

JOHN GALSWORTHY: THE NOVELIST.

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INTRODUCTION.

INTRODUCTION.

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"If we set aside Mr. Henry James,--- there is no living English novelist who probes so deeply into human nature as Mr. Galsworthy."⁽¹⁾ This statement is an explanation of why Mr. Galsworthy is one of the outstanding artists of today. Moreover, he has combined with his profound knowledge of character, an eagerness to reveal its secret workings, and a skill in the handling of his material. These are the qualities which give to his novels a permanent place in English literature.

Mr. John Galsworthy was born at Coombe, Surrey, in the year 1867. His father was a London lawyer, and he, too, studied to become a barrister. He first attended Harrow, from 1881 to 1886, and then went to Oxford, from which University he graduated with an honours degree in 1889. In the following year he was called to the bar, but immediately afterwards he gave up for all time the practice of law, and made an extensive tour of several countries. It was during this period of travel that he became acquainted with the various foreign types which appear in his stories. After returning home, ^{he} began his career as a writer, producing under the pseudonym of John Sinjohn. He had no literary training, and, at that time, no literary friends, although, in later years a fast friendship grew up between him and Joseph Conrad. His first book, Villa Ruben, was published in 1899, to be followed in rather rapid succession by a series of novels, plays, short stories, essays, and

(1) "Novels of Mr. John Galsworthy" Maxwell H.H. Macartney.

some poetry. The novels, after *Villa Ruben*, appeared as follows: "The Island Pharisee" (1904); "The Man of Property" (1906); "The Country House" (1907); "Fraternity" (1909); "The Patrician" (1911); "The Dark Flower" (1913); "The Freelanders" (1915); "Beyond" (1915); "Five Tales" (1917); "Saints Progress" (1918); "The Burning Spear" (1918); "In Chancery" (1920); "To Let" (1921); "The White Monkey" (1924); and "The Silver Spoon" (1925). Each novel displays a decided advance in technique over those which preceded it, and Mr. Galsworthy's artistic powers have grown to such an extent that a French critic has recently said of him - "He is the most complete, the most solid, the best balanced, perhaps the best writer, in the classical sense of the word, that England has produced for thirty years" (1)

Students of English literature who have analyzed the modern novel, have found in it trends of thought which are directly opposed to those of the novels of the Victorian age. The Victorian novelist, who regarded good, and punished evil, has given place to the contemporary writer who declines to pass any judgment on human activities because he doubts whether the law of remuneration can be found working in real life. His attitude may be called pessimistic, but it seems, rather, to arise from a lack of faith in the old idea that life follows a fixed design, and that good is always triumphant. Mr. Galsworthy is a staunch member of this new school which so forcibly attacks the moral and social code accepted by the Victorians. No Victorian here

was ever left in the position in which we find young Jon at the end of "To Let" or Derek at the conclusion of "The Freelanders." "The twentieth century novel suggests, inquires, collects, instances, supplies illustrations on every side of human experience, but it would fain leave all ultimate judgment tailing off into impartial indecision." (1) Mr. Galsworthy's novels are quite in accord with this new spirit.

For nearly all his material Mr. Galsworthy goes to the same source, namely, the upper middle class of English society. In many instances he arrays against this class a lower one, consisting of those who have been less fortunate in life; the down-and-outs; or the "shadows" (2) in the streets as Professor Stone so aptly calls them; and shows the relation between the two classes. Because he himself was born a member of the first class, Mr. Galsworthy has been able to reproduce it realistically, and because of his very sensitive nature he "could not help reflecting on the fate of persons less happily circumstanced." (3) An intense sympathy for the poor, and a sincere appeal for the recognition of their rights, dominates all his work.

The substance of the plots of all the novels following "The Island Pharisee" is a variation of the same theme. "British solidity, British insularity, British conservatism, the unvarying fixity of the social system, the sacrifice of

(1) "The Modern Novel" - page 37. Elizabeth A. Drew.
 (2) "Fraternity, Chapter II, page 26.
 (3) "Modern English Novelists; John Galsworthy" J.B. Priestly.
 The English Journal, May 1925.

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individual needs and cravings to taste and precedent and the public opinion; these are the things which Mr. Galsworthy never wearies of satirizing with a mordant irony⁽¹⁾ This rigidity of English society is a stumbling block in the progress of the nation; it cramps all individual expression, and therefore he makes it the object of his darts of criticism. Indeed, his interest in bringing before the reading public the characteristics of English society is so very great, that there is a danger of his characters becoming mere social types, created to fit a situation.

In "Some Platitudes Concerning Drama" Mr. Galsworthy outlines the course which he believes every good author should follow, i.e. "To set before the public no set-and-dried codes, but the phenomena of life and character, selected and combined, but not distorted by the dramatist's outlook, set down without fear, favour, or prejudice, leaving the public to draw such poor moral as nature may afford. This--- method requires a certain detachment; it requires a sympathy with, a love of, and a curiosity as to things for their own sake; it requires a far view, together with patient industry, for no immediate practical result."⁽²⁾ It cannot be denied that this method is the one adopted by Mr. Galsworthy. He takes the actual conditions of life and states the facts he sees there in an impartial way, refusing to take any side in a discussion. "There might be message, moral,

(1) "John Galsworthy: His place in Contemporary Letters"
Frederick Tabor Cooper, Book News Monthly, July 1912.)

(2) "The Inn of Tranquillity" - John Galsworthy. (page 190)

conclusion in his work, but he did not himself deliver the message, draw the conclusion, enforce the moral; he left it to the public to do whatever of that sort of thing they might wish and be able to do." (2) The only possible way one might form an estimate of his conclusions would be to observe closely which of his characters receive from ^{him} the most sympathy. The only way Mr. Galsworthy might distort "the phenomena of life and character" he presents is by that very selection and combination which he advocates, for he chooses at all times those facts which are most suitable to bring his moral to the light of day.

Every novel has as its central situation a problem, moral, social, or political, around which are posed two conflicting groups of characters. They may represent labor struggling against capital; the old generation, with all its opposition to change, attempting to keep the spirit of the eighties alive in the present generation, which is desirous of exploring new fields; or those whose actions are guided by their inclinations, in open defiance to those who conform strictly to the conventions of society. From the intermingling of these groups the story is developed. Mr. Galsworthy unfolds his plot, giving as much attention to fact and detail as he would in drawing up a case in his law office, analysing his men and women, their tastes and surroundings, and allowing them to place themselves in the course of events as they would naturally place themselves in real life. The ones who suffer most deeply from the friction of classes, are always those who are in the weakest position -

(2) "Life as seen by John Galsworthy" Edward E. Hale.

the poor, the revolutionary - even though their actions are motivated by desires, which come straight from the heart, to do the right thing. It is for these people that Mr. Galsworthy feels a very profound sympathy, and for their sake he attacks those powers of the privileged and established classes, which appear to him cruel and stupid, as being the cause of their misery. "No critic has ever revealed the shortcomings of his own class with greater fearlessness; no social observer has set forth the wrongs and sufferings of the downtrodden with deeper sympathy."(1)

(1) "English Literature During the Last Half Century."
J. W. Cunliffe.

MR. GALSWORTHY'S ANALYSIS OF
ENGLISH SOCIETY: THE PROBLEMS
OF MARRIAGE: NOVELS OF PASSION.

CHAPTER I

MR. GALSWORTHY ANALYZES ENGLISH SOCIETY.

Mr. Galsworthy, by way of his novels, has been for us the historian of social development in England during the period which begins with the later Victorian era and runs down almost to the present day. He has been more than a mere recorder of events, however, for being of an inquisitive turn of mind, he has made a serious study and analysis of the organization, Society, which is such a controlling power in all countries. His study resulted in the discovery that there are many imperfections in the social system; and so he wrote his novels for the purpose of exposing these imperfections, feeling that just as soon as people are brought to recognize them there will be a movement for reform. "It is the System with a capital S, upon which he is always harping; the immutable law and order of hereditary customs and obligations, that leave no scope for individual liberty, that grant no pardon for personal eccentricity, that makes men and women so many helpless, docile, self-complacent, cogs in a big machine." (1)

(1) "John Galsworthy; His Place in Contemporary Letters."
By Frederick Tabor Cooper.
The Book News Monthly: July 1912.

From the position of the critic Mr. Galsworthy points a finger of scorn at the system which, although it has been evolved by man himself, after centuries of civilization, shows itself to be so defective when suddenly brought face to face with human emotion. It falls down completely when it comes up against the conditions which surround Irene and Bosinney in "The Man of Property"; Hilary Dallison in "Fraternity"; or Richard Shelton in "The Island Pharisees." These people are thinkers and so are really alive. Their creed is freedom of thought and action. To them personal happiness and liberty mean more than the opinions of society. Those who uphold the system, like Mr. Pendyce in "The Country House," who is "averse to any change in the existing order of things"⁽¹⁾ or like Soames in "The Man of Property," to whom material possession is the chief aim in life, are the ones against whom Mr. Galsworthy directs his satire. These, victims of the traditions of civilization, and of a sense of property, circle round and round in the narrow paths of life made and followed by their ancestors, so that they are wholly incapable of understanding, or of sympathizing with, anyone who moves outside their class. Their creed is conformation to the laws of society at any expense. Mr. Galsworthy divides men into two groups, one progressive and one conservative, and he shows how these groups are continually coming into conflict. The progressives, however, are always the ones who suffer, because they are not as yet strong enough to defy society with impunity.

(1) "The Country House" Pt. 1, Chapter 1, Page 6.

This group is the one which attracts Mr. Galsworthy's pity, and he has so written his novels that "he has awakened in many bosoms a new sympathy with the poor and helpless."(1)

Social problems, which appear in the majority of the novels, and especially in the earlier ones, are studied from slightly different angles according to the positions of the families concerned. There is the governing aristocracy in "The Patrician;" the landed gentry in "The Country House"; the intellectual classes in "Fraternity"; and the professional classes in "The Forsyte Saga." Mr. Galsworthy has come to this conclusion about the upper classes - they have but one aim in life, which is, to preserve their social status. They accomplish this in two ways. Firstly, by perfect self-control, so that all their thoughts and emotions are concealed from the public eye. By means of this control they build a barrier around themselves, and avoid sentiment as being a sign of weakness. They obey this thought - "Let us love and hate, let us work and marry, but never let us give ourselves away; to give ourselves away is to leave a mark, and that is past forgiveness."(2) The second method which they use is to domineer over those dependent on them, forcing their religion, politics, morals, et cetera, on the lower classes, who never having been taught to think for themselves, have no power to object. In "The Freelanders," when the Mallowings threaten to turn two families out of their homes for not conforming to

(1) "Modern English Novelist: John Galsworthy"
By J.B. Priestley, The English Journal - May 1925.

(2) "The Island Pharisees." Chapter XXV. page 212.

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their demands, Stanley Freeland justifies their action as arising from their "sense of duty." His brother, Felix is able to see deeper in the matter and get at the real reason for the Mallorings' obstinacy - "What you call their sense of duty, Stanley, is really their sense of self-preservation coupled with their sense of superiority." (1)

The evils which result from the "Sense of self-preservation" of the upper classes are exposed by Mr. Galsworthy in his novels. He does not, however, attempt to set forth any remedy for the defects of the social system, but seems to be appealing only for more sympathy and understanding between all classes of people. "In the novels, the reformatory element in Mr. Galsworthy's intentions is more commonly implicit than expressed. Less trust is put in brilliant advocacy than in subtle irony, and although the novels reveal him as an uncompromising critic of social institutions their appeal both to the intellect and emotions is less strident and much more dignified." (2)

The first of Mr. Galsworthy's novels to deal with the existent state of society is "The Island Pharisees," in which Richard Shelton is generally considered as expressing the author's point of view. In the third class railway carriage in which the story opens, Shelton receives his first impression of society as being devoid of sentiment and ignorant of the realities of life. It is there, too, that he learns that

(1) "The Freeland"; Section II, page 44.

(2) "Mr. Galsworthy as Artist and Reformer."
By Dorothy Martin, Yale Review, October, 1912.

society's sense of decency is outraged when anyone betrays a personal interest in anyone else of another and lower class. By paying the fare of a young girl who was abandoned after having been taken to Dover under promise of marriage, Shelton arouses the resentment of all the other occupants of the carriage, except that of a young Fleming, Louis Ferrand. Although almost all of the conversation is carried on in French, and understood only by the three mentioned above, there is an immediate coolness in the atmosphere of the carriage, which shows Shelton that the others have felt ^{that} something has happened which was not just the thing. "They continued to converse with admirable and slightly conscious phlegm, yet he knew as well as if each one had whispered to him privately, that this shady incident had shaken them. Something unsettling to their notions of propriety - something dangerous and destructive of complacency had occurred, and this was unforgivable---But by a flash of insight Shelton saw that at the bottom of their minds and his own the feeling was the same." (1) Being a member of the upper middle class, he does not know that his aversion is due to an inherent sense of superiority, and he is somewhat disturbed. He is on the point of forgetting the whole affair, however, when Ferrand starts up a conversation with him, in which is brought to his mind for the first time the idea that society is not altogether perfect. "The judgments of Society are always childish," declared the foreigner," seeing that

(1) "The Island Pharisee"; Part I, Chapter I, page 7.

it's composed for the most part of individuals who have never smelt the fire. And look at this: they who have money run too great a risk of parting with it if they don't accuse the penniless of being rogues and imbeciles."(1) A little further on in the discussion he says, "You are certainly the most highly civilized nation on the earth; you suffer a little from the fact. If I were an English preacher my desire would be to prick the heart of your complacency."(2)

Shelton leaves the carriage with the feeling that he has entered new fields of thought. He begins to examine his social environment, and is dissatisfied with the result. He goes to other social circles and finds that the same characteristic exists in them all - a self-complacency which it would be almost impossible to "prick," because of the fact that every energy is expended in safeguarding it. The people of the upper classes are "of the sort who supported charities, knew everybody, had clear, calm judgment, and intolerance of all such conduct as seemed to them impossible, all breaches of morality, such as mistakes of etiquette, such as dishonesty, passion, sympathy, (except with a canonized class of objects - the legitimate sufferings, for instance, of their own families and class)".(3) Good form guides them at all times, even at the expense of intelligence and happiness. They have built

(1) "The Island Pharisees"; Part I, Chapter I, page 7.
 Ibid " I " I " 9
 Ibid " I " IV " 31

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around themselves by their smugness and restraint, an impenetrable wall. Those who, either by accident of birth, or by deliberate action, have placed themselves outside the boundaries, are considered disturbing elements, to be cast out of the thoughts and forgotten as soon as possible. "I should hate to live in London---- the slums must be so awful.---But it's no good thinking."(1) In this little speech, Antonia, Shelton's fiancée, betrays all the feeling of her class.

Shelton, however, cannot so easily set aside his thoughts about people less fortunate than he. Through his acquaintance with the cynical Ferrand, he has been brought to see himself from the position of the man outside the wall. He sympathizes with him, which is dangerous, and he expresses his sympathy, which is still more dangerous. His new attitude of mind is looked at askance by the well-bred people around him, and Antonia, because she cannot understand what he feels, drifts slowly away from him. But he cannot regain the tranquil state of mind which he once enjoyed, and realizes that by his ventures into new realms of thought he has broken out of the bounds of his class, and cannot return. The book ends with his engagement to Antonia being broken off by mutual consent.

"The Island Pharisees" is considered by critics to be the most poorly constructed of all the novels. It was Mr. Gals-

(1)"The Island Pharisees" Part II, Chapter XXVIII, page 242

worthy's first attempt to analyze and criticize society and he had not yet attained that power and subtlety of thought which is so effective in later works. Like Shelton he belongs to the upper class in taste and habit, while he is antagonistic to it in thought and morality."(1) His aim is to show that the sense of security which exists in the upper classes makes impossible any feeling of brotherhood between classes, whether high or low in the social ladder. "He is burning with indignation at the self-righteousness of the British middle classes---"(2) He would like to realize that they are in their position only by chance, and that they have neither the right nor the ability to pronounce judgment on those whose situation in life is not so secure as theirs.

The workings of the social system is shown again in "The Patrician," in the direct warfare between the old order, the conservatives and the new order, the progressives. The obligations of nobility to the system are seen to be as great as those of any other class, and although the younger generation may fight against them at first, they cannot get away from the old traditions, and finally succumb to them. Both Lord Miltoon and Lady Barbara, younger members of the ancient and influential Caradoc family, are tempted to stray from the road of life followed by their ancestors and create

(1) "Mr. Galsworthy as Artist and Reformer"
By Dorothy Martin - Yale Review, October 1924.

(2) "John Galsworthy" - By Sheila Kaye-Smith. Page 57

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new paths of their own. Miltoun comes very near the point of giving up his seat in parliament because of the woman he loves but cannot marry. Barbara is in danger of falling in love with Courtier, the man who represents The Other Side of the Question, the extremist. But for the firmness and fiery spirit of their grandmother, Lady Casterley, these young people might have followed their inclinations. In spite of her age, she possesses an active body and a brilliant mind, so that she is able, carefully but surely, to guide the wanderers back to the fold, even though they suffer somewhat in the operation. She gives her opinion of the matter to Babs: "It is the greatest nonsense to suppose that people in our caste are free to do as they please--- The preservation of our position as a class depends on our observing certain decencies. What do you imagine would happen to the Royal Family if they were allowed to marry as they liked? All this marrying with Gaiety girls, and American money, and people with pasts, and writers, and so forth, is most damaging. There's far too much of it and it ought to be stopped. It may be tolerated for a few cranks, or silly young men and these new women, but for Eustace - or for you - there's only one sort of marriage possible."(1) Miltoun himself realizes the helplessness of his position, for when advised by Courtier that he is not meant for parliamentary work, and that he ought to give it up, he answers: "You follow your feelings. I have not that happiness."(2)

Something inherited in the blood, coupled with the environment which surrounds them, are the influences which make Miltoun

(1) "The Patrician"
(2) Ibid

and Barbara give up Mrs. Noel and Courtier. "There is no real suspense in either case, as it is obvious from the beginning that both will remain true to the traditions of their class--"(1) What these traditions mean is brought to Barbara with somewhat of a jolt. "This crisis in Milton's life had strangely shaken her. It was as if Fate suddenly revealed all that any step out of the beaten path might lead to, had brought her sharply up against herself. To wing out into the blue! See what it meant! If Milton kept to his resolve, and gave up public life he was lost!"(2) In the end, Barbara is safely wedded to a young member of her own class, and Milton plunges himself into the duties of parliamentary life. They have obeyed the laws of their class, but one feels that their personal happiness would have been greater if they had obeyed the laws of Love.

Very much the same situation is found in "The Country House" as in "The Patrician," except that the scene has been moved away from the city. The master of Worsted Skynes, Horace Pendyce, who is the embodiment of belief in the established order of things, is infuriated when he discovers that his eldest son is not inclined to conform to that order. Like Milton, George Pendyce falls in love with an unhappily married woman. There is this difference, however, whereas Mrs. Noel and Milton separate for the sake of propriety, George has finally to give up Helen Billew because she has grown tired of him.

(1) "English Literature During the Last Half Century"

By J.W. Cunliffe. pages 202-203

(2) "The Patrician" Part II, Chapter XVII, page 266.

Any question of divorce for Mrs. Bellew is bitterly opposed by Horace Pendyce and the rector, Mr. Barter. "My conviction is that there is too much divorce nowadays. Let this woman go back to her husband, and let him show her where she's to blame - then let them forgive each other like Christians." (1) The rector here expresses the opinion of all those who belong to the old school of morals. Marriage, no matter how unhappy it may be, is forever, even though the distressed parties may see an escape to happiness.

Margery Pendyce, George's mother, the most charming character in this novel; and Gregory Vigil, are the two who represent the progressive group. Mrs. Pendyce would agree to anything which would make her son happy. She favours the divorce and fights desperately against Barter and her husband, until she realizes that Mrs. Bellew no longer cares for George. Only then does she try to save him from the judgments of Society, and appeals to Jasper Bellew to withdraw his suit for divorce. Mrs. Pendyce and Vigil are not afraid of convention, for they consider human happiness of much more importance than the opinion of society. The other characters who appear in the novel; outside of George, who wavers between the new idea and the old, are guided by principles which have been handed down from generation to generation, and to which they will make no exception. Mr. Galsworthy gives the creed of Mr. Pendyce and all his class in the following - "I believe in my father, and his father, and

(1) "The Country House"; Part II, Chapter III, page 171

~~his father~~, and his father's father, the makers and keepers of my estate; and I believe in myself and my son and my son's son. And I believe that we have made the country, and shall keep the country what it is. And I believe in the Public Schools, and especially the Public Schools that I was at. And I believe in my social equals and the country house, and in things as they are, forever and ever, Amen."(1)

In the "Island Pharisees" Mr. Galsworthy has dealt with a class which preserves its social standing by avoiding any show of passion, or any interest in extreme views. The families in "The Patrician" and "The Country House" keep their position secure by complying with the laws of convention. To the Forsytes the sense of property means just what social standing meant to the Pencyces. "The Forsyte family are representatives of that section of the middle class whose chief aim is Possession."⁽²⁾ Their notion of property not only includes land and money, but also human bodies and souls.

The first story in which the Forsytes appear is "The Man of Property"; and the opening scene is an "At Home" at the house of old Jolyon Forsyte, in the year eighteen eighty-six. An observer might find, from this family gathering, "evidence

(1) "The Country House" Part II, Chapter VIII, page 172.
 (2) "John Galsworthy" By Sheila Kaye-Smith. page 58

of that mysterious concrete tenacity which renders a family so formidable a unit of society, so clear a reproduction of society in miniature."(1) Mr. Galsworthy has created this family as typical of all middle class families to whom the sense of home and property count for everything. "The essential element in "The Man of Property" is the natural history of the Forsytes, a family the various generations of which represent the virtues and defects typical of the great upper middle class of England in the nineteenth century - energy, invincible vitality, worship of health, taciturn pride, secret determination not to give oneself away, irreducible egotism, passion for property, tending to appreciate everything in terms of money, open contempt for ideas, jealous individualism strangely combined with a superstitious respect for conventions, and hostility to all who deviate from the prescribed and recognized pattern"(2)

Each member of this vast family represents a type of the professional gentry of England, and Seames stands for the man whose possessive instincts include even his wife. "It is in his attitude towards Irene that he declares himself most definitely the Man of Property. He is not unkind to her, he is not untrue to her, but she is his in the sense that the Robin Hill house is his, and it is this realization which fills her with bitterness and loathing."(3) She grows cooler and cooler in her attitude towards him, until he realizes that she despises

(1)"The Man of Property" Part I, Chapter I, page 3.

(2)"Three Studies in English Literature" By Andre Chevrillon;

Pages

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}161

(3)"John Galsworthy" By Sheila Kaye-Smith. Page 60

him and this knowledge exasperates him. "Out of his other property, out of all the things he collected, his silver, his pictures, his houses, his investments, he had ^{got} a secret and intimate feeling; out of her he got none.---If anyone had asked him if he wanted to own her soul, the question would have seemed to him both ridiculous and sentimental. But he did so want----"(1) Irene and her lover Bosinney represent a group to whom property means nothing. They have a broader outlook on life than Seames, and believe in freedom of thought in all lines of activity - politics, religion, society, art and literature. This new spirit comes into conflict with the old order to which Seames belongs, but it is still too young to have any great power. When Bosinney is killed Irene returns to her husband. Property has won out.

"In Chancery," the sequel to "The Man of Property," shows Irene living alone, for she has definitely left Seames. Though twelve years have passed, he still considers her his property, and visits her with an offer to take her back - but she retorts "I would rather die,"(2) and he has to give her up. He obtains a divorce from her, naming Jolyon Forsyte, his cousin, as correspondent, and marries a French girl, Annette. Irene marries Jolyon.

- (1) "The Man of Property"; Part I, Chapter V, page 58.
 (2) "In Chancery"; Part II, Chapter II, page 454. }
 (The Forsyte Saga)

The third novel of the series, "To Let," is centred in the love story of Fleur, the daughter of Soames, and Jon, the son of Irene. These young people know nothing of the past and, at first, cannot understand why their parents object to their friendship. When Jon discovers the truth, and realizes his mother's feelings, he knows that he can never marry Fleur, and persuades Irene to take him to America. In the reckless mood of one who has no hopes left, Fleur consents to marry Michael Mont a young baronet. Mr. Galsworthy clears Irene and Jolyon of having any direct influence in Jon's decision to give up Fleur. They do not claim any spiritual property in him." No father and mother could have let the boy marry Fleur without knowledge of the facts; and the facts determine Jon, not the persuasion of his parents."(1) The whole story is an attempt to show us a tragic happening which arises in the younger generation as the result of old conduct and conflict."(2)

The older generation of Forsyte never loses sight of its sense of property and cannot appreciate anything except in terms of its value. The new generation, conscious of itself and the world about it, imaginative and ready to recognize changing conditions have left only the instinct of possession."The White Monkey," the story of the married life of Fleur and Michael is "a comment on modern youth, its theories, its art, its attitude towards life."(3) The Chinese picture of the White Monkey is a symbol of the younger generation's point of view - Like the monkey, they ate life and threw away the rind;--- they got to the end of

(1) Preface to "The Forsyte Saga": page ix.

(2) "The Later Galsworthy" By F.S.

The Manchester Guardian Weekly" October 14, 1921.

(3) "John Galsworthy Vivisects Modern Youth" By Louise Maunsell

The Literary Digest International Book Review; December 1924

interest in this, that and the other, so that nothing seemed to matter. What life does to these theories - it is with this that the book is primarily concerned, for under the stress of actual living, indifference, the Chinese Philosophy, crumbles away."(1) Michael cannot pretend to be indifferent towards the fact that Wilfred Desert is in love with Fleur; he cannot help but be disturbed by the hard circumstances in which he finds Bickett and his wife Victorine; nor can he help siding with young Butterfield, who lost his position because he did his duty. Even Fleur has emotions - she frets over Wilfred's going away, because he is a valuable asset to her salon, in which she has collected the art and literary celebrities of the day. The attention she gives to her afternoons and dinners is a result of the Forsyte idea of property in her. She collects, not pictures, like her father, but people.

Seames has been called the hero of this book. Having received a seat on the Board of the Providential Premium Re-assurance Society, he has been made uneasy by certain circumstances which have come to his notice. He follows up his suspicions, exposes the Manager, who has been doing some underhand business, and resigns his place in indignation when

(1) "John Galsworthy Vivisects Modern Youth"

By Louise Maunsell Field.

The Literary International Book Review, December 1924.

questioned by the shareholders. "His belief in property is transfused with an austere, dogged integrity, an integrity to which, when the moment of testing comes, he is ready to sacrifice both fortune and reputation."(1)

In "The Silver Spoon" Fleur's possessive instinct comes very near ruining Michael's position. From a little social fuss between Fleur and Marjorie Ferrar, in which the words "snob" and "traitress" are interchanged, a libel case grows which is brought into court with Miss Ferrar as plaintiff. Fleur's determination to fight to the finish and win her case, only gains for her public disapproval. The public sympathize with Marjorie's position, and resent Fleur's self-righteousness. On the afternoon of the day after the case was settled, the social world meets at Mrs. Magussie's. Michael watches with interest to see the effect of their victory. "Tide seemed at a balance, not moving in or out. And then with the slow implacability of tides, the water moved away from Fleur and lapped round her rival----Better the confessed libertine than those who brought her to judgment!"(2)

In the novels that have been examined so far, Mr. Galsworthy has dealt with the upper middle class, and touched

(1)"John Galsworthy Vivisects Modern Youth"
By Louise Maunsfell Field.

The Literary Digest International Book Review, December 1924

(2)"The Silver Spoon" Part III, Chapter IX, page 291.

only lightly on the poor or working classes. The plots of these novels have one fundamental idea; that "Because English society is the rigid, conservative organization that it is, the individual is not a free agent; that no matter how wretched a woman's married life may be, she may hardly hope to escape from bondage, because, as we see in "The Country House," all interests of society, of politics, of the church will be arrayed against her." (1)

The social problems that are studied are the natural outcome of civilization and usually have to do with the members of one family. Conflicting forces contend to either hold the family together as a unit, or break it up into free-acting individuals. The victims of these forces are generally the members of the rising generation - George Pendyce; Lord Miltoun; Fleur and Jon; who are tossed back and forth between the two ideas, but who are finally won by the established system, although they see the truth which would make them free. Mr. Galsworthy does not criticize the family unit, however. He criticizes the unyielding qualities of the family which will not allow the union of mankind into a whole. He believes that the "the really crucial trouble with society is at the top of the organization, in the land-holding, money-spending, governing classes ---(2)

The problem in "Fraternity" is also a social one, but this time Mr. Galsworthy is concerned with the relation of the rich and poor. The two contrasting groups in this novel are the

- (1) "John Galsworthy: His Place in Contemporary Letters"
By Frederic Tabor Cooper - The Book News Monthly, July 1912.
- (2) "Some Modern Novelists: Appreciations and Estimates"
Helen Thomas Follett, and Wilson Follett.

moneyed classes, represented by the two Dallison families, and the working masses, represented by the Hughes family, Creed and the little model. The story attacks the inhuman attitude taken by man towards his inferiors, but shows, at the same time, that because of the convictions of society, a man cannot help them without causing disaster.

"Each of us has a shadow in those places - in those streets" (1) remarks Mr. Stone, and it is these "shadows" who cause all the disruption in the Dallison family. Both Hilary and his wife are of a philanthropical nature, but their respective methods of dealing with the distressed are very different. "Hilary was constitutionally unable to refuse his aid to anything that held out a hand for it. Bianca---referred her cases---to the 'Society for the Prevention of Begging,' which took much time and many pains to ascertain the worst." (2) The other Dallison family, Stephen and Cecilia, are two of the many who believe that Bianca's procedure is the right one. They realize that there is a class ^{of} desperately poor people who are in need of help, but they believe that all these charity cases should be handled by Societies formed for that purpose. They feel that to interfere personally in the affairs of the poor is to play with fire. Stephen says about Mrs. Hughs, "Of course, I'm very sorry for her, but you'd better let it alone - you can't tell with that sort of people; you never can make out what they want - it's

(1) "Fraternity," Chapter II, page 26
 (2) "Fraternity," " IV " 38

safer not to meddle. At all events, it's a matter for a Society to look into first!"(1) He here expresses the opinion of society, which is as yet the authority to which the upper classes cling. Stephen and his kind can be sorry for the misfortunes of the working class, but they are very careful not to endanger their own happiness by worrying about them.

The disturbing element in the life of the Dallisons is the little model. A stranger whose past is a closed book, friendless and out of work, she is chosen by Hilary to sit for Bianca's new picture. He, then, looks out for her welfare by providing her with new rooms, and seeing that she is comfortable. Because of his dislike for Societies, he absolutely refuses to hand her over to Mrs. Tallents Smallpiece who is "Secretary of the League for Educating Orphans who have Lost Both Parents, vice-president of the Forlorn Hope for Maids in Peril, and treasurer to Thursday Hops for Working Girls,"(2) The results of his stand go to show how true are Stephen's words-"it's safer not to meddle." The wrong construction is put on Hilary's interest in the girl, and his wife becomes alienated from him. But even while he knows that his course is not approved of by his friends he persists in it. Finally the relations between him and his wife become so strained that he decides to go abroad. The fact that in doing so he must forsake the little model causes him

(1) "Fraternity" Chapter II, page 25.

(2) Ibid Chapter I, page 8.

no slight annoyance, for he knows that she is devoted to him, and that without him she would be destitute. He feels that he must take her with him, but at the last minute he realizes that such an act would be impossible. He writes to Stephen "Class (1) has saved me; it has triumphed over my most primitive instincts"

In writing this novel Mr. Galsworthy has shown how incompetent are the upper classes when they make an attempt at fraternity. Their mode of life for many generations past has been such that they have been sheltered from observing too closely the condition of the poor, and so they have no real knowledge of the desperate fight for existence, which goes on in most tenement houses. The circle to which the Dallisons belonged "knew that these people (the poor) lived, because they saw them, but they did not feel it - with such extraordinary care had the web of social life been spun.---Stephen and Cecilia, and their thousands, knew these 'shadows' as the people, knew them as slums, as districts, as sweated industries, or different sorts of workers, knew them in the capacity of persons performing odd jobs for them; but as human beings possessing the same faculties and passions with themselves, they did not, could not, know them."(2) Mr. Galsworthy explains that the reason for this is a mere matter of the senses. The upper class shrinks in

(1) "Fraternity"; Chapter XL, page 342

(2) Ibid " XVII, page 136-7

sheer physical revolt from the rags of the poor, from their coarse language, and from the untidiness and the smells of their homes. Members of society know that, whatever they might say, whatever money they might give, or time devote, their hearts could never open unless - unless they closed their ears, and eyes and noses."(1)

A rather pathetic character is introduced into the novel "Fraternity," in the person of Mr. Stone, who is writing a book on Universal Brotherhood. The time of the book is set in some future age in which all men live as brothers and refers to the past when they were divided into classes. A sentence from the masterpiece explains why men were not able, at that time, to unite in fellowship, although attempts were made to do so. "They were full of reason, conscience, horror, full of impatience, contempt, revolt; but they did not love the masses of their fellow-men."(2) Mr. Stone is so absorbed in the writing of his book, that his attention can hardly be drawn from it a second, but even he feels at last the disharmony which pervades his family, and in despair at the failure of men to come into harmony, he cries out, "My brain is clouded. Great Universe! I can no longer discover to my brothers that they are one. I am not worthy to stay here. Let me pass into you, and die."(3)

- (1) "Fraternity"; Chapter XVII, pages 136-7
 (2) Ibid " XIII " 110.
 (3) Ibid " XLI " 341

This study has been an attempt to disclose Mr. Galsworthy's attitude towards English Society. His analysis has shown that society is composed of definite classes between which there is very little intercourse. The detachment, however, does not arise so much from a lack of sympathy, as from a lack of knowledge that all people are human, no matter what their station in life. Because it is ignorance, and not deliberate unkindness, which underlies the sense of superiority of the upper classes, Mr. Galsworthy's satire of them is not severe. His criticisms aim to make "the individual and society self-conscious, aware of facts and positions to which they were not before alive, which is, after all, a starting point for reform."⁽¹⁾ He is not bitter in the exposing of the futility of class, for he knows it is an evil of many centuries' standing, which cannot be cured in a minute. The characters who belong to the upper set receive from him, in many cases, as much sympathy as those who have no caste, because he can see that they, too, are human enough beneath their cold exterior. "On the one hand he understands and has compassion for the under-dog, the poor, the humble; and on the other, though he can smile---at the outlook and pretensions of those old and prosperous families who move in the best circles, and, comfortably materialistic, have, in place of a sense of brotherhood, acquired an

(1) "The Modern Novel"

ineradicable sense of property in their wives, money, houses,
he is not blind to the finer human qualities that underlie
their inherited social conventions."(1)

(1) "Gods of Modern Grub Street" A. St. John Adcock.
The Canadian Magazine, November 1923.

II

MR. GALSWORTHY'S VIEWS ON MARRIAGE

In several novels Mr. Galsworthy deals with the problems which surround marriage, and shows how people in love come up against its laws. "He is especially concerned with the difficulties which may arise in marriage through man's instinct for possession." (1)

The best example of how the sense of property can ruin the happiness of two people is found in the course of the wedded life of Soames and Irene in "The Man of Property." Irene's marriage never really became unbearable to her until she realized that Soames regarded her as belonging to him, just as his pictures and his home belonged to him. His attitude was the result of his education and environment - he was a "Man of Property." He did not count on Irene's viewpoint differing from his, and could not understand what she found wrong with him. She had married him, and whether she loved him or not, the fact that she was his, could not to his mind be denied. "The profound, subdued aversion which he felt in his wife was a mystery to him, and a source of the most terrible irritation. That she had made a mistake and did not love him, had tried to love him and could not love him, was obviously no reason.

He that could imagine so outlandish a cause for his wife's not getting on with him was certainly no Forsyte." (2)

(1) "Mr. Galsworthy as Artist and Reformer" - Dorothy Martin. Yale Review, October 1924.

(2) "Man of Property"; Part I, Chapter IV, page 48.

Actual possession, however, meant nothing to Irene. Her nature was such that it was the pleasure she derived from works of art, or from her friends, and not the mere ownership of them which was the important thing. To be kept in bondage when she wanted to be free, seemed to her nothing short of slavery. When therefore she found a means of escape from her wretched position she immediately took advantage of it, and it was only because of the intervention of fate that she finally returned to Soames.

The idea of possession with reference to wives has been broken down to a great extent in the last generation. Soames was a product of the Victorian age. Mont, in "The White Monkey," is a child of the time when the whole idea of property, and especially of property in wives is loosened---(1) The one thing that makes Fleur's married life not wholly intolerable is that she is free to do as she pleases. Even when he realizes that Wilfred is in love with her, Mont makes no attempt to hold her against her will. "It's all right, Fleur. You must do what you like, you know. That's only fair," he tells her, and she answers him: "You're rather an angel." (2) Her position is not like that of Irene in "The man of Property", who has to fight for her freedom. Fleur has never been bound, and knows, that even though she does not love Mont passionately, she is as happy with him as she ever would be with Wilfred.

(1) "The White Monkey" A review in the Times Literary Supplement, November 1924.

(2) "The White Monkey" Part II, Chapter V, page 166.

In "The Man of Property," Mr. Galsworthy has shown that a marriage in which there is the idea of possession must fail. Irene did not love Seames, but she could have tolerated him if he had not posed as her owner. As it was, her feeling for him turned almost to hatred, and it was only natural that she should look around for a means of escape, and finally leave him. In "The White Monkey," the situation is saved because Mont does not make any claims on Fleur, so that although her love for him is not very deep, she cannot actually dislike him. Mr. Galsworthy seems to feel that one of the greatest evils of the institution of marriage is man's instinct for possession.

In "Fraternity" there is another explanation of why some marriages go on the rocks. The trouble between Hilary and Bianca Dallison had its beginnings in a characteristic peculiar to the English people, namely, a repression of all human emotions. It was the restraint in Bianca's nature which had slowly killed all Hilary's love for her, but she could not break away from it, because of her ungovernable pride. "Her pride had kept her back from Hilary until she had felt herself a failure. Her pride had so revolted at that failure that she had led the way to utter estrangement. Her pride had forced her to the attitude of one who says: 'Live your own life; I should be ashamed to let you see that I care what happens between us.' Her pride had concealed from her the fact that beneath her veil of mocking liberality there was an essential woman tenacious of her ^{does} dress, avid of affection and esteem."(1)

(1)"Fraternity" Chapter XIX, page 152.

This reticence of the Englishman is the root of most of the evils which Mr. Galsworthy attacks. It is the one thing which makes it impossible for sympathy and understanding to reign among men. To get true happiness out of life, one must be able to feel life, and express appreciation of it. To be truly happy in marriage, two people must be able to give to each other all that they desire from one another. We have every reason to believe that Hilary and Bianca loved each other when they married, but every vestige of Hilary's love for his wife disappeared when she was unable to let him see the real depth of her affection.

One type of marriage which Mr. Galsworthy attacks with great force, is that in which all love is absent. Some of the husbands and wives in his novels, like Margery and Horace Pendyce in "The Country House," while not very much in love, are tolerant enough of one another to be able to go on together in a humdrum sort of way. Although such situations are not ideal, neither of the parties suffer in any way, and no harm is done. But a marriage where there is no love is nothing but a sham, for when attraction is lacking in either husband or wife, no amount of reason or sense of duty, can overcome the repulsion that is felt. The only remedy for such marriage is divorce, for, experiencing only unhappiness in their married life, the persons involved will seek and find, love outside of their marriage. Mr. Galsworthy gives many examples of husband and wife falling out of love with each other, and shows that one of the two will inevitably fall in love with someone else. The loves of Irene and Bosinney in "The Man

Of Property"; Audrey Noel and Miltoun in "The Patrician"; Helen Bealew and George Pendyce in "The Country House," are all instances which illustrate his belief. In the case of Audrey and Miltoun, love is vanquished by convention, but the other couples defy society and openly acknowledge their love.

"Beyond" is the story of the unhappy marriage of Gyp and Fiorsen. He, a musician with great talent, but an erratic temperament, was destroying his future by reckless living. Gyp married him, not out of love, but out of pity, and a desire to steady him so that one day he might become a famous violinist. Also, his avowals that she was an inspiration to him appealed to her pride. She soon discovered that she was not his mistress, but rather his slave, and that her influence could not prevail upon him to give up his wild life. She was on the point of leaving him several times, but her compassion for him was so great that she could not steel her heart against him, and so their life together continued. She finally did leave him, however, when he showed her that he hated their baby to such an extent that he bruised the child by his rough handling. Her father begged her to sue for divorce, but her instincts refused "to let everyone know her secrets and sufferings - refused the hollow pretence involved, that she had loved him when she never had. It had been her fault for marrying him without love -" (1)

(1) "Beyond"; Part III, Chapter I, pages 234-5

From the events that follow her separation from Fjorsen, we see that Gyp made a mistake in not obtaining a divorce. She should not have allowed her pride to keep her bound to the man who caused her so much pain. When she falls in love with Summerhays, her passion is so great, that, not being free to marry him, she openly goes to live with him.

One receives the impression from such a story that Mr. Galsworthy is advocating a change in the laws of divorce. He seems to feel that divorce should not be so difficult to obtain, nor should it be regarded with such horror and disgust by conventional people. His opinion is much like that of Gregory's in "The Country House," who, when he learns of the difficulties which attend the dissolving of a marriage, exclaims - "I regard marriage as sacred, and when, which God forbid, it proves unsacred, it is horrible to think of these formalities." (1) Mr. Galsworthy has no patience with the belief of the Church that marriage should last forever. Simplified divorce laws would end many unhappy marriages, and not "perpetuate them in the name of sanctity and propriety." (2)

Mr. Galsworthy may be severely criticized for his doctrine of unlimited freedom of thought and action. The triumph of such theories would undoubtedly result in an age of confusion. But, as pointed out before, Mr. Galsworthy merely exposes the faults of the institution which he criticizes, and does not make any attempt to discover how they might be remedied.

(1) "The Country House"; Part I, Chapter IX, page 73.

(2) "Mr. Galsworthy as Artist and Reformer" Dorothy Martin.
Yare Review, October 1924.

III

Mr. GALSWORTHY'S ANALYSIS OF PASSION.

By the stories of Irene and Soames in "The Man of Property" and Bianca and Hilary in "Fraternity," Mr. Galsworthy illustrates how the love of two people for each other can be destroyed, while by the story of Gyp and Fiorenza in "Beyond," he shows the disagreeable results of a loveless marriage. It is a noticeable fact that few of the marriages described in the novels are based on any intense love. Great passion, whenever it appears, is portrayed as springing up between two people for whom marriage is either impossible or objectionable. There are four novels which deal primarily with passion; "Villa Ruben"; "The Dark Flower"; "Beyond"; and "Saints Progress." With the possible exception of "Saints' Progress," there is no social background in any of these stories. Their sole aim is to portray what passion is, and to show how it will over-ride all obstacles in its way. The study of its persistency is not restricted to these novels, however, for, in all Mr. Galsworthy's books there are only two cases in which passion is not triumphant. In "To Let," Jon gives up Fleur because of past history; in "The Patrician" Miltoun gives up Audrey Noel because of tradition.

The story in "Villa Ruben" is short and simple. Christian, the ward of Herr Paul, falls deeply in love with Alois Harz,

apenniless artist. On the grounds that Harz has neither money nor family, all Christian's relatives object strenuously to her engagement. Her Paul discovers that Harz was one of several anarchists who had caused trouble some years before, and threatens to give him up to the police if he does not leave the country. The situation seems hopeless, but Nicholas Treffry, Christian's uncle being somewhat afraid of the effect opposition might leave on his niece, manages to get Harz into Italy after a night's fierce driving. As a result of his efforts, Mr. Treffry becomes seriously ill, and Christian, realizing all that he has done for her, cannot force herself to leave him and go to Harz. But even while she watches him during his illness, she knows that it is not her uncle, but her lover, who occupies all her thoughts. She cannot help blaming Mr. Treffry's condition for separating her from Harz. She knows that her attitude is not fair to Mr. Treffry, but she cannot control her desires. When at last, after his death, she is free to marry, she says to Harz: "Love is all self - I wanted him to die." (1)

Mr. Galsworthy has shown the selfishness of passion in this story. People in love desire to sweep everything that comes between them out of their way, no matter how much trouble and pain they might cause others. They will accept all sacrifices that are made for them, and still complain if they cannot have their own way in everything they wish. Neither Christian nor

(1) "Viola Rubein" Section XXIX, page 172.

Harz are able to forget their love long enough to realize that Mr. Treffry gave up his life for their happiness.

In "The Dark Flower", Mr. Galsworthy's theme was the love-life of a man, carried through "the three main seasonal tides - the Spring, the Summer, and Autumn of passionate feeling." (1) There is no central situation in this novel no problems or contrasting groups. It is merely a study of passion.

While still a young man at college, Mark Lennan fell in love with Anna Stormer, who was several years older than himself, and the wife of his tutor. At first she returned his love, but one day she suddenly realized that she would never be able to hold him, as youth is always attracted by youth. For this reason she withdrew quietly from his life, leaving him to suffer intensely for the moment, but surely to forget her as time passed.

Lennan's second love was Olive Cramier, who, like Anna, was unhappy in her marriage. This was the great passion of his life, but it ended under tragic circumstances, when the jealousy of Olive's husband brought about her death. Some time afterwards, Lennan married Sylvia, whom he had known from childhood.

Lennan's last love came to him, when he was no longer young, in the person of the seventeen-year old daughter of an old college friend. Nell Dromore brought back to Lennan all the youth which he had lost in the passing of the years. She was

(1) Preface to "The Dark Flower," Page IX.

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to him beauty and life. But it was not long before he was forced to give her up, and for the same reason that Anna Stormer had been forced to give him up so many years ago. "Youth with youth, summer to summer, falling leaf with falling leaf!" (1)

In this story Mr. Galsworthy has put forth the idea that no man can control the loves which will come and go in his life. "The legend that the good citizen is visited but once in his day by Aphrodite, disguised as a good citizeness in a shower of rice and old shoes, never thereafter to desert or be deserted by Mr. Micawber, is the cherished fairy-tale of most British and American readers of fiction. No other readers on this earth are capable of such optimistic credulity in face of their own experiences. As well might one believe that the wind blows always from the northeast." (2)

A companion novel to "The Dark Flower," is "Beyond", the love-life of a woman. Mr. Galsworthy says of this novel - it seemed, in the interest of truth, worth while to paint a woman as she really is when swept by intense feeling out of the "straight path" - quite unashamed." (3) Gyp's passionate love for Bryan Summerhay completely controlled, and, to her mind, vindicated her behaviour. Besides, she considered herself "beyond" the laws of society because of her birth, and so felt no

- (1) "The Dark Flower" Part III, page 296.
- (2) Preface to "The Dark Flower", page VII.
- (3) Ibid - - - - - page IX- X.



compunction for going to her lover. Her happiness was complete until Bryan's friendship for his cousin, Diana Leyton, aroused in her a frenzied jealousy. Her love had such possession of her, that the sight of him with another caused her intense suffering. She felt that she had lost him, and all his protestations-~~of-his~~ of his love for her could not convince her otherwise. Bryan, while riding, was suddenly swept ~~away~~ ^{with} a gust of anger because she could not believe in him. He drove his horse furiously, and was killed in taking a dangerous jump. It was only through the watchfulness of her father that Gyp was prevented from committing suicide.

Mr. Galsworthy portrays in this novel the desperateness of a deep seated passion. Gyp's love for Bryan was so great that she wanted nothing but him, so that when she discovered that he could be friendly with another she became unreasonable. She could never have understood Bryan's conviction that a man might love, but want other friendships at the same time, and her grief at his intimacy with Diana almost destroyed her mental balance. In a passion like this, so blind and irrational, reason has no place.

The result of attempts to prevent marriage between two people deeply in love is shown in "Saints' Progress." Nollie's father refused to allow her to marry Cyril on the grounds that she had known him only three weeks. He forgot that love develops much more quickly in war time than in peace." True marriage is the union of souls," he tells his young daughter, "and for that, time

is wanted. Time to know that you feel and think the same, and love the same things." (1) Nollie answers his objection by saying "But these aren't ordinary times, are they? People have to do things in a hurry." (2) Edward Pierson was obdurate, however, and felt somewhat relieved when Cyril was called to the front. It was only when he discovered, after Cyril's death, that Nollie was to become a mother, that he realized how wrong he had been to come between them.

Passion, in Mr. Galsworthy's stories, is depicted as an invincible force. Three of his characters who come under its power are deprived of reason and foresight. They are unable to consider anything or anyone but the object of their love. Here, a study has been made only of those novels which touch directly on the workings of passion, but whenever it appears in any of his books, Mr. Galsworthy shows intense love to be always the same - selfish, irrational, and ungovernable.

(1) "Saints' Progress", Part I, page 25.

(2) *Ibid.*

CHAPTER II

Mr. Galsworthy's Views on Political
and Labor Problems: His attitude
towards War.

MR. GALSORTHY'S POLITICAL VIEWS.

Mr. Galsworthy has always been interested in the political situation of England, and he has not been a little disturbed by the unsettled conditions which have existed there ever since the Great War. He has written several articles ^{advocating} advertising certain principles, which, he believes, will bring England back to a natural and normal state. In one of his articles Mr. Galsworthy states that England has for many years followed the line of least resistance, and was able to do so without harm because of her great power. It is not possible, however, to go on any longer in this way, for there is a lack of balance in the country which has caused an uneasiness to be felt, even if not expressed, among the people, and which must be remedied.

The one novel which deals with the parlous state of England is "The Silver Spoon." The remedies backed by Michael, who has given up the career of a publisher and gone into parliament, are the same which Mr. Galsworthy emphasizes in his papers. Before we come to the remedies, however, we must discover what is the cause of the country's uneasiness. The first thing to realize is that trade between Europe and England cannot return to what it was before the war. "The war has left us with standards of wages and costs of production above the European rates, and hours of work below them; and exchange running against us from the

trading point of view. We cannot compete ---with Europe as we did." (1) The cost of living and wages cannot be decreased so that the difference between European and British rates will be eliminated. "It follows that our hope lies in countries outside Europe, in the markets of countries where our own standards of wages and living prevail - in other words, in the Americas----"(2)

The drawback, however, of establishing a large trade with the Dominions is this:- Their demand is not equal to the mother country's power of supply. Two things, then, must be brought about. First, an increase of population in the British Empire; and second, a back to the land movement in England, so that the demands of the enlarged colonies may be met with, and so that England will not have to rely on outside countries for her bread. These two things constitute the policy backed by Michael in "The Silver Spoon." He has realized that England cannot carry on under the same system that she employed before the war, and being truly concerned about the land and unemployment, advocates "Foggartism." Sir James Foggart has published a book "The Parlous State of England," pleading for "a strong air force, a return to the Land, and an emigration of children to the Colonies at the age of about fourteen, so that population might be balanced and unemployment decreased." (3) Michael explains in a concise way, the scheme to Fleur - "You see we've got a higher wage scale than any other country save America and the Dominions; and it isn't coming down again; we really group in with the new countries. He's (Foggart) for giving as much of our food as we can, and

(1 & 2) "Is England Done? A Negative Answer" John Galsworthy.
 (3) "Mr. Galsworthy Presents Modern England." L.M.Field.
 Literary Digest - August 1926.

pumping British town children, before they're spoiled into the Colonies, till Colonial demand, for goods equals our supply. It's no earthly, of course, without whole-hearted co-operation between the Governments within the Empire." (1)

There are difficulties, of course, in the proposition of emigration to the Colonies. The English adult from the town is spoiled for farm life, and would be of no use away from the town. The English adult on the farm cannot be spared. His presence at home is more valuable than his presence abroad. Consequently, there are only the children left. There is a serious objection to child emigration - parents do not wish to be deprived of their families, nor do they fancy the idea of losing what small wage their children bring in to them. This note is touched on in a Labour paper which appears after Michael's speech in parliament, "And so we are to have our children carted off as soon as they can read and write, in order that the capitalist class may be relieved of the menace lurking in Unemployment.---No, Sir James Foggart, English Labour intends to call its own hand; and with all the country's drawbacks, still prefers it for itself and its children."(2) The trouble with Foggartism is that it is asking too much of the present for the sake of the future, but Mr. Galsworthy believes that an education of the people at home as to the benefits of the scheme and co-operation with the Dominions, will bring about the desired results. "The present hostility of the people in the Dominions towards British immigrants"

(1) "The Silver Spoon"; Part I, Chapter II, page 10.
 (2) "The Silver Spoon"; Part II, " " " page 131

says Michael in his speech, "is due to their very reasonable distrust of the usefulness of adult immigrants from this country. Once they have malleable youth to deal with, that drawback vanishes." (2) Plans would be made for the welfare of the children when they arrive in the colonies, and they would be placed on farms which have been pronounced satisfactory by the government. The aim would be to transfer every year "200,000 boys and girls from fourteen to eighteen. In seven to ten years' time this policy would reduce our unemployment to pre-war rate, at least, and pay for itself in the saving of dole. Within twenty years the trade demand from the Dominions would equal our supplying powers and free us completely from the dependence on European markets--"(2) The means by which this scheme could be carried out would be supplied by an Emigration Loan. "The child emigration scheme will want an awful lot of money and organization," ventures Michael, in an interview with Sir James Foggart. "Money" is the retort, "There's still a mint of money misapplied. Another hundred million loan - four and a half millions a year in the Budget; and a hundred thousand children sent out every year. In five years at least, we should save the lot in unemployment dole."(3)

The second point in the Foggart programme is a plea for a return to the land. Michael proposes this also in his parliamentary speech. "England, as she now is, insufficiently protected in

- (1) "The Silver Spoon"; Part II, Chapter I, page 116.
 (2) "Is England Done? A Negative Answer" John Galsworthy.
 Living Age; October 31, 1925.
 (3) "The Silver Spoon"; Part II, Chapter IV, page 144.

the air, and lamentably devoid of food-producing power, is an abiding temptation to the aggressive feelings of other nations.-- On our Land policy depends not only the prosperity of farmers, land lords, and labourers,--but the very existence of England, if unhappily there should come another war under the new conditions.-- Foggartism requires that we lay down our land policy so that within ten years we may be growing up to seventy per cent of our food. Estimates made during the war showed that as much as eighty-two per cent could be grown at a pinch;--Why were those measures allowed to drop?"(1) In a paper read in 1918, Mr. Galsworthy explains why England has so neglected the land - "We discover and scatter discovery broadcast among a society uninstructed in the proper use of it. Consider the town-ridden, parasitic conditions of Great Britain - the country which cannot feed itself. If we are beaten in this war, it will be because we have let our industrial system run away with us; because we became so sunk in machines and money getting that we forgot our self-respect. No self-respecting nation would have let its food growing capacity and its country life down to the extent that we have.-- And why did our industrial system get such a mad grip on us? Because we did not master the riot of our inventions and discoveries." (2)

Under the pressure of the war, England produced, as seen above, eighty-two per cent of her own food. There is no reason

(1) "The Silver Spoon" Part II, Chapter I, page 119.

(2) "Another Sheaf ("Speculations"; page 143) John Galsworthy.

why such production should cease with the end of the war, especially when we recognize that "since the air is mastered, and there are pathways under the sea, we, the proudest people in the world, will exist henceforth by mere merciful accident, until we grow our own food---" (1) Measures must be taken then to keep the land in cultivation. The first thing to be done is to instruct the farmer. He must have confidence in England as one of the best, if not the very best, wheat growing countries in the world." (2) Then boys from the ages of sixteen to twenty-one should be placed on the land to learn thoroughly the business of farming. "If we could put even a couple of hundred thousand boys of that age on the land it would be the solution^{of} our present agricultural labour shortage, and the very best thing that could happen for the future of farming" (3) Another important factor is that there must be co-operation between farmers. "For it is only through co-operation that the advantages of farming on a large scale are made possible for smaller farmers." (4) Townsman and countryman should also feel this spirit of co-operation and understand that at the bottom their interests are the same. When such is the case, the success of the country will be certain.

Besides the instruction and co-operation of farmers, there must be a fixed price of wheat to encourage the growth of it. Michael asks Sir James how such a stability of price can be

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| (1) | "Another Sheaf," | (" | The Land, 1918" | ; | page 210) |
| (2) | Ibid | - | - | - | page 214) |
| (3) | Ibid | - | - | - | page 225) |
| (4) | Ibid | - | - | - | page 227) |

brought about. "Ha! My pet lamb," replies the man who originated the scheme, "We want a wheat loan, Mr. Mont, and Government control. Every year the Government should buy in advance all the surplus we need and store it; then fix a price for the home farmers that gives them a good profit; and sell to the public at the average between the two prices. You'd soon see plenty of wheat grown here, and a general revival of agriculture." (1) This is exactly the same policy laid down by Mr. Galsworthy himself in his paper which appeared in the "Living Age"--- the government should control wheat; purchasing at world price all overseas wheat needed by our population; purchasing also all home grown wheat at a price such as tempts the farmer to grow it, and sell it to the public at the average between the two prices."(2)

Mr. Galsworthy backs these projects of child emigration, and food production in England with a vigour that cannot be over-estimated, but he knows at heart that his policy will not readily catch hold of the English people. In the whole of the novel, "The Silver Spoon", Michael does not attempt the third point of Foggartism: protection of England from the air, and the use of flying for other things besides the destruction of life. He realizes that it takes time to place new ideas before the public, and that the great body must become accustomed to the idea of the first two planks before going on to the third. The trouble with the public is that it will not look far enough ahead. It thinks as the members of parliament think, and as even Michael himself is inclined to think - "Your Foggartism's going to need money in

(1) "The Silver Spoon" Part I, Chapter IV, page 43.
 (2) "Is England Done? A Negative Answer" - John Galsworthy.

every direction. "You may swear till you are blue in the face that ten or twenty years hence, it'll bring fivefold returns; nobody will listen.---You're talking of less trade and more taxation in the present with a view to the future.---People only react to immediate benefit, or as in the war, to imminent danger."(1)It is too great a demand to ask that the present sacrifice itself for a future, which, like any future, is not absolutely certain. Mr. Galsworthy, however, has enough conviction about the coming years to enable him to say - "Resettlement of the land, and independence of outside food supply, is the only hope of welfare and safety for this country." (2)

(1) "The Silver Spoon" Part II, Chapter X, page 191.

(2) "Another Sheaf" (The Land 1918; page 244) John Galsworthy.

II

THE QUESTION OF CAPITAL AND LABOR.

With regard to the warfare between Labor and Capital, Mr. Galsworthy does not take any definite side in the matter, but there is not the least shadow of doubt about the fact that he feels the greatest pity for those who must fight so hard for their living. "He is the champion of the bottom dog, whether human or animal" (1) His manner of writing, however, is such that neither Labor nor Capital can claim him for their own, for although he is a member of the upper middle class, he has reflected rather seriously on the positions of the poor, and has been able to see and understand both sides of the question. "He understands, if he does not wholly accept, their (the middle class) point of view. Therefore, while others sweepingly denounce the bourgeoisie, Mr. Galsworthy suggests to the bourgeois that a little more of kindness and of tolerance would suit him well, and give the disinherited more pleasure than it will cost the bourgeois pain," (2) It is a lack of this kindness and tolerance which causes all the trouble in "The Freeland."

In the novel, Bob Tryst, a labourer, having been left on his wife's death with three small children, wants to marry his deceased wife's sister - According to the law the marriage would be quite legal, but Lady Mallotting, who feels that she has the care of the village morality in her hands, objects. Tryst is made to understand that if he persists in this marriage, he will be put out of his

(1) "John Galsworthy & Sheila Kaye-Smith.

(2) "Modern English Novelists" J.B. Priestley.

English Journal, May 1925.

home, and as all cottages about belong to Sir Gerald Malloring, it will mean leaving the neighbourhood. To Tod Freeland's family this action appears outrageous; even to Felix Freeland it hardly seems fair. He discusses the problem with his brother Stanley, who claims the Mallorings to be about the best type of landowner possible. "---they build good cottages, yellow brick, dashed ugly, I must say; look after the character of their tenants; give 'em rebate of rent if there's a bad harvest, encourage stock-breeding and machinery - they've got some of my ploughs, but the people don't like 'em and, as a matter of fact they're right - they're not made for these small fields; set an example goin' to church, patronize the Rifle Range; buy up the pubs when they can, and run 'em themselves; send out jelly, and let people offer their place on bank holidays. Dash it all, I don't know what they don't do Why?"

"Are they liked?" asks Felix.

"Liked! No, I should hardly think they were liked; respected and all that. Malloring's a steady fellow, keen man on housing, and a gentleman; she's a bit too much perhaps on the pious side-- Altogether they're what you call "model!"

"But not human" (1)

In this dry reply of Felix is the key to all the mystery of the trouble. People like the Mallorings are not "human." Living in a fine Georgian house themselves, they give their farmers ugly yellow brick cottages, and expect them to be satisfied. They decide what kind of machinery their tenants shall use, not con -

(1) "The Freelands" - Section VI, page 43.

The three Freeland brothers, Felix, John, and Stanley, represent the different forms of tyranny in the landowning classes - intellectual force, administrative power, and industrial power. The fourth brother, Tod, who is on the land, has revolutionary idea. Tod, however, is not directly responsible for the revolt which takes place. His young son and daughter, having been taught to recognize the oppression of the labourers, and filled with the impetuousness of youth to set things right, are the rebels who actuate the strike of the farmers. The revolt is a failure, because force used by the lower classes creates in the landowners a blind fury which causes them to press harder than ever on the labourers.

Mr. Galsworthy's "plea is for the oppressed. It is blindness and arrogance rather than deliberate injustice and inhumanity which are responsible for most of the evil and tyranny in the world." (1) His aim is to make the blind see what tragedies are brought about by the assertion of their authority, and to show that revolution can only be successful when it comes through a change of heart. Felix is the only one of the brothers who realizes this fact--" I am by no means a revolutionary person, because with all the good will in the world I have been unable to see how upheavals from the bottom, or violence of any sort, is going to equalize these lives or do any good. But I detest humbug, and I believe that so long as you and your Mallorings go on blindly dosing yourselves with humbug about duty and superiority, so long will you see things as they are not. And until you see things as

(1) "The Freelands." A review in the Times Literary Supplement, August 20, 1915.

they are, purged of all that sickening cant, you will none of you really move to make the conditions of life more and ever more just. For, mark you, Stanley, I, who do not believe in revolution from the bottom, then more believe that it is up to us in honour to revolutionize things from the top." (1)

"Revolution from the bottom" can never be successful because the labourer has neither the wealth nor the power of position to enable him to stand on his own feet. He is dependent on the landowner, and must, therefore, submit to the landowner's orders. When he rebels, he is immediately brought to judgment, and so to use force is hopeless. In "The Freelanders," it is Derek's mother who is able to explain in a word, why the labourers are so powerless to better their condition - "There's a superstition in this country that people are free.---no one is free here who can't pay for freedom." (2) This is the theme on which the whole story of the novel is based.

In "Fraternity" Mr. Galsworthy takes us into the homes of the working classes of the city. The descriptions of the people, and of the districts in which they live, portray the poverty-stricken atmosphere which surrounds them. Thyme, walking through the slums, was disgusted at the sight of the women. One, who was quite young, had a face as grey-white as a dirty sheet, and a blackened eye," (3) while another, "with red arms akimbo, her face scored with drink,

(1) "The Freelanders"; Section VI; page 48

(2) Ibid " XXXVII; page 337.

(3) "Fraternity"; Chapter XIV, page 118-119.

was shouting friendly obscenities to a neighbour in the window opposite." (1) Thyme turned into another street. "Here were outbuildings, houses with broken windows, houses with windows boarded up, fried-fish shops, low public houses without doors. There were more men here than women, and those men were wheeling barrows full of rags and bottles; or they were standing by the public houses gossiping or quarrelling in groups of three or four; or very slowly walking in the gutters, or on the pavements, as though trying to remember if they were alive." (2)

Thyme was honestly anxious to help her cousin Martin in his social work, but she soon found out that she could not. Like all the members of her class, she could not bear to come in contact with the misery of the poor. She wanted the beautiful things which had surrounded her all her life, and it was impossible for her to forget herself so that she could open her heart in love for others and bring beauty into their lives also.

In these two novels, "The Freelanders," and "Fraternity," Mr. Galsworthy has shown that very few of the upper classes, are conscious of the needs of the poor and the labouring classes, and that of those who are, few either know how, or desire, to supply those needs. It is the revolutionist, aware of the condition of the poor, and earnestly seeking improvement, who receives Mr. Galsworthy's approval. The trouble with the aristocracy is that it is static. Mr. Galsworthy draws attention to this fact -

(1) "Fraternity"; Chapter XIV, pages 118 - 119

(2) Ibid " " page 121.

"The conditions that dictate our education, the distribution of our property, our marriage laws, amusements, worship, prisons, and all other things, change imperceptibly from hour to hour; the moulds containing them, being inelastic, do not change, but hold on to the point of bursting, and then are hastily, often clumsily enlarged. "(1) The revolutionist is the thinker, blazing new roads. The aristocrat, supported by the non-thinking mob, all recognized institutions, and religion, does not need to think. When altered circumstances force him to accept the view-point of the rebel, the latter has again moved further ahead. The revolutionist, then, is the agent of progress in the world, for, working on the principle that "Whatever is, is wrong," he is ever searching for the right. The aristocrat, satisfied that "Whatever is, is right," is a hindrance, rather than an aid, to progress."-- if all men from the world's beginning had said that (Whatever is, is right) the world would never have begun at all. Not even the protoplasmic jelly could have commenced its journey; there would have been no motive force to make it start." (2)

There is a serious flaw however, in the methods of the revolutionist. Because he has nothing himself, he asks the aristocracy to give up all its possessions,- wealth and position, and therefore power,- for the sake of the common people. Should the aristocracy do this, social rank and possession of property, which, now mean everything, would count for nothing. A new upper class

(1) Preface to "The Island Pharisees."

(2) Ibid.

would be created which consist of the best men, who, not being slaves of the tyrannical mistress, Society, would be free to act humanly towards others. Such a state of the country would indeed be ideal, but it would demand from the present upper classes more than it is in the nature of man to give. "Up to a point, they'll move- not up to the point," says Felix in "The Freelands" "One won't give up his shooting, another won't give up his power; a third won't give up her week-ends; a fourth won't give up his freedom." (1) And it is not at all improbable, that, if the positions of the upper and lower classes were reversed, the revolutionist would protect his possessions just as carefully as the aristocrat now protects his.

(1) "The Freelands"; Section XXV, page 233.

MR. GALSWORTHY'S ATTITUDE TOWARDS WAR.

Comments on the Great War, which for four years wholly occupied the thoughts of all men, ^{quite} naturally found their way into contemporary literature. In essays, and short stories, and in one or two novels, Mr. Galsworthy has expressed his opinion of war, and disclosed what he considers to be its causes and effects.

"To love peace with all one's heart. To feel that war is outrage - a black stain on the humanity and the name of man. To hate militarism and the god of force. To go any length to avoid war for material interests, war that involves no principles, distrustingly, the common meaning of the phrase 'national honour' - all this is my belief." (1) Mr. Galsworthy has shown by these words that he deprecates war. Yet he realizes that there are times when it is necessary. It is the duty of every nation to make secure the happiness and prosperity of its present and future generations. True national honour is charged with the welfare of man, so that whenever one country, by violating the laws of peace, causes harm to the human race, other countries must rise in protest. It was because of Germany's unlawful entrance into Belgium that England declared war in 1914, and Mr. Galsworthy holds that England was justified in taking up arms because she had guaranteed to protect Belgium. When the war broke out, he wrote - "---I profess my sacred faith that my country has gone to war, against her will, but because she must - for honour, for democracy, and for the future of mankind."

(2)

(1) "A Sheaf" ("Credo"; page 218)
(2) Ibid.

To fight for any reason other than these appears to him brutal, and wasteful of human life.

It is because Mr. Galsworthy is aware of all the horrors, mental and physical, through which the common soldier must pass, that he denounces war. It is because he doubts whether all the suffering and sacrifice of war results in actual benefit to mankind, that he pleads for peace. His belief is that war is not inevitable. All danger of war will disappear with the dissolution of the autocratic governments of the world, which are based on militarism. "In my belief the best hope for lasting peace, the chief promise of security for the rights and freedom of little countries, the most reasonable guarantee of international justice and general humanity, lies in the gradual growth of democracy, of rule by the consent of the governed." (1) Mr. Galsworthy feels that such countries as Britain, France, and the United States, where the principle of democracy rules, have outgrown all desire to subdue other nations. Wars will diminish when 'the people,' through their representatives, have the right to control them, for it is on 'the people' that all the burden of war falls.

Mr. Galsworthy grows exceedingly bitter when he thinks of the men who stay home and goad others to slaughter. In "Cafard" we are told the thoughts of the little French private, Jean Liotard, who is waiting to be sent from his hospital back to the front. He is spending his last afternoon resting on the river bank, but he is totally unconscious of the beauty of his surround-

(1) "A Sheaf" ('The Hope of Lasting Peace' page 245)

ings. "All the enormities he had seen in his two years at the front----enclosed him, lying in the golden heat, so that not a glimmer of life or hope could get at him." (1) He is filled with anger at those who create and plan wars, but leave the fighting to helpless creatures like himself. A hatred surges up in him against those, who, safe at home, are writing and talking of victory, and the bravery of soldiers, and the future of mankind. The thought comes to him that it is men like himself, who have fought and suffered, who should be allowed to make the peace. "Ah! what a peace that would be - its first condition, all the sacred politicians and pressmen hanging in rows in every country; the mouth fighters, the pen fighters, the fighters with other men's blood! (2)

The malice of these words shows how desperate Liotard feels. The knowledge that he must so soon go back into the nightmare of war, when all he wants is peace and rest and quiet, nearly drives him to madness. There is little possibility of his returning safely from his second journey into the trenches, and he is swept with pity for himself when he realizes that he may never know life and love again.

Mr. Galsworthy has made a study of the thoughts of Liotard to show how the horrors of war destroy hope and happiness in a man and put in their place disgust and dread. The casual observer is not able to perceive the soldier's heaviness of heart - it is too carefully concealed. Even Liotard knows that, in spite

(1) "Caravan" ('Cafard'; page 636).

(2) Ibid.

of himself, he will go back with an outward show of gaiety. Mr. Galsworthy, however, has seen through this pretence of levity, and discovered the bitterness beneath it.

Mr. Galsworthy has also understood the attitude of the fighting man towards his enemy. No soldier naturally desires to kill, but in war he is forced to destroy life, and risk his own in doing it. Mr. Galsworthy imagines how those who have lost their lives in the Great War will meet each other in the Great Beyond. The majority of them, he believes, will say to those who were their opponents - "I did not want to kill you, but I knew I had to. When I was under fire or tired or hungry it is true I hated you so that I had only a savage wish to kill you. But when it was over, I had an ache in my heart." (1) Jean Liotard, in "Cafard" has the same ache in his heart when he thinks of all the Germans he has killed. "They were only Boches, but their wives and children, their mothers, - faces questioning, faces pleading for them---" (2) Mr. Galsworthy can see no glory in a war which causes such misery to those who participate in it.

During the last war all Germans who were living in England were interned. Many of them had British wives, and families to support, but no exceptions were made. Mr. Galsworthy attacks the internment of these men as inhuman. He feels that, although a few of them probably were spies, the majority of them were innocent, for they had lived so long in England that they were

(1) "A Sheaf" (First Thoughts on This War - page 235)

(2) "Caravan" ("Cafard"; page 637)

quite out of touch with their own country. "The Bright Side," is the story of a German, Max Gerhardt, who had been living in England for twenty-five years when the war broke out. He was married to an English woman, and had a family of three children. He was regarded as indispensable by his firm, and was respected by his neighbours. Both he and his wife considered it cruel and wicked of Germany to enter Belgium, and in their conversation together they often condemned the Kaiser as freely as if Gerhardt had been born an Englishman. But in 1916 there were some air raids, and immediately afterwards he was taken, along with some others of his nationality, and placed in one of the internment camps. The separation from his wife and family was torture to him, and the long months of confinement filled him with despair. Gradually he lost weight, and his face took on a beaten look. When peace came at last, and he was free to return home, he was broken in spirit and had lost all interest in life. The pathetic little speech, "I'm not well, Dollie," (1) with which he greeted his wife, and which he repeated over and over again in a bewildered manner, shows just how much prison life had harmed him.

Mr. Galsworthy believes that in England many Germans were unjustly interned during the past war, and he has written the story of Gerhardt to show the evils that attend the internment of innocent men. Three or four years of life in dirty, noisy, crowded prison camps, is bound to have a permanent effect on a man's character, especially when he has done nothing to deserve being shut up. No matter what happens to him afterwards

(1) "Caravan," ("The Bright Side" - page 212)

he will never be able to completely efface the memories of such a life from his mind. That is the reason why Mr. Galsworthy opposes the indiscriminate internment of foreigners in times of war.

Mr. Galsworthy has called "The Burning Spear," (the one novel which deals entirely with the war,) a "revenge of the nerves," and goes on to say - "Was it not bad enough to have to bear the dreads and strains and griefs of the war without having to read day by day the venomous or nonsensical stuff which began pouring from tongues and pens soon after the war began and never ceased till months after the war stopped?---our fighting men undoubtedly despised that flood of lies and rhetoric.--- The Englishman does not like to play his games or fight his battles to a running accompaniment of insult to the enemy." (1) The hero in "The Burning Spear" is John Lavender, an elderly gentleman whose ambition it is to be a public man. He has an enthusiasm for arousing the country to its duty which surpasses that of any seven ordinary public men. He reads and memorizes all the writings about the war which he can find, and bases his own speeches on them. His object is to accomplish all that is advocated by leading political men: the internment of the Germans, the imprisonment of conscientious objectors, the encouragement of the disabled soldier to face his future, and so forth. His experiences, when he attempts to carry out these projects, border on the absurd. On one occasion after he has spoken at some length to a farmer on the agricultural future of the country,

(1) Introduction to "The Burning Spear."

he is greatly disturbed to discover that the 'farmer' is a scarecrow. The three soldiers to whom he gives advice as to what to do with their future suspect him of being not quite sane, and the reader is sometimes inclined to think that they are right.

Mr. Galsworthy in writing this novel, has ridiculed the tendency of wartime writers to produce hymns of hate against the enemy. He shows that when a man earnestly tries to carry out to the letter all the ideas they put forward, the general public takes him to be a little mad. Mr. Lavender's zeal was so great that it did not seem natural to those whom he met, and so he was considered to be irrational. Mr. Galsworthy does not believe that the literature of the Great War which so severely attacked the enemy, helped to create endurance, or the war spirit in the fighting men.

In the "Silver Spoon," we are shown the conditions in which the war has left German families in England, and also the situation of the ex-soldier. Michael receives an appeal for aid from the Bergfelds, Germans who had been reduced to poverty when their savings were taken by the government. Mr. Bergfeld had been an actor on the English stage, but his health is so broken down, as a result of his internment, that he is no longer able to work. Michael visits the Bergfelds with ^{the} view of being some help to them, and while coming away meets two ex-soldiers in unhappy circumstances. One is out of work and has two children to support. The other is a hairdresser who is on the point of giving up his work because his health demands that he be in the

open air. Although his ill health is the result of the war, he receives no pension. Mr. Galsworthy makes no open comment on the condition of these people, but by merely introducing them into his novel, he has shown how much evil the war has done.

It is because he sees the horrors of war, and the misery that it leaves among the people after it is all over, that Mr. Galsworthy censures it as wicked. He feels that no matter how bravely and courageously men may fight, they fight only because they must, all the time hating it from the bottom of their hearts. And he feels also that war results in no gain to mankind, except perhaps the alteration of a few boundaries, but brings only long periods of social and economic disorder. "He has seen for himself the effects of war, and has faced them out with eyes unsheltered by any smoked glass of enthusiasm." (1)

(1) Review of "Tatterdermalian,"
The Times Literary Supplement, March 18, 1920.

CHAPTER III

Mr. Galsworthy's Criticism
of Law: The Prison System;
The Church.

MR GALSWORTHY'S CRITICISM OF LAW.

Mr Galsworthy, having studied for the bar, is quite familiar with all the formulae of the law-office, and therefore he is in an able position to discuss all the failings of the profession. He is as severe in his criticisms of the devices and procedure of law as he is of all other man-made institutions. One of the creations of civilization, law was first invented for the purpose of protecting the people: its business was to see that the weaker members of society did not suffer because of the stronger. As it developed, however, it became an instrument into the hands of the upper classes, already made secure by their wealth and position, who used it to insure themselves against any danger of revolutionary ideas which might arise. In this way, influenced by the upper classes, it lost all sense of humanity and sympathy, and consequently of justice. Law judges only from the results of crime, instead of delving into the causes and eradicating the difficulties which would be found there. The injustice in the workings of law may be seen in "The Freelands," "The Country House," and in some of the sketches.

Stanley in "The Freelands" asks his sister-in-law, Kirsteen, where she finds the law unjust; he himself, a member of the ruling classes, has never found it so. Kirsteen thinks of the labourers she knows, struggling hard for their very existence, and answers,

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"These people have no means of setting law in motion, no means of choosing where and how they will live, no means of doing anything except just what they are told; the Mallorings have the means to set the law in motion, to choose where and how to live, and to dictate to others. That is why the law is unjust. With every independent pound a year, this equal law of yours-varies.(1) Certainly no law can be considered just that does not treat one person as it treats another, regardless of their position in life, of of their wealth. As an example of injustice, Kirsteen compares her own situation with that of Bob Tryst, "If I had chosen not to marry Tod but to live with him in free love, we could have done it without inconvenience. We have some independent income; we could have afforded to disregard what people thought or did. We could have bought(as we did buy) our piece of land and our cottage, out of which we could not have been turned.---But Tryst, who does not even want to defy the law - what happens to him? What happens to hundreds of labourers all over the country who venture to differ in politics, religion, or morals from those who own them?(2) If the law had studied Tryst's case from the beginning, it would have understood that the crime of arson which he committed was only the climax of a series of wrongs he had suffered from the hands of the landowner.

In the same way that it failed to understand Tryst, the law failed to ascertain the real cause of the revolt which took place in Joyfields. The papers say that the "economic conditions of the

(1) "The Freelands"; Section XIX, page 169
(2) Ibid.

labourers on this estate is admittedly rather above than below the average." (1) When Nedda reads this she feels a little rush of anger at the unfairness of it. "Were people then, to know nothing of the real cause of the revolt - nothing of the Tryst eviction, the threatened eviction of the Gaunts? Were they not to know that it was on principle, and to protest against that sort of petty tyranny to the labourers all over the country that the rebellion had been started?" (2) Of course the general reading public could know nothing of this side of the question because it had never been placed before them. The law had quietly avoided all but the actual revolt, and cared nought for the cause underlying it.

When Tryst's case was called in court, Derek is there "watching all the queer and formal happenings that mark the initiation of the higher justice - the assemblage of the gentlemen in wigs, the sifting, shifting, settling of clerks, and ushers, solicitors, and the public; the busy indifference, the cheerful professionalism of it all." (3) To Derek, so highly strung up because of this event, all this form seems unnecessary, and superficial. These people who are gathering to hear Bob's case have as yet no thought as to the result of their hearings. They do not feel the importance of the fact that they hold the fate of a man in their hands. Everything is so professional. "Haunted by the thought of him to

(1) "The Freelanders"; Section XXVIII, page 260.
 (2) Ibid.
 (3) Ibid - - - - - 304

whom this was almost life and death the boy (Derek) was incapable of seeing how natural it was that they should not all feel as he did." (1) And then Bob is brought in. The questions and pleadings begin; all the facts pointing Bob out as a man guilty of arson, while the actual cause of the burning of the hay ricks never comes to light. "The real story of Tryst, heavy and distraught, rising and turning out from habit into the haze on the fields,---of Tryst brooding, with the slow, the wrathful incoherence that creatures of silence in those lonely fields had passed into the blood of his forbears and himself. Brooding,---leading the brain with violence till the storm bursts and there leap out the lurid, dark insanities of crime,---They might talk and take evidence as they would, be shrewd and sharp with all the petty sharpness of the Law; but the secret springs would still lie undisclosed, too natural and true to bear the light of day." (2)

Tryst is sentenced to three years penal servitude. To those who know the story of his crime only, as the law courts have dealt with it, the sentence seems justified. To a few others -Derek, Hedda, Kirsteen, and even Felix,- who have understood the motives of Tryst's revenge, the whole affair seems unjust. If Tryst had been allowed to choose his own manner of living, like the Mallorings, no trouble would have arisen. But, because, he does not own his home, he must comply with the will of those who do, no matter how inconvenient it is for him. What is it that has given the Mallorings the right to govern other lives while they live in

(1) "The Fyrcelands", Section XXXIII, page 304.
 (2) Ibid " " " " " 308

perfect freedom? Why cannot they live and let live? They have never really been given the right to govern others. They have merely taken it because their wealth and position have made them independent. The remedies for the evils which arise from property-holding are not easily seen, but, as Kirsteen says ----"if people haven't decency enough to see for themselves how the law favours their independence, they must be shown that it doesn't pay to do to others as they would hate to be done by." (1)

In "The Juryman," one of the stories in the book "Five Tales," we find Mr. Bosengate sitting on a jury which is trying a soldier for attempted suicide. To attempt suicide while in khaki seems to the jury to amount to the same thing as desertion, and the prisoner's case looks very black. The only reason that he gives for his act is that "absence from his wife was preying on his mind."(2) If the case had been settled then Mr. Bosengate would have agreed to a verdict of guilty, but the court was adjourned until the next morning, and all evening he is haunted by the thought of the miserable little Welsh soldier lying in prison. He wanders about his home, thinking what it would mean to him to be separated from his wife and children, and the idea comes to him, "Why should I have to sit in judgment on that poor beggar and condemn him?" (3)

When the jury withdraw the next day to deliberate on the evidence, it is found that all but Mr. Bosengate desire to bring

(1)"The Freelanders"; Section XIX, page 170.
 (2)"Five Tales" ("The Juryman," page 288)
 (3) Ibid - - - page 275.

in a verdict of guilty. He absolutely refuses to agree to anything which will put the Welshman in prison. The others cannot understand his obstinacy in the matter, and he is suddenly seized with a desire to say to them, "Haven't you any feelings for others? Can't you see that this poor devil suffers tortures?"(1) Finally they all agree to return a verdict of guilty with a recommend to mercy.

Out of the whole jury, Mr. Bosengate was the only one who really felt sympathy for the prisoner, the only one who tried to understand what agony of mind he had gone through; and because Mr. Bosengate got below the surface of the crime, he cannot condemn it with the viciousness that his friends in the box did. Mr. Galsworthy seems to think that if we could all catch hold of this spirit of sympathy, we would not so readily pass judgment on those who go beyond the confines of the law. A little understanding of the conditions which result in crime would go a long way to establish justice in the law courts.

The stories of the trials of Bob Tryst, and of the Welsh soldier, show how incapable the law is of discovering the causes of crime and of judging accordingly. The story in "The Country House" of Gregory Vigil's attempt to obtain a divorce for his ward, Helen Bellew, shows how unreasonable and underhand are the laws of divorce.

When Gregory visits his lawyer, Paramor, and explains that a divorce is desirable for his ward, as it is the only way out of her present "intolerable" position. Mr. Paramor asks him, "We shall

(1) "Five Tales" ("The Juryman," page 302)

that there is only one way to go about this thing, and so leaves matters to Mr. Paramor, feeling that no more difficulties will arise.

A very serious difficulty, however, does appear; one which practically ruins Mrs. Bellew's chances of obtaining a divorce on past evidence. She had been visited by her husband, while he was in a state bordering on delirium tremens, and because she had not had the heart to turn him out in such a condition, she had been obliged to keep him over night. A letter from Mr. Paramor to Gregory explains how such an action would appear in the court. "In technical language, any such forgiveness or overlooking is called condonation, and it is a complete bar to further action for the time being. The Court is very jealous of this principle of non-forgiveness, and will regard with grave suspicion any conduct on the part of the offended party which might be construed as amounting to condonation." (1) On receiving this note, Gregory hurries to see Paramor and demands of him - "---Surely there's some mistake! Do you mean to tell me that because she acted like a Christian to that man she is to be punished for it in this way?" And Mr. Paramor answers him - "Don't confuse yourself by dragging in Christianity. Christianity has nothing to do with the law." (2)

This truth, that "Christianity has nothing to do with the law," is what Mr. Galsworthy is trying to express. The law is based on the opinions of Society, and Society is founded on the principle that Might is Right. The result is that justice is

(1) "The Country House;" Part I, Chapter IX, page 84.
 (2) Ibid - - - - - 85

quietly rectifying mistakes, and settling disputes, it stirs up a hornet's nest around every case, and judges according to a false code laid down by Society. Mr. Galsworthy seems to feel that only when the judgments, the prejudices, and the solidity of Society are broken down, and sympathy takes their place, will justice reign in the world.

II

MR. GALSWORTHY'S CRITICISM OF THE PRISON SYSTEM.

Mr. Galsworthy has shown rather more than a mild interest in the prison system in England, and has pointed out in several essays and stories that there is vast room for improvement in the methods of confinement which are in use at present. He believes that sentences are often passed by judges who have forgotten the real object of punishment, which is to protect society and reform the offender. There is a great danger of the spirit of revenge creeping in and influencing the punishment which is dealt out to a criminal, and when this takes place the prisoner is not reformed. He is put in prison where his life is opposed to all that is natural, and is given back to society weakened physically and morally. Such a method of punishment does not protect society, but fosters a spirit of crime in the ex-prisoners.

The description in "The Freeland" of Nedda's visit to Bob Tryst in his cell, betrays Mr. Galsworthy's attitude towards prisons. Standing in a hallway while waiting to be conducted to Tryst, Nedda "became conscious of a shaven-headed noseless being in drab gray clothes, on hands and knees scrubbing the end of a corridor. Her tremor at the stealthy ugliness of this crouching figure yielded at once to a spasm of pity. The man gave her a look, furtive, yet so charged with intense penetrating curiosity, that it seemed to let her suddenly into innumerable secrets. She felt as if the whole life of people shut away in silence and solitude were disclosed to her in the swift, unutterably alive look

of this noiseless kneeling creature, riving out of her something to feed his soul and body on.--- How he must hate her, who was free and all fresh from the open world and the sun, and people to love and talk to!" (1) Actually suffering because of the intense pity she feels for them, Nedda watches the men taking their exercise. Walking in single file each with his eyes "fixed on the back of the neck of the man in front" (2), they make no sound save the tramp of their feet.

From the corridor Nedda is taken into a bare room where Tryst is to be brought to her. Left alone, she feels almost as a prisoner might feel in his lonely cell. "The silence at first was almost deathly. Then it was broken by a sound as of a heavy door banged, and the shuffling tramp of marching men - louder, louder, softer - a word of command - still softer, and it died away. Dead silence again!" (3) When Tryst is brought in, she can hardly bear to look at his face, so tragic is the look in his eyes. She tries to talk to him, to comfort and cheer him, and asks him if there is anything he wants. "Nothin' I want, but just to get out of here," (4) he answers, and later he says - "I must get out. I won't stand long of it - not much longer. I'm not used to it, always been accustomed to the air, and bein' about, that's where 'tis." (5)

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|-----|-------------------------------|----------|
| {1} | "The Freeland"; Section XXXI, | page 295 |
| {2} | Ibid, | page 296 |
| {3} | Ibid | page 297 |
| {4} | Ibid | page 299 |
| {5} | Ibid | |

It is no wonder that Hedda leaves the prison filled with bitter little thoughts about man's cruelty to his fellowmen, "What were men made of that they could go on day after day, year after year, watching others suffer?" (1) This is Mr. Galsworthy's thought, too. He cannot bear to think of men shut away from all that life means; companionship, a home, the beauties of nature, and freedom of movement. He seems to think that no matter what crime a man has committed, the suffering that results from his punishment is far greater than that deserved. "A detestable thing Tryst has done a hateful act; but his punishment will be twentyfold as hateful," (2) thinks Felix.

Mr. Galsworthy is opposed to solitary confinement. He does not believe that it is a deterrent, for mere severity of punishment is not a factor of reformation. Moreover, he does not believe that any country has the right to force a man into an existence which is opposed to all the laws of health; physical, mental and moral. Solitary confinement causes unnecessary suffering and does more harm than good to the prisoner.

"The Prisoner" is the story told by a nameless 'friend', of a visit to a prison in Germany where there are 'life' prisoners. The description of the convict who had been shut up in his cell for twenty-seven years is so extremely vivid that one can almost see him with his humble manner, and feel the atmosphere of despair which surrounds him. On the way back from the prison the 'friend' passed through the Stadt Park, where everything was so free and happy, and he tells his listeners what thoughts came to

(1) "The Freelanders"; Section XXXII, page 300.
 (2) Ibid " " page 222

his mind as he drove along. "The place was full of birds, the symbols of freedom, fluttering about, singing their loudest in the sun.---And I well remember thinking that in the whole range of Nature only men and spiders torture other creatures; and only men do it in cold blood to their own species." (1)

The criminal in the story had committed the crime of murder while still a mere boy. He had planned to rob his employer, and being surprised during the robbery, he had struck out blindly, having no intention, however, of killing. He had been sentenced to life imprisonment, and the tragedy of the long years of silence and solitude which he had had to endure had killed the spirit within him. The narrator feels that in spite of his crime, the convict had been more sinned against than sinning. Mr. Galsworthy protests against the severe suffering inflicted on one man by others who consider themselves superior because that man has yielded to a temptation which has never presented itself to them. One feels that his lesson is that no man has the right to judge another unless he knows what temptation is, for, unless he has such knowledge, he can never be sure of what his own actions would be under the same circumstances.

"The protection of society includes the adjustment of punishment so as not to leave on the mind of the injured person a crude sense of injury unhealed by retribution." (2) Many men have left prisons feeling not a desire 'to go straight,' but only bitterness towards those who put them in confinement. Dr. Raider, the

(1) "Caravan" ("The Prisoner"; page 319)

(2) "A Sheaf" ("On Prisons and Punishment," page 152)

released prisoner in "Late - 299" ended his sentence hating those who had tried to break his will, and despising everyone who pitied him. Being shut up did not affect him in the same way as it did the convict in "The Prisoner." Instead of becoming humbled by his long imprisonment, Dr. Raider became defiant and inhuman. His chief pleasure seemed to be to make other people uncomfortable, and he was certainly successful in doing so, with his cool, ironic smile and his sharp little speeches. His attitude, however, was perhaps the only one possible for a man of his calibre. Highly educated, and a gentleman, he could not bear to have the public pity him, so he took the offensive, and frightened people away until even his family left him. Prison routine had ruined his life. He could never be on the same terms with men again. The only one who really understood him is Mabel, Jack Raider's fiancée. She explained why he had become so bitter in his attitude towards life when she said - "He must have swallowed blood and tears in there - ordered about like a dog, by common men, for three years nearly. If you don't go under, you must become inhuman." (1)

In "Fraternity," we are shown the effect of prison on a man of the working classes. Hughs was sentenced to a month's confinement for attacking his wife. Although his terms was a light one, on account of his having been in the war, he bore the prison stamp at the end of it. He felt that he had been unjustly imprisoned, because his war wounds had affected his head so that he could not control his temper. He had not really meant to hurt his wife.

(1) "Caravan" (Late -200, page 557.

He walked home after his release in stolid silence, for the thought that he had been in prison aroused in him "such a whirlpool of surging sensation, such ferocity of bitterness, and madness and defiance, that no outpouring could have appreciably relieved its course." (1) Even after he arrived home, he preserved his silence, and throwing himself on the bed, lay there all evening, without paying any attention to his surroundings, or noticing the timid attempts of Mrs. Hughs to draw him out of himself.

Mr. Galsworthy is trying by these stories to open the eyes of the public so that it will see that the prison system as it now exists is a failure. Confinement not only punishes a man, but it does something more to him which cuts him off from humanity and makes his existence useless to civilization. In the majority of cases the suffering that the prisoner is forced to endure does not reform him. Mr. Galsworthy believes that crime can only be decreased by the "growth of social feeling, spread of education, betterment of manners, decrease of intemperance, improvement in housing," (2) and other similar movements which make for the welfare of mankind. He would have the penal system based solely on discipline and loss of liberty, and he would apply within prisons no harsher methods of reform than are used out of them.

(1) "Fraternity," Chapter XXXVIII, page 321

(2) "A Sheaf" (*The Spirit of Punishment* - Page 156.)

III

MR. GALSWORTHY'S CRITICISM OF THE CHURCH.

"Churchgoing, with its pageantry, its tradition, dogmas, and demand for blind devotion," (1) which meant as much in the lives of the people of a few generations ago, does not at all satisfy the searching mind of the twentieth century public. The result has been that the congregations of certain churches, which were at one time packed to the doors, have today dwindled away to a mere nothing. Young people, of a more inquisitive and doubting turn of mind than their parents, cannot accept, as they did, all that is taught from the pulpits as the final word, and so they have looked elsewhere to find their faith. They have examined life itself, and found there so much misery, and poverty, and fear; and so many conflicting notions of the truth, that they are in very great danger of coming to the conclusion that Gratian comes to in "Saints Progress." "There is no God, Dad," she tells her father, while they are sitting by the bed of her husband, an army doctor who is lying desperately ill,"--- If there were any God who could take part in our lives, alter anything without our will, knew or cared what we did,- He wouldn't let the world go on as it does." (2) Nor can her father, Edward Pierson, who for twenty-six years had been in Holy Orders, help her at all in her unbelief. Gently dogmatic, he had based his faith on the statements of the High Church, and never within himself asked for an explanation of anything. "Everything had

(1) "The Freelanders"; Section X, page 85

(2) Saints' Progress; Part I, Chapter II, page 42.

Become set, circumscribed and fixed, by thousands of his own utterances; to have taken fresh stock in his faith, to have gone deep into its roots, would have been like taking up the foundations of a still-standing house." (1) It is with a bewildered and helpless sort of feeling then, that he answers his daughter's bitter little statement - "But, my dear, His Purposes are inscrutable. We dare not say He should not do this or that, or try to fathom to what ends He is working." Her reply to this is one that cuts him to the quick - "Then He's in no good to us. It's the same as if He didn't exist---If there's a God who can help, it will be a wicked shame if George dies; if there's a God who can help, it's a wicked shame when babies die, and all these millions of poor boys. I would rather think there's no God than a helpless or a wicked God -." (2)

Mr. Galsworthy has bound up in men like Edward Pierson; and the Reverend Russell Barter in "The Country House"; and the little Un-named rector in the short story "A Fisher of Men," all the dogmatism of the old fashioned church. None of these men are naturally inhuman, nor is it their desire to bring distress to any of their parishioners, but they feel that they have been placed in authority over other men, whom it is their duty to keep the in^{the} straight and narrow path. If promises of heavenly blessings fail to bring about the desired result, they resort to threats of everlasting torture. They are all of the same opinion as the rector of the little Cornish Village in "A Fisher of Men,"

(1) "Saints Progress"; Part I, Chapter I, Page 10.

(2) "Ibid, Part I, Chapter IV, page 42.

who firmly believed that men had been entrusted by God specially to his care," and that for their "wanton disobedience no punishment, perhaps, could be too harsh." (1) All three ministers of the Gospel have, in varying degrees, the same view of life; God "had divided men into the Church and other men; and for the government and improvement of these other men, God had passed himself into His Church. That Church again had passed herself into her ministers. Thus, on the Church's minister - placed by Providence beyond the fear of being in the wrong - there had been enjoined the bounden duty of instructing, ruling, and saving at all costs the souls of men." (2)

Mr. Galsworthy's aim is to show that it is not human nature for man to allow another man to dictate to them and possess their very souls. The old fisherman in "A Fisher of Men" explains in an abrupt little speech why the rector has gradually lost hold of his people so that nearly all have left off attending Church- "Man putts hisself above us, like the Czar o' Russia," he said, "tes the sperrit o' the thing that's wrong. Talk o' lovin' kindness, there's none 'bout the Church, 's far's I can see, 'tes all; 'Du this, or ye'll be blasted!" (3) The old privilege of a minister to completely control his flock has disappeared. He can no longer afford to be like Mr. Barter in "The Country House"- "He found his duty in life very clear, and other people's perhaps

- (1) "Caravan" ("A Fisher of Men," page 617.
 (2) Ibid - - - " 617 - 18
 (3) Ibid - - - " 622

clearer, and he did not encourage his parishioners to think for themselves." (1) People of this age cannot be prevented from thinking for themselves, and the sooner the clergy realize this the better, for only then will they really be able to understand the motives on which people act, and so be able to help them. If Edward Pierson had tried to understand Nellie's great love for Cyril, he would not have ^{so} obstinately refused to allow them to marry. But he cannot get away from the idea that marriage is the most serious thing in life, that it must last forever, and that therefore no one can rush in to it without suffering. He cannot realize the depth of the love of these two young people, nor the fact that they feel the solemnity of marriage as he does. Never for a moment does his determination vary. "He must do what he thought right, no matter what the consequences," (2) and the consequences are such that they are all plunged into sorrow.

In all these stories Mr. Galsworthy's text seems to be that no man can be so positive of his faith that he can use it to direct the lives of others, for, as in the case of Edward Pierson, all such attempts result in failure. Felix, in "The Freelands, reading a book on Eastern philosophy, thinks to himself - "Could anything be said with truth, save that we know nothing?" (3) and down in the depths of his heart every man knows that Felix has expressed a universal thought. It is in "The Freelands," too,

- (1) "The Country House"; Part I, Chapter I, page 15.
- (2) "Saint's Progress" Part I, Chapter IV, page 50
- (3) "The Freelands"; Section XVII, page 154.

that M r. G alsworthy gives us some idea of what may be his views on religion. When Nedda asks Mr. Cutheott if he believes in God, he tells her "Everyone does that - according to their natures," and when she presses him still further to tell her what he calls God, he answers, "---Does one wish to make even an attempt to define God to oneself? Frankly, I don't. I'm content to feel that there is in one some kind of instinct toward perfection that one will still feel, I hope, when the lights are going out; some kind of honour forbidding one to let go and give up. That's all I've got; I really don't know that I want more." (1)

(1) "The Freelands"; Section VIII, page 71.

CHAPTER IV

Mr. Galsworthy's Art As a Novelist.

THE ART OF IMPLICATION.

A characteristic which has aroused much criticism of Mr. Galsworthy's art, is the atmosphere of restraint, which pervades all his stories. One critic says that his chief limitation is "a certain slenderness of effect,"(1) and another writes that "there is a sense of something lacking in his work as a whole, a feeling not exactly of narrowness, but of smallness and spareness of effect, something a little meagre, a lack of robustness, of vitality, which is disconcerting."(2) It is true that a first reading of many of the novels leaves one with a sense of dissatisfaction, a sense of never having grasped the depths of the emotion which one feels the characters must have experienced. The people in the stories are never allowed to betray, either by word or movement, their innermost thoughts and sentiments. They are all mysterious and "passive." "One longs for him (Mr. Galsworthy) to let himself go, and plunge his characters in speech and action into the torrent of intensity which we feel instinctively should engulf them." (3)

When the novels are reread a second time, one begins to understand that the amount of suggestion which underlies a description, or a dialogue, more than makes up for the lack of direct dramatic action. "---Mr. Galsworthy has shown a peculiar faculty for suggesting deeper currents through a clever portrayal of the delicate sinuosities which

(1) "Some Modern Novelists: Appreciations and Estimates."
Helen Thomas Follett and Wilson Follett.

(2) "The Modern Novel"; Elizabeth A. Drew, page 156.

(3) Ibid. - - - - - page 166.

mark the surface." (1) An example of this faculty is found in "The Man of Property," in the description of the dinner party at which June first realizes that Bosinney is in love with Irene. Mr. Galsworthy carefully follows the actual progression of the meal, and by doing so he indicates the cloud that is hanging over those who partake of it. The irritation of June, the dreamy languor of Irene and Bosinney, the cynicism of Seames, are all revealed in the short, trivial speeches. A fairly long citation is necessary to show the exact importance of this scene.

"Dinner began in silence; the women facing one another and the men.

In silence the soup was finished -excellent, if a little thick; and fish was brought. In silence it was handed.

Bosinney ventured: 'It's the first Spring day.'

Irene echoed softly: 'Yes - the first Spring day.'

'Spring!' said June: 'There isn't a breath of air!'

No one replied.

The fish was taken away, a fine fresh sole from Dover. And Bilson brought champagne, a bottle swathed around the neck with white.

Seames said: 'You'll find it dry.'

Cutlets were handed, each pink-frilled about the legs. They were refused by June, and silence fell.

Seames said: 'You'd better take a cutlet, June; there's nothing coming.'

But June again refused, so they were borne away. And then Irene asked: 'Phil, have you heard my blackbird?'

(1) "Mr. Galsworthy as Artist and Reformer"; - Dorothy Martin.
Yale Review - October 1924.

Bosinney answered; 'Rather - he's got a hunting-song. As I came round ~~him~~ I heard him in the square.'

'He's such a darling!'

'Salad, sir? Spring chicken was removed.'

But Soames was speaking: 'The asparagus is very poor. Bosinney, glass of sherry with your sweet? June, you're drinking nothing!'

June said: 'You know I never do. Wine's such horrid stuff!'" (1)

Every word that is spoken in the above passage, and even the silences which occur, gives the reader sudden insight into the characters and the situation. Mr. Galsworthy tells all the incidents, and they serve to indicate the emotion which lies concealed. Important matters are hidden behind the groups of ordinary people and things on whom the attention is riveted. "This method has a peculiar power; the thing of which we catch half-mysterious glimpses gains in effect and is charged with emotion which would evaporate in the crude light of the foreground." (2)

The novels abound in scenes in which mere conversation is fraught with a deep significance. In "The Country House," the guests at Worsted Skeynes gather in the drawing room, some playing chess, some at the piano, some just talking. George stands by watching them all. "The air was drowsy and sweet scented; a log of cedarwood had just been put on the fire; the voices of his mother and Mrs. Bellew, talking of what he could not hear, the voices of Lady Malden, Mrs Brandwhite, and Gerald, discussing some neighbours, of Mrs. Winlow dissenting or assenting in turn, all mingled in a comfortable, sleepy

(1) "The Man of Property"; Part II, Chapter II, page 105.

(2) "Three Studies in English Literature." Andre Chevrillon. page 170

sound, clipped now and then by the voice of General Pendyce calling, 'Check!' and of Bee saying, 'Oh, Uncle!' (1) The cosiness of it all is a sharp contrast to the perpetual fire that burns in George, the result being that his disturbance of mind is forcibly impressed on the reader.

Again, in "The Island Pharisees," Shelton gives a heedless laugh in the presence of Antonia, which reveals to them both the secret that they observe life from very different angles. In vain does Shelton cut his laughter short, and seek to excuse it. "It was a little piece of truth". (2) Their relations become strained from that moment on.

Examples of Mr. Galsworthy's art of suggestion may be found also in the later novels. In "The Silver Spoon," the appearance of Francis Wilmot in Michael's home brings a reminder to all of Fleur's first lover. Wilmot's presence causes suffering to Michael in that it brings back to his mind the fact that he has always played second fiddle to Jon. Fleur and Seames suffer because the thought of Jon revives in them all the unhappiness of the past. Throughout dinner the uneasy atmosphere is felt by all except Wilmot himself, who did not know the old story. The conversation circles around Wilmot's first impression of England, and Fleur's pet dog. "In the savoury silence that accompanied soft roes on toast, the patter of the Dandies' feet on the parquet floor could be plainly heard.

'This is the only thing he likes,' said Fleur, 'Dan! go to your master. Give him a little bit, Michael.' And she stole a look at

(1) "The Country House" Part I, Chapter III, page 30.
 (2) "The Island Pharisees." Part II, Chapter XXVIII, page 244.

Michael, but he did not answer it." (1)

Just as Mr. Galsworthy portrays emotion by the indirect method, so, does he reflect outstanding characters through others not connected with the main theme. In "The Man of Property" the lovers Irene and Bosinney are seen the least of the people who crowd the novel. Their passion is never expressed directly, and yet it is the one thing that haunts the reader from first to last. Each time Irene appears she is shown in a different aspect, according to the character through whom she is presented. Through Soames we see her coldness and reserve; through Swithin we have her image as slight and colourless; through young Jolyon we are made aware of her charm and beauty. In the same way do we come to know Audrey Noel, in "The Patrician." Courtier reflects the tragedy in her life, and her courage in spite of it. Miltoun reflects her quiet passion and her soft appeal. Lady Casterley brings out her self-control and her dignity.

In many cases Mr. Galsworthy expresses character and emotion by means of description. Take, for example, Cecilia's view of Hilary's house in "Fraternity." The personalities of those who live in it are revealed by her thoughts. "The queer conceit came to Cecilia that it resembled Hilary. Its look was kindly and uncertain; its colour a palish tan; the eyebrows of its windows rather straight than arched, and those deep-set eyes, the windows, twinkled hospitably; it had, as it were, a sparse moustache and beard of creepers, and dark marks here and there, like the lines and shadows on the

(1) "The Silver Spoon": Part I, Chapter IV, page 30.

faces of those who think too much. Beside it, and apart, though connected by a passage, a studio stood, and about that studio - of white rough-cast, with a black oak door, and peacock-blue paint - was something a little hard and fugitive, well suited to Bianca, who used it, indeed, to paint in. It seemed to stand, with its eyes on the house, shrinking defiantly from too close company, as though it could not ^{entirely} give itself to anything. Cecilia, who often worried over the relations between her sister and her brother-in-law, suddenly felt how fitting and symbolical this was." (1)

Nearly all of Mr. Galsworthy's descriptions of landscapes, too, contain veiled meanings which complete the idea that he does not express. Especially when dealing with passion does he use nature as a background. "Over so many of the books there is a strange brooding sense of a summer evening - an atmosphere of the passion - a perfumed dusk which blots out the figures of the lovers, even as they hide their love from the eyes of the world." In "The Dark Flower" there is such a description, which betrays the depth of passion between Olive and Lennan. "The moon would not rise till ten! And all things waited. The creatures of night were slow to come forth after that long bright summer's day, watching for the shades of trees to sink deeper and deeper into the now chalk-white water; watching for the chalk-white face of the sky to be masked with velvet. The very black-plumed trees themselves seemed to wait in suspense for the grape-bloom of night. All things stared, wan in that hour of passing day - all things had eyes wistful and unblessed (3)

(1) "Fraternity", Chapter I, Page 6.

(2) "The Modern Novel" Elizabeth A. Drew. page 172

(3) "The Dark Flower." Part II, page 200

In "Saints' Progress" we have the beauty of external nature which surrounds Nellie and Cyril on their last night together. "They sat, still as mice, and the moon crept up. It laid a first vague greyness on the high wall, which spread slowly down, and brightened till the lichen and the grasses up there were visible; then crept on, silvering the dark above their heads.---There came the white owl, soft as a snowflake, drifting across in that unearthly light, as if flying to the moon. And just then the top of the moon itself looked over the wall, a shaving of silvery gold. It grew, became a bright spread fan, then balanced there, full and round, the colour of pale honey.

'Ours!' Noel whispered." (1)

The reader of these novels must observe and interpret, for Mr. Galsworthy relies deliberately on omission and reticence. Description takes the place of verbal expression in the presentation of character and emotion. The omission, however, is not a reality, for all that Mr. Galsworthy does not tell us may be inferred from what he does tell. "Academically, Mr. Galsworthy would be a writer of importance if he had nothing of unique impressiveness to communicate, simply because, through this distinguished restraint of his craftsmanship he has proved more conclusively than anyone else now writing fiction, that English prose can be unmistakeably modern, without having to be either ugly or cold." (2)

(1) "Saints' Progress" Part I, Chapter V, Page 53.

(2) "Some Modern Novelists: Appreciations and Estimates,"
Helen Thomas Follett and Wilson Follett.

REALISM.

Mr. Galsworthy has very rightly been classed as a realist. He treats the actual conditions of life without reserve, but does no more than state the facts. He never allows his imagination to rule at the expense of truth. He is very sincere in all his work and this sincerity is the keynote of his realism. In his own opinion, "art is not art unless it is made from what the artist himself has felt and seen, and not what he has been told he ought to feel and see. For art exists not only to confirm people in their tastes and prejudices, not to show them what they have seen before, but to present them with a new vision of life." (1)

Mr. Galsworthy reaches the illusion of reality through that art of implication which we have already studied. His success lies in the fact that he does describe just what he has felt and seen, and allows his description to reveal the innermost life which is symbolized by external features. People who are moving in the ordinary routine of every day life fill the foreground of his novels. Suddenly, by a word, a look, or a gesture, is betrayed the heart of the most outstanding character. Mr. Galsworthy has understood that in real life, and especially in the life of the reticent Englishman, man's most hidden thoughts are revealed only in rare and unguarded moments.

It is because he has this knowledge that he has been able to produce real human beings. "All his works abound in men and women

(1) "The New Spirit in The Drama." John Galsworthy.
Hibbert Journal, April 1913.

that we might have observed on our latest shopping tour or met at some recent "At home". They bristle with individuality; they quiver with genuine vitality; they attract or repel us, as if we were looking into living eyes and listening to spoken words." (1)

In "The Man of Property" there are the Forsyte brothers with their wives and children and sisters. Each one of the numerous characters which fill the book has individuality, but possesses at the same time those features which are peculiar to their social class, the professional gentry. They are placed in all the situations which would naturally arise in the life of the upper middle class. We see them gathered together at an "At home," discussing each other, their respective healths, their possessions; we meet them at dinner, with Swithin as their host; we attend with them the funeral of Aunt Ann; and always they are intensely human, displaying the characteristics of their kind, which is a plentiful one in England. Families like theirs, proud, possessive, conventional, are not at all difficult to detect in real life. In fact, after the appearance of "The Man of Property," Mr. Galsworthy declares "that so many people have written and claimed that their families were the originals of the Forsytes, that one has been almost encouraged to believe in the typicality of an imagined species." (2)

With certain characters Mr. Galsworthy has been extremely successful. His greatest creation is generally considered to be old Jolyon, in "The Man of Property" and "Indian Summer of a Forsyte."

(1) "Is There Anything New Under the Sun?" Edwin Bjorkman, page 186
 (2) Preface to "The Forsyte Saga."

Old Jolyon is thoroughly lifelike. He is the eldest of the Forsytes, over eighty years of age, but hale and hearty. His hair is white and fine, his cheeks are lean, and little hollows may be seen at the temples, but his shrewd, dark gray eyes, and his manner of holding himself upright and straight give the impression of his being master of perennial youth - "a youth not uncommon among the old men of the strong English upper middle class." (1) Jolyon has the proud and domineering nature of the Forsytes, but he is also capable of tenderness and generosity. When his granddaughter, June, becomes engaged, he finds himself very lonely, and yields to a desire to visit his son, who had severed his connections with his family by running away with a foreign girl. By breaking down the traditions of his class and using his money to re-establish his son's position, Old Jolyon proves himself to be truly human.

Mr. Galsworthy generally portrays characters whom he dislikes with a firm outline. There are some very interesting and realistic touches about Mr. Pendyce in "The Country House." Take, for example, the scene in which Mrs. Pendyce first mentions to him that Helen Bellew is about to sue for divorce. Now Horace Pendyce does not believe in divorce, and has some very bitter feelings towards it, but the night before he had been very nearly run over by Jasper Bellew, who, under the influence of liquor, had been driving his dog-cart at a furious rate of speed, and so Mr. Pendyce's attitude is considerably altered. "Divorce him!" he declares, "I should think so! She ought to have divorced him long ago. It was the

(1) "Three Studies in English Literature." Andre Chevrillon, page 164.

nearest thing in the world; another foot and I should have been knocked off my feet!" (1) Mr. Pendyce is not the first man who has changed his opinions because of outraged dignity.

Mr. Galsworthy has created many characters who are real people. There is Michael in "The Silver Spoon," a truly likeable person, shrewd, whimsical, to all appearances irresponsible, but seeing through problems with remarkable clearness. Then there is Granny Freeland, in "The Freelands," "She is as real as life itself." (2) Her unselfishness, her gentleness, her inevitable little remedies for this, that, or the other discomfort, all win for her a permanent place in the heart of the reader. There is a crisp reality, too, about old Sylvanus Heythorp in "A Stoic," the second story in "Five Tales." Here is the typical contemptuous, dominating, indomitable Englishman. He is over eighty, but will not give up his place as chairman of 'The Island Navigation Company' because by doing so he would lose his independence. Determined to have his own way at any cost, outwardly cold and calculating, he gains his ends through sheer force of character. But there is an undercurrent in his nature of deep affection for his grandchildren, and it is through the methods by which he provides for them that he proves himself a true stoic and wins the reader's admiration.

In real life we come to know those around us only as they gradually reveal themselves by their response to different experiences. In the novels the characters unfold in the same way. Each time they appear Mr. Galsworthy manages to present them so

(1) "The Country House" Part 1, Chapter VIII, page 70.

(2) "The Advance of The English Novel" William Lyon Phelps.
page 222.

that they unconsciously disclose some new phase of their personal -
 ity. "He is careful not to describe them exhaustively - showing at
 first only the most salient features, and giving us but a summary
 impression. He allows them to reveal themselves in infinite gra-
 dation by their speech and bearing, by their perception of one
 another, expressed by each in his own words and images ---, It is
 difficult to give any idea of such an art by fragments, for the
 writer makes his characters so real and living to us that we should
 recognize them if we came across them; and this he does by the
 cumulative effect of many touches, each of which gets its full
 value only from the context." (1)

Mr. Galsworthy has a fault, however, of making certain of his
 leading figures represent ideas as well as human beings, which
 spoils the effect of reality. For instance, Mark Lennan, in "The
 Dark Flower," depicts the power of love. We are told nothing of
 his life outside of the three passions which enter into it, and
 this is apt to give the impression that he can do nothing but love.
 Courtier in "The Patrician," is "the champion of lost causes," (2)
 and never appears in any other aspect. In the same story, Lord Mil-
 toun is made the antithesis of Courtier, and so becomes more of a
 type than an individual. Again, in "The Freeland," we have the three
 brothers, Felix, John, and Stanley, artificially set up one against
 the others, representing respectively Intellectualism, Officialism
 and Industrialism. In these and all similar cases Mr. Galsworthy
 is more of a painter of single emotions, or of social groups, rather

(1) "Three Studies in English Literature," Andre Chevrillon,
 page 163.

(2) "The Patrician." Part II, Chapter XXII, page 287.

than of individuals. The characters obtain their significance as types of the emotions or groups which they represent, and it is through their actions, even when these may be superficial, that Mr. Galsworthy reveals the lasting reality which lies below the surface. It is his faculty of being able to pierce beneath outward appearances that makes him popular to outside countries as well as his own, for "in examining one form of civilization he has come to conclusions which are pertinent to all forms." (1)

Mr. Galsworthy's close observation of life has enabled him to depict characters and groups as they really exist. It is by reason of the same pure observation that he has been able to create realistic descriptions. He allows no detail to pass unnoticed, and reproduces just what he has seen. He puts into a scene all the minute factors which make it truth. In "Fraternity" we are given a vivid picture of the slums when Hilary Dallison makes his first visit to the Hughs' home. When he passes into Hound Street he is struck by the appearance of the houses. "Nearly all the doors were open, and on the doorsteps babes and children were enjoying Easter holidays. They sat in apathy, varied by sudden little slaps and bursts of noise. Nearly all were dirty; some had whole boots, some half boots, and two or three had none. In the gutters more children were at play:----" (2) Hilary finds the place he is looking for, and walks in at the open door. "The first thing he noticed was a smell; it was not precisely bad, but it might have been better. It was a smell of walls and

(1) "Modern English Novelists: John Galsworthy." J.B. Priestley.
The English Journal, May 1925.

(2) "Fraternity"; Chapter VI, Pages 50 - 51.

washing, varied rather vaguely by red herrings." (2) Streets very similar to Hound Street may be found in the poor districts of any moderately large city.

Mr. Galsworthy has given a realistic touch to his novels by allowing his characters to speak naturally. The dialogue of the lower classes is especially good, for he has caught hold of all their little tricks of dialect. There are times when the conversation of the gentry is apt to become too condensed, for Mr. Galsworthy is very economical with words, but "the speech of the poor is always both spontaneous and significant." (2)

Mr. Galsworthy may be classed as a realist because he has studied, and introduced into his novels, all the ideas, customs, and prejudices of the human creature. He has watched every movement and expression of people he has met so that he possesses a wealth of concrete detail, which, when applied to his characters, makes them stand out as if they were alive. His realism is all the more strict in that he separates himself completely from his characters and allows them to work out their own problems.

He has not stopped, however, at being merely faithful to fact, but it has been his desire to "seize and express complete reality, not only that which ordinary eyes perceive, but the deeper spiritual reality---" (3) and he does this, not by defining and judging the essential moods of the soul, but by "fastening upon those fugitive expressions of characters " (4) which reveal them.

(1) "Fraternity," Chapter VI, pages 50 - 51.

(2) "John Galsworthy"; Sheila Kaye-Smith, page 112.

(3) "Three Studies in English Literature"; Andre Chevrillon,

(4) Ibid. - - - page 155.

{ page 156.

III

MR. GALSWORTHY AND THE PSYCHOLOGICAL NOVEL.

It has been the aim of all psychological novelists to burrow deeply into the mind of man and expose its secret workings. In the novels of the earliest English psychologists the inner life of the characters was analyzed in detail, and descriptions of spiritual states were introduced into the narrative. As the novel advanced, however, it lost its descriptions and analyses, which made of it a study of life, and began to present life itself as a means of portraying character.

George Eliot gave a picture of real life in her novels, and, at the same time, linked up the outward sequence of incidents with the inner sequence of thought and emotion. She showed that all events have their source in the invisible life of man. George Meredith carried this method still further by placing himself within each of his characters in an effort to show each one's mental activity. He refrained from commenting openly on life and left much to the imagination of the reader, which resulted in his work being obscure.

Mr. Galsworthy has made an important contribution to the development of the psychological novel. "He combines insight into psychologic life with a keen perception of all that expresses it outwardly." (1) We come to know his people only by the steady passing of time which places them in all the ordinary situations

(1) "Three Studies in English Literature" Andre Chevrillon,
page 215

of life, and gradually brings out, in their speech, gestures, impulses, all their secret thoughts and feelings. In themselves, his characters are so remote, so complex and full of hidden sensibility that it is almost impossible to study them in detail. They are presented to us by means of their surroundings - first, by those things which express them, their homes, selection of friends, tastes and habits; secondly, by those things which influence them, their environment and heredity.

Mr. Galsworthy chose to depict, in his novels, the upper classes of English society, the intellectuals, the professional men, the landowners, the aristocracy. They appear neither as types nor as individuals, but as a combination of the two, so that while the reader may recognize universal traits in a character, that character has at the same time some unique quality which gives him individuality. The outstanding feature of the members of the social groups which Mr. Galsworthy describes, is their regard for convention. Restraint and reticence are the rules of their caste, and so they are never allowed to express their emotion. Bianca and Hilary Dallison in "Fraternity" are forever withdrawn, reserved, and never permit themselves to manifest any feeling. The same is true of Antonia in "The Island Pharisees." In "The Man of Property," when old Jolyon pays his first visit to his son after years of separation, he finds it impossible to speak out his mind. A good example of the reserve of the Englishman may be found in "The Island Pharisees" in that chapter headed 'English'. When Shelton meets Mr. Demnant for the first time

after his engagement, he feels that he should express some sentiment about it to his future father-in-law. He makes several attempts to speak, but every time Mr. Dennant breaks in with some comment on the trouble he has with his farmers, or the condition of the weather. One gathers from their manner that both are trying to say something which would express their feelings, but both are unable to do so. Shelton, standing at the window, determines to speak, but immediately feels a sort of paralysis seize him.

"Tremendous heavy rain!" he said at last; "coming down in waterspouts!"

It would have been just as easy to say: "I believe your daughter to be the sweetest thing on earth; I love her, and I'm going to make her happy!" Just as easy, just about the same amount of breath required; but - he couldn't say it! (1) Only when they are about to part are they able to express themselves, and even then it is only in a mild way. "Good luck to you!" says Mr. Dennant in shaking hands with Shelton, and the latter mutters the one word "Grateful!" They leave each other with the sense that they have fulfilled their duty. "Everything had been said that was right and proper to be said, in the way that we such things should say." (2)

Considering that Mr. Galsworthy never directly analyzes his men and women, and, moreover, that they themselves are never permitted to betray their emotions, it is a source of wonder that

(1) "The Island Pharisees"; Part II, Chapter XXI, page 186

(2) Ibid. - - - - - page 189

his novels are not as obscure as those of Meredith. What is the secret of his art, that he is able to probe so deeply into the soul of a man by merely following and setting down the ordinary events of his life?

In the first place Mr. Galsworthy "studies average types, samples of contemporary English society and classes, figures therefore to which his public is accustomed, and which an English reader can imagine from slight touches." (1) Because these types are familiar to the reader, he is able to feel with them rather, ^{than} watch them from the standpoint of the casual observer. His imagination and his own experience of life enable him to fill up any gaps, and so arrive at the hidden life of the character.

Mr. Galsworthy makes no attempt to put into words the mental activities of his characters. He manages to convey an impression of their moods by noting all the visible features which indicate the inner life of the soul. These features are not always on the surface to be observed at will. They are "strange intermittent flashes which suggest the presence and the movements of passion in this everyday world." (2) We have already seen how, in "The Island Pharisees," Shelton betrayed himself by a sudden little laugh. That laugh made definite the fact that he had lost all sympathy with the social class represented by Antonia. What was before but a shadowy suspicion became then a certainty; that he and Antonia would never be able to agree on their respective views of life.

(1) "Three Studies in English Literature" Andre Chevrillon,
Pages 217-18

(2) Ibid. - - Page 188.

In "The Country House" there is another example of how sudden shock will jerk from a person words which reveal the presence of deep feeling. The situation is this. George Pendyce has already provoked his father's anger by refusing to give up Helen Bellew. When Horace Pendyce discovers further that George is a gambler, he becomes so enraged that he resolves to cut George off. He tells Mrs. Pendyce of his decision, and, in the strain of the moment, the words burst from her - "If you give him up, I shall go to him; I will never come back!" (1) Throughout the whole story the reader has realized that Mrs. Pendyce is not in love with her husband, and that her heart is wrapped up in her son, but up to this point she has never betrayed the fact. She had been afraid that Mr. Pendyce would disinherit George, and had tried to reconcile them in her quiet way, but when she realized that she had failed, she could contain herself no longer.

In "The Man of Property" it is by one of these 'flashes' that we come to know the intensity of Irene's hatred of Soames, and the depth of her love for Bosinney. She has driven with Swithin Forsyte to Robin Hill, where Bosinney is building the new house for Soames. On the way home after their visit, the horses take fright, and in spite of all Swithin's efforts, dash madly away. Thinking to reassure her, he says to Irene - "Never fear, I'll get you home!" Her answer startles him even though all his attention is placed on the team - "I don't care if I never get home!" (2)

(1) "The Country House"; Part II, Chapter XII, Page 208

(2) "The Man of Property"; Part II, Chapter III, Page 121.

This exclamation makes evident what has been so far only suggested, the fact that Irene and Bosinney are deeply in love. "That strange cry of Irene's wrung from her by a physical shock, the sudden realization of danger at a moment when Swithin's words, 'I'll get you home' - that is to say, 'to your husband' - have pierced to the point where her sensibilities concentrate, that cry brings out all that lay brooding under her silence, and what we now see is a soul possessed and desperate, for whom life contains henceforth nothing but a single image, and whose rapture makes it indifferent to the danger of death." (1)

"In Chancery" has a similar episode in which Seames throws away, for a brief moment, the restraint which is his second nature. He goes to Irene with a threat to divorce her unless she swears to have nothing more to do with Jolyon. Neither Irene nor Jolyon take any notice of the threat, and they give Seames to believe that he has grounds for divorce. Seames had been hoping that Irene would return to him, for he still loves her, and she is still his wife. Now he realizes that this will never be, and that probably he will never see her again. For a few seconds his gaze fastens on her face, and then - " 'You', he said suddenly, 'I hope you'll treat him as you treated me - that's all.'" (2) All his anger at her attitude, his despair at losing her, all his hatred of Jolyon, are crowded into these words, and the reader is able to understand just how deeply Seames suffers over the affair.

(1) "Three Studies in English Literature" Andre Chevrillon, page 188
 (2) "In Chancery"; Part III, Chapter VI, page 555
 (The Forsyte Saga)

People do not ordinarily carry their hearts on their sleeves, and this is especially true of the Englishman. In allowing his characters to reveal themselves by involuntary expressions of deep feeling Mr. Galsworthy has followed the pattern of real life. "The idea that governs his art is that the inner life of a man is seen only in flashes, that we never get a direct view of it - therefore that no direct description of it can be true - and further, that a character is part of an ever-moving group, where no single figure appears for a moment in the foreground without being eclipsed by others - therefore that it should not be kept too long before the footlights, and studied separately." (1) Mr. Galsworthy has created living men and women in his novels, and when the reader realizes that they must be studied as carefully as people in real life, he will not find it difficult to analyze them.

Mr. Galsworthy has "the lawyer's respect for fact and detail; he must have the truth, the whole truth, and nothing but the truth---." (2) To a reader who is not inclined to delve beneath the surface, this strict attention to seemingly trivial matters might become tiresome. A reader who knows that the detail is unimportant when isolated, and that it gains significance only when related to a character which is to be defined, receives a new understanding of the nature and the temperament of that character. In "The Patrician" there is a description of Lady Casterley killing a hornet which had found its way inside her

(1) "Three Studies in English Literature." Andre Chevrillon,
Page 188

(2) "Gods of Modern Grub Street." A. St. John Adcock,
The Canadian Magazine, November 1923.

window. Lord Dennis or Barbara would have chased it out again, but Lady Casterley demands that it be killed. When neither of her companions offer to destroy it, she takes her own slipper in her hand. "'Don't irritate him!' cried Barbara, catching her wrist. But Lady Casterley freed her hand.

'I will,' she said, and brought the sole of the slipper down on the insect, so that it dropped on the floor, dead. 'He has no business in here.' (1)

Such a scene is unimportant in itself, but it gives an example of Lady Casterley's determination and force of character. When it is introduced the reader is able to grasp more fully the reason why she has such a powerful influence over the other characters in the story, and to understand how she manages to take command of a situation. In all the novels may be found minute descriptions of ordinary matters, but in every case they add to the psychological study of some character.

The conversation in the novels is always natural, but it is arranged so as to reveal the innermost movements of the soul. Many words, insignificant in themselves, take on a newer and stronger meaning. Even the silences are expressive. But Mr. Galsworthy does not himself interpret the alternating speeches and silences. He leaves it to the reader to discover the depths of emotion which are concealed beneath them. This method does not result in obscurity, however, for "if we have grasped the situation, the slightest words are enough to suggest, as in real

(1) "The Patrician"; Part II, Chapter XXVII, page 320.

life, the unexpected thoughts they conceal." (1)

Mr. Galsworthy is a profound student of the world of the mind, and has shown great skill in analyzing emotion and character. He has escaped the difficulties of Meredith's involved style by treating familiar types in familiar situations, and by introducing skilful hints and suggestions through his treatment of detail. He has revealed by his studies the structure and movement of the souls of his characters. "We seem to be looking at them through a magnifying glass, or, rather, listening through a microphone to their life-breath." (2)

(1) "Three Studies in English Literature." Andre Chevillon,
page 170.

(2) Ibid. - - - - page 209.

CONCLUSION

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CONCLUSION.

The characteristic of Mr. Galsworthy's novels which strikes one most forcibly, is the earnest social sense which dominates them all. He is a thinker, and has observed and criticized the inequality, ignorance and suffering that has been produced by the stupidity of the English social system. "He takes life too seriously, it seems, to be able to write stories or plays for their own sake; he writes them to expose the moral or economic evils of his time; to advocate reforms in our social organization; the crude barbarity of our prison systems; the tyranny of the marriage law; the hypocrisies of religion and orthodox morality; the vanity of riches; the fatuity of all class inequalities." (1)

Mr. Galsworthy is an ironist towards his own epoch. He examines the civilization evolved by man and shows that it has destroyed every vestige of man's personal freedom. Man created social and moral systems to safeguard himself, but Mr. Galsworthy discloses in his novels the weaknesses of these systems in the face of individual emotional experience. Convention and tradition can never control the lawlessness of passion.

Except in "The Island Pharisees," one of his earliest novels, Mr. Galsworthy's satire is never bitter. His profound pity for all suffering makes it impossible for him to mock at any human

(1) "Gods of Modern Grub Street"; A. St. John Adcock.
The Canadian Magazine, November 1923.

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creature. Throughout his pages the irony is blended with a tenderness which destroys any trace of sternness or impatience.

Mr. Galsworthy is, however, "first of all an artist, not a reformer, and his main object in writing is not to effect this or that social improvement, but to display to the living generation both its own innermost soul and the world that it has made for itself to live in." (1) He writes from a desire to create, and his success lies in the fact that all his writings are grounded in ideas. In a letter of advice to a would-be author, Mr. Galsworthy says, "It's not only a question of learning how to write, it's a question of having a real philosophy and something to say worth saying." (2) Mr. Galsworthy found something worth saying when he displayed and analyzed problems of love, life, manners, or human nature.

The throbbing pity in his propaganda does not interfere with his art, but rather enriches it. He is at his best when art and ideas are perpetually blended, but, because he is an artist before he is a social reformer, he sets down no remedies for the wrongs which he discovers in the world. "The genuine reformer is never content with pointing out the evils of a system, he has an improving plan. Galsworthy only shows us the shadows, with the lights that lie beside them, not those lights which shall scatter them at last. He is an artist, and the artist's vision is not of the future, but of to-day." (3)

(1) "Is there Anything New Under The Sun?" Edwin Bjerkman.
Page 183.

(2) MacLean's Magazine, March 15, 1927.

(3) "John Galsworthy"; Sheila Kaye-Smith, Page 113.

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