

E. M. Forster's *The Longest Journey* :

“the union of shadow and adamant that men call poetry”

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The Longest Journey⁽¹⁾ has three major male characters: Rickie, Ansell and Stephen. They are closely related both by blood (Stephen is Rickie's half brother) and by friendship (Rickie and Stephen are Ansell's friends). In spite of their respective peculiar individualities, they are complementary and need each other's help. When we think of the meaning of their connection, it seems to be best described by the alchemistic-looking words Forster inserts in the novel: “the union of shadow and adamant that men call poetry” (141).

Contextually, however, the phrase has nothing to do with the relations of three young men. We find it mentioned during the discussion on Rickie's stories between Rickie and his wife Agnes. Listening to Agnes who is an unimaginative woman and insists on the stories being obvious and explicit, Rickie sighs over her incomprehension of the secret of art: “Actual life might seem to her so real that she could not detect the union of shadow and adamant that men call poetry” (141). It therefore points in the first place that ‘poetry’, not poetry as a genre of literature but one as the quintessence of art, is the union of solid facts or ‘adamant’ and imagination or ‘shadow’.

Considering the facts, however, that Stephen who is Forster's ideal character is often referred to as ‘poetry’, that Rickie suffers from the sense of unreality and that Ansell embodies reality and truth, we might not be mistaken in thinking that three men act conforming to Forster's theory of art: Rickie as ‘shadow’ which being the matrix of the artistic imagination tends to be degraded to the mere working of wild

fancies, Ansell as 'adamant' whose functions are to see imagination not to be detached from reality and Stephen as 'poetry' which represents what 'shadow' and 'adamant' ultimately attain to.

Focusing on these three characters, this paper will give an inquiry into the double role they play in the novel.

I SHADOW

Richie begins his life in a 'shadow' world lacking in substance :

He had opened his eyes for filmy heavens, and taken his first walk on asphalt. He had seen civilization as a row of semi-detached villas, and society as a state in which men do not know the men who live next door. He had himself become part of the gray monotony that surrounds all cities. (21-22)

In the novel, as in *A Room with a View* and *Howards End*, towns and cities are contrasted with the country. Only in the country which inherits English traditional rural life, one is supposed to be able to live a whole substantial life firmly rooted in the ground. Towns and cities, though they are proud of their high standard of living and sophisticated life, are "after all excrescences, gray fluxion, where men, hurrying to find one another, have lost themselves". (270).⁽²⁾

In addition to Rickie's unsubstantial social environment, his inner world is in a 'shadow' as well. Spending a lonely childhood neither with any friends nor with any love of his parents, he makes up a self-centred isolated world where "he would conduct solitary conversation, in which one part of him asked and another part answered" (24). He enjoys this monodrama or this world of pretensions and lies. The dell he happens to find near Madingley plays the same role in his inner life. It is to him "a kind of church — a church where indeed you could do anything you liked, but anything you did would be transfigured" (18). They are both to Rickie a paradise with a high wall around it, completely isolated and thoroughly protected

from the rough sea of life. Though this paradise hides a snake that turns everything into another, nothing will not trouble Rickie so long as he remains there declaring, “*Procul este, profani!*” (18). But unlike his father and his aunt Mrs Failing who content themselves with the life in “the smug fortress of culture” (119)⁽³⁾ whose doors and windows are shut on the fresh air, Rickie soon finds this paradise not to be real and substantial and wishes to “see real people — real brothers, real friends — doing in warm life the things he had pretended” (24).

This effort of his to make “a gap in the wall” (209) or to go out into the real world, which is indispensable for his ‘salvation’,⁽⁴⁾ makes him tread a thorny path. It demands him the total abandonment of his paradise. For Rickie who indulges himself excessively in his imaginative world, it is not so easy to discard it without any regret, especially when his writing, which is his *raison d’etre*, depends greatly on his ‘shadow’ world or his world of imagination. He is put in a dilemma and gets involved in a war between these two opposing motives: what is real and what is unreal. His inner war outwardly takes a form of his making a choice between his illegitimate brother Stephen and his wife Agnes.

Rickie is from the start enthralled by Agnes’ beauty and deprived of unprejudiced judgement. When she jumps into his room, “his friends were flying from his visitor like mists before the sun” (6). Agnes is here compared to ‘the sun’ which symbolizes the centre of things and undoubted reality, while his Cambridge friends are ‘mists’ with no substance. Simply identifying beauty with reality, Rickie attaches to Agnes a strong sense of existence she never has and sets limits to his own effort to see the real world.⁽⁵⁾ Not seeing Agnes as what she is, but giving a free rein to his imagination, he sets to transform her successively into “the empress” (17), “high priestess” (40) “a kindly Medea, a Cleopatra with a sense of duty . . . a dark intelligent princess” (47). When he happens to see her face kissed by her fiancé Gerald, “immediately it shone with mysterious beauty, like some star” (39). After Gerald’s sudden death, Rickie’s transfiguration of Agnes freed from moral restraint gets heightened to a degree. Only glimpsing her

letter on the table, he is driven to his imaginative, unreal world :

She wrote like the Sibyl ; her sorrowful face moved over the stars and shattered their harmonies ; last night he saw her with the eyes of Blake, a virgin widow, tall, veiled, consecrated, with her hands stretched out against an everlasting wind.(59)

He is not aware that he changes Agnes and that the images he forms around her are mere reflections of his own yearning for beauty mistakenly identified with reality.

At the beginning of Chapter 7 , Forster analyzes Rickie's love of Agnes which causes his tragedy from another point of view. There are, he explains, two roads to love : “(1) through the desires ; (2) through the imagination” (61). The reason why the latter way Rickie takes brings him to ruin is explained by appraising the other method of love through the desires :

It is inferior. Yet those who pursue it at all events know what they want ; they are not puzzling to themselves or ludicrous to others ; they do not take the wings of morning and fly into the parts of the sea before walking to the registry office.(61) ⁽⁶⁾

Rickie falls in love with Agnes only because of her beauty and cannot see beyond it. When he is eventually by the help of Ansell and Stephen given an opportunity to see how different Agnes is from what he sees 'through the imagination' , his disappointment is irretrievably great and his collapse inevitable.

II ADAMANT

Ansell, who points out what the trouble with Rickie's imagination is, is a student of philosophy that “tries to discover what is good and true” (29), and the only person who does not fly from Agnes, whose sudden appearance brings to an end their discussion of whether objects have a real existence of their own or not. This discussion with which the novel begins and in which Ansell plays a leading part induces us to connect Ansell with the strict sense of reality. Introduced to Agnes,

he "remained absolutely motionless, moving neither hand nor head" (7). Not knowing that it is Ansell that is 'the sun', Rickie demands Ansell of an excuse for his rudeness. Ansell flatly answers that "she was not there" (17), and gives Rickie the first exhortation:

"Did it never strike you that phenomena may be of two kinds: *one*, those which have a real existence, such as the cow; *two*, those which are the subjective product of a diseased imagination, and which, to our destruction, we invest with the semblance of reality? If this never struck you, let it strike you now." (the italics are in the original, 17)

Ansell, like Mr Emerson in *A Room with a View*, Mrs Wilcox in *Howards End* and Mrs Moore in *A Passage to India*, is one of those wise and prophetic characters whose judgements are endorsed by the author. After giving Rickie the lesson, Ansell begins to "draw within the square a circle, and within the circle a square, and inside that another circle, and inside that another square" (17).

The significance of the diagram remains hidden until Chapter 13, where a secret is revealed to Rickie to his great consternation that Stephen, who is taken for a mere shepherd favoured by Mrs Failling and lives with her, is his half brother. What must be noted is that Stephen's secret is disclosed at a place called 'Cadbury Rings' whose landform with two circle entrenchments and a tree in the middle resembles Ansell's diagram.⁽⁷⁾ Further when Stephen continues his way to the centre leaving Rickie who is fainted with the shock and attended by Agnes, and leans against the tree in the middle, Ansell's answer to Rickie's question: "Are they [circles and squares] real?" (17) must be remembered. Ansell replies him: "The inside one — the one in the middle of everything, that there's never room enough to draw" (17). Through Ansell Forster judges that Stephen is real while Agnes is not.

Rickie, though he has at last a real brother he longs for, misses "the symbolic moment" (137)⁽⁸⁾ because of his confused sense of reality or of his failure to distinguish one kind of phenomenon from the other. It makes him believe that

Stephen who badly bears himself is the child of his father he hates and throws himself to Agnes who calls his name in a magical tone as she does from the dell where he for the first time yields himself up to her. Blinded by Agnes' beauty he also loses the second chance to accept Stephen. When he hesitates to respond to Stephen's repeated calls of his name, "The girl darted in front of him. He thought he had never seen her so beautiful. She was stopping his advance quite frankly with widespread arms" (137). Contrasted with Agnes' beauty and purity, "Stephen was the fruit of sin; therefore he was sinful" (139) to Rickie.

The novel might be said to be a comedy of misunderstandings, by reason that Rickie cannot accept Stephen and "had labelled the boy as 'Bad' " (140) on the ground of his mere supposition that he is not the child of his mother he loves but his father's. But it is also true that it oversteps its bounds. The correction of his errors leads him not to a happy ending but to a tragic one. It only serves to give him another chance to invest Stephen with another label, which is just the opposite of the previous one. Instead of being 'Bad', Stephen should be 'Good' this time as his beloved mother's child. He should be well-mannered and conform to "the small moralities" (279). When Stephen rejects the new label which is based not on his real value but on Rickie's love of his mother, Rickie cannot help but realize what is wrong with his sense of reality.

While Rickie suffers from "the shadow of unreality" (152) which makes anything unreal and makes him take the world "at second hand" (225), only Ansell is excepted. Rickie admits that "Never Ansell turned unreal: he kept away, somehow saved himself" (225). Ansell can remain real because of his distinct discrimination between two kinds of phenomena and of his firm belief in "what is good and true". This has something to do with his dislikes of "music", "ideals" (16) and "the great world" (62) Rickie puts great stress on. Rickie needs them, because they help him "soar" with those "wings" and raise him "on heights at once" (141) leaving the real world which is more often than not gray and dull and "would be like the sky without the sun" (16) if deprived of them. Ansell,

however, does not need their help. He can face reality however hard and stern it is.

His way of facing reality is not one of a bystander but of a fighter. To Widdrington who criticizes the spectatorial attitude of intellectuals who cannot do anything confronting Rickie's tragedy, Ansell fiercely contradicts his friend:

"Perhaps you are that sort. I'm not. When the moment comes I shall hit out like any ploughboy. Don't believe those lies about intellectual people. . . . Action! Nothing's easier than action; as fools testify. But I want to act rightly." (180-01)

He then proposes a new theory of "the Spirit of Life" (181) as the only weapon to defeat Agnes, who hates both Ansell and Stephen because they stand in her way, turns Rickie into a stone or a dead man depriving him of spiritual freedom and is herself caricatured as "Medusa in Arcady" (178)

With his mention of "the Spirit of Life", Ansell is described to have "trespassed into *poetry*" (the italics are mine, 181). That the metaphysical phrase is "unknown to their philosophy" (181) based on pure intellectualism suggests that Ansell's rigid sense of reality undergoes some revisions which lead him into a new field of 'poetry'. His failure to obtain a fellowship at Cambridge because of reading "too much Hegel" (197) is therefore an inevitable consequence of the revisions in his philosophy. In return for a success in his life, however, Ansell is given a chance to grow out of his strict but cold-hearted sense of reality into reality which leaves some room for the mysteries of life. It is a change to enrich Ansell's philosophy or a change of 'adamant' softening into 'poetry' which is 'the union of shadow and adamant'.

III POETRY

In the novel, Forster gives two definitions to the word 'poetry'. One is what Agnes and Mrs Failing consider as poetry, which is a genre of literature opposed to prose and has a great deal in common with romanticism. The other is poetry

which can be only defined as 'the union of shadow and adamant' and is embodied in Stephen who is "the child of poetry and rebellion" (242) but whose manners are "utterly *prosaic*" (the italics are mine, 222).

When Rickie discloses his intention of writing stories for his future occupation, "'Why, I made sure it was *poetry*!' said Agnes. 'You're just the boy for *poetry*.'" (the italics are mine, 14). Or, when Gerald gets furious at Rickie's meddlesome offering of an extravagant amount of money to end their long engagement, Agnes pacifies him, saying: "'Well, don't be angry with a fool. He means no harm. He muddles all day with *poetry* and old dead people, and then tries to bring it into life. It's too funny for words.'" (the italics are mine, 50). The word 'poetry' is used in connection with Rickie's unrealistic way of living. It is the same as "Romance" which is "a figure with outstretched hands, yearning for the unattainable" (213).

As to Stephen, the reverse is the case. His foster mother Mrs Failing, who seeks after the romantic and poetic "hoping that life would thereby sparkle or turn some beautiful colour" (277), regrets that Stephen is neither romantic nor poetic, that he is no longer "a thing of beauty" (88) only because of which she adopts him. He is now "a powerful boy of twenty, admirably muscular, but rather too broad for his height" (87) with "large and steady feet" (88). She chides him for not reading poetry and for robbing "the Pastoral of its lingering romance" (88). All that she can put up with him is his rebelliousness and unconventionality only if they can be under her control. At Sunday church she enjoys watching Stephen leave the pew and go out into the air to "worship Nature" (123), but once he sides with the labourers of her farm and begins to improve their living conditions, she tries to drive him away to Canada. As to Stephen's heroic posture, however, Forster warns us not to take him as an idealistic socialist:

Do not brand him as a socialist. He had no quarrell with society. He only held the creed of "here am I and there are you", therefore class distinctions were trivial things to him, and life no decorous scheme, but a personal combat or a personal truce. (244)

Stephen does not read poetry nor can he understand Rickie's stories with "getting in touch with Nature" (119) as its main theme. It is only because he himself is "the child of poetry" and lives as a part of Nature. He knows well how to touch with Nature, and his way of touching it, unlike Rickie's and Mrs Failing's, is direct and sincere and has nothing aesthetic and artful about it. He can enjoy a beautiful morning during their ride to Salisbury, while Rickie cannot with his mind fully occupied by Agnes who stays behind :

But now the air was like wine, and stubble was smelling of wet, and over his head white clouds trundled more slowly and more seldom through broadening tracts of blue. There never had been such a morning, and he shut up his eyes and called to it. And whenever he called, Rickie shut up his eyes and winced. (108)

Stephen's deep attachment to the land he was born in is indicated by his gesture when Mrs Failing asks the reason of his unwillingness to leave England. To her question : "Are you in love ? ", he "picked up a lump of chalk and made no answer" (244). It is above her comprehension that it is not with a girl but with his land that he is in love. Lumps of chalk which break Mrs Failing's drawing-room windows are therefore Stephen's symbolical resistance to those who try to root him up from his land Cadover in Wiltshire. Moreover, when Wiltshire is described as a land where is "the heart of our island" and "fibres of England unite" (126) , the question of whether Stephen is banished from Cadover or not becomes a matter of great concern of who inherits England.⁽⁹⁾

Stephen's natural right to the land is symbolically ensured by the picture of 'the Demeter of Cnidus' which is the only decoration of his room. The copy is originally Mrs Failing's possession, but getting tired of its natural simplicity, she removes it from her drawing-room to Stephen's shabby attic. The removal of the picture is never "degradation" (118) as she considers, but only results in the picture restored to its appropriate owner. Later it becomes clearer what Forster means by the drawing-room. "In the drawing-room", he describes, "people talked a good

deal, laughing as they talk. Being clever, they did not care for animals : one man had never seen a hedgehog" (242). It represents "the smug fortress of culture" with no contact with Nature and naturally has neither room nor right to hold in it 'Demeter' the goddess of the Earth. 'Demeter' is Stephen's guardian deity who watched over his family at the end of the novel.

It does not seem useless to seek in Stephen himself "the Spirit of Life" Ansell expects to defeat Agnes. Knowing that Stephen is Rickie's illegitimate brother, Agnes and Rickie try to bury him as "the unprofitable dead" (188). It is, however, not Stephen but they themselves who are in the grave. Though with Gerald's death ends Agnes's life, she soon forgets him and marries Rickie. Her married life is nothing but "beating time" (239) and "she moves as one from whom the inner life has been drawn" (199). As Ansell points out, Rickie is in the grave after his marriage as well, and it is only "to assure himself of his friend's grave" (209) that he goes to Sawston from which Rickie tries to call for Ansell's help in vain as "like a cry from prison" (176).

Stephen, however, is full of life and never allows Agnes and Rickie to bury him into oblivion however hard they try to. Reading Stephen's letter to Varden who represents the victim of the Public School system, Rickie cannot help but feel that "the man he had tried to bury was stirring ominously. . . . till he felt that a living creature was with him" (192). Stephen is not only "a living creature" but also has a power to resurrect the dead. Ansell perceives it at his first encounter with him, and informed that stephen is Rickie's friend, he hopes that "Rickie, if he could even 'kind of know'such a creature must be stirring in his grave" (212). Stephen's appearance at Sawston gives Rickie the last chance to choose between Agnes and Stephen. Rickie chooses his half brother this time, but again it is not Stephen himself but his voice which resembles his mother's that he accepts. This shows that the "diseased imagination" which invites a confused sense of reality is so deeply rooted in Rickie's mind that he cannot be freed from it only by his own death. His death, tragic as it is, is the only way of his salvation, because by

sacrificing his life for Stephen or 'poetry' Rickie or 'shadow' can save his own life.

Stephen brings Agnes to life as well, though for a moment, when "the poise of his shoulder" (260) reminds her of Gerald who is "the greatest thing" (54) of her life. He revives her love, though it makes Agnes hate him more than ever. It seems to her "degradation" (260) to associate Gerald with him who is "illicit, abnormal, and worse than a man diseased" (261). Agnes's rejection of Stephen is an evident sign of her incomprehension of 'poetry'.

Though Stephen impresses Rickie as "an inexperienced animal" (108), he is "not stupid in essentials" (211) as Ansell rightly judges. He appears coarse and rude only because his way of learning life is never by the help of the social code packed with "small moralities". He rather relies on first-hand experience. He learns from the fights with the soldier and his fellow shepherd Flea that the course of events is unexpected, from his visit to Sawston that the clever people can be horrible and "dirty" (212) and from his encounter with Ansell that there is such "diabolical" (212) knowledge or clairvoyance that can deduce the truth only from collateral circumstances.

Experience, though it contributes greatly to Stephen's growth and helps him attain to "a new maturity" (268) and "a new spirit" (272), is not everything:

We must drink it [the cup of experience] , or we shall die. But we need not drink it always. Here is our problem and salvation. There comes a moment — God knows when — at which we can say, "I will experience no longer. I will create. I will be an experience". But to do this we must be both acute and heroic. (61)

Rickie's complaint against Stephen that he "had grown too dictatorial of late" (265) is due to his ignorance of the fact that Stephen experiences well enough and now he is "a law to himself and rightly. He was great enough to despise our small moralities" (279). He is now his own master in every sense.

Stephen's beliefs in individualism: "the creed of 'here am I and there are you'", in the Earth: the picture of 'the demeter of Cnidus', in the freedom of action if he does

not harm anyone ; and his disbelief in the people of the drawing-room who have an inclination for "suburban reticence" (213), "propriety" (218), "details" (219), "class distinctions" and "genteel traditions" (246). It is on these grounds that Ansell or Forster declares that "Stephen is one of the greatest people I have ever met" (225-26).

As Forster admits, Stephen is indeed a "theoretic figure".⁽¹⁰⁾ Too many things are represented by Stephen, most of which, however, can be traced to Forster's own belief and yearnings, and whatever he does is taken rather favourably. Even his habit of drinking, which Anger hopes ruins him, is tolerated or rather encouraged as "his sacred passion for alcohol" (267) in connection with the mystic rites of Dionysus. The fact that Stephen belongs to the people Forster would like to be while Rickie is a type he thinks he is can be given to explain his total acceptance of Stephen.⁽¹¹⁾ The author wishes to live as Stephen does, only following his own desires. Stephen's uninhibited way of living is, however, possible only because of his illegitimacy that permits of his unrootedness in society. To Forster whose life is always restrained by his mother and whose desires are tabooed in his society, Stephen's social environment might be an ideal and favourable one. He often confesses that *The Longest Journey* is the novel he likes best. His strong attachment to it seems to depend greatly on Stephen who is so different from what he is but so near to what he likes to be.⁽¹³⁾

While Stephen represents Forster's belief and longings as a man, Rickie does his fears and expectations as a writer. The advice to a would-be writer Rickie, who vacillates between the 'shadow' world and reality, is given by the editor of the *Holborn*. He suggests Rickie to "write a really good ghost story" or to "get inside life" (144). It might be easier for Rickie to write ghost stories, which are but a step from his fantastic ones where Nature is alive and a girl is transformed into a tree. After his engagement to Agnes, he feels no need of the 'shadow' world because of his pretension that his life with Agnes who he thinks has a real

existence cannot be unreal. Against his expectations, however, his life becomes the more unreal and gets removed from reality. Deprived of spiritual freedom and consequently of free workings of imagination, he is forced to leave off writing. His last long story about "a man and a woman who meet and happy" (277) written after his parting from Agnes can be taken as a sign of his making a fresh start to "get inside life". Typical realistic stories, however, cannot be the ultimate goal to Rickie or to Forster, who wishes to mix fantasy and reality undistinguishably and to write like a musician. His last story tells us that he eventually reaches a spot from which he can look back to the 'shadow' world left behind. It must be his starting point to go on a new journey searching for 'the union of shadow and adamant that men call poetry' where the stories can "convince as a whole" (143), though his sudden death frustrates his scheme.

What Rickie is expected to aim at is just what Forster himself seeks for, whose biggest problem as a writer, as Virginia Woolf points out,⁽¹⁴⁾ is how to unite those two opposing components: 'shadow' and 'adamant'. From his early short stories he always tries to grope for the way leading to 'the union'. Apart from the question of whether he succeeds in finding it or not, it must be noted that he brings out his own problem as a writer at a rather early stage of his career by creating three interesting young men and by allotting them respectively the role of 'shadow', 'adamant' and 'poetry'. In this sense, *The Longest Journey* plays an important role in Forster's life as a signpost of his later works. Needless to say, he knows well that 'poetry' cannot be so easily attained to as Stephen is created.

Notes

- (1) E. M. Forster, *The Longest Journey*, Vol. 2 of *The Abinger Edition of E. M. Forster*, ed. Elizabeth Heine (London: Edward Arnold, 1984). Page references given in the text follow this edition.
- (2) Forster's prejudice against towns and cities can be ascribed not only to the general trend of the intellectuals of the early twentieth century and to the Romantic sentiment in a

broader sense but to his own bitter experience. In 1893 he and his mother were forced to evacuate their beloved house 'Rooksnest' at Stevenage where he could spend a happy childhood with gardenboys and farmer's children, and had a hard time hunting for a house until they settled down in 1904 at "a commonplace, threestoreyed suburban villa, of the bay-windowed 1880s type, named 'Glendore'" he never loved. See P. N. Furbank, *E. M. Forster: A Life, Volume One, The Growth of the Novelist (1879 - 1914)* (London: Secker & Warburg, 1977) 119.

- (3) In the novel, the quotations from Mr Failing's writings are used effectively. His aphoristic sayings give ethical directions to the characters.
- (4) The idea of salvation is one of major themes in Forster's writings. One is supposed to be saved only when he discards his unreal way of living.
- (5) To connect beauty with reality is one of the tendencies of the Romantic poets, especially evident in Keats and D. G. Rossetti. By rejecting the connection definitely, Forster tries to detach him from them.
- (6) The contrast here is not only personal but national: one is the English, the other the South. The superiority of the South in the matters of the heart is an unchanging leitmotiv in Forster's works. In this sense, the failure of Rickie's love is taken as another example of the "undeveloped heart" of the English. See Forster, "Notes on the English Character" *Abinger Harvest, Pocket Edition of E. M. Forster's Works* (London: Edward Arnold, 1965) 11-12.
- (7) Forster writes to Wilfred Stone that the resemblance between Ansell's diagram and Cadbury Rings is not intended. His words, however, are questionable, judging from the facts that he dislikes either explaining his works or having them analysed and that he uses by preference the technique of "Pattern and Rhythm" to give the novels and stories an organic form. See Forster, "To Wilfred Stone", 18 Feb. 1966, Letters 440 of *Selected Letters of E. M. Forster*, eds. Mary Largo and P. N. Furbank, 2 vols. 2: 298. See also Forster, *Aspects of the Novel*.
- (8) The idea of "the symbolic moment" is closely related with the theme of salvation. It is the idea which connects Forster with the Romantic poets who believe they can attain to

- truth in a moment and put a great stress on the magical power of 'the moment'. As to the study of romanticism, I owe much to C. M. Bowra's *Romantic Imagination*.
- (9) The same question is dealt with on a larger scale in *Howards End* whose story develops centering around the dispute over the inheritance of Mrs Wilcox's house 'Howards End'. Besides this, the novel's epigraph: "Only connect . . ." seems to take over the same idea of "the union of shadow and adamant that men call poetry".
- (10) Forster, "My Books and I" reprinted in this edition of *The Longest Journey* as 'Appendix B', 305.
- (11) Forster, "An Interview" recorded for television by David Jones, *Listener*, 1 Jun. 1959 : 11. In this, Forster confesses that he only "got down on the paper really three types of people": "person I think I am", "people who irritate me" and "people I would like to be".
- (12) The most definite remarks are in the letter to McConkey: "I expect you are right in thinking that [*A Passage to India*] my best book. The one I like by far the best is *The Longest Journey*. . . . So much depends on Stephen. . . . All the same I'm proud of creating him [Stephen] and do not consider him a minor character". See Forster, "To James R. McConkey", 21 Sept. 1957, Letter 418 of *Selected Letters*, 2 :267.
- (13) Forster's strong attachment to *Maurice* is also ascribed to the character of Maurice who fulfils his desire to live with his lover Alex in his morally restrained society.
- (14) Virginia Woolf., "The Novels of E. M. Forster", *Collected Essays, Volume One*, ed. Leonard Woolf (London : Chatto & Windus, 1975) 342-51. The contrasts she points, for example, are between poetry and realism, fantasy and facts, mysticism and realism, and poetry and prose. She argues critically about Forster's lack of "the power of combination" except in *A Passage to india*.