback and the screen adaptations of the 1980s and 1990s, makes a great deal of money out of Forster. And Forster preceded Kermode as Clark lecturer at Trinity, leading to his very widely-read work of criticism on the novel. Honouring Forster and the world of Cambridge in a slightly twisted manner, Kermode pays attention to the difficult and even unpleasant relations between Forster and Housman, a Fellow of Trinity at the time of Forster's Clark Lectures (160–163; see also Finch 2011: 339–345).

The Leonard File

The crux of Kermode's book is his condemnation of Forster's attitudes to social class (95–106), using the example of Leonard Bast in *Howards End*. To a reader who has gone into depth in Forster's correspondence and little-known

miscellaneous prose, notably reviews and broadcasts, this example seems an inadequate basis for an overall judgement. Forster had few negative attitudes towards poor people just as there was little or no racism in him. Coming from a nineteenth-century English background, in which the English poor might as well have been another species, he spent decades of the twentieth century trying to get to know them better. Forster's Achilles heel in terms of attitudes to others is, as Kermode belatedly states (142: "Forster's distaste for all but a few privileged women"), not class but gender. Moreover, Kermode reads Leonard's position in *Howards End* clumsily. Leonard in fact enacts social transition and shifts of power between classes in a way that Kermode, like Rose before him, either ignores or resists. Forster has as much praise as disparagement for Leonard. His anti-romantic words fly "like a pebble from a sling" into the lives of the cosseted Schlegels (Forster [1910]: XIV.88; Finch 2011: 205). Forster befriended a clerk he met whilst teaching at the Working Men's College, E. K. Bennett, helping Bennett prepare for admission to university. He then kept up the friendship while the two were elderly and slightly unusual fellows of Cambridge colleges in the post-war decades (Finch 2011: 204). Kermode is plainly wrong to say that *Howards End* 'makes it clear that Forster regrets Bast's education and wishes he could revert to the admirable condition of the simple farm labourer' (97).

Forster's treatment of Leonard is more dialogic than this would suggest. From the perspective of a privileged, leisured person with a humanities education like Forster himself or one of the Schlegels, Leonard may indeed suffer from a "cramped little mind" (Forster [1910]: XIV.127), but his presence at the Queen's Hall and in the Schlegels' drawing room is a symptom of a social change that Forster welcomed. So Kermode really has to twist things to produce a sentence like the following, of Leonard and Helen: "His impregnating her is the next intrusion, the small-scale but shocking sack of a city". This is not the "latter-day *vers-de-societé*—witty, disillusioned, with a somewhat brittle charm" for which Eliot's early poems were initially mistaken (Frank 1963: 12), in which such perceptions might be at home. Forster, instead, realises that an injunction like "only connect" goes deeper than pairing the cultured and the commercial portions of the English middle classes when Margaret Schlegel marries Henry Wilcox. The novel's most radical proposition is that only through a sort of miscegenation of class will the English race survive. This is in one sense a blood-and-soil nationalist novel. But it is one that attempts to found a new England on a new sort of melting pot

rather than on the "great mythology", whose non-existence for this nation is noted in Chapter XXXIII by Forster's narrator (Forster [1910]: XXXIII.262; Finch 2016: 134–52, 42).

But then Kermode surprises. Like a defence lawyer, having frankly admitted his client's faults, he becomes a more convincing advocate. A better advocate for Forster, perhaps, than those of us who are more "benign" (perhaps anodyne, perhaps whitewashing, Kermode means). It is perhaps thanks to the combination of his age and his distinction that Kermode can dare to talk about Forster in ways that his juniors could not. This can mean chiding Forster, as has been noted and queried in this review. But it can also mean taking seriously Forster's theory that "creative power is independent of intelligence" (131) and comparing it to Woolf's account of how the text of *To the Lighthouse* came to her "in a great, apparently involuntary rush". Kermode closes by saying that while clergyman-like, Forster "understood ecstasy and inspiration", seeing true order in that rather than in the sort of order which the English of the Club in *A Passage to India* sought to impose on that country (168).

One of the best sections of the causerie concerns Forster's "What I Believe", a secular creed for a world threatened by totalitarianism and genocidal violence. Kermode gets to the heart of the matter in observing that in Forster "death is necessary to full expression" (136). He overcomes and transcends a view of Forster which he elsewhere favours as a writer fatally limited by his own haute-bourgeois, late Victorian background. "Despite the seriousness of the topic the essay has a prevailing tone of clerical humour, the sort that can be attributed to professional geniality while at the same time suggesting that it must not for that reason be disregarded" (137). Here is Kermode the talented critic raised in the school of Eliot and Leavis, for whom Forster's tonality and his content are inseparable.

New Forster, New Directions

Along the winding way marked out by Kermode in the causerie come flashes of insight. From these, future Forster studies could develop. For example "More than most artists, he was willing to look back over his earlier works to discover and discern their faults" (124). There could be a study of Forster on Forster. Then there is the description of Forster's later circle as "a sparkling

company" (158): a collective biography and full investigation of J. R. Ackerley, R. J. 'Bob' Buckingham, William Plomer, Sebastian 'Jack' Sprott in the light of new approaches and scholarship since 1990, and of their relations with more famous figures such as Britten, Christopher Isherwood—and Forster himself—is overdue. So is a deeper literary study of Forster the letter-writer. As Kermode observes, 'relatively few letters' from among the fifteen thousand plus by Forster preserved at King's have been published, and no systematic literary analysis of them exists despite not just the selected letters edited by Mary Lago and P. N. Furbank but Lago's *Calendar of the Letters of E. M. Forster* (1985). Kermode notices the significance of Forster for a literary criticism that is environmental and draws on the philosophy of place when he observes that Wiltshire in *The Longest Journey* is "not just the heart of England but the earth more generally", as part of "the spiritual geography" of the novel (167). There would be scope for further place-led investigations of Forster and his circle beyond those which I have attempted (Finch 2011: 141–154; Finch 2016: 133–152).

A twenty-first-century Forster will emerge. This figure will be built around Forster's migrant and fugitive qualities, not his Victorian liberal solidity or even his position as gay pioneer, the two planks of his late-twentieth-century eminence. A starting point for encounters with such a figure is Forster's own four-part explanation of *A Passage to India*. Forster "said it was 'about the search of the human race for a more lasting home, about the universe as embodied in the Indian earth and the Indian sky, about the horror lurking in the Marabar Cave and the release symbolized by the birth of Krishna'" (71). Or, in other terms: Forster's displaced quality, his position as a refugee from the past; humans' earthly environment understood in a sense relatable to the fourfold proposed in the later philosophy of Martin Heidegger (cf. Finch 2016: 61–62, 82–91, 199); the unconscious and the continued problem of evil; salvation whether or not religious. As a helper, there is Kermode's reading of "What I Believe" in which "the religious undertones—their registration and its rejection—are necessary" for a recognition of what humans can do faced with such a world (136). Likewise on Forster's displacement, Kermode (150) speaks of Forster as "a man caught between two epochs, one comfortable and constricted, desirable though limiting; the other an age whose changed rules fascinated him". In doing so Kermode provides another framework for future study.

Kermode's account of "What I Believe" highlights the grouping Forster advances within it, an "aristocracy of the sensitive, the considerate and the plucky" (138). Social class blinds Kermode to Forster's potential virtue and value. For Forster's greatest offer in a twenty-first-century world that accepts democracy but only tentatively or sceptically, that like him gives it two cheers, is that of belonging to a voluntarist elite (or "aristocracy"). As Kermode recognises, Forster was influenced towards such a notion by the radical thinker Edward Carpenter, who impressed Forster above all by living precisely as he wanted—in sandals on a South Yorkshire smallholding, de facto married to his homosexual partner (150). Forster had a gender problem, yes, but that could be overcome. Today's technology and social liberalism could make us all feel like potential members of Forsterian or Carpenterian communities of the plucky and sensitive, not trapped or faking it.

Notably, drawing on a musical term used in jazz, Kermode speaks of Forster's "fakery". By this he means a sort of "benign trickery […] by which a novelist might bypass an awkward moment in the narrative—or plant the notes of those occult tunes, the senses under the sense that music achieves by recall, by transformations, by exploiting the relations of keys, and so on" (45). This is only one of the multiple insights into how Forster does what he does which Kermode, who initially seemed so dismissive, offers. Like Leonard Bast and like Forster himself, Kermode in the final analysis seems a transitional figure. Kermode was a man of the twentieth century who survived to give these lectures and write this causerie in the twenty-first. Forster felt bewildered but not unhappy to have survived into a post-war world in which he was surrounded by discussions of "the quickest way to get from Balham to Ealing" (156). Perhaps Krishna (or Devi) could appear on the way.

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Elisabetta Girelli, 2009. *Beauty and the Beast: Italianness in British Cinema* (Bristol: Intellect)

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Elisabetta Girelli's *Beauty and the Beast* is an investigation of representations of Italy and Italians in British cinema. Girelli explores three specific historical periods: the 1940s, the cinematic era that goes from the beginning of the 1950s until the mid-1960s, and the 1980s. The study sets itself the goal to demonstrate that "typecast, specific notions of Italianness have deep roots in British society, and are related to equally fixed ideas of Britishness" (10).

Girelli frames her argument within the insights and tenets of postcolonial theory. By extending the application of such findings to a context that is not strictly colonial, Girelli demonstrates that "colonial/orientalist discourse," as the "codification of perceived racial, ethnic, and national differences" (11), is very much present in the context of British cinematic encounters with Italy. This occurs because "Italianness," as a British notion that "rests on a complex interplay of high-brow concerns, popular culture, and national attitudes towards immigrant minorities" (19), has been made to encompass, in the course of the modern centuries, all the values, positive and negative, that were perceived as opposite to the British ones. Italy and Italians, therefore, have mostly been depicted as representatives of a unique constellation of counter-values: at times there was something to be learned from them, at times they were seen with condescending eyes.

Girelli observes that "British attitudes [towards Italy] reflect a heritage of centuries of Grand Tour travel and literature, and the internalization of an image of Italy which, through its development from Classical to Gothic, and from Romantic to Victorian, remained based on notions of past glory and present decay" (19). According to this split vision between the land and its inhabitants, typical of orientalist discourse, Italy is the cradle of Western civilization, a land of beauty, art, and ancient traditions; Italians are "a charming but inept, farcical, and a morally suspect people" (16). Such ambivalent

patterns of representation, Girelli maintains, are still detectable today, "modernized by encompassing a desirable, consumable Italianness made up of fashion, design, cuisine, and sex (endlessly exploited in advertising), together with an Italianness of inefficiency, corruption, and organized crime, of moral and political instability" (16).

Moreover, Italy has been constructed, in opposition to Puritanism, as a land of freedom and inhibited passions. Hence the attractive characteristics of Italians are often depicted in British literature and cinema as carefree untroubled, pleasure-loving and life-affirming. As Girelli warns, however, "the step from paganism to savagery is brief, and any representation of the Italian as inhibited, free-living and free-loving, risks becoming a eulogy of the Good Savage" (21). Italians are often shown as untroubled, for instance because they lack depth of thought and/or are incapable of self-reflection.

Few British authors have portrayed the mixture of danger and beauty that Italy stands for as masterfully as E. M. Forster, and Girelli dedicates the fifth chapter of her study to the cinematic versions of those of Forster's characters such as Gino of *Where Angels Fear to Tread* (1905), who is the best example of such conflicting patterns of representation. Gino, after all, is attractive, charming, sensual and strong, but he is also a successful literary instantiation of the modern savage: shady, dishonest, prone to violence and incapable of self-reflection.

Chapter one provides a necessarily concise but ample historical survey of Italian migration to Britain. It begins with the Middle Ages, with the establishment of small commercial colonies in London and Southampton by Venetian and Genovese traders, and with the contemporaneous institution of banking firms. Italian immigration to Britain retains an elitist character throughout the Renaissance. By the end of the eighteenth century, however, it loses its high-profile character to make space to unskilled migration on a larger scale, typically represented by its most visible figures: street vendors, street-musicians, and organ-grinders. Girelli explains that, up until the 1910s, the Italian presence in Britain, in spite of not being numerically predominant in comparison to other foreign communities, was, nevertheless, visually noticeable: "the foreignness of individual Italians could assume highly visible forms, securing them a firm place in nineteenth-century popular imagination: the organ-grinder became inextricably associated with Italianness, as well as the subject of heated debates, and a site for the negotiation of Victorian values" (32).

Scandals concerning organ-grinders related to the exploitation and abuse of young apprentices and to the living conditions of the over-crowded Italian community in London caused the British public and press to split between supporters and opponents of the trade. The arguments in favour were often based on a romantic and well-meaning (albeit pietistic) vision of Italians: "the Italians were romantic creatures, as cheerful and musical as Italy was always sunny" (35). Between the end of the eighteenth and the beginning of the nineteenth century, therefore, we witness the development of a "split representation of the Italian immigrant, opposing the villain to the likeable but clownish performer, [that] forms the base for contemporary Italian stereotypes, where glamour and style have been injected into a core image which is either corrupted or laughable" (35).

At the end of the nineteenth century, Italian migrants gradually abandoned the occupations of street vendors and performers to enter the industry of food catering, and ice-cream making in particular. Italian ice-cream parlours and café-restaurants will survive World War I and will flourish in the 1920s and 1930s. Once again, Girelli remarks on the visibility of the profession, a factor central to successive constructions of Italians as flamboyant and loud in British literature and cinema: "Ice-cream barrows were often gaudily decorated, announced themselves with catchy organ tunes, and appeared ubiquitous" (40). During the 1950s, espresso and cappuccino were introduced to the British public to become markers of "Italy's newly fashionable image, conjured up by the clothes, scooters and cinema produced through its relative economic boom" (48).

Chapter two, dedicated to the cinema of the 1940s, explores a diverse cluster of filmic texts, beginning with a discussion of wartime newsreels and continuing with the extended reading of several feature films, focusing, in particular, on British melodrama and its depiction of Italianness. In wartime newsreels, Girelli observes, very much detectable is the stereotype of Italian soldiers as "coward," a notion derived from memories (related, in particular, to the battle of Caporetto) of the dramatic events and poor performance of the Italian army during WWI. Such filmic texts persistently undermine the Italian army and its soldiers: "unlike Nazi Germany, portrayed as a compact and organic evil, Fascist Italy on the screen was largely synonymous with Mussolini, while his army was seen as a reluctant aggregation of unsoldierly men" (52). After 1943, British newsreels depict a poverty-stricken nation relieved by and thankful for the British and US intervention.

The image of Italy as weak, inefficient, and poverty-stricken was not easily compatible with the traditional figures of villains that had populated British literature, the "dashing dark strangers usually inclined to stabbing, kidnapping or poisoning" (54). It so happened that such figures were consigned to melodrama, where "Italian settings and characters were not a random choice, but part of a stylistic and narrative strategy, aimed at the expression of desires normally unacknowledged or repressed in consensus cinema" (55).

Girelli provides an extended analysis of two feature films representative of the genre: *Madonna of the Seven Moons*, 1945, and *Blanche Fury*, 1948. In the first film, for instance, Italy is depicted as a-temporal and a-historical, a domain whose exoticism is rendered by a series of established stereotypes, partly derived from the tradition of the Gothic novel, partly from images of street vendors and organ grinders that allow for the persistent overlapping, in the film, of Italians with Gypsies: "association of Italians with organ grinders, itineracy, and begging, had created a powerful image which echoed that of the Gypsy" (66). Italians are "primitive and lawless" (61), gesticulating, shouting, indulging in sensual pleasures. Italian men are treacherous Latin-lovers, "passion, charm and good looks combined with Machiavellian scheming, womanizing and violence" (63).

Girelli maintains that, during the 1950s, British cinema underwent a "gender realignment" (93), a shift of interest towards the male sphere, as it produced an increasing number of films focusing on male concerns. In this context, Italian male characters, she argues, often served "a useful function, catalysing or exorcising the crisis of British masculinity" (93).

Girelli chooses *Hell Drivers*, 1957, as a film representative of the period and of the genre, which she interprets as a "man-to-man account of disorientation and crisis" (94). The function of the Italian male character of the film, Gino, is central to the film's questioning of masculinity: "Gino's foreignness signifies detachment and alternative, his Italianness provides a specific brand of un-British manhood, typified by a lack of fierceness and competitiveness, and by the presence of gentleness and sensitivity" (99).

If Italian masculinity was constructed in opposition to the British one, it is also because the Italian immigrants who reached Britain in unprecedented numbers after the Fascist decades and the war

> were […] preceded by a long-established catalogue of stereotypes, images of musicians, ice-cream sellers, hairdressers, and bad

> soldiers. It is easy to contrast this national Italianness with the aggressively masculine standards embraced, at least theoretically, by many British working-class men, especially those who had physically demanding or dangerous jobs (96).

Throughout the decade, however, British cinema mostly continued to represent Italian men as either "losers or crooks, sometimes as both" (103). Girelli discusses, as instances of this dominating and unflattering pattern of representation, *The Frightened Man*, 1952, *The Flanagan Boy*, 1953, and *Miracle in Soho*, 1957. In the first film, "the familiar paradigm of Italian maleness, a combination of cowardice and social menace is stretched […] to apply to two generations of Italians, suggesting genetic inevitability" (105); the second film opposes the solid masculinity of the British protagonist to the ridiculous figure of the Italian antagonist; in the third film, "Italian men, in stark contrast to the national subject, are defined by failure, naivety, and general ludicrousness" (109).

In the fourth chapter, Girelli analyses films such as *Summer Madness*, 1955, *The Millionairess*, 1960, and *Woman of Straw*, 1954, in order to discuss post-war Italy as a country that "was making its presence felt in the world stage throughout its design, fashion, and cinema industries" (119). In the scenario of imagined contemporary Italy, a scenario made-up of "sunbathing, Vespa-riding, espresso-drinking population" (120), Italian film-stars occupied a prominent place; they continued to stand for all things un-British, while, at the same time, "legitimizing Britain's claim to cosmopolitan chic" (120). Girelli explains how these actors (Sophia Loren, Gina Lollobrigida, Rossano Brazzi) were perceived by the audience:

> these new films icons […] satisfied at once the need for novelty and for tradition; they broke from the familiar star mould in terms of looks, accents, and performance. Their sultry, primal sex appeal thrilled, because it was foreign and threatening, though its threat was tempered by the audience's in-built perception of Italianness as exotic, rather than alien (123).

A point that is particularly relevant to the films of this period, but which will also be relevant to the filmic renditions of E. M. Forster's narratives, is that Italianness is an "enticing option" forbidden "outside the parameters

of a holiday, implicitly destined to end" (132). Italy is portrayed, therefore, as an appealing "site of pleasure" (132), but also, by virtue of "a questionable moral system" (132), as a site of a foreign ethos and sensibility; it is a place that, in the end, always serves to reiterate "the preferability of the subject's own, non-Italian reality" (132).

In the fifth and final chapter of the book, Girelli discusses three films from the 1980s and the very beginning of the 1990s: *Another Time, Another Place*, 1983, *A Room with a View*, 1985, and *Where Angels Fear to Tread*, 1991. Girelli reads the first film as directly challenging the political and cultural ethos of the era, while she detects, in the latter two films, a fundamental ambiguity: "they ostensibly pay homage to national 'tradition,' while belying a potentially subversive discourse" (161). What all three movies share is a representation of Italy as a destabilizing presence and a "repository of emotions" (156). Girelli's discussion of the latter two films is clearly more relevant to the present context. The filmic interpretations of Forster's narratives are representatives of British 'heritage films,' a filmic genre that should be read, Girelli explains, in the context of Margaret Thatcher's cultural politics: "Labelling her political project as a mission to restore Britain's greatness, the Prime Minister wrapped up her vision in the suggestive guise of Victorianism, mobilizing selective accounts of an extremely complex age; redolent of power, empire and progress" (148).

Often downplaying such complexities, heritage films share "a preoccupation with the conventions of late Victorian or Edwardian Britain […], lavish mise-en-scène and a middle-class, visually beautiful representation of national society" (162). At the same time, they also display "a nostalgic but troubled framework, articulating an ambiguous, anxious approach to British identity and destiny" (147). This is the reason why such movies have sometimes been read as proposing a conservative and elitist vision of the British past, sometimes as subtly subversive.

If these films significantly tone down the complex social satire and irony that characterize the Forsterian narratives (with their pungent critique of British class dynamics, gender roles, and modern tourism), they effectively reflect the "primary division" (164) upon which Forster's narratives are based: the opposition between Italianness and Britishness. Girelli explains that *A Room with a View* and *Where Angels Fear to Tread* "are essentially journeys of self-discovery for the British protagonists, characterized by a flight from an oppressive, hypocritical, and soul-numbing culture, to arrive at a new level

of consciousness, 'revealed' to them through their Italian experience" (164). Ultimately, therefore, what the narratives and the movies share, Girelli argues, is the "exposure of a short-sighted and patronizing reading of Italy" (166):

> While denouncing traditional British notions of Italy as a fabrication, the narrative relies on an essential Italianness to provide a mirror for the problems of Britishness, effectively giving the films, like the novels, a double-shell structure: an unacknowledged construction within the construction. Moreover, one version is not so dissimilar from the other: what is really being discussed is not Italy, but rather the British approach to it (166).

In both films, Girelli further claims, "British eyes are looking at the same object, an Italy which needs to be grasped in absolute terms for the process of British self-definition to take place. […] In *A Room with a View,* for instance, the early sequence entitled 'In Santa Croce Without Baedeker' establishes one of the film's major assumptions, the association of Italianness with art, sensuality, and danger" (166).

In conclusion, Girelli remarks on the relative consistency of British discourses of self-definition and definition of Italianness throughout the examined period in the history of cinema, where Italians are expected to "excel at un-British behaviour" (174). Italianness signifies:

> excess versus restraint, fantasy versus pragmatism, and sexiness versus inhibition. It equally represents deviousness, chaos, and immorality against British fair play, decency, and order […]. [It comprises] ideas of beauty, decay, menace, and cowardice; these traits are themselves subject to a dominant representation, the combination of fashion and farce which is peculiarly Italian (174).

Beauty and the Beast is a fascinating and pioneering study, one of the first to isolate the notion of "Italianness" as a possible object of study in British cinema. By articulating her arguments within a frame of postcolonial theory, Girelli demonstrates the applicability of Said's insights to a context which is not colonial, but is nevertheless dominated by power relations that must be recognized and understood. Beside this aspect, the most persuasive feature

of Girelli's book lies in its ability to explain trite images of Italian otherness in reference to the history of Italian immigration to Britain, and of the ideas and patterns it has produced, in time, in the British collective imagination. The study calls for more up-dated work on the subject, for the extension of this exploration to the most recent decades of British cinema, and to the contemporary production of both cinematic and television texts.

Michelle Fillion, 2010. *Difficult Rhythm: Music and the Word in E. M. Forster* (Urbana, Chicago and Springfield: University of Illinois Press)

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In the seven years since *Difficult Rhythm*'s publication, initially reviewed by music and literary scholars alike, the work has become a model for interdisciplinary scholarship. Michelle Fillion's writing balances literary and musical language, combined with clear explanations, so that readers lacking in knowledge of musical or literary criticism will find her writing enlightening and enjoyable. Earlier scholarship had, of course, mentioned E. M. Forster's frequent inclusion of musical works, but failed to address the musical references as more than passing notes or demonstrations of Forster's musical knowledge. However, Fillion regards the prominence of music throughout Forster's life as a companion and integral part of research into Forster's literary world.

Fillion begins by outlining Forster's intimate knowledge of music as a performer, listener, and critic, which positioned him to examine music in his own way as an expression of modernism. Among these experiences, Fillion recounts Forster's early exposure to music: childhood music lessons, ensembles and prominent composers at Cambridge, and an humorous account of a performance he organized in Alexandria during WWI, reminding the audience not to "clap

between the sections" of a Handel violin sonata (12). Within the context of musical tastes of the time, "Forster's musical experiences in Alexandria were those of a European imperialist; he never developed a taste for the indigenous music, which he considered 'debased'" (11). Fillion's research also reveals details such as the piano repertoire Forster learned, noting an impressive and even virtuosic range of pieces, further elucidating our knowledge of Forster as a musician.

In addition to his personal playing, Forster regularly attended performances as illustrated in the informative appendices of Forster's attendance of *Ballet Russes*, opera, and musical theatre performances. Particularly noteworthy for Forster scholars interested in the avant-garde will be his attendance at Stravinsky's *The Firebird* (1912), *Le Sacre du printemps* (1913), and *Petrouchka* (1919) among other modern or atonal compositions. Also, rather incongruent with Forster's preferences for Western classical music, his attendance of more popular music performances reveals a new perspective to Forster's soundscape. A chronological list of Forster's other concert attendances would be most welcome; however, Fillion weaves details of some performances into other sections of the book.

In *Difficult Rhythm*'s second chapter, Fillion notes the gap in musical scholarship on *Where Angels Fear to Tread*. She writes, "For the major Forster critics of the mid-twentieth century, who had received their literary training during the fallow years of bel canto opera, the *Lucia* [*di Lammermoor*] scene must have appeared a quaint relic of a bygone era" (26). Turning her attention to the ways Forster and the novel's character Caroline view Lucia from Gaetano Donizetti's opera, Fillion also analyses the embodiments of the composer's Lucia, the critic's Lucia, and the famed Italian soprano—who performed the role in the performance Forster attended—Luisa Tetrazzini's Lucia. The only analysis absent in this chapter is Sir Walter Scott's Lucy as presented in the originating 1817 *The Bride of Lammermoor*—a comparison that would be of interest to both musicologists and literary scholars.

Fillion sets herself apart from many contemporary scholars by emphasising *The Longest Journey* as an example of Forster's lifelong interest in Wagner rather than examining the novel as an individual study on one aspect of Wagner's influence. Forster continually reworked his usage of Wagner and Wagnerism by experimenting with combined applications of the mythological, setting-based, character-based, nationalist, and structural aspects of Wagnerism woven into "every narrative level" (40). The chapter also addresses an important distinction between literary and musical leitmotifs, a necessary discussion

in interdisciplinary studies. On the influence of Wagner's work in relation to *The Longest Journey*, Fillion argues that it "is ultimately a musician's book, behind which hovers Richard Wagner, a goading spirit of 'anti-literature' who served Forster as willful accomplice in its creation" (55).

The compelling chapter on *A Room with a View*'s Lucy Honeychurch and Beethoven originates from Fillion's 2002 article "Edwardian Perspectives on Nineteenth-Century Music in E. M. Forster's *A Room with a View*" published in *19th-Century Music*. Here, Fillion addresses the connections between Scott's *The Bride of Lammermoor* and Forster's musical references (not to Donizetti's opera but to a piece by Sir Henry Bishop), when Lucy plays and sings seemingly genteel and appropriate music for a lady brought up according to Victorian conventions—much more suitable than the virtuosic, emotionally complex, and physically assertive Beethoven sonata. Whilst the chapter is more tightly constructed and more balanced as an interdisciplinary essay, I would encourage readers also to consult Fillion's earlier article for additional analysis.

Fillion continues the conversation on Beethoven and Forster with one chapter on the iconic discussion of Beethoven's Symphony No. 5 in *Howards End*, expanding upon the previously established connections between Forster and German Romantic composers, and another chapter on her new research on Forster's Beethoven sonata notebook. In the *Howards End* chapter, Fillion describes the musical complexities of Forster's Beethoven (and other German composers), illuminating Forster's "penchant for mixing metaphors from painting, literature, and music reveal[ing] their kinship in matters of aesthetics" (83). This position challenges the argument of one-for-one correlation between musical intertexts and symbolic meaning within literature in favor of demonstrating the cultural tapestry of Forster's approach to aesthetics. Some of the material presented in these two chapters originates in Fillion's 2002 *Beethoven Forum* article "E. M. Forster's Beethoven," which is a valuable companion to her chapter on Forster's uncompleted 1939–1940 analysis project of the thirty-two Beethoven piano sonatas.

Forster's interest in Beethoven combined with his ability to play through complex repertoire such as the Beethoven piano sonatas results in a rare glimpse into the writer's intimate approach to music—a revealing act and deeply personal exploration of music's effect upon Forster. Forster's annotations for nine sonatas (a tenth, for the "Hammerklavier" sonata, does not contain any annotations) are short and varied in structure, comic in sometimes peculiar word choices, and rich in imagination and imagery.

On the verso of the page for the Sonata in B flat, Op. 22—"After op. 31.1, the sonata I enjoy least"—Forster drafts a reflection:

> France has collapsed (to use a word of little meaning) and I write to the noise of tanks or other vehicles in the valley. […] Music like [Beethoven's] can never be stopped. It moves through tanks and guns to its own close. Yet men continue to fight and lecture although there is such music. (120–121)

The Beethoven notebook as reproduced in *Difficult Rhythm* is a welcome addition to Forster's published writings and hopefully will inspire additional scholarship on the material.

Concluding the discussion of music in Forster's novels, Fillion examines the presence of Tchaikovsky's Symphony No. 6 in *Maurice*, Forster's posthumously published and overtly homosexual novel. Exploring the topic of homoeroticism in the novel alongside Tchaikovsky's music, letters, and biography, Fillion convincingly knits the allusions within *Maurice* together with the post-Wilde-trials homophobic environment in Britain. Fillion explains the ways Forster's writing changed from the manuscript's inception around 1913, continually evolving into the 1950s, and how certain phrases, particularly, "'England belonged to them. That, besides companionship, was their reward'" become less sentimental and more ironic "in the shadows of two world wars, creeping urbanization, and forty years of continued legal repression of homosexuality" (107).

On Forster's partnership with British composer Benjamin Britten and co-librettist Eric Crozier for the opera adaptation of Herman Melville's *Billy Budd* (1948–1950), Fillion writes less on the thematic and symbolic analysis of the text in favor of focusing upon the collaborative process. Once again, Fillion's close reading of music, manuscript drafts, correspondence, diary entries, and other supporting documents is apparent as she recounts ensuing battles between collaborators over changes to the libretto and music. Although the intriguing material of the entire chapter can in no way be summed up in one sentence, Fillion concludes, "Claggart's monologue acquired its dark luster only when composer and librettist intruded on the other's territory," which adequately describes what undoubtedly was a tense but fruitful meeting of creative minds. The frequent music examples depict the evolution of the monologue, aiding

the reader's visualisation of Fillion's argument; additionally, the music examples throughout the entire monograph are equally beneficial.

Difficult Rhythm encompasses a wide range of Forster's output, but it does not examine his short stories or work for pageants. Yet, in light of Fillion's accomplishment, scholars would do well to see these gaps as opportunities for additional interdisciplinary criticism. Subsequent work in the study of Forster and music includes the theses and published essays of Tsung-Han Tsai and Mi Zhou along with the recent works of Josh Epstein and David Deutsch, who both position Forster's musical writing within modernist scholarship. Elsa Cavalié and Laurent Mellet's *Only Connect: E. M. Forster's Legacies in British Fiction* (reviewed in this volume by Krzysztof Fordoński) includes essays by Jeremy Tambling, Susan Reid, and Julie Chevaux, who also all cite Fillion's work and further promote the interdisciplinary aspects of Forster's inherently musical language. These works continue testifying to the quality of Fillion's contribution to Forster scholarship and interdisciplinary research.

Silvia Ross, 2010. *Tuscan Spaces: Literary Constructions of Space* (Toronto: University of Toronto Press)

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Silvia Ross's study explores a cluster of modern and contemporary texts by Italian and Anglophone authors set, entirely or partly, in Tuscany. The focus of Ross's analysis is the multiple ways such narratives construe, construct, and represent "the spatiality of Tuscany" (8), and the ways the notion of "Tuscan space" intersects with the authors' encounters with otherness. Spanning a range of different genres, from the filmic to the narrative, from the novel to the memoir, the travelogue, and the short story, Ross explores the diverse

responses showing the writers' sense of belonging and/or estrangement from the Tuscan places they choose to narrate.

The first three chapters of the study focus on a triptych of prominent Italian (and Tuscan) literary figures: Federigo Tozzi (1883–1920), Aldo Palazzeschi (1885–1974), and Vasco Pratolini (1913–1991). Tozzi was a novelist neglected for a long time and rediscovered by literary critics during the 1960s; he is now regarded as one of the most important representatives of Italian Modernism. Ross shows how depictions of space are central to Tozzi's descriptions of his characters' sense of alienation, a central theme of his poetic: urban and rural spaces summon, in Tozzi's writing, feelings of inadequacy, persecution and oppression. The Tozzian character's "sense of difference and marginalization" Ross argues, "can be read in his or her surroundings. Architecture frequently connotes sensations of oppression, as witnessed, for example, in Siena's conglomerations of houses, one piled up on top of the other to the extent that they seem on the verge of toppling" (24).

Of particular interest, to the present context, is Ross's parallel but constant comparative discussion of the differences between the perspectives of Italian and Anglophone authors on the Tuscan spaces that are represented in their writings. In particular, Ross makes a series of lateral but punctual comparative remarks on the "Italian narratives" (especially *A Room with a View* 1908) by E. M. Forster and narratives set in Tuscany by Italian authors. It is clear that Forster's Italian narratives represent an important term of evaluation by virtue of their complexity and ambiguity—they masterfully reflect, in fact, all the density and ambivalence of England's relations to Southern Europe and to Italian otherness in particular. For this reason, it is especially productive to read them, as Ross does, with an eye to detecting similar and/or contradictive patterns of representations between the Anglo-gaze and the native one.

In reference to Tozzi, for instance, Ross remarks on the scene the author sets in Piazza della Signoria in *Ricordi di un impiegato* (*Memories of a Clerk*, 1927). By comparing it with the pivotal episode, set in the same square, of *A Room with a View*, Ross shows how Tozzi thoroughly neglects the works of art that populate the square in order to focus, instead, on the menacing ugliness of the people who occupy it. The narrative descriptive elements that Tozzi favours are not only simply prosaic and mundane; they are disturbing and disquieting for the protagonist of the novel and signal his sense of estrangement from the community, a community made up of real and upsetting presences:

> I can still see so many eyes, so many gazes that made my soul tremble, striking fear in it! Then there was a man with deformed feet tuned inward who sat every day under the Loggia dei Lanzi. He would lean his crutches against the wall and would hang around there chatting with certain men […] I remember three of them. One man, a bit hunched and with a black beard, another with a white moustache and tattooed arms; and another, rather short, with a black moustache and a suit which had turned green, always the same. The one with crutches who couldn't work always looked at me in such a way that I had come to hate him. He looked at my legs as if he wanted to tear them off. (25–26)

Lucy Honeychurch, the young protagonist of *A Room with a View*, also experiences sensations of anguish, estrangement and alienation from the place, but these are symptomatic of an encounter with cultural difference, which will be, for her, deeply transformative, that takes place in a city that, in the novel, does not belong to its concrete inhabitants, nor to a specific historical time, but assumes the mythical traits of a timelessly beautiful, potentially dangerous and existentially transformative place. For Tozzi, on the contrary, the alterity is that of the protagonist who, describing a disturbing gallery of characters, conveys to the reader his alienation from the city and a sense of persecution.

The second chapter is primarily dedicated to a discussion of Palazzeschi's most commercially successful novel: *Sorelle Materassi* (*Sisters Materassi*, 1934). Ross sets out to investigate Palazzeschi's constructions of space in the text as they are indicative, she maintains, of a "flexibly conceived sexuality" (47):

> for Palazzeschi gender is a liable concept, his characters rarely conform to normative heterosexist paradigms and display a wide range of sexual behaviours, breaking down culturally constricted parameters of femininity and masculinity. Space, be it internal or external, is illustrative of the writer's commitment to articulating difference and staging sexuality, and the locales portrayed encapsulate a sense of liminality. (45)

In particular, Ross focuses on Palazzeschi's preference of places that represent the in-between: the periphery of Florence, neither entirely urban nor entirely rural, and the architectural element of the window: a space, neither

exterior nor interior, representing the in-between that is the habitual existential condition of the sister protagonists of the novel. The window epitomizes their suspended status between life and death; an opportunity for vicarious enjoyments, and the place that sees them waiting for the visits of their nephew, Remo. Remo, the object of the sisters' confused and immature sexual desire, and the cause of their eventual financial demise, is the very much a lively presence that occasionally irrupts into the otherwise secluded existence the two sisters lead.

Ross's reflections on the architectural element of the window offer a telling example on the way she engages in the analysis of space as a method to approach the writers' poetics and the theme of identity/otherness in particular: "the window for Palazzeschi represents the liable quality of categorizations such as internal/external; private/public; reality/fantasy; male/female; country/city; containment/escape" (51). From this perspective, Ross makes interesting comparisons between Forster and Palazzeschi's homoerotic gaze and their respective substitutes in the novels.

Pratolini's early novels, such as, for instance, *Il Quartiere* (*A Tale of Santa Croce*, 1943), are set in historical Florence. Via del Corno, an historical road off Piazza della Signoria, is where one of Pratolini's most celebrated novels, *Cronache di poveri amanti* (*A Tale of Two Poor Lovers*, 1947), takes place. These novels, Ross observes, are characterized by a sense of belonging and rootedness into the city's past; their proletarian protagonists perform activities still anchored to a pre-industrial reality, as they are mostly artisans, vendors, and craft workers.

The third chapter of Ross's study is, however, dedicated to the analysis of one of Pratolini's later and less known novels: *La costanza della ragione* (*Bruno Santini. A Novel*, 1963) set in the city's industrial area of Rifredi. The choice of representing industrial Florence, Ross reflects, brings Pratolini to explore places that most literature on the city generally ignores, "spaces of the factory, of the periphery, and of marginalization" (70). Pratolini's portrayal of industrial Florence establishes a stark contrast with his previous choice of places; it is a space in between the urban and the rural which reveals his concern with "themes of socio-geographical exclusion […], along with an even greater engagement with questions of alterity" (71). Ross observes that beside themes that are usually representative of Pratolini's poetic (such as youth/illness, death, memory and sexuality) there is, in the novel, a constant preoccupation with otherness, articulated in terms of gender, race, or sexuality.

Ross's own perception of the novel is that although Pratolini makes some courageous choices concerning its themes (adolescent and homoerotic sexuality, ethnic and sexual otherness), "close textual analysis of spatial configurations and the characters within them […] reveals, in the end a not particularly evolved stance towards alterity" (89). Ross detects disturbing elements in Pratolini's treatment of his chosen topics, most notably a kind of "sub-textual fascism" (89) that resurfaces in spite of the author's anti-Fascist standpoint, a generally ambiguous ideological stance of the protagonist, and an often misogynistic view of women.

In spite of these shortcomings, however, Ross believes that Pratolini's portrayal of suburban Florence "provide[s] a vivid and thought-provoking contrast to standard visions of the historic centre" (89). Set at the time of the "miracolo economico" (economic boom), the novel offers a very original view on the quintessential Renaissance city, one that is thoroughly projected towards the future, disenchanted and dissatisfied with the monuments and symbols of its past. Bruno, the protagonist of the novel, perceives Florence's architectonic and artistic riches as static and dead: "In a rejection of the typically aestheticized gaze, Brunellleschi's dome, the object of so much admiration by tourists and scholars alike, is disparagingly compared to an egg by the narrator/protagonist, and Florence's city centre is likened to a cemetery" (77). In a telling passage of the novel, Bruno deliberates on this point:

> Florence, for me who follows its events like any other Italian from an Italian city, is to be found in those places where its progressive culture is located, where it is secular, in the universities and in the major presses and above all in the small ones because they are new. It's in the area of Rifredi and the universe of its labourers, obviously: where there is no longer 'Florentinism': everything that I—with the means at my disposal—have attempted to consign to history by narrating it so that it can be rejected even. (88–89)

"Florentinism" is very much present in the texts (literary and filmic) that Ross analyses and discusses in the fourth chapter. In this chapter, *A Room with a View* occupies a central place; Ross analyses the narrative as well as its film adaptation by James Ivory (1985). Ross chooses to read both texts through the lens of the Stendhal syndrome (or Florentine syndrome), a state

of mental confusion, distress, and fear caused by an overexposure to art, tracing fascinating connections between Forster's poetic, his idea of the sublime, and the emancipatory potential of this disorder.

As it is well-known, and as Ross reminds us, Forster's characters strive for insight (and self-knowledge). In the novel under discussion, Lucy, the young female protagonist, progressively acquires knowledge of the self at the same time as she learns to trust herself and her instincts when it comes to life (and art). Lucy achieves autonomy of the spirit as well as intellectual and sexual emancipation through contact with cultural otherness. Italian culture exerts a powerful influence on Lucy, especially by virtue of its natural and architectural beauty, its often erotically connoted artistic riches, and its perceived predilection for uncontrived and unmediated social norms.

In this perspective, Piazza della Signoria, where Lucy's awakening will take place, is depicted by Forster as "under a spell: [the square] has acquired a quality of otherworldliness" (100). Florence provokes powerful sensations in Lucy, all brimming with sexual suggestions—both the phallus (symbolized by the Arnolfo Tower) and the womb (symbolized by the loggia) are present in the square and in the scene. Lucy displays a strong psychosomatic reaction to the charms of Florence that can only partially be attributed, Ross maintains, to her distress at the sight of blood. In Lucy's surrender there is "an underlying erotic-spiritual current" (103) that in the film gets very much stressed, and the scene of the murder seems to introduce Lucy to a world of masculine sensuality through violence. Piazza della Signoria is vividly represented by Ivory as a sublimely beautiful but disquieting scenario and Lucy's fainting occurs because she is "overwhelmed by the whole environment that surrounds her" (108).

The fifth and sixth chapters of the work are dedicated to the contemporary era. The mid-1990s witnessed the blooming of a sub-genre of travel literature that proposes, according to an identifiable formula, the account of a relocating to Tuscany and subsequent assimilation to the local culture, by a usually Anglo-American, highly educated and financially privileged traveller/writer. The genre follows in the footprints of Peter Mayle's books set in Provence and focuses on the pleasures of adapting to a new (bucolic) environment while facing the challenges entailed in restoring an old house. There is, therefore, a double re-fashioning occurring in the genre which is both a reinvention of the self and a house restoration: "the house becomes an integral spatial

figure in the writer's construction (literal and figurative) of his or her new 'Italianate' self" (123).

Ross discusses, in particular, *Under the Tuscan Sun: At Home in Italy*, 1996, by Frances Mayes, and *In Maremma: Life and a House in Southern Tuscany*, 2000, by David Leavitt and Mark Mitchell, in order to argue that, within the conventions of this specific genre, Italians are usually depicted as others, and, more specifically, as representatives of "a more genuine way of life" (123) that, being presented as alternative to the modern, urbanized, Anglo-American one, is also often perceived and portrayed as pre-modern and backwards. This conflicting discursive pattern of representation generates several problems: it is often so that these writers do not see as problematic, for instance, writing pseudo-anthropological accounts of the Italian way of life without knowing the language. Moreover, these narratives often adopt *allochronic* techniques, that is to say strategies that allow the writers of this genre to depict Italians as belonging to a pre-modern time that they contemplate from the vantage point of modernity.

Consequently, Italians are often placed within the context of a timeless past; their habits, customs, and behaviours are explained in terms of the modern Italian's "genetic" connection to his/her Etruscan or Roman past, perceived as an unbroken legacy. In these texts, therefore, it is possible to detect the double gesture of relegating Italians into the past while longing for an appropriation of what the authors perceive as their sense of rootedness and belonging. Through the process of (pseudo)assimilation to Italian culture, the author manages to appropriate his/her long-lost historical origins and to be re-absorbed by the timeless fabric of Italian society, while at the same time preserving his/her own vantage point that allows for sometimes sympathetic, sometimes condescending remarks.

The only elements these texts seem to share with Forster's are a vision of Italy that is fundamentally abstract and symbolic, and the scarcity of references to the political and social contingencies of Italian culture, "with the result that the books portray primarily the authorial perceptions of the foreign culture and operate in a kind of vacuum as far as current affairs are concerned" (141).

Ross believes that an interesting alternative to the kind of self-centeredness that relocation narratives usually promote is represented by the work of Elena Gianini Belotti, an Italian writer and essayist who is especially recognized for her pedagogical works (*Dalla parte delle bambine*, 1973). In 2001, Belotti wrote

Voli (*Flights*), a memoir set in Tuscany that primarily focuses on its zoological and botanical life, and on the life of birds in particular. In the text, while voicing her ecological and eco-feminist concerns, Belotti shows a socially and politically engaged standpoint when it comes to the representation of rural life in Tuscany. Rather than engaging in a self-celebratory and "self-promoting advertisement for her house and garden" (162), Belotti demonstrates knowledge and awareness of "the visible signs of hardship etched in the house and reflects on their significance, [displaying] sensitivity and class consciousness [that] lead to more reflective and informed comments on the house's structure and its origins" (146).

Tuscan Spaces is a thought-through, personal piece of research that offers numerous clues for further analysis and investigation. Ross's study does, in particular, a good work of observing how depictions of space intersect with the authors' conceptions of otherness. However, sometimes one has the impression that the main subject of Ross's analysis shifts, touching on (too?) many fascinating topics that would deserve further development: sometimes the notion of place/space is central to her analysis, sometimes this centre shifts to the construction of otherness, the Stendhal syndrome, or the sense of self-entitlement and consumerist logic behind much of contemporary Anglo-American literature on Tuscany.

Ross's preoccupation with the Anglo-American construction of Italian otherness, in particular, places her work within a constellation of recent academic books and articles that explore the topic in different contexts and from different angles: the British construction of Italian-ness at the time of the Risorgimento (Annemarie McAllister's *John Bull's Italian Snakes and Ladders: English Attitudes to Italy in the Mid-nineteenth Century*, 2007); the filmic representation of Italian-ness (Elisabetta Girelli's *Beauty and the Beast: Italianness in British Cinema*, 2009); the representation of Italian culture in popular Anglophone texts (my own "Trading Rationality for Tomatoes: The Consolidation of Anglo-American Identities in Popular Literary Representations of Italian Culture," 2016 and "The Genetic Essence of Houses and People: History as Idealization and Appropriation of an Imagined Timelessness," 2016). Ross's exploration of the topic from the point of view of space adds a fascinating novel perspective to this emerging field of research.

Jason Finch, 2011. *E. M. Forster and English Place. A Literary Topography* (Åbo: Åbo Akademi University Press)

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E. M. Forster and English Place by Jason Finch is an important and, in a sense, pioneering work of literary criticism which adds a new dimension to Forster studies. Examining representations of English place in the writer's oeuvre, Finch takes an unusual approach, as he not only concentrates on Forster's writings, but also devotes much time to research the actual localities reflected in these writings, completing his investigations with personal visits to specific locations. In other words, his method of critical analysis—which he himself calls "deep locational criticism"—consists in giving careful and consistent attention to literary representations of existing places *and* to the places themselves, but in his concentration on the real world Finch also stresses the significance of the writer's biography, which records his actual encounters with places appearing in his fiction. As a result, the question of locality in literature, which is usually treated as unimportant and rarely analysed in depth by existing criticism—including that of Forster—comes to the foreground. However, the importance of the book stems not only from its strong emphasis on the significance of place in literature but also from—and this cannot be overemphasized—the scope and depth of research devoted to the phenomenon of place in the writings of one writer.

With his approach Finch places himself firmly against the tradition of literary analysis represented by New Criticism and deconstruction with their emphasis on text studied in isolation from extra-textual reality. The kind of analysis that he advocates shifts the focus of attention towards the interplay between fiction and the real world—thus the critic is supposed to assist readers, offering them superior knowledge in several fields: literary and general theory, the writer's life and his writings concerned with particular localities and, finally, the topography and often history of these localities. In short, the critic provides assistance that is necessary for the understanding

of the writer's representation of the phenomenon of space/place, which is, besides time, one of the two most essential coordinates of human existence.

The structure of the book is clear and well organized. In the first part of the introductory chapter, Finch provides an assessment of the existing critical work on Forster, focusing on studies concerned with spatial issues. He is right here to point out that these studies usually concentrate on the opposition between the English and the foreign, as well as that between the country and the city, whereas precious little criticism deals with the subnational and regional complexities characterizing localities represented by Forster. In fact, as Finch argues, most important insights into the role of place in Forster's fiction were offered during the last years of the writer's life and shortly after his death by critics like Lionel Trilling and John Beer.

However, even during that period the main view of Forster's oeuvre was different—the writer was seen, especially in the United States, as a humanist sage, while the significance of place in his work was almost completely ignored. In the last decades of the previous century the perspective on Forster changed, as he started to be analyzed in the light of post-colonial and Marxist theories. Although these readings acknowledge the importance of spatial issues in Forster's writing, they focus on power struggles and view his England as a state representing imperial force rather than a land consisting of highly distinct regions and places.

A survey of theory follows in the second part of the introductory chapter, in which Finch describes various perspectives he found useful in his work. The book is certainly an interdisciplinary study, as the complexity of human experience of space/place and its representation in literary works calls for an intricate theoretical framework, but, as might be expected, apart from frequent references to literary theory—Finch devotes considerable attention to narratology, rightly blaming it for reinforcing the habit of prioritizing time over spatial issues in critical thought—it is theoretical work dealing with the concept of space/place that is most important in the study.

In his review of spatial theory, Finch elegantly outlines a very complex modern history of the idea of space/place. Indicating the ambiguity and nebulousness of the concepts of space and place, he decides that it is the latter that will be his favourite, as he considers it to refer to something local and real, in contrast to the former, which he believes to be a more abstract concept. The choice is obvious in the light of his desire to give much emphasis to individual experience and of his decision to assume a bottom-up approach

in his study, which thus starts from the local and particular and then works its way upwards towards some kind of synthesis—in contrast to the kind of analysis which sets off from an overarching theory and then moves downwards to particular cases. Obviously, this does not mean that theory is not important in his study, but only that it is used in a more heuristic than systematic way.

The introductory chapter ends with a more detailed presentation of Finch's own method of analysis, which is concerned with three fields of research: the physical place, literary loco-referentiality and intra-textual landscapes. The idea of the usefulness of physical encounters with places has its origin in the existing criticism which concentrates on experiential aspects of literature, but Finch also takes a hint from travel writing. As a result, he assumes an approach demanding personal involvement of the researcher in his material, which in his case means visits to the places appearing in the writer's works; Finch's knowledge of the local history makes these encounters even more fruitful. The research concerned with the second field demands focus on the question of textual reference to a place. Here the critic may consider the distance of the place from the communicative persona but also from the author and the reader, as well as the amount of descriptive detail in text, which indicates the writer's assumption about the degree of the audience's familiarity with the place. Finally, his method of literary analysis involves the study of intra-textual landscapes, which concentrates on the way in which the writer represents a place in his text, including the arrangement and organization of its physical features, as well as more subtle features like the particular atmosphere or symbolism.

The following analytical chapters form the core of Finch's work and cover all the English places that could be associated in a meaningful way with Forster. The order of the examined localities reflects the history of Forster's relations with them. Thus, Finch starts with Sawston, a fictional suburban area which appears in both *Where Angels Fear to Tread* and *The Longest Journey* and is based to a large extent on the real-world areas of Tonbridge and Tunbridge Wells in Kent. Sawston and other similar localities in Forster's writings—Finch mentions here the setting of "The Celestial Omnibus" and the prosperous suburb of London appearing in *Maurice*—are given by Forster a particular identity, strongly associated with a specific outlook on the world which he criticizes and which represents the narrow-mindedness

and emotional repression of the wealthy upper middle class into which he was born.

The next chapter, entitled "Wild England," concentrates on Forster's imaginative places that are supposed to represent remains of the past wilderness surviving in the highly developed country. According to Finch, Forster associated this idea with forested regions and the old, land-based economy, but he found models for his Wild England not in the North, as could be expected, but in the county of Wiltshire and other areas of southern England; he was also able to detect traces of it under the urban surface of London. As the chapter makes it clear, Forster's attitude to this type of place is ambiguous: sometimes the writer is optimistic about its chances of survival, but on different occasions he seems to be resigned to its inevitable disappearance.

Chapter 4 focuses on the county of Surrey, and specifically on the Surrey Hills area, which features in *A Room with a View* and several other shorter pieces. Forster's Surrey is a nice place covered with sandy pine woods and crossed with railway lines connecting the wealthy inhabitants with London, but it is also a place with a strong undercurrent of political disagreement. Here Finch devotes considerable attention to the importance of county identity in the novel—this strong identification with a place is for him a clear signal that criticism seeing in Forster a writer focused solely on national or imperial issues should be put in question.

In Chapter 5 Finch moves on to London. Forster lived in the city and intermittently wrote about it throughout his long career, but his London received relatively little critical attention. Finch argues that this is a significant lacuna in the existing criticism and shows that apart from London of *Howards End*, which has attracted some attention, Forster's writings offer other perspectives on the city, which contribute together to a far more complex idea of London than that presented in his fourth novel. In fact, Finch argues convincingly that even in *Howards End* London is not represented in such a one-sidedly negative way as critics tend to believe.

Chapter 6 takes the reader to Cambridge, where Forster was a student and later an Honorary Fellow at King's College. As Finch argues, there are two Forsterian Cambridges, one for the general audience and one for insiders, the latter group sometimes limited to the writer himself and his "Locked Journal." The official image of Forsterian Cambridge is that of the writer's spiritual home and the place of intellectual freedom and brotherhood.

However, the lesser-known writings which represent the other Cambridge offer a different view—a place that could be filled with personal feuds, bitter to the point of "bitchiness."

The last analytical chapter is concerned with Rooksnest and the county of Hertfordshire. Rooksnest is the house in which Forster spent some years during his childhood and which served as the model for the eponymous house of *Howards End*. Houses were important in Forster's writings but Howards End is by far the most famous of them and most frequently analyzed. Here again Finch offers a reading which challenges the usual critical assessment of Howards End as a symbol of national dimension and insists on seeing it in the local context.

All the analytical chapters start with a brief introduction describing in general terms the relationship between the place and Forster's life, after which Finch describes his own visits to the place in question. These accounts frequently constitute wonderfully evocative pieces of travel writing, but they also offer opportunities for drawing a more tangible picture of Forster—the bodily experience described by Finch feels sometimes as if he was travelling in time and reliving the life of Forster himself.

The accounts of physical encounters with Forsterian places are useful for shedding some light on the atmosphere of the localities appearing in Forster's fiction—in many of the visited places Finch is able to recognize or at least imaginatively reconstruct the ambience of the place as it was in Forster's time. But these encounters also allow Finch to come up with deeper insights into particular works. For example, analyzing the exact physical position of Rooksnest/Howards End in relation to the neighbouring town on the one hand and the manor on the other, Finch is able to offer interesting reflections on the social position of the house dwellers.

During his investigations Finch demonstrates that the local-historical knowledge as well as various sources of empirical data concerned with broadly understood spatial analysis can also be of benefit to the critic. Thus, for example, Finch uses the socio-economic atlas of Britain and its account of the changing geography of religion in Britain after 1850 to explain the waning social significance of Anglican clergy as it is represented in *A Room with a View*. Forster's "spatial" biography is another source of interesting insights. Finch indicates, for example, that the writer's focus on the details of rural life does not mean that he idealizes it, as it is sometimes interpreted. As Forster shows the same kind of attention to other localities he inhabited

or visited frequently, like King's College in Cambridge or west London with its homosexual undertones, Finch thinks it justified to claim that what appealed to the writer was the local, not the rural.

What is especially commendable is that Finch gives careful consideration both to works in which the significance of place has been noticed by critics—although he is often able to offer fresh and original readings—and to works like *Maurice*, in which critics virtually completely ignored the question of locality. Finch is also able to point out interesting differences between Forster's treatment of the same place in various writings coming from different times. Late in his life, for example, Forster noticed that he ceased to care for the house in *Howards End*, and, as a result, he realized the barrenness of the novel's characters. Finally, treating fairly equally Forster's writings from all periods of his career, he defies the existing habit of breaking Forster's career into two unequal periods—that of novel-writing and the following one, when, it is suggested, nothing of merit was created by the writer.

No major objections can be raised to Finch's analysis, which is well-argued and convincing. His own method of literary criticism, applied to Forster's writings with admirable clarity and consistency, allows him to challenge but also complete the existing critical views of the writer. The only weakness noticed by this reviewer appears in the sphere of theoretical background, where certain omissions might be considered to be responsible for impoverishment of analytical apparatus at the disposal of the critic.

The first problem seems to be caused by Finch's apparent occasional disregard of the ambiguous nature of spatial terminology, in spite of the fact that he himself acknowledges its nebulousness. Writing about Gaston Bachelard's *Poetics of Space* he locates it in the tradition of continental spatial theory and dismisses it almost as soon as he mentions it, whereas the book can be seen as a very good example of the analysis of the experience of what Finch defines as place—in Bachelard limited primarily to the house and its surroundings—as well as its literary representation. This disregard seems even more pronounced in view of Finch's repeated declaration that in his study both imaginative construction of a place and its real-life model are equally important: Bachelard, examining both literary representations of places and his own thought processes, shows in a clear way how imagination can rework the actual experience of an existing place.

Another of the slight shortcomings of the book stems from the fact that the theoretical framework developed by Henri Lefebvre is not explored further

to deepen the study in some areas. As Finch himself points out several times, the French thinker not only based his theory on the notion of lived experience but also recognized the individual character of actual places existing at particular times, and thus his theory seems to be ideal for the kind of analysis that is carried out by Finch. Moreover, Finch often notices the layered nature of social space in certain localities mentioning Lefebvre in this context, but he never uses the Frenchman's conceptual apparatus concerning the development of social space in time.

The last theoretical deficiency noticed by this reviewer concerns lack of any reference to phenomenology or phenomenological geography, which uses insights developed by philosophers conducting various kinds of phenomenological investigations. Phenomenology, which aims to describe and explain human experience of the world, seems to be particularly appropriate for the kind of investigation that is conducted by Finch, as it includes, among others, Martin Heidegger's study of the phenomenon of dwelling, Maurice Merleau-Ponty's research into bodily experience, or, indeed, Bachelard's phenomenology of imagination.

However, given the enormous scope of Finch's study, minor deficiencies of this kind could be expected. In fact, in the conclusion of the book Finch himself admits that certain theoretical approaches to space/place indicated by him deserve closer attention. Furthermore, he offers this kind of attention in a more theoretical development of his method of literary criticism published in 2016 under the title *Deep Locational Criticism. Imaginative place in literary research and teaching*. Finch recognizes here, for example, the significance of phenomenology for this kind of investigation.

All in all, Finch's book is a superb achievement, working simultaneously on several levels. It is as much an interesting account of Forster's life—a kind of non-linear biography seen through the filter of place—as an engaging history (sometimes quite distant, frequently more recent) of the places that were important for the writer. It is part travel writing, part exercise in erudition. But, first of all, it is an insightful piece of literary analysis carried out from a rare perspective, as Finch not only rehabilitates the role of the writer's biography in criticism, but also challenges a long-established belief in the firm boundary between literary text and the external world. Judging from the results he achieves, this kind of approach should be recommended as loudly as possible, whereas Forster aficionados can only be extremely pleased that he is the very first writer subjected to this kind of literary criticism.

Earl G. Ingersoll, 2012 *Filming Forster: The Challenge in Adapting E. M. Forster's Novels for the Screen* (Madison & Teaneck, NJ: Fairleigh Dickinson University Press, in association with Lanham, MD: Rowman & Littlefield)

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In his author's Introduction, Ingersoll writes that his "project" in *Filming Forster* takes its cue from the adaptations scholar Simone Murray, whose exemplary empirically grounded study of the interrelationships between the businesses of post-2000 book-to-film adaptation and contemporary trans-national corporate publishing in *The Adaptation Industry* (2012) broke new ground in "'rethink[ing] adaptation […] as a material phenomenon produced by a system of institutional interests and actors'" (Ingersoll, 12, quoting Murray 2008, 10). More prosaically, Ingersoll positions his book in relation to the US film scholar Marcia Landy's short chapter on the five feature-film adaptations of all of Forster's novels except *The Longest Journey* that were produced in the 1980s to early 1990s, published a decade ago in the *Cambridge Companion to E. M. Forster* edited by David Bradshaw (2007).

Filming Forster promises an expansion upon Landy's survey, coupled with an ostensible shift in methodological emphasis—away from "the restrictive perception of the five films as merely finished *products*" towards "the *process* of producing" them (12–13). In at least two respects, however, it replicates the limitations of Landy's overview, albeit at greater length. Like Landy (and too many other scholars) before him, Ingersoll proceeds as though the 1980s to 1990s Forster-films cycle (a glut prompted by the Forster Estate's decision to put the film rights to his novels on the market around a decade after his death) were and are the *only* cross-media adaptations of Forster's novels or short fiction. It would be refreshing to see an account which con-textualises the "Forster films" by at least acknowledging their radio,

theatre and TV precursors—and successors—but that is not provided here (and it is unclear how far the author is even aware of this wider field). Ingersoll's one, unavoidable, exception is that his chapter on David Lean's *A Passage to India* (1984) recounts Lean's abysmal treatment of Santha Rama Rau—the Indian-born, US-educated author of *A Passage to India*'s astonishingly successful stage adaptation (written in 1957, first staged in 1960, and televised for BBC-TV's *Play of the Month* strand in 1965).[6]

Landy's piece was limited further by its slavish attachment to the dismissive orthodoxies of early-1990s anti-heritage-film criticism. Ingersoll repeats the (non-obligatory) ritual of framing the Forster films as "heritage cinema"—at length, in a muddled, puzzled account which awkwardly (and for no clear reason) interrupts his chapter on Merchant Ivory Productions' 1985 global hit adaptation of *A Room with a View*. If he regards the UK heritage-film debates—in which the "Merchant–Forster–Ivory" films were a central target—as an important contextual frame, they should surely be outlined in his Introduction. On a personal note, Ingersoll curiously declines to acknowledge or make use of my own contributions to these debates (Monk 1995/2001, 1997, 2002, 2011a, 2011b), even though his discussion of the "elaborate [textual] structure of looking and being looked at" in Ivory's *A Room with a View* (92) has points in common with the analysis developed in Monk 1997. Indeed, his whole book is fraught with anxieties about the gaze—specifically, the threat of its female, homoerotic, and queer pleasures—which some acquaintance with Monk 1997 and Monk 1995/2001, and a direct acknowledgement that the gaze is not always straight-male, might have illuminated if not eased.

Ingersoll, an Emeritus Professor at the US liberal arts College at Brockport (part of SUNY) has spent a long career as a literature—rather than film or adaptation studies—scholar; his specialisms include modernist and contemporary English and Anglophone literature, but not specifically Forster. His Introduction shows that he has taken the trouble to engage with developments in 21st-century adaptation theory—especially its turn away from "fidelity criticism" (associated with binary, hierarchical, novel–film comparisons, shading into a familiar discourse in which the book is routinely "better

[6] Lean breached the Forster Estate's contractual requirement to retain Rau as the film's screenwriter, reworking her script so drastically that she sought removal of her credit. A similar script controversy arose around Lean's 1962 film *Lawrence of Arabia*.

than" or "betrayed by" the film) towards a poststructuralist, dialogic model which approaches adaptation as a field of multiple, non-hierarchical, intertextualities, and is thus well-suited to the transmedial plurality of convergence culture. Although Ingersoll opens with a fair (if discursive) overview of the "fidelity" debates, and draws widely on the major contemporary adaptations theorists, his mastery in this area is not fully confident. For instance, his understanding of the "process" versus "product" dichotomy reverses the usual force of these terms in adaptation theory. As Suzanne Speidel has noted:

> It is has become common practice […] to distinguish between adaptation as "process" and adaptation as "product". […] [However, t]his binary is usually intended as a means of promoting the study of adaptation as a product of its new entertainment industry [i.e. film] […] [Whereas T]he notion of adaptation as "process" is usually associated with what we might term more "traditional" adaptation studies, namely the adaptation case study undertaken through comparative close readings. As a result its function […] has largely been to define a conservative methodology and critical approach, often aligned with both literary and fidelity criticism. (Speidel 2014, 300, following Cardwell 2002, 10)

Ingersoll's intended emphasis, then, is clearly on what Speidel refers to as adaptation as *product*, not "process". But, importantly, Speidel (2014, 300) observes this dichotomy in order to redefine it: calling for empirical study of the neglected "actual creative processes undertaken by adaptors when practising the art of adaptation" which her scrupulous study of the work-in-progress screenplays of Ivory's *Maurice* (1987) puts into practice. In addition, Ingersoll does *not* note that the backlash against fidelity criticism, and concomitant disparagement of "faithful" adaptations, have now become so entrenched within adaptation studies that the past decade has brought calls for a re-(e)valuation. As the adaptations scholars Christine Geraghty and Dudley Andrew respectively argue, "faithfulness matters if it matters to the viewer" (Geraghty 2008, 3), and "Fidelity is the umbilical cord that nourishes the judgement of ordinary viewers", regardless of academic disparagement (Andrew 2011, 27).

The case of Forster, the detail of the film adaptations of his novels—whether approached textually, via their empirical creative processes, or as industrial products—and their contradictory critical and academic reception, illustrate perfectly the problems arising from both the over-valuing and the devaluing of "fidelity", and the need for a more nuanced, case-sensitive approach. First, anti-heritage-film criticism and anti-fidelity adaptations criticism alike have enshrined the fallacy that the three Merchant Ivory adaptations of Forster's novels in particular—*A Room with a View* (1985), *Maurice* (1987) and *Howards End* (1992)—are the ultimate "too-faithful", "lifeless", even "failed" classic/heritage adaptations (indicatively, see Desmond and Hawkes 2006, 242). This stance absurdly erases the material reality that the films are products of adaptation and creative *processes* at all; and, indeed, of *documented* processes that were highly complex, demonstrably involved plural creative inputs and negotiated agency, and can be studied.

Second, the Forster films have frequently been accused of neutralizing or "mut[ing] the political and sexual tensions of Forster's texts" (Martin and Piggford 1997, 275). However, these very same tensions make the most radical demands of anti-fidelity criticism especially inappropriate to adaptations of Forster's works. If applied to a text like *Maurice* or *A Passage to India*, Fredric Jameson's call for "the film [to] be utterly different from, utterly unfaithful to, its original" (2011, 218) becomes politically insensitive at best. For producer–director—and personal—partners Ismail Merchant and James Ivory when they adapted and filmed *Maurice* as their 25th-anniversary production at the height of the 1980s HIV/AIDS crisis, *fidelity* to Forster's normalisation of same-sex love and his refusal of gay tragedy were rightly as "imperative" as *Maurice*'s happy ending had been to Forster himself. When quizzed about the wisdom of "so defiant a salute to homosexual passion" by the *New York Times,* Merchant replied simply: "It would be wrong to turn our face from the homosexual community […] and treat the subject as taboo" (Nightingale 1987). (Throughout the book, it remains unclear whether Ingersoll has understood that Merchant Ivory were a gay filmmaking partnership.) In contrast, Ingersoll's chapter on David Lean's *A Passage to India* (1984) amply confirms Lean's "bowdleriz[ation] and inver[sion]" of Forster's intentions (to quote Christopher Hitchens' appalled 1985 response) in an array of adaptation decisions so crass (crudely heterosexualising Forster's narrative, "correcting" his aversion to colonialism, and casting Sir Alec Guinness in brownface as Professor Godbole) that they justify the language of "betrayal".

Last but not least, the successive waves of interpretative and contextual scholarship which have continued to unpack and re-evaluate Forster's works and life since his death—in the light of the revelation of "queer Forster" and beyond—should alert us to a third issue. Both the production of the 1980s to 1990s wave of Forster film adaptations and their initial reception have proved *untimely* in relation to still-unfolding understandings of Forster, his works, and their uses, importance and meanings for their public(s).

The contexts I have sketched above signal that there is both scope and a real need for rigorous further work on the Forster films, the empirical detail of their adaptation and production processes, the peculiarities of their reception, and—as explored in my own recent and ongoing work—their audiences, fans, and continuing cultural and transtextual afterlives (see Monk 2011b and Monk 2016). Moreover, research access to the primary sources needed for the study of adaptation treatments, script development, and the overall production processes (in Speidel's sense) of the Forster films has been enhanced in recent years—most extensively, by James Ivory's donation of his production papers to the University of Oregon, alongside equivalent collections for Merchant and their longstanding screenwriting collaborator Ruth Prawer Jhabvala (who had a—by choice, uncredited—hand in the adaptation of *Maurice*, alongside her Academy Award-winning screenplays for *A Room with a View* and *Howards End* [1992]). Equivalent records for Lean's *A Passage to India* have long been available in the British Film Institute's Special Collections; and the Forster archive at King's College, Cambridge has long held script materials for all the stage and screen adaptations of his works. (In addition, versions of Jhabvala's screenplays for *A Room with a View* and *Howards End* have been available online in recent years, possibly unofficially.)

It must be stated immediately that *Filming Forster* does not rise to this opportunity—either in the methodologies Ingersoll actually deploys, or in the reliability and rigour of his contextual and textual commentaries on the five films. Despite its introductory rhetoric, and an endorsement calling it an "important study", in practice the book's account of the processes and "challenges" of fiction-to-screen adaptation in the Forster films is entirely secondary sourced. (The book relies especially heavily on the eminent British film historian, documentarist and film editor Kevin Brownlow's 1996 *David Lean: A Biography*. Robert Emmet Long's excellent 2005 *James Ivory in Conversation*—the most recent book on the creative processes and production practices of the transnational Merchant–Ivory–Jhabvala triumvirate—is also

extensively used.) Ingersoll displays no overt awareness that these processes might be studied by consulting primary sources such as scripts, or that his own stated interests in "adaptation as process" and Murray's materialist approach might signal methodological opportunities for his own "project". The book's original contribution is therefore confined to textual and contextual interpretation—of Ingersoll's secondary sources as much as the films themselves. In the case of Ivory's *Maurice* only, his sources extend to DVD peripherals: centrally some (although not all) of the film's 30-plus minutes of alternative and unused scenes, which first reached the public as extras on the 2004 Merchant Ivory Collection/Criterion double DVD edition of the film—bizarrely referred to by Ingersoll as 'the' DVD as though it were the only edition. (The impact of the revelation of these scenes on audiences and fans is discussed in Monk 2011b.) *Filming Forster*'s value and utility—whether as scholarship or for teaching use—therefore hinge on Ingersoll's uses and comprehension of the published work of others, and on his acuity and interpretative judgment in relation to his secondary sources, the films and deleted scenes, and (not least) Forster. Unfortunately there are shortfalls, eccentricities of judgement—and outright factual errors—across both areas which demand a *caveat emptor* warning, along with an alert to publishers that the need for further quality publications on the Forster films continues.

Unhelpfully for teaching use, the book lacks film/plot synopses or a filmography—but, most unhelpfully of all, it lacks any introductory account of Forster's themes and concerns as a novelist. Ingersoll's Introduction establishes, at length, Forster's reservations (characteristic of his class, time and cultural milieu) about the movies as mass entertainment and his desire not to see his novels filmed; and—usefully—the role of the Trustees of Forster's Literary Estate at King's College, Cambridge as gatekeepers when granting film rights. (The latter is returned to in each chapter, but would benefit from a more critical study not provided here.) But in place of mentioning Forster's secular humanism, social critique, treatment of class or use of irony, Ingersoll foregrounds his own preoccupation—"It is difficult not to be distracted by the issues [sic] of Forster's homosexuality" (16)—and conflates Forster's first four novels as "brittle" expressions of a "condition of sexual masquerade" (15). Ingersoll's treatment of the subject of sexuality in later chapters—centrally those on Ivory's *A Room with a View* and *Maurice*—oscillates uneasily between earnest displays of empathy, and an obsessive, intrusive anxiety about homoeroticism and male nudity which contrasts painfully with Ivory's own

notably natural, unprurient and relaxed approach to this in films made more than 30 years ago.

The book's resulting reading of *Maurice* is marred by some shocking (and, for teaching use, potentially even damaging) misunderstandings. Ingersoll's account of the opening sequence is a case in point. He misses the humour and absurdity of the schoolmaster Ducie's blundering attempt to teach 'the sacred mystery of [hetero] sex' to the fatherless adolescent Maurice by drawing crude diagrams in the sand; that the authority of this lesson is undermined further by Ivory's knowing casting of the out gay actor Simon Callow; and the deeply moving parallel scene prompted by Ducie's *deus ex machina* reappearance to Maurice and Alec inside the British Museum ten years later. Instead, he insists (against Forster's writing or own self-recorded experiences) that Maurice is too young to be aware of his own orientation, and frets that Ducie is prematurely sexualizing him (128–9). Even when discussing Ivory's unused scenes (at times, mistaking deteriorated video roughs for black-and-white footage), he focuses disproportionately on excised sexual content—ignoring, for example, the agonising 'night before Greece' sequence between Maurice and Clive (which, at January 2018, remained by far the most-viewed *Maurice* deleted scene on YouTube), and not fully analysing the film's abandoned non-linear opening. Projecting his own anxieties onto the deleted scenes, Ingersoll insists that they 'originally reveal[ed] [Maurice] more clearly as a sexual predator in the making' (141)—a homophobic reading absurdly at odds with James Wilby's perpetually tentative Maurice or any textual intention. Even Alec Scudder's smouldering active gaze at Maurice in the deleted greenhouse scene—in which Alec's attention visibly peels away from the maids he has been flirting with—causes Ingersoll to fret that Alec is 'boyish-looking' (Rupert Graves was 23!) and to cite the scene as further evidence of 'Maurice as a man preying on boys' (146). Readers may guess for themselves the pitch of panic Ingersoll reaches over the Dickie Barry episode.

Equally apparent in *Filming Forster* is a concomitant anxiety about the anticipated reactions of an imagined "mainstream audience"—consistently (if tacitly) presumed to be heterosexual, puritanical and American. Indeed, the book is compromised more widely by its US-centricity: its inaccuracies and misconceptions often owe as much to cultural myopia as to poor fact-checking. When Ingersoll proclaims that Lean's biographer Kevin Brownlow "is no filmmaker" (30), I can only assume he writes in ignorance that the Academy Honorary Award-winning British director of *It Happened Here* (1966)

and *Winstanley* (1975) is, in fact, a filmmaker. Ingersoll's chapter on Lean's *A Passage to India* makes the astonishing (and unsubstantiated) claim that "Other than some 'English majors', and some in the Gay Rights Movement who might have read his posthumous homosexual novel *Maurice* […] very few knew who E. M. Forster was" (28). *A Room with a View* and *Where Angels Fear to Tread*—staples of English Literature syllabi translated into numerous languages—are described as a "little-known" novel and "Forster's weakest" (17), presumably on the flawed basis of the Forster Estate's (conservative but inconsistent) posturing when approached about film rights.

The British, low-budget and television-funded institutional context of most of the Forster films is not addressed either, since Ingersoll expressly equates the film industry with "Hollywood" (9) and writes obliviously of "contemporary (i.e. American) audiences" (130). The notion of a global audience, a British film industry, or indeed any other non-Hollywood film industries, film cultures and 'mainstreams', is barely entertained. So, for example, there is no mention of the involvement of Britain's Channel 4 in the production of Ivory's *A Room with a View* and *Maurice* or London Weekend Television's strategic backing of producer Derek Granger and director Charles Sturridge's *Where Angels Fear to Tread*; *Maurice*'s multiple prizes at the 1987 Venice Film Festival or *Howards End*'s 1992 premiere and Anniversary Prize at Cannes; the early-1990s mood of anti-European xenophobia which Sturridge's *Where Angels Fear to Tread* explicitly sought to critique via its exaggerated acting and the "dark" cinematography noted by Ingersoll (167) and disliked by US critics.

On the subject of critical reception, Ingersoll (perhaps wrong-footed by the heritage-film debates) states, entirely wrongly, that Ivory's *A Room* was negatively reviewed on its 1985–1986 release. In fact, it was praised by UK and US critics across the political spectrum, including the Communist Party newspaper the *Morning Star* (Dignam 1986) in the UK and the eminent auteurist critic Andrew Sarris (1986) in the US (Monk 2002, 187). In contrast, the critical reception of Ivory's *Maurice*—fêted at Venice, warm in the US, but peculiarly lukewarm in the UK—goes unmentioned (even though Ivory himself felt sufficiently exercised by it to file a handwritten note on the subject in his archive).

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Tim Leggatt, 2012. *Connecting with E. M. Forster. A Memoir* (London: Hesperus Press Limited)

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One of the most effective qualities of this delightful book is its mosaic form. A self-proclaimed memoir rather than an academic treatise, it draws on and interweaves extracts from a rich variety of sources. Some of these will be familiar to scholars of Forster, such as his *Commonplace Book*, published in 1985, and *The Locked Diary* and his *Journal* for 1958, both published in 2011. But alongside these, there are original sources: the extensive correspondence between Forster and Leggatt, and the latter's contemporaneous journals and reflective memories. Combined, they paint a picture of Forster's last years from 1955. And while the book adopts a straight-forward chronological approach, with each of the fifteen years serving in effect as a chapter heading, the overall effect is far removed from the experience of reading a traditional biography. For without ever spelling it out, it demonstrates a compelling understanding of the inherent partialities and contingencies of knowing, remembering and connecting with another. Leggatt was a friend of Forster's and their relationship is at the heart of this book. But Leggatt is also a sociologist and a man of the theatre and while, to good effect, he wears his learning lightly here, this is a wise and considered memoir with a mastery of mise-en-scène. Consequently, it provides not only a rich and original addition to the every burgeoning literature about Forster, but also a particularly elegant example of the art of memoir.

Leggatt met Forster in 1956 when as a new undergraduate student at King's College, Cambridge, he became his new neighbour. Their relationship from its outset was very much one formed by that very particular milieu. For anyone interested in that environment there are rich pickings here. Contemporary students would no doubt baulk at the sharing of bathrooms; but little details like this paint a picture of a particular time and the physical conditions that helped create a type of physical intimacy. Forster's own accounts here

in his letters to Leggatt retain their gossipy freshness. His seeming fascination and ambivalence about Noel Annan (Provost of King's, 1956–1966) is a recurring theme. Alongside recording in his Locked Diary in 1963 that he "really is a shit" (104), in a letter to Leggatt in 1966 he notes that:

> Noel, to write more privately, hasn't been a great success in my opinion. He was only interested in the clever […] should do excellently in London and has spoken splendidly in the Lords about homosexuality.

This is the only reference to the issue of the decriminalisation of homosexuality—perhaps surprisingly, as the period covered coheres with the Wolfenden Report in 1957 and the enactment of the Sexual Offences Act 1967. But this is in some ways representative of the manner in which Politics, with a capital 'P', is present throughout the book. It is ever present and alluded to, but always through a personal lens. This is not a criticism, for by conveying how Great Events are a backcloth to and experienced through interior life, particularly when privileged enough to be one removed from their impact, provides a more visceral and effective window on to character.

The Cold War looms large over the period. Forster's engagement with it is captured here in a letter to Leggatt from 1959 in which he criticises Stephen Spender's public letter about the position of writers in the Soviet Union: "too diffuse and hovering between patronage and coaxing—the sort of wording the Soviets must be accustomed to receive from the west" (32). Forster's humanity mingles, characteristically, with a wry view of the heroism of others. His own public stands are in some ways more ambivalent. In a letter in 1960 about the infamous Lady Chatterley trial, in which he was a witness, he notes that: "I don't want this but it is one of those cases—they are not numerous—where one <u>has</u> to do one's duty". And his political positions of the day appear increasingly to be informed by a sense of the past. From a letter from 1961 he announces to Leggatt the following:

> I have furthermore to inform you of a political decision. Greatly though I dread and dislike both the US and the USSR, I feel disposed to support the former for the reason that it has experienced a nineteenth century (97).

The extent to which Forster's political stances are indeed 'dispositions' becomes increasingly clear in his letters. In 1960, he complains that, "Thanks partly to technical discoveries, all the things I care for are on the decline" (65). And the next year, berating King's for opening its doors, for a fee, to host a trade event, he writes that "I'm against commerce more than ever" (86). But his nostalgia is always coupled with reflection; in the same letter he acknowledges that his vehement distaste verges on snobbery and in another letter later that year that he does not know how to distinguish the commerce he loathes from "what I and others call legitimate enterprise". Indeed, while attentive to interiority, what is made abundantly clear from his letters to Leggatt is Forster's self-consciously shameless understanding of the importance of and pleasures to be gained from money. In 1956 he states happily that "I have become immenslier rich since last week!" and in 1961 that, "my wealth is enormous" and that "Going onto the stage has done it!" (74). This last reference is a reminder to literary purists, critical of the impact of the lush film versions of his novels on Foster's legacy, that in his lifetime *A Passage to India*, *Where Angels Fear to Tread* and *Howards End* were all dramatised with his approval. It would be intriguing to know more about these past productions.

Forster's astuteness about money is of course very much part of his solid Edwardianism, and in some ways at odds with the idealised and romantic disavowal of the significance of materiality which emerged in the bohemianism in the period covered here. Yet it is perhaps precisely because of this honesty that Forster was able to effectively cross class in his friendships. And in some ways more than Leggatt, for in a telling reference Leggatt describes Billy Burrell as "a fisherman friend of Britten, in who boat he and Forster used to go out" (footnote 38). There is nothing incorrect here but it implicitly devalues the extent to which Burrell was a true friend of Forster's (and indeed one remembered in his Will).

A key theme running through the book that merges the political and the personal is race. For Leggatt travels to India and his experiences there in the late 1950s provide a window on to both changes and continuity with Forster's own informative experiences many years before. On the basis of testimonials from King's, Leggatt is appointed to a lectureship at Jadvpur University in Calcutta and the social clubs, shockingly, are still "whites only". Forster strongly advises him to meet Indians. Leggatt's later romantic attachment to an Indian woman and the social implications of this are discussed in their correspondence. In answer to Leggatt's question: "Do you

regard mixed marriages as doomed to great stresses and hurts?" (78), Forster replies that "Emotionally I am in full sympathy. Had it been possible for me I would certainly have married or tried to marry an Indian or Egyptian girl" (80, 1961). But when the relationship goes no further he calls it a "wise decision" (86). His rage against racism and cautiousness evidently entwined. A revealing comment in a letter from 1957 demonstrates his coupling of social conservatism and anti-imperialism, for he notes that:

> I haven't myself any great quarrel with the Conservatives over home affairs. Sometimes they seem to me right. It's when they look abroad that they go wrong and are bound to do so—especially when they look at non-white people (16).

The correspondence provides particular insight into Forster's atheism, or, more precisely, his loathing of Christianity. Tellingly on this subject, there appears to be an absence of reflective self-awareness. For while in 1961 he writes to Leggatt that "I feel now little hostility to the C. of E" (77), his deep seated antagonism is a constant refrain that emerges in thinking about art, music, education, and, especially, death. But not, curiously, about sexuality.

Leggatt is not a homosexual and this fact is explicitly present in the development of their relationship. In an entry from his own journal in 1958 Leggatt notes that "I am to a small extent discomforted by the thought that Morgan's affection for me has its roots in homosexuality—however natural they may be" (26). Meanwhile Forster in his 1959 journal notes "T's unusual torso as he sprawled half-stripped close to be doing our accounts" (29). But there was no subterfuge about Forster's desire. In a letter from 1961 he writes that: "I am interested to learn that you are larger and browner, and if this increased my pleasure in looking at you shall indulge it further" (1961). Pondering their relationship later, Leggatt notes that he agreed with Jonathan Miller that "Morgan regarded me not as a possible sexual partner but as more akin to Fielding" (114). This is not the only place that Leggatt references characters in Forster's novels as a descriptive tool. In the context of asking Forster's advice about his entanglement with a married woman he writes in 1959 that "she is more like a domesticated Stephen Wonham than a Rickie; it is therefore in doubt as to what she'll decide to be claimed by" (61).

While it appears that Forster was open about his homosexuality to Leggatt, it is not clear to what extent Leggatt was or, more accurately perhaps, when

he became aware of, the nature of Forster's relationship with Bob Buckingham. The importance and centrality of the Buckingham family to Forster is clear. The tragic death of Bob and May's son in particular is the source of some of the most poignant of his writings included here. And when his own health failed, in a letter to Leggatt he writes in 1961 that:

> I know that Bob and May were to my right and left […] and liked touching them. Bob's little finger pressed mine and pursued it when it shifted. This I shall never forget (76).

But earlier in 1959, seeking advice about his own love triangle dilemma, he writes to Forster:

> The events are catastrophic to all three of us. But like most catastrophes, I suppose they are quite normal. I suppose that most marriages that go somewhat wrong do so in this way. The fissure is made more apparent by a third party (1959).

This was a subject that Forster had first hand experience of but there is no record here that he drew on it to advise Leggatt.

In compiling this memoir, Leggatt is looking back on his youth, and he does so with candour. He does not seek to mask the peculiar tension between the apparent effortless privilege of an old Etonian Kingsman and the introspective self-consciousness of a thoughtful young man seeking something meaningful. His self-portrait is all the more effective and moving, told as it is through the prism of a relationship with an ageing man approaching and often reflecting on death. Without ever saying what this memoir in the final analysis leaves the reader with is a picture of two men at different stages of their lives connecting, developing, and sustaining a friendship and of Forster's understanding of and gift for playing the avuncular role.

Anna Kwiatkowska, 2013. *Sztuka na miarę, czyli dwa światy bohaterów E. M. Forstera* (Olsztyn: Wydawnictwo Uniwersytetu Warmińsko-Mazurskiego)

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Anna Kwiatkowska's book, *Sztuka na miarę, czyli dwa światy bohaterów E. M. Forstera* (*Art Made to Measure: The Two Worlds of E. M. Forster's Characters*), the first such extensive study on E. M. Forster published in Poland, deals with the role of the fine arts in Forster's works (the analysis includes his novels, except *A Passage to India*, and one short story). Although the subject was discussed before by other scholars such as David Dowling in *Bloomsbury Aesthetics and the Novels of Forster and Woolf* or Barbara Rosecrance in *Forster's Narrative Vision* (their views are presented in the text), the analysis has never been so wide and meticulous even though it has been quite clear for a long time that the issue is of crucial importance for Forster's oeuvre. Kwiatkowska presents a comprehensive overview of the existing research, which repeatedly proves that the matter has often been treated superficially, while some of the generally accepted concepts prove limited or simply erroneous under her scrutiny.

Kwiatkowska begins her book by indicating Forster's position in the history of English literature. In her opinion, it is a separate place between Victorian and Edwardian literatures and modern literature. Forster aims at presenting the new world of the early 20th century with the use of classical literary techniques, but he does so in his own, inimitable way. She presents the views concerning fiction writing and the place of the fine arts in literature at the time. She pays special attention to Forster's writings dealing with literary theory, concentrating on the best known *Aspects of the Novel*, but discusses also an impressive selection of his essays, especially those showing his interest in classical music.

Three chapters of the book deal with three possible approaches to art and the possibilities of its presence in everyday life which can be discerned among Forster's characters. The first chapter, "Cudze wzorce" ("Foreign Models"), discusses these characters who in a variety of ways become lost in their quest for art. Their failure is usually caused by an uncritical approach to the views generally accepted in their society (the chapter opens with a presentation of the late Victorian aesthetics) which the characters choose to accept as their own. The choice, in turn, often results in internal conflicts. The analysis concentrates on six selected examples, such as Rev. Eager (*A Room with a View*) seeking the tactile values of Giotto he read about in his Baedeker, Lucy Honeychurch (*A Room with a View*), who fails to appreciate the beauty of Florence according to the same Baedeker, and, finally, Leonard Bast (*Howards End*), who initially seeks spiritual development through Ruskin and classical music, understanding little of either.

In the second chapter, entitled "Sztuka jako kod" ("The Art as a Code"), Kwiatkowska discusses those of Forster's characters who attempt to perceive the surrounding reality through the lens of art. In these cases their understanding of art is by far more advanced than that of the characters analysed in the first chapter. Their knowledge of art, however, makes them blind to the reality that surrounds them, and, consequently, limits them. Kwiatkowska presents the issue again on selected examples such as Clive Durham (*Maurice*), who tries to see the reality through Ancient art and culture, as Kwiatkowska states: "the books are a world in itself" (83), Cecil Vyse (*A Room with a View*), who desperately wants to see his fiancée, Lucy Honeychurch, as a "woman of Leonardo da Vinci", failing to see in her an actual human being, Rickie Eliot (*The Longest Journey*), who is equally blinded to actual qualities of his wife Agnes, and Philip Herriton (*Where Angels Fear to Tread*) looking at Caroline Abbott through Italian art.

The third chapter, "Wymiar egzystencjalny sztuki", deals, as the title suggests, with the existential dimensions of art, the possibilities of living at peace with oneself, and examples of such situations in Forster's works. Kwiatkowska returns here to some of the characters analysed previously, such as Lucy Honeychurch, who first discovers music as a means of expressing herself and then seeks her own understanding of the fine arts, Rickie Eliot, who seeks refuge in literature, and Clive Durham, who discovers his mistakes when he juxtaposes his vision of Greece with the actual country.

Kwiatkowska ends the chapter with a proposal of a three-stage pattern of emotional transformation which several of Forster's characters undergo while others remain stuck in their emotional rut. On the basis of selected characters and scenes from the novels, Kwiatkowska indicates how these phenomena touch characters from various walks of life, as well as how these characters embrace the arts (most often music, also painting and other graphic arts). She points out the precision with which Forster accomplishes his task either with references to works of art (one should point out here that the book includes illustrations showing the works mentioned in Forster's novels) or language and narrative devices.

The book is written in a lively style, making it accessible to a general public regardless of the complexity of the present subject matter. Kwiatkowska draws the attention of the reader to a relative scarcity of available Polish translations of Forster's works (a crucial problem here is that a lack of precision in these translations greatly limits the possibilities of using them in a scholarly work). Consequently, quotations are given twice, in the original and in translation. One should point out here that Forster's presence in Poland is rather limited: out of his six novels four have been translated so far, there are six translations of his short stories, and none of his other works, as we can see from the included bibliography. The book is consequently addressed to a far broader audience of scholars and students of literature in Poland who might get to know a largely unnoticed English writer, although it should be on the reading list of anyone interested in literature, aesthetics, and history of art. It might, perhaps, be too much to expect an English-language edition of the whole text, but the material certainly deserves at the very least a partial publication as journal articles.

Alberto Fernández Carbajal, 2014. *Compromise and Resistance in Postcolonial Writing: E. M. Forster's Legacy* (Basingstoke: Palgrave Macmillan)

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Alberto Fernández Carbajal's study sets itself the goal of challenging some of the most commonly held "negative" views on the work of E. M. Forster: the "political evasiveness" (2) of his philosophy, Forster's alleged complicity with imperialist values and ethos, and the only "mildly" disruptive quality of his modernism. Carbajal does not proceed by directly confronting and analysing Forster's narratives, but by exploring the writer's legacy (thematic, structural, aesthetic, and ideological) in prominent Anglophone postcolonial texts. Carbajal's conceptual point of departure is that the "oppositional" value of Forster's work and his "resistance to normative discourses and ideologies" (2) are elusive and complex issues, perhaps more likely to be fully grasped if assessed in relation to their long-lasting influence on the work of later authors.

By shedding light on the subtleties of Forster's political and artistic dialogue with the themes of liberalism, imperialism, and modernism, Carbajal exposes Forster's sometimes compromising, sometimes unsettling approach to such matters; an approach that has not ceased to exert its influence on postcolonial writing. Carbajal's study engages with a cluster of texts, realist, modern, and postmodern, "to challenge critical reductionisms diminishing Forster's work and to consider the various ways in which writing from several postcolonial regions, including postcolonial Britain, contends with Forster's legacies in a multivalent and complex manner" (4).

From this perspective, Carbajal postulates that a series of simplistic views should be avoided in postcolonial criticism: firstly, postcolonial literature should not be seen as a homogeneous realm of clear-cut and unambiguous anti-colonial discourse, since "postcolonial textuality is not always pitted against colonial culture" (11). Furthermore, Carbajal argues, postcolonial

writers who choose to engage with English literature are not necessarily "chained" to colonial discourse, ultimately bound to reiterate its concerns and values. Rather, Carbajal believes there are "ideological connections that can travel between colonial and postcolonial histories" (5), influences that can be appropriated differently by different authors and for different purposes. In his study, therefore, he sets out to demonstrate that the effort of studying such connections is worthwhile and productive, as it affords a greater possibility of intelligent critical exploration than a one-dimensional assessment of "consenting discourses" versus "dissenting ones."

Hence Carbajal chooses to discuss not only Forster's direct and acknowledged influence on the work of prominent postcolonial authors (such as Salman Rushdie and Zadie Smith), but also his more abstract and not necessarily recognized presence (a kind of presence for which he employs the term "spectral") within postcolonial narratives that re-articulate several of his concerns: "Forster's aesthetics, politics, and ethics of representation, I argue, haunt postcolonial fiction even when writers remain unaware or bashful about their inheritance" (20).

Carbajal believes that dismissing British authors on the assumption that only "Indian perspectives can fruitfully undermine imperialism" (29) is counterproductive, as it precludes a full appreciation of the multiple and intricate ways in which British authors have engaged with imperial ideology. Consequently, he begins his investigation, in the first chapter of his study, with an analysis of Paul Scott's *The Raj Quartet* (1965-75) and Ruth Prawer Jhabvala's *Heat and Dust* (1975). Both texts "pose important questions about British sexualities and ideologies which continue the dialogue started by dissenting colonial writers such as Forster" (31). In particular, Scott's four-volume novel sequence "enacts a troubled critique of British homosexuality in India that reverberates with Forster's spectral legacies" (32).

Carbajal observes that both novels, just as *A Room with a View* (1908) and *A Passage to India* (1924), place at the centre of their story British female characters "awakening to sexual self-expression and to inter-cultural connection" (51). *Heat and Dust*, in particular, "elaborates on Forster's methods of sublimation, and inherits his representation of female sensibilities in Italy and India and their transgression of British moral codes…" (68). However, in both novels, female characters are sublimated figures through which the authors tackle the contentious topic of homosexuality. In this perspective, therefore, female characters play "the important role of challenging imperial

complacency, whilst it is the relationship between men that remains more mysteriously and surreptitiously deployed to tease out the homoerotic attraction underscoring imperial officialdom" (54). In other words, female characters are used as "objects of sexual sublimation, or as initial access points to colonial sexual relations which belie a homosexuality either repressed, in Forster's case, or about to become manifest, in Scott's" (38).

The second chapter focuses on a discussion of J. G. Farrell's *The Siege of Krishnapur* (1973) and Anita Desai's *Clear Light of Day* (1980). Carbajal detects a crucial Forsterian legacy within both novels. In the first case, Forster's vision of India is fundamental to Farrell's progressive elaboration of his "metropolitan dissent with the discourses of empire" (76). Carbajal believes Farrell's text to challenge British assumptions of political and cultural superiority and to cut through "to the core of nineteenth-century imperial self-confidence" (71).

Commenting on Farrell's debt to Forster, Carbajal notes:

> like Forster's fiction depicting the subcontinent, Farrell's Indian novel constitutes not so much an objective exploration of India's colonial history, as a historically infused literary examination of India's challenges to British 'senses' which goes on to explore more primal states of being (76).

Carbajal is right in observing this, and the same could be said (and has been said) of Forster's representations of Italy. Recent criticism has brought attention to discursive practices dividing geographical places according to a taxonomy of the more or less "primal," "magical," "irrational," "traditional," and "pre modern." Although Carbajal correctly refuses to support a reductionist view of Forster's work that reads it as "ultimately colonial" (Forster's vision is indeed more complex and, as such, undeserving of this crass judgement), he should perhaps see as problematic the epistemic gesture of accommodating the other along a linear historical development that one (in this case the British subject) can contemplate from the vantage point of "the end of history."

The point, perhaps, is not so much to criticize Forster's intentions or his personal stance towards imperialism; it is to detect and question the notions that "exceed" the author's intentions, that belong to the imperial archive, and that recur in his narratives. Forster built entire narratives on a dualistic vision of cultures, and this aspect makes his work an important object

(all the more challenging because of its density and complexity) of postcolonial critique; the intelligence, finesse, and "generosity" with which such critiques may be carried out are an altogether different matter.

Desai's novel shows structural and thematic connections with *Howards End* (1910) as well as symbolic and allegoric ones, "revealing a subconscious and affective connection with Forster's writing" (110). Just like *Howards End*, the novel articulates a discourse on the nation through a family portrayal, making use of "a set of modernist techniques inherited from Forster in order to represent the compelling familial and national conflicts of independent India" (110). The focus is kept, throughout the novel, on the individual and the subjective, but if the author chooses not to investigate the larger political and social context that frames the lives of the Das family members "through the use of modernist symbolism and allegory, Desai brings politics to the level of the domestic and the subjective, and stitches together a new, individualistic pattern for the telling of national histories, one which rings with the echoes of Forster's equally symbolic domestic spaces" (105).

Desai's novel is an important instance of an engagement with colonial British literature that is, according to Carbajal, neither subdued nor merely oppositional:

> Desai's allegorical envisioning of India may be linked artistically to Britain, not in order to denounce past colonial oppression in a manner locking her to colonial discursive dynamics, but offering a new envisioning of the postcolonial nation which accounts for the possibility of cultural fluidity between the cultures of the imperial metropolis and those of its former colonies; in Desai's case by conjoining in a modernist manner the fate of individual families with particular sectors of Indian society (101).

Chapter three proposes a reading of Nadine Gordimer's debut novel *The Lying Days* (1953) and Michael Ondaatje's *The English Patient* (1992), two narratives that "testify to the importance of human relations in times of national and international political conflict, and their explicit connections to sites of learning and scholarship" (113). *The Lying Days*, in particular, is compared to Forster's *The Longest Journey* (1907) by virtue of the fact that both novels feature an

> envisioning of universities and the study of the humanities, and interrogate the ways in which they partly equip the individual to understand others and to promote inclusion in the colonial and the postcolonial state, whilst the principles of humanism act as an ideological springboard for a wider, more generous and just understanding of nationality and citizenship (115).

Gordimer elaborates critically upon the legacy of European literature, inheriting from Forster three "lessons" that are at the basis of the existential and intellectual evolution of the young protagonist of the novel:

> the need to challenge the limits of individual consciousness in order to enable human connection across cultural and racial barriers […] the role of a humanist tradition in the development of the necessary skills to question social prescription on intercultural relations […] [and] the need to outgrow a humanist education to directly challenge societal expectations in order to promote both social progress and individual fulfilment (118).

According to Carbajal, the element which connects Gordimer's novel to Ondaatje's, and both novels to Forster's, is precisely the need to "reconfigure humanism—and the humanities—in order to question racial and cultural segregation as well as the patriarchal and rationalistic attributes of classical humanism" (153).

Ondaatje's *The English Patient* is "the perfect embodiment" (134) of this kind of necessity, as it puts a "humanist impetus" (136) in contrast with the individual's personal limitations and finite perspectives. The novel inherits Forster's discourse on the limitations of European humanism and "infuses it with a cosmopolitan, oral, and exilic impetus which renders its interrogation of knowledge and personal interconnection distinctly postcolonial" (140). This narrative, at the core of which stand a series of tensions,

> embraces Renaissance Italy but, in its dereliction, it regards its scarred humanism with suspicion; it is invested in, and self-consciously fascinated by, history while rejecting rationalistic historiography; it intermittently sanctions and rejects intercultural personal relations, drawing attention at once to the possibilities

> and the circumscription of physical and mental interconnection (135).

In the fourth and last chapter of his study, Carbajal examines Salman Rushdie's *Midnight Children* (1981) and *The Moor's Last Sigh* (1995), and Zadie Smith's *On Beauty* (2005). The three narratives are connected, at a fundamental thematic level, "through Forster's relinquishing of friendship and through his representation of bourgeois self-interest in *Passage [to India]* and *Howards End* respectively" (156). All these narratives constitute "attempts to come to terms with otherness in communally torn nations and in a gradually more dispersed and globalized world by forging personal connections that can challenge boundaries of faith, education, race, class and rationality" (155).

Rushdie's *Midnight Children* is a family saga that spans a long period in Indian history, from 1915 to 1977, comprehending, within its narrative, key historical and political events, such as the Partition of India and Indira Gandhi's years of the Emergency. Within the intricate game of literary references that the novel presents, Carbajal detects, in the figure of the family patriarch, Dr. Aadam Aziz, a Western-educated Muslim, a more recent literary instantiation of Forster's Dr. Aziz. The important point is that Rushdie "recalibrates Forster's failed politics of friendship in order to interrogate the growing tensions between Hindus and Muslims" (166).

In *On Beauty*, an explicit literary homage to Forster's *Howards End*, Smith questions "the ideological contradictions of the Anglo-American middle classes" (179) and, in particular, "the ethical limitations of Anglophone cosmopolitan academic communities" (179). Carbajal reads the novel as an effective critique of bourgeois moral codes: "In presenting the clash of social strata and racial identities, Smith is performing a postcolonial critique of the bourgeoisie's inability to transcend its social boundaries and to be hospitable to otherness not just in principle, but also in practice" (183).

Smith's bourgeoisie is as problematic as Forster's and equally incapable of establishing genuine and unconstrained connections with others. Smith's portrayal of it is particularly persuasive, especially in its description of its contradictory and conflicted ethos. In Carbajal's opinion, however, Smith eventually reproduces the very same ideological shortcomings of Forster's narrative as it fails to convincingly portray a social reality beyond the bourgeois one:

> Smith's text walks its own version of Forster's 'middling line,' divided between a critique of the middle class and a liberal solidarity towards the plights of others which, despite its sympathy, cannot do much to counteract their oppression in a convincing manner, revealing an act of ideological emulation despite the attempt to outgrow Forster's belittling depiction of Leonard Bast (190).

Carbajal's work is particularly successful in shedding light on textual connections and mapping out a network of inter-textual references. The author's commentary to the texts is well thought-out, and in many instances very bright; it does not, however, provide enough excerpts from primary sources for the reader to adequately follow and formulate with ease his/her own thoughts about them. If it is understandable to assume the reader's knowledge of these texts, it is less obvious, to my mind, to expect all of these narratives to be simultaneously "fresh" in the reader's memory. Throughout the study, the analysed text is heavily overshadowed by the critic's interpretation.

Carbajal is so concentrated on drawing the map of ideological, structural, and thematic legacies between Forster and postcolonial authors that he ends up attributing to them too much capacity for independent artistic expression beyond a common episteme. For example, when Carbajal affirms that "Rushdie spectrally inherits from Forster a language of hospitality, of blended intimacy and violence, which is the hallmark of Forster's exploration of the failed politics of friendship in *Passage* [*to India*]" (189), one could argue that such combination of intimacy and violence is the hallmark of colonial power relations that both authors, each according to his own artistic sensibility and literary style, detect and describe.

In other words, Carbajal seems to envision literature as a fascinating and intricate web of autonomous voices that influence one another and inherit from one another independently from the material reality they are immersed in and from the common episteme they share and contribute to create. This approach is problematic because it ultimately makes Forster a "noble grandfather" of postcolonial literature, rather than a significant, brilliant, ambiguous, conflicted, geographically and historically located voice among other voices.

Tania Zulli, 2014. *Come leggere* A Passage to India (Chieti: Solfanelli)

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The monograph by Tania Zulli, published by Solfanelli, is part of the prestigious series *Rasselas* edited by Francesco Marroni. Conscious of the complexity of the matter, but nonetheless equipped with a solid scholarly background and a firm resolution to provide a well-reasoned contribution to Forsterian studies, the work of Zulli finds its worthy place among recent essays presenting a complementary reading of *A Passage to India*, such as Fillion (2010), Goldhill (2011) and Leggatt (2012).

A significant aspect in this study is that Zulli does not adopt a fixed model to analyse Forster's novel. Rather, she emphasizes from the beginning and in every phase of her thorough analysis the complex and multi-faceted nature of the novel, which needs to be approached by scholars with a broad range of interpretative tools. As the author claims,

> Qualsiasi approccio teorico o metodo di analisi che si voglia applicare in maniera totalizzante finisce in definitiva per porre limitazioni al vasto orizzonte delle possibili interpretazioni, generando linearizzazioni che non giovano ad una comprensione della narrativa stessa. Questo è particolarmente vero per *A Passage to India*, che oppone alla linearità della trama un'articolazione simbolica che è parte attiva e produttiva dell'opera (68).[7]

[7] "Any theoretical approach or method of analysis that is to be applied in a totalizing way ultimately ends up limiting the broad horizons of possible interpretations, and generates simplifications that do not benefit the understanding of the narrative itself. This is particularly true for *A Passage to India*, which juxtaposes the linearity of the plot to a symbolic articulation which is an active and productive part of the work" (my translation).

The study investigates a series of aspects concerning *A Passage to India* which have already been under scrutiny by previous academic scholarship but that are nowadays giving birth to new, reasoned considerations.

The notion of *passage* is particularly noteworthy as Zulli traces out its multiple meanings. While in Whitman's verses the reference to a *Passage to India* celebrates the physical and metaphorical conciliation between Asia and Europe which occurred after the construction of the Suez Channel, the Forsterian way to interpret this passage, on the contrary, generates breach and inability to communicate and to bridge cultural and social gaps. The impossibility to build bridges among clashing cultures is witnessed in the final part of the novel with the irreconcilable friendship between the two male characters of Aziz and Fielding, which, in a broader sense, results in the absence of a partnership between the British Empire and its colonies and—more extensively—between the Eastern and the Western worlds. The *passage* testifies also to the crisis of an age where the role of both the novel and the novelist seem to have lost their sense. Simultaneously, the form and the content of the writing process are in an awkward position that seems to oppose the trends of a postmodern and fast-changing reality. Unlike other early-20th-century artists, Forster does not indulge in the framework and in the form of the story; rather, he privileges the passions and feelings of the single character which burst and evolve during the narration, locating the human mind and its inner and undiscovered places at the centre of his writing.

In this sense, Zulli paints a vivid portrait of Forster as an author who does not seek a totalizing reality with unambiguous answers. On the contrary, he is deeply aware of the loss of sense and of the instability of the times which led him to engage on a tumultuous mission in search of ideological compromises and, ultimately, unstable and incomplete pictures of an impenetrable reality. The result of such engagement can be a contorted muddle, a confounding echo or an annihilating but still meaningful silence.

In the light of such conclusions and departing from Marroni's (2013) assumptions, Zulli proposes a dynamic critical analysis for a deeper understanding of the Forsterian prose. Taking into consideration the fluidity and precariousness of reality, such an approach does not offer a complete picture or definite solutions, but rather renders it possible to grasp the complexity of both the work of art and the reality in which it is embedded. The final message is that the plurality of the real world does not tend to ultimate

harmonisation; nonetheless, it presents numerous possibilities for building fruitful creative perspectives. As Zulli puts it, "Nel contesto di un'analisi critica dinamica, la "precarietà" interpretativa assume un valore positivo e ogni lettura, nel suo non darsi come definitiva, arricchisce il testo di nuovi orizzonti possibili" (70).[8]

Zulli concludes her study by emphasizing the open and extensive nature of the novel, which is always prone to expansion and re-interpretation, as every literary masterpiece. *A Passage to India* is a novel of ideas, visions, and hypotheses, and as such it should be investigated by a critical and attentive scholar. In this sense, the meticulous study conducted by Zulli seems to pay a remarkable tribute to the complex and multi-layered Forsterian prose, adding a considerable piece of academic research to the always-developing studies centred on this Victorian writer who loved to define himself Anti-Victorian *par excellence*.

Damon Galgut, 2014.
Arctic Summer
(Cape Town: Umuzi, Penguin Random House)

Christo Snyman

Biography is an interesting literary genre as an account of someone's life written by someone else. It purports to present a kind of truth. In all likelihood it will present facts about the subject's education, his work life, and how he experienced relationships. It could also go further by attempting to make sense of these facts. It could, for example, provide the reader with an analysis of the subject's personality. But the real interest in biography is what it reveals

[8] "In the context of a dynamic critical analysis, the interpretative 'precariousness' has a positive value and every reading, in its non-definitive characterization, enriches the text with new possible horizons" (my translation).

about the audience for which it is written. Consequently, a biography of a famous gay author, written at a time when homosexuality is considered taboo (and for an audience which supports the taboo), would be very different from one written for a more enlightened readership.

The writer of biographical fiction has greater freedom than a biographer because the objective of presenting "the truth" is no longer the main focus. Rather, these novels construct the personality of the subject. The author can use the facts to present a particular interpretation of the subject's life. Damon Galgut's novel *Arctic Summer* is an affectionate, reverential tale of Forster's life from about 1912 to 1921. Divided into seven chapters with short, clear titles, it makes the reading experience enjoyable and interesting. The titles function as markers which help the reader clearly identify the young Morgan's preoccupations at certain times within this eleven-year period, which would culminate in the writing of *A Passage to India*. Although Morgan meets several persons in *Arctic Summer*, I found his encounters with Captain Kenneth Searight and Edward Carpenter the most relevant. They reveal much about how Morgan sees himself because Searight and Carpenter, like Forster, are Englishmen. Morgan's Englishness inhibits him in the course of the story. Searight and Carpenter appear as positive early role models for gay men while Morgan fails dismally.

The first chapter, "Searight", recounts Forster's journey on the SS City of Birmingham to India. On board he meets Searight—"a handsome fellow with backswept golden hair and numerous white teeth" (2). At this time, Morgan is seeking some respite from his fellow passengers, and even from his three travel companions who are his good friends. When he sees Searight act kindly towards the single Indian passenger on board (which is completely unlike the behaviour of the other passengers), he finds it touching. He believes the two of them may have more in common than the others. This is because Morgan himself is upset by the "casual vilenesses, flung out in airy asides at the dining table" (3), so Searight proves to be a natural ally in an otherwise hostile, unwelcoming environment. Although Searight is a military type, he is unlike the other passengers, and soon Morgan discovers that Searight is also attracted to men and boys. He is described as having a poetic, romantic soul under the "bluff military exterior" (14).

There is a powerful image at the start of the chapter which captures, quite brilliantly, Morgan's sense of isolation. It is a description of Morgan observing the marine life in the sea. He sees:

> […] tracts of scarlet billowing in the swell, which he was told were fish spawn, waiting to hatch. Life that wasn't human life, maturing and breaking out and expending itself, in a medium that wasn't human either.
> He was stuck with the humans, however. […] The ship was like a tiny piece of England (2).

Morgan's isolation will resurface in the book, time and again.

In Chapter 4, Morgan meets Edward Carpenter, an English philosopher and an early activist for gay rights. This is made possible as Morgan and his mother, Lily, take a trip to Harrogate, owing to her rheumatism. Harrogate is not far from where Carpenter lives with his partner, George Merrill. Like Morgan, Carpenter has been to India. And like Morgan, he was more interested in the people, the culture, and the ordinary workers than in the conventional English notions of that time: colonies and conquest. As with Searight, Morgan has found a fellow Englishman who is on the periphery of society. Morgan is taken aback by what he sees as Carpenter's revolutionary lifestyle. In Carpenter's world, the beauty of the naked human body is celebrated, and people of different classes may fraternize without fear of prejudice or judgment. But Morgan also comes to the realization that while such a lifestyle seems absurd and frightening, it also springs from human kindness: "kindness of a human and immediate sort. It was surprising how very radical this simple emotion could be" (154). There is a sympathetic moment in the story for Morgan, who always struggles to comprehend, let alone actually enjoy, his own sexuality. Carpenter's lover, George, touches him on the small of his back. Morgan finds this to be both suggestive and subversive and is enthralled and out of his depth as a result.

Searight and Carpenter are both excellent foils which throw into relief the character of Morgan. Both seem to have made their mark on the world. And while Forster is undoubtedly a great English novelist and writer of the 20th century, a man who has left his mark on English letters, Galgut's Morgan seems only to struggle through the pages of *Arctic Summer* in a catalogue of embarrassing situations, some of which border on black humour. He is condemned to live with his mother in an environment of English prissiness. He is short-changed by Masood's distance and lack of warmth when he goes to visit him in India. He loses Mohammed to death—the only man with whom he seems to have any kind of meaningful relationship. (Like

Merrill, Mohammed is a working-class man.) And the reader of *Arctic Summer* is condemned to see Morgan as he sees himself: either as an outsider in Egypt or India—a white Englishman in love with a man of another race in an age when homosexual acts were punishable by law; or as a rather poor example of a worldly Edwardian gentleman when compared against Searight and Carpenter. From Morgan's point of view, these two men both flourished in their respective careers—Searight in the military, and Carpenter as the champion of a revolutionary way of life and unafraid of what others think.

In his role as the biographical novelist Galgut had a difficult task. In an interview he says that many incidents from Forster's life are known only in a sparse way. He had to read several sources and interpret them to fill in the gaps. Morgan's encounter with Searight is based on a brief record in Forster's diary. The record, in fact, is nothing more than a reference to an amazing conversation. This is where Galgut had to interpret what could lie behind such short, cryptic descriptions by using his imagination, and basing his decisions on the likelihood of the events so "revealed" as actually having taken place. Galgut faced a similar challenge in recreating the meetings between Forster and the Greek poet Cavafy in Alexandria, as well as in revealing what happened at the Barabar caves. Morgan visits the caves on his own after what may have been a failed attempt at intimacy with Masood while in India. In the interview, Galgut refers to the task of having to work as a novelist to create the whole emotional journey undergone by Morgan while blending it with established facts.

Galgut's novel gives a sense of the claustrophobia that Forster may have experienced during this stage of his life. His challenges seem to be overwhelming and there is much that counts against him, including the memory of his mother's antagonism when referring to his late father and intimating that he was "fey and weak and unmasculine" (144). We are reminded that we live in a modern, enlightened society. Perhaps an overall challenge is that the novel only examines a period of eleven years. Perhaps a future biographical novel about the whole of Forster's life would be more heroic and life affirming. But the facts of Forster's life will always play an important role in the construction of a new narrative. Whether the next *Arctic Summer* will be much different will depend on what the novelist can unearth and interpret.

Arctic Summer will interest readers who enjoy the works of Forster. It will appeal to people of a literary bent or those who enjoy biographies of writers. No doubt they will be sympathetic to Morgan's plight. The hypocritical

homophobic milieu presented here will highlight the progress made by modern society in the areas of sexual orientation and gender identity, and evoke sympathy for the isolation and mockery that gay men have had to endure in times gone by.

Ruby Roy, 2015. *A Comparative Study of E. M. Forster's Maurice* (New Delhi: Gennext Publications)

Nikolai Endres

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According to the cover, "This book attempts to comprehensively and objectively study, survey, evaluate thematic patterns in *Maurice* in comparison with other novels of E. M. Forster. Thus a deliberate design emerges which proves some of Forster's viewpoints regarding Love, Life, and role of artists." Ruby Roy holds a Bachelor's and Master's in English from the University of Delhi and is currently pursuing a Ph.D. on "Ironic Vision of Christopher Marlowe" from Dr. B. R. Ambedkar University in Agra.

Roy begins by asking why, if Forster was dissatisfied with the manuscript of *Maurice*, did he not destroy it? Her answer: Forster's desire for posthumous fame. Roy next considers two reasons for Forster's failure to write more novels after *A Passage to India*: his nostalgia for a lost Edwardian world before the Great War and the psychological pressures of homosexuality. Pursuing sexual repression, Roy compares Maurice to "Goldie," Goldsworthy Lowes Dickinson, Forster's friend from college, and points to the contradictory exhortation by all of Maurice's family members and mentors to imitate his father, whom he never knew (and, as I will note below, whose sexuality remains ambivalent). She then surveys Forster's works for similarities, but there is little originality or depth there. In fact, it is unclear what this little volume attempts to accomplish.

We do find a promising claim on the cover: "*Maurice*, a central text within the gay literary canon, is by far one of the bravest creative works written within the genre of LGBT literature, arguably, it is one of the bravest texts of the early twentieth century. […] While bravery is not necessarily reflected in Forster's [perfectly reasonable] [Roy's square brackets] decision to withhold publishing the text during his lifetime, it is reflected in the novel's content to envision a world, fictional or realistic, in which two men could 'could [*sic*] fall in love and remain in it' [that] was beyond the scope of most modernist writers." What I would have wished for here is a comparison to those modernist writers, a discussion of the Greenwood's realism, an analysis of its bravery. Later the verdict is more negative, Roy dismissing Forster's depiction of homosexuality as "tortured and ambiguous" (74)[9]—how do those adjectives jibe with "brave"?

Lamentably, the companion is riddled with grammatical errors and typos, some quite irritating, such as *Maurice*'s posthumous publication date of 1917, and of course there is the apostrophe in *Howards End*. The "lightest" sentence for homosexuality was not "ten years in prison" (7); Forster did not write "IX" novels (13); the flight to Italy for sexual freedom is not a "twentieth century technique" (33). Some phrases make little sense: *Maurice* as a "strong little radical novel" (10) or Clive as "mortily-coddled aesthetile" (30); there are those rather mysterious "Bloomsburian standards" (38); "Clearly, sex and should is not enough" (72); poor Tibby appears as Tubby in the wonderfully ironic "Tubby's relationship with his sisters is thus not stable" (61), but there are also Mourice, Adaa, Helon, Cecil Yse, Clive Ducham, and Mr. Eilcox. Some interpretations are quite questionable or politically incorrect: Italy in *Where Angels Fear to Tread* "is more of a heaven for homosexuals since it excludes women and exalts men" (36); worse, Roy finds a "long line of Forsterian misogynists, many of whom are inclined homosexually" (42). Or what is one to make of the following statement: "*Maurice* can be considered a queer thesis novel as the idea of homosexuality stands at the center of the book. Other themes and characterisation do not have any place in it and didactic purpose rigorously control each incident" (21). If I understand correctly, Roy argues that *Maurice* is overpowered by its hero's sexuality, which seems a terribly reductive approach. And if homosexuality is so central to *Maurice*,

[9] I give Roy's page numbers, but they are out of sequence in her volume.

I would *not* compare Henry Wilcox' affair with Jacky Bast in *Howards End* to the presumed womanizing of Maurice's father (73). Roy quotes Forster's words, "Mr Hall senior had […] moved without a crisis from illicit to licit love," which I take to be a coded reference to homosexuality (why else would Hall, Sr. react with "envy" when "he sees the flesh educating the spirit" in his son?).

When we get to the bibliography, another problem emerges. Roy's most recent publication is Bonnie Finkelstein's *Forster's Women: Eternal Differences* from 1974, thus ignoring all scholarship from the past forty-plus year. She quotes famous studies by Lionel Trilling, Wilfred Stone, or Frederick Crews, all of which predate the publication of *Maurice*. No *Queer Forster*, edited by Robert K. Martin and George Piggford (1997); no Frederick Roden's "E. M. Forster's *Maurice*: A Roadmap to the First 'Gay' Novel in English" in *LGBTQ Literature: Critical Insights* (2015); no new(er) biographies by Nicola Beauman (1994) and Wendy Moffat (2010), although not even P. N. Furbank is cited; no engagement with the Merchant–Ivory movie, which has become so iconic (and controversial) in the depiction of homosexuality of *Maurice*. Finally, I wonder about Roy's audience. The book is a bound hardcopy, handsomely presented, for the price of 250 Indian Rupee, about 3 Euros or 13 Zloty. It would be a great deal for an undergraduate guide to *Maurice*, but because it is so inaccurate, I cannot recommend it.

Gloria Lauri-Lucente, Francesco Marroni, Tania Zulli (eds.), 2015 *E. M. Forster Revisited* (*Merope* XXIV No. 61–62, Gennaio-Luglio)

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The XXIV issue of *Merope*, entirely devoted to E. M. Forster, collects a series of nine papers focusing on diverse aspects of the author and his works, ranging from his ideology and homosexuality to his Italian influence and film adaptations. In the editors' words, the volume aims to explore "the status of theory and method in contemporary Forsterian criticism" (5).

The collection opens with an essay by Francesco Marroni, whose title ("Troping the Heart: E. M. Forster's Homoerotic Greenwood") anticipates the focus of the essay itself, that is, the analysis of 'Forster's greenwood'—defined as "a mental space which testifies to his strong attraction to a notion of innocence and goodness" (10)—in relation to his homoeroticism. To this aim, Marroni explores the implications of Forster's idea of the "undeveloped heart" (14), identifying in southern English counties the place for a "hypothesis of cultural regeneration" (17). Along with this theme, Neval Berber, the author of the second paper, illustrates how Forster's homosexuality influenced his literary production. This is especially evident in his representation of "Ruritania", an imaginary land between East and West "[that] becomes for Forster an ideal place for constructing homosexual identity, using the model of the masculine and virile man, rather than the effeminate" (164).

Gloria Lauri-Lucente analyses the construction of Englishness and Italianness in film adaptations of *A Room with a View* and *Where Angels Fail to Tread*, by dwelling on the themes of nostalgia and nostophobia. The essay also offers a thorough overview of criticism on Forster's cinematic transpositions, including the influential studies by Martin A. Hipsky and Andrew Higson. Forster's idea of Englishness is also at the heart of Raffaella Antinucci's contribution, which gives an account of Forster's neglected *Artic Summer* and, more specifically, of "the problems posed by the literary representation of the gentleman"

(117) staged in Forster's unfinished novel. By examining the two halves of the book, the Italian and the English ones, Antinucci demonstrates how this depiction varies and evolves through the lives and conduct of different male characters.

Spatial concepts and images of "house", "property" and "nation" in Forster's *Howards End* are discussed by Anna Enrichetta Soccio, who maintains that in this novel "the representation of domestic space, furniture and objects is functional to render the picture of society at large" (63). Taking an anthropological perspective, Stefania Michelucci considers the topic of place and space and their representation in Forster's "The Story of a Panic", demonstrating the hidden complexities behind this apparently simple fictional work.

Tania Zulli examines the political implications of *A Passage to India*, "in order to show to which extent [they] contribut[e] to the apparent support and concrete denigration of the imperial ideology, and simultaneously to the tentative consolidation and final deflection of the liberal creed" (74). Her contribution looks at the theme of political and moral betrayal starting from an analysis of Forster's ideology, which appears intrinsically related to his personal experience, thus calling upon the importance of man's ethical mission.

The role of Italy in Forster's fiction is further explored by James Corby, moving from the analysis of the term "muddle", that indicates "a confusion, disorder or bewilderment" (177). He considers this concept fundamental, since the idea of "absence of clearness" it provides is essential to understand Forster's experience in Italy. Ivan Callus concludes this collection with his article "Friend or Country?: Narratives of Impossible Choice in Sophocles, E. M. Forster, and Beyond". Starting from the statement that everyone has to make "a dreadful choice" between friend and country, family and principle, or others "at least once in a lifetime", he proposes an investigation of "episodes variously drawn from literature, theatre, philosophy, theory, film, television, politics, private and public life, and popular culture" (195) dealing with this pick.

With its richness of approaches, this volume represents a stimulating and creditable addition to Forsterian criticism, providing a multifaceted reconsideration of aspects and topics of Forster's work from novel perspectives that result to be a key aid for the researchers of this field.

Nirmala Sharma, 2016. *Unraveling Misconceptions: A New Understanding of E. M. Forster's* A Passage to India (Bloomington: Xlibris)

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Nirmala Sharma was educated at Dharma Samaj College, India, and received her BA in Hindi and English Literature. She continued her studies in the United States and earned an MA in English from the University of California, Riverside. As a Hindu researcher, the main emphasis in her approach to *A Passage to India* is on religion; she focuses on critical analyses of E. M. Forster's descriptions of Hindu characters and festivals, and on his perception of Hinduism itself. Although Sharma appreciates the innovative aspects of *A Passage to India* in comparison with earlier literary works on India, which do "not reflect upon the imperialists' loot of India and their inhumane treatment of the natives" (4), she critically points out that the conventional aspects of the colonial English literature still linger in the novel; that is, the literature reveals "its prejudices toward Hinduism" (4). She further comments that "the sentiments Forster expresses about the discomfort of the festival are similar to those of the imperialists on Indians," and that "his reflections are imbued with feelings of superiority" (138).

Sharma's analysis highlights the fact that Forster's liberal view underlies his "censure of the British imperialists and high castes in India" (2), but at the same time, it leads to "his persistent derision of Hindu religion and philosophy" (5). She asserts that "Forster cannot appreciate the myths because they are transcendental and intuitive as opposed to physical and empirical" (138). She goes as far as to say that Forster "is more qualified for probing the head than the heart" (138), exemplifying that his analysis of the minds of the pragmatic imperialists is far superior to his account of Gokul Ashtami, namely, the celebration of the birth of Krishna. Sharma ascribes Forster's prejudiced presentation of Hinduism to his inability to understand "the unknown" and sarcastically states that "the festival remains a muddle only

to pragmatic Forster, not to the unsophisticated and illiterate masses of India" (138). She argues that the devotees of Krishna see the festival as "an artistic, profound, ecstatic, and absorbing experience", because "their emotions have not been blasted by an industrial civilization and because they seek union with God in terms of human relationship" (138).

Sharma's argument that Forster is more adept at probing the "head" than the "heart" seems to be very unique and different from the interpretation of many critics thus far. Forster emphasizes the importance of bridging the gap between "head" and "heart" to overcome the hostility and lack of communication between the two sides. He states that it is the "undeveloped heart that is largely responsible for the difficulties of Englishmen abroad" (Beer 1962, 189). In this sense, it can be said that the head of Adela failed to see real India, the head of Fielding failed by his disregard of mystery, and the heart of Mrs. Moore failed by her dislike of muddles.

It should be noted here that, by focusing on Aziz, Godbole, and Fielding, Sharma seems to have failed to see the importance of the role of Mrs. Moore, who remains spiritually in Indian people's mind as a Hindu goddess, "Esmiss Esmoor." Sharma appears to use the term "heart" in a broader meaning than Forster and earlier critics did in that she extends the meaning to include the ability to understand or feel religious "emotions," or "union with God." She might have gone too far in arguing that "Forster represents Krishna's birthday celebration as unintelligible, unaesthetic, inelegant, and repulsive […], constantly ridicules the Krishna rites […], apparently found India to be a mysterious country where things were indistinct, unidentifiable, incomprehensible, and confusing" (101).

However, it might also be true that Forster's humour and sarcasm in his descriptions of characters and settings sometimes appear overboard and result in disgracing the local people, for example in *Where Angels Fear to Tread* (1905), in which the local Italians at the Monteriano opera house are depicted sarcastically as being too relaxed and light-hearted through English eyes. However, even if that point is taken into consideration, it might not be fair for Sharma to criticize Forster for regarding India as a mysterious country. For example, it is quite common for Japanese people to refer to India as a country of mystery, although Japan is a country of Buddhism, which originates from India and shares some basic values with Hinduism.

Sharma's new approach to *A Passage to India* offers us hints on expanding and deepening our insights into the echo in "Caves," the Hindu festival

in "Temple", and the Hindu characters, especially Professor Godbole. In her opinion, cave worship is an ancient practice in Indian tradition, and there are many Hindu, Buddhist, and Jain cave resorts and temples throughout India. The Marabar Caves depicted by Forster in *A Passage to India* seem to be modelled after them and can be considered to be Hindu cave shrines that are dedicated to Shiva. She considers that it is "the dancing Shiva," or "the representation of the creation and dissolution myth" (78) that Forster wants to describe in the caves, through the depiction of appearance and disappearance of "snakes of light and sound" (81), which illustrates "the unceasing wheeling of the aeons, which have occurred numerously in the past and will continue to occur in the future" (82).

However, Sharma argues that Forster represents this only in partiality, distorting other symbols as well as the philosophical implication of this cycle. The Hindu philosophy demonstrates the belief that "creation, duration, and dissolution are the manifestation of the same energy […]. Good and evil are both part of life on earth […]. Life is both good and evil" (84). By making limited use of the myth of creation, which "partially implies that life is evil" (84), Forster describes the caves only as "the embodiment of the evil" (85), and expresses the evil by the sound of "ou-boum" (or "om"), which is regarded as the most sacred syllable for Hindus, or the "symbol of God" (86). In addition, with tones of sarcasm, the effects of the evil that arises from this sacred sound "engulf all the important characters" (87), generating "a sense of futility in the lives" and weighing "heavy upon them" (78).

The problem of his interpretation of Hinduism is that Forster does not seem to be aware of its fundamental philosophical presupposition that all living beings are in the cycle of reincarnation. Sharma explains that although "the Hindu creation myth represents life as a cycle of countless rebirths," "there is a way out of this cycle," which is demonstrated by Shiva in his dancing posture: "the lower right hand of Shiva teaches […] Do not be afraid […] way out is through me" (82–83).

Sharma points out that many critics have noted the evil emanating from the caves. For example, Malcolm Bradbury regards Mrs. Moore's reaction to the caves as "the moral nihilism" (88), and James McConkey asserts that she accepts "a total negation" (88). Considering Sharma's argument thus far, it can be said, however, that the Hindu philosophical concept of "life as mirage," which is "first adumbrated through the song of Godbole" (92) and then

reiterated as "the evil symbolized in the caves" (91), is essentially different from the Western philosophical concept of "nihilism" or "apathy".

Sharma's exploration of Forster's conception, or "implicit derision" (106), of Hinduism is carried out, with great passion for her own culture, by the careful analysis of "methods of his rhetoric and a comparison of his account with other accounts of the novel" (106), such as in *The Hill of Devi* (1953). Sharma's argument suggests, especially to non-Hindu readers, that a more in-depth understanding of India and its underlying values is necessary in order to evaluate the novel without prejudice. Her argument, however, would have been more persuasive and clarified further on the theme of reconciliation if it included a more thorough analysis of Mrs. Moore as a Hindu goddess, or if it proposed a possible go-between the two sides.

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Elsa Cavalié and Laurent Mellet (eds.), 2017. *Only Connect: E. M. Forster's Legacies in British Fiction* (Bern, Berlin, Bruxelles, Frankfurt, New York, Oxford, Wien: Peter Lang)

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The collection of essays *Only Connect: E. M. Forster's Legacies in British Fiction* edited by Elsa Cavalié and Laurent Mellet was conceived as the result of the conference "E. M. Forster's legacy: 'Only connect' over a century

of British arts", held in December 2015 at the French University Toulouse Jean Jaurès. The importance of the conference was primarily in the fact that it was the first Forsterian conference in years, at least since 2012, when the "E. M. Forster's *Maurice*" was held at the University of St Andrews. It was, perhaps, the first one on such a scale in the 21st century exclusively concentrated on Forster. The volume, published recently by Peter Lang, seems to have succeeded in bringing to a much larger audience the idea and the spirit of the conference, an attempt at defining the place of Forster and his oeuvre in contemporary scholarship and culture, theorizing his values and ethics almost half a century after the writer's death.

The collection opens with "Introduction: Forster and After", the work of the editors of the volume, Cavalié and Mellet, which serves a double purpose. The text not only introduces the contents of the volume with brief notes on the nineteen chapters; it does much more, making it something of an obligatory reading for any scholar interested in Forster studies in 2017. The authors attempt to present the scope of contemporary Forster studies, pointing out important recent publications, trends and approaches, many of which are further developed in individual chapters. They indicate how the scholarly attitudes towards Forster's oeuvre have changed over time, where we are now, and what directions we can choose. In their analysis of Forster's influences, however, they transcend the sphere of scholarship and include in their presentation also original literary works inspired by Forster, such as the novels of Zadie Smith or Alan Hollinghurst.

The essays are divided into four sections, the first of which is entitled "New perspectives on Forster: personal legacies" and concentrates mostly on the relations between Forster and his predecessors as well as contemporaries. Jeremy Tambling in his chapter "Civilization and Natural Depravity: On Forster, Melville, Lawrence, and Britten" traces the connections between these writers, concentrating on how they brought about the creation of Benjamin Britten's opera *Billy Budd*. Tim Mackin somewhat departs from the general topic of the section, as he primarily discusses the ways of reconstructing knowledge in the novel *A Passage to India*. The two other authors included in this section concentrate on the relations between Forster and his fellow-writers (as well as fellow homosexuals) from younger generations. Aude Haffen in her chapter "'Well, *my* England is E. M.' Christopher Isherwood and E. M. Forster's Alliance through their Correspondence" offers an analysis of the forty year long friendship of the two writers, based predominantly on the recent edition

of their correspondence prepared by Richard Zeikowitz (2008). Jean-Christopher Murat's "The Issues of Liberal Humanism and the Condition of England from E. M. Forster to Angus Wilson" focuses mainly on the works of the latter writer, presenting a reading of a selection of Wilson's novels in the context of influence of (or opposition to) the works of Forster.

The second section of the collection, "Ethical legacies: from Forster to contemporary British fiction", moves on to more contemporary British fiction. The three discussed writers are Ian McEwan (Jean-Michel Ganteau in "*He* Cared: Forster, McEwan, and the Ethics of Attentiveness"), Kazuo Ishiguro (Yi-Chuang E. Lin and "The Subject/Object Commodity: From Forster's *Howards End* to Ishiguro's *Never Let Me Go*") and Robert Macfarlane (Christina Root and "'Her Way of Walking': Explorations of Nature and the Unseen in Forster's *Howards End* and Robert Macfarlane's *The Old Ways*"). The three scholars prove in their papers that the ethical concerns raised by Forster in the first decades of the 20th century have remained a vital element of English literature at the turn of the 21st century.

Marie Laniel ("Tracing 'the Heart's Imagination' in Contemporary British Fiction") chooses a different approach and discusses how Forsterian creed in personal relationships, formulated in the essay "What I Believe" but recognisable in a number of his other, earlier works, reverberates over seventy years later in the works of such British authors as Zadie Smith, Kazuo Ishiguro, and Jeanette Winterson. In his chapter "E. M. Forster's Place in the Long Discourse of Friendship", Maaz Bin Bilal refrains from dealing directly with contemporary British writers (although he does mention briefly Smith and Damon Galgut), instead attempting to locate Forster's vision of friendship, as it is presented in his novels, within the various discourses and considerations on friendship starting from the Antiquity. Perhaps the volume's structure would gain in clarity in this particular instance if Laniel's chapter was placed after that of Bin Bilal, as the latter offers a more general and historic introduction to some of the considerations present in the former.

The third section entitled "Aesthetic legacies: 'Only connect'?" moves on to the lasting influence of Forster in the sphere of aesthetics. Catherine Lanone ("'Common Garden Variety' or 'Rare Bird': The Persistence of E. M. Forster's Singular Song") opens that section with her discussion of the ways in which Zadie Smith "revisits" Forster's fiction, predominantly *Howards End*, in her own novels *On Beauty* and *NW* through a variety of allusions, borrowings, and intertextual references. N. Cyril Fischer ("In Timeless

Company: E. M. Forster and J. M. Coetzee") performs a somewhat similar analysis, concentrating on Coetzee's novel *Elisabeth Costello* (2003) and seeking connections with Forster's work of literary criticism *Aspects of the Novel*. Nour Dakkak ("Walking, Strolling and Trailing: Ivory's Adaptation of Movement in Forster's *Howards End*") departs from the interest of her fellow authors in literature, offering an insightful and detailed analysis of the importance of walking in the film adaptation of Forster's novel directed by James Ivory and produced by Ismail Merchant.

The two remaining chapters of the section both refer to Forster's own concept of rhythm, also defined in *Aspects of the Novel*. Susan Reid ("'The Muddling of the Arts': Modernist Rites and Rhythms in Forster, Woolf and McEwan") discusses the similarities and dissimilarities of the understanding of that concept, touching upon the presence of modernist music and ballet in Forster's works. Her analysis points to the instances of a similar approach which she discovers in the recent works of Ian McEwan, such as *Amsterdam* and, most notably, *The Children Act*. For Julie Chevaux ("E. M. Forster and the Obsession for Rhythm: Rewriting 'The Story of Panic' with 'The Life to Come'"), the concept of rhythm is a starting point for a contrastive analysis of the two short stories mentioned in the title. She moves on beyond structural issues, indicating how the two stories, written at two different stages of the author's life, reflect Forster's continuous concern with the shortcomings of colonial reality, and how his literary technique allowed him to deal with these issues with a "typically modernist ambivalence".

The final section, "Gay legacies: 'Only disconnect'?", opens with the chapter written by Alberto Fernandez Carbajal ("The Postcolonial Queer and the Legacies of Colonial Homoeroticism: Of Queer Lenses and Phenomenology in E. M. Forster, David Lean and Hanif Kureishi"), which offers a truly enlightening reading of the movie *My Beautiful Launderette* (director Stephen Frears, screenplay Hanif Kureishi) through the lens of the two versions of *A Passage to India*—Forster's novel and David Lean's film. Fernandez Carbajal convincingly demonstrates similarities between the works, proving that Kureishi and Frears created their movie as a multidimensional response to *A Passage to India*—both to Forster's anti-colonialism and to the latently homoerotic textuality of the novel.

The following three chapters in this section are connected by the reference to the same contemporary novelist: Alan Hollinghurst and his literary relations with Forster. Nicolas Pierre Boileau ("Coupling: the 'Lost Form' of 20th-Century

Literature—Or Only *Dis*connect") looks at the similarities and dissimilarities between the writings of Forster and Hollinghurst's less known novel *The Spell* through the framework of Lacanian philosophy. Xavier Giudicelli ("Creative Criticism/Critical Creation: E. M. Forster and Alan Hollinghurst") seeks to establish the precise relationship between two writers, the ways in which "Forsterian intertext is 'creatively used' by Hollinghurst" (292). Giudicelli goes on to state that "Hollinghurst's whole production provides a form of 'creative criticism' of Forster's text and proves in his chapter that it is indeed, although naturally not exclusively, the case. Jose Maria Yebra ("Forster's Pastoral Legacy in Trauma Poetics: The Melancholy Neo-Pastoral in Hollinghurst's *The Swimming-Pool Library* and *The Folding Star*") completes the sequence of Forster–Hollinghurst chapters with an analysis of the first two novels of the latter in the light of trauma studies. Interestingly enough, both Guidicelli and Yebra include in their considerations Hollinghurst's unpublished and seldom discussed M.Phil. thesis, in which he analysed the works of Forster, Firbank, and Hartley. The section ends with Celia Cruz-Rus's chapter "Damon Galgut's *Arctic Summer* (2014) in Context", in which Forster himself is limited to the role of a literary character. Cruz-Rus presents the early 21st-century developments of the neo-historical biofiction in a commendable way; however, the attempt at an analysis of Galgut's novel is rather brief and sketchy, and it leaves a number of potentially important issues untouched.

The book edited by Elsa Cavalié and Laurent Mellet is extremely broad and varied. It unites the works of seasoned Forsterians with those of young scholars embarking on their academic careers, as well as an impressive variety of critical approaches and fields in which Forster's legacies can still be felt. Although apparently addressed primarily to Forsterian scholars, it should be, at least in part, equally interesting for scholars interested e.g. in contemporary gay fiction or adaptation studies, as well as in the writers indebted to Forster.

The World of E. M. Forster — E. M. Forster and the World Conference Report

The conference *The World of E. M. Forster — E. M. Forster and the World* took place on 29th–30th September 2016 in Olsztyn, Poland. Its aim was to establish the place of Forster and his oeuvre in the contemporary (cultural/political/literary) world. The event was a great success and it was quite exceptional for a couple of reasons. It was the first conference organized by the International E. M. Forster Society. It was carried out in co-operation with three universities, namely the University of Warsaw, the University of Trier, and the University of Warmia and Mazury in Olsztyn, the host of the conference. This was the second conference held in Poland which was devoted entirely to E. M. Forster. Hopefully, this initiative will boost Forster meetings in Poland, which, in turn, may become an important part of Forsterian intellectual tradition. And finally, but perhaps most importantly, the conference gathered scholars from all over the world, thus confirming the still vibrant presence and legacy of Forster and his works.

The papers delivered during the Olsztyn meeting as well as the compelling and engaging discussions that followed very well reflected both the double nature of the oeuvre of Forster (literature versus social history) and the variety of perspectives offered by Forsterian researchers (literary analysis, social studies, cultural as well as historical viewpoints, etc.).

After a short official opening, the conference was inaugurated by Professor Claire Monk from De Montfort University, Leicester, UK, who delivered a very illuminating plenary lecture on *Maurice* entitled "*Re*-valuing *Maurice*: Novel, Film and Beyond as Transtemporal Transtext". In her presentation, she emphasized the importance of the titular novel across time, pointing to its "still-unfolding power" as far as cultural as well as social history is concerned. Particularly, Monk talked about the reverberation of Forster's vision of a better, more liberated world of the future which would accommodate for all gay/queer/LGBT people. She claimed that his ideas, his affirmative foresight is nowadays very much in circulation in popular media. Besides, she argued that Forster's *Maurice* (1971) and James Ivory's film adaptation of it (1987) stirred quite similar emotions among their readers/viewers, respectively. Both

Maurices were regarded by many with hostility and lack of understanding. However, Monk avoided comparing the original with different forms of adaptations. Instead, she decided to treat *Maurice*, the novel and the film, as a unity, a single transtext, in order to re-evaluate the work by Forster and to highlight the essential similarity—the engagement into and the assertion of the gay and the homonormative.

Mihaela Cel-Mare Avram from the University of Bucharest, Romania, was another participant who dealt with the question of adaptation. In her paper entitled "(Re)Visiting E. M. Forster's Film and Stage Adaptations", she examined, on the one hand the modifications and on the other the intertextuality present in the film and stage adaptations of *Where Angels Fear to Tread* and *A Room With A View.*

During the conference, Forster's connections with other writers were considered. Anna Kwiatkowska from the University of Warmia and Mazury in Olsztyn, Poland, pondered over the importance of umbrella in *Howards End* and in the works of Katherine Mansfield ("What's behind Their Umbrellas? Symbolic Consideration of Umbrella in E. M. Forster's *Howards End* and Katherine Mansfield's Short Stories"). She examined the extent to which the symbolism related to the umbrellas from the texts of the two authors differs and looked at the ways the respective symbolism was constructed.

Grzegorz Moroz from the University of Białystok, Poland, looked at "*Howards End* and *Point Counter Point* as the Condition of England Novels". He compared and analysed the two works in order to show a frequently neglected fact, namely that Aldous Huxley's novel touches upon similar issues as the ones to be found in Forster's text.

Clara Pallejá-López from the Catholic University of Saint Anthony, Spain, and Lourdes Ilián form Madrid Complutense University, Spain, in their paper "Twin Tales: E. M. Forster's 'Another Kingdom' and Max Aub's 'Box', or When the Nymphs Speak Politics" also considered the question of Forster and other writers. They explored the similarities between both stories, "contextualising the two narratives as the products of particular cultural and political moments" lived by the respective authors. What follows, Pallejá-López and Ilián argued that the dryad from Forster's story and the mermaid from Aub's story embody the personal views of the writers in relation to the questions about which it was best to remain silent.

In the section devoted to Forsterian echoes in contemporary fiction, Barbara Puschmann-Nalenz from Ruhr-Universität Bochum, Germany, addressed

the following question: "Forster's *The Longest Journey* and *Maurice* – Alan Hollinghurst's *The Stranger's Child*: Sequel or Confrontation?". She looked for affinities between the two books on the level of themes, motifs and (social/cultural) concerns. In her paper, Puschmann-Nalenz also discussed the way the postmodern element interacts with the modernist one.

Likewise, Robert Kusek from the Jagiellonian University in Cracow, Poland, delved into the discussion of Forsterian features in contemporary literature. In "'The ennervated nancy boy of English writing': E. M. Forster in *My Policeman* by Bethan Roberts and *Arctic Summer* by Damon Galgut", he considered two biographical novels about Forster. Kusek investigated the differences and/or modifications found in the two texts in relation to Forster's life on the one hand, and in connection with the strategies employed by the two authors, on the other. On the basis of the findings, Kusek decided to label the bionovel by Roberts "the bio-novel in disguise/in the closet" and to term the bionovel by Galgut a "fictionalised biography".

The connection with the contemporary fiction was discussed by one more participant of the panel, Eliza Gładkowska from the University of Warmia and Mazury in Olsztyn, Poland. She scrutinized the liminal in relation to identity in Forster's *Howards End* and Zadie Smith's *On Beauty* ("Endlessly in between: Liminal states in E. M. Forster's *Howards End* and Zadie Smith's *On Beauty*"). Discussing the two novels, Gładkowska centered on the lack of stability in everyday, modern life, on the struggle to be attuned with the changing society.

The next section of the conference was named "The Passage to Italy" and was further subdivided into two parts. The first part was represented by Elena Raicu from the University of Bucharest, Romania, and Tania Zulli from Università degli Studi di Roma Tre, Italy. Racu presented a paper entitled "*A Room with a View*: Two Journeys and Two Visions", in which she discussed Lucy Honeychurch's double initiation, that is in terms of geography (the journey to Italy) and in relation to her emotional as well as social awaking (the journey into her heart and mind). Also Zulli in her considerations turned to *A Room with a View* and travelling ("'Worshipping Giotto by the standards of the spirit': Art and Travel in E. M. Forster's *A Room with a View*"). However, she showed the travel-related descriptions as moments of pondering upon artistic structures, which, in turn, are capable of introducing order into the chaos of life. Additionally, Zulli explored the notions of 'tourist' and 'traveller'

in *A Room with a View* so as to display their likeness to future twentieth-century 'city strollers'.

Two more papers were presented during the second part of the Italian section. Francesca Pierini Major deliberated on "Manufacturing Temporal Otherness: The Denial of Coevalness in E. M. Forster's Italian Short Stories and in Contemporary Relocation Narratives". She considered in particular Johannes Fabian's notion of 'denial of coevalness' as observed in *The Eternal Moment* and *The Story of Panic.* Major brings to attention the fact that Italy is still employed as a tool to re-examine emotional dimensions or, as she said, as "the stage for a literary rhetoric of self-discovery, sensual awakening, and loss of innocence". The other paper, "'Not typically Italian': Italy Revisited in E. M. Forster's *Arctic Summer*", was delivered by Raffaella Antinucci from the University of Naples "Parthenope", Italy. She analysed the image of Italy in *Arctic Summer*, Forster's unfinished early novel. She argued that this is a different picture of Italy ("a newer Italy") for, unlike other Italian novels by Forster, it bears vivid traces of aesthetic theories of Clive Bell and Roger Fry, which in consequence make the Italy "the shrine of Form".

In the panel dedicated to Forster's India, Sudhir Kumar of Govt. P. G. Nehru College, Jhajjar, India, talked about "Racial Antagonism in E. M. Forster's *A Passage to India*". He underlined the fact that certain aspects of cultural heritage and history of nations directly motivate racial antagonisms. In the same vein, Tarik Ziyad Gulcu from Kirikkale University, Turkey, deliberated on the national differences in the perception of society and life as such. However, he approached the issue from Darwin's perspective ("Opposed but Inevitable: Forster's Reaction Against and Acceptance of 'Cultural Selection' in *A Passage to India*"). In turn, Maaz Bin Bilal of O. P. Jindal Global University, Sonipat, Haryana, India, considered "The Relevance of E. M. Forster in Contemporary India", indicating that Forster's writings which deal with liberalism have become increasingly relevant, especially when it comes to universities. To illustrate his point, Maaz Bin Bilal resorted to *The Longest Journey* to show how the text enters into a dialogue with the contemporary Indian higher education system, which is very much shaped by the state conservative attitude as well as by radical students.

The next group of papers dealt with Forster and the future in various configurations. N. Cyril Fischer of the University of Sydney, Australia, offered a re-reading of *Howards End* in relation to modernist aesthetics and popular/commercial culture ("E. M. Forster and Advertising"). He asserted that

Forster's novel should be looked at as "a carefully crafted commodity designed to promote itself". Moreover, Fischer argued that the author of *Howards End* on the one hand employed the techniques of the writers of the early Modernism and on the other resorted to the rhetorical method of self-advertising reminiscent of Mathew Arnold's *Culture and Anarchy* and *Friendship's Garland*.

Next, Sławomir Kozioł from the University of Rzeszów, Poland, referred to the only science fiction story by Forster, "The Machine Stops" ("'You mustn't say anything against the Machine': Power and Resistance in E. M. Forster's 'The Machine Stops'"). He argued that the concept of the powerful Machine described in the short story was later on developed in the works by Giorgio Agamben, where it translated into a sovereign power and the politics of the reduction.

Finally, Heiko Zimmermann from the University of Trier, Germany, pondered over the connections between the quotes form Forster's works found on the Internet and the people who use them there (e.g. as mottos for their web pages). Moreover, he considered the role of such quotes and the potential fields of discourse enriched by such (de)contextualized quotations.

The last section of the conference was dedicated to Forster in Translation. Two papers were presented during the session. First, Marina Alonso Gómez from the University of Malaga, Spain, focused on "E. M. Forster in Spanish on both sides of the Atlantic: The Spanish Translations of *A Passage to India*". She considered three Spanish versions of Forster's novel, each done by a different translator, and discussed their distinctive features with reference to language varieties (Spanish used in Argentina, Spain, and Colombia) and publishing houses (Argentinian Sur, Spanish Alianza and Folio). Then, Maciej Adamski, an independent researcher from Bydgoszcz, Poland, in his paper entitled "The Car Lost or Saved? Polish Translation of E. M. Forster's *Howards End*" analysed the differences in references to a car in two different editions (from 1977 and 2009, respectively) of the Polish translation of the novel and their potential influence on the reception of the text.

The conference and its progress were discussed and concluded during the meeting of the IEMFS members, which took place during the second and last day of the event. As stated at the introduction, the conference aimed at answering the question about the position of Forster, his values and his works at the beginning of the 21st century. Thanks to the fact that the response from the participants was exceedingly multi-layered and rich, the answer that emerges is diversified. There is no doubt that the life of Forster,

his writings, his friends as well as his opponents are a part of the nowadays world of culture (popular culture included) and literature. However, in many ways Forster is still relatively little known beyond English speaking countries. Moreover, knowledge about him is frequently reduced to several novels and a limited selection of short stories. Nevertheless, purely scholarly discussions do show that the issues the writer tackled in his novels, short stories, and non-fiction writings are unceasingly stirring emotions among researchers, hence triggering off the zeal to delve deeper into Forsterian narrative structures, to look at his essays, lectures, letters, etc. still more closely, from different, often new, perspectives, to seek connections with the past (Forster influenced by those before him) as well as with the future (Forster influencing those who came—and will come—after him). Subsequently, the conference proved that the circle of proponents of E. M. Forster and his world slowly yet gradually expands. Interestingly, the legacy of Forster consistently goes beyond literary studies, inspiring film and theatre directors, composers, and playwrights and affecting cultural/social/political thinking. Forster's works are tackled from different perspectives, and various approaches, theories, schools and methodologies are applied while reading and re-reading, evaluating and re-evaluating his life and work.

Anna Kwiatkowska

Calls for Papers

E. M. Forster: Nature, Culture, Queer!

University of Education Ludwigsburg, Germany, 13–14 April 2018

University of Education Ludwigsburg
University of Warmia and Mazury in Olsztyn
University of Warsaw
International E. M. Forster Society

The œuvre of E. M. Forster is undoubtedly based on contrast: nature vs. culture, nature vs. queer, and/or culture vs. queer. However, there seems to be many instances when the oppositions dissolve in the triad of nature, culture and queerness. Nature sometimes functions as a connection between culture and life, and the life tends to be quite specific, queer. Sometimes still it is queerness (of the sex or of the mind) that links nature with culture. In turn, culture may be responsible for bringing nature and queerness together. The proposed conference shall shed more light on the relation of the triad nature, culture, and queerness in relation to the life and works of E. M. Forster.

Various aspects of the connections in question have been the object of many scholarly discussions. There are the queer(ing) biographies of Moffat and Piggford. Studies on *Howards End* have seen Forster's childhood home Rooksnest and its environs as a place of nostalgia for the allegedly pastoral English past. "The Machine Stops" has been read as a warning about the on-going estrangement of mind and body, human and fellow human, and human and nature. Discussions of the Italian novels and *A Passage to India* deal with the Mediterranean landscape, the Oriental, the cultural and the geo-social other. However, there seems to be a lack of research that either connects all three elements of the mentioned triad or actualizes and enhances the research done in the past.

This is why we are pleased to announce the conference "E. M. Forster: Nature, Culture, Queer!" to be held on 13 and 14 April 2018. The conference is hosted by the University of Education Ludwigsburg, Germany in collaboration with the University of Warmia and Mazury in Olsztyn, the University of Warsaw, and the International E. M. Forster Society. We welcome

submissions of papers, lightning talks, and posters for peer-review evaluation. Topics include, but they are certainly not limited to:

- Environmental Determinism: What are the relations between a given region and the characters portrayed in Forster's fiction?
- The Green and Pleasant Land: Where and how in Forster's œuvre does he evoke the idea of the pastoral English past?
- Social Systems as Ecosystems: Do Forster's texts model social networks as ecological systems that then might provide a fertile ground for specific ways of an inter-individual interaction?
- Teaching Forster: environmental awareness, inter-culturality and sexual diversity
- Dystopian Landscapes: Both "Little Imber" and "The Machine Stops" portray destroyed ecosystems in which the queer subject is the only solution in a desperate situation. To what extent are queer subjects constituted as normal or natural individuals in Forster?
- Queering Ecosystems / Queer Natural Order
- Nature vs. current social systems

Our conference is intended as a celebration of E. M. Forster and an opportunity for all Forsterians to come together. Consequently, we do not want a too detailed project to deter you from joining us in Ludwigsburg. In short, we are looking forward to proposals of papers which deal with Forster and nature, Forster and culture, and Forster and queer from all possible scholarly approaches as long as the proposed works update and enrich the scholarly discourse on the life and work of E. M. Forster.

Submission Guidelines and Acceptance Policy

- Presentation forms:
  - Paper (15 to 20 mins—a presentation of a single paper by one or more authors).
  - Lightning talk (5 mins—a short paper for a focused presentation). We especially encourage young scholars to present their on-going research projects.

  - Poster (for poster sessions). Posters can present research results or research in progress. We especially encourage young scholars to present their projects.
- Proposals (a 200 word abstract, summary, a short biographical note, and your institutional affiliations (if applicable)) are submitted via our online form at http://society.emforster.de/ or https://is.gd/emforster18
- Abstracts due: 1 December 2017. The review process will take into consideration the differences between paper, lightning talk and poster.
- Acceptances sent out: 20 December 2017.
- Proposers must attend the conference.
- The conference fee is 100 € (75 € for PhD students). The fee will cover lunch and coffee breaks, a guided city tour incl. a visit to the Blooming Baroque at Ludwigsburg Palace.
- We will provide basic technological needs such as Internet, projectors, power cords, sound systems, and cables.
- Abstracts, papers, lightning talks, posters, and audiovisual documentation will be published. For more information, contact Dr Heiko Zimmermann at emforster18@society.emforster.de
- All further details will be available from the website of the Society: http://society.emforster.de/ludwigsburg2018
- Facebook users may also consider joining the group of our Society at https://www.facebook.com/groups/448009452056029/ to get the latest updates.
- If you would like to join the Society, please, go to: http://society.emforster.de/members
- Twitter hashtag: #emforster18

We are looking forward to meeting you in Ludwigsburg!

The Organisers

Dr Heiko Zimmermann, University of Education Ludwigsburg
Dr Anna Kwiatkowska, University of Warmia and Mazury in Olsztyn
Prof. Krzysztof Fordoński, University of Warsaw

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Maaz Bin Bilal is Assistant Professor in Literary Studies at Jindal School of Liberal Arts and Humanities at O. P. Jindal Global University, India. He earned his PhD from Queen's University Belfast in 2015 for his dissertation *From Hellenism to Orientalism: E. M. Forster and Friendship, with reference to Forrest Reid*. He has published the book chapter "E. M. Forster's Place in the Long Discourse of Friendship" in *Only Connect: E. M. Forster's Legacies in British Fiction*. Bern: Peter Lang, 2017, edited by Laurent Mellet and Elsa Cavalie. Maaz is also a poet and translator and has published academic articles, poetry, translations, and opinion pieces widely. His first book of poetry, *Ghazalnama: Poems from Delhi, Belfast, and Urdu*, is due in 2018.

Marina Alonso Gómez is a PhD student in Translation Studies at the University of Málaga, Spain. She holds a BSc in Biology and a BA in Translation and Interpreting as well as an MA in Specialized Translation and an MA in Teaching English as a Second Language. She is currently an FPU research and teaching fellow at the Department of Translation and Interpreting at the University of Málaga, where she teaches a variety of courses in English-Spanish Translation. Her PhD thesis deals with the publishing history and the textual analysis of the Latin American and Spanish translations of E. M. Forster's novel *A Passage to India*.

Claudia Stevens is a performance artist known for the unique solo plays she creates for her own performance as musician-actor. The recipient of many grants and artist residencies, she toured throughout the United States, as well as in Europe and Asia, for over two decades. In recent years Stevens turned to the creation of opera as a librettist in collaboration with the composer Allen Shearer. Their works, all produced, include *The Dawn Makers* (2009), *A Very Large Mole*, after a Kafka short story (2010), and *Middlemarch in Spring,* which premiered in San Francisco in March 2015 to wide acclaim. Claudia Stevens holds degrees in music from Vassar College (summa cum laude), the University of California at Berkeley, and Boston University. She is on the Faculty of Music at the College of William and Mary.

Krzysztof Fordoński, born in 1970, studied at Adam Mickiewicz University in Poznań and University College Galway. He gained his MA in English Studies in 1994, his PhD in 2002 at Adam Mickiewicz University in Poznań, and DLitt at the University of Warsaw in 2013. Assistant Professor at the Department of Applied Linguistics, University of Warsaw. His main fields of interest are English literature at the turn of the 19th and 20th century, literary translation, and history of England and Scotland. The author published monographs on the novelists William Wharton (2004) and E. M. Forster (2005), edited a collection of the English language translations of the poetry of Maciej Kazimierz Sarbiewski (2010) and anthologies of English literature, and wrote numerous scholarly articles. He is also an active literary and audiovisual translator, author of translations of over thirty books, both fiction and non-fiction, as well as over 60 classic Polish movies.