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THE FORTUNES OF RICHARD MAHONY:
A CRITICAL APPRAISAL

by
William Douglas Elliott

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THE FORTUNES OF RICHARD MAHONY:

A CRITICAL APPRAISAL

By William D. Elliott

The purpose of this study is to describe, analyze, and appraise the Australian trilogy, The Fortunes of Richard Mahony, and to discover its relationship to the realistic tradition in the history of the novel, and to the tradition of the trilogy in English and American literature. The importance of such a study arises from the fact that The Fortunes of Richard Mahony is one of the significant twentieth century trilogies which has received little attention by scholars and critics. It is, as well, one of the major works of Australian literature.

In Chapter One of the study, realism is briefly defined with reference to romantic, sentimental, historical, social-psychological, and naturalistic emphases in the novel. Growth of interest in these emphases is traced through the course of Henry Handel Richardson's life, in the light of the literary influences to which she was exposed. It is asserted, for example, that H.H.R. went through definite "romantic and "sentimental" phases during her literary apprenticeship - phases that confront all novelists who eventually become realists. Other forces, as well, are presented as parts of her childhood and education which contributed to her evolution as a realist.

In Chapter Two, the basic tools of analysis and explication are defined and applied to the first volume of the trilogy, Australia Felix. Northrup Frye and E. M. Forster are taken as authoritative bases from which to define the structure, point of view, characterization, action, setting, style, and meaning of each volume of the trilogy. Chapter Three is devoted to a study of The Way Home and Chapter Four contains an analysis of Ultima Thule.

In Chapter Five, the trilogy is analyzed as a unit, compared for unevenness from volume to volume, and paralleled to two major trilogies of English and American literature: Galsworthy's The Forsyte Saga and Farrell's Studs Lonigan. The conclusions are as follows: 1) The meaning of the trilogy is complete; the questions of the nature of existence and of the condition of suffering, the death-fear, and the imagery of confinement and escape are consistent from volume to volume, and point to the larger philosophical issues involved in the degeneration of Richard Mahony as a character; 2) The Fortunes of Richard Mahony is an example of a trilogy which is unable to sustain a high quality of achievement throughout all three volumes; it is a trilogy with a pattern of increasing quality and complexity; and 3) As a trilogy, Henry Handel Richardson's work rests somewhere between the ethical realism of Galsworthy's The Forsyte Saga and the naturalistic dogma of Farrell's Studs Lonigan. It is superior to the unrelenting depressiveness of Farrell but inferior to the rich, dramatic picture of an era found in Galsworthy's trilogy.

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CHAPTER I

THE EDUCATION OF A REALIST

Realism, in its broadest sense, is simple fidelity to the actual as it can be portrayed in literature. The realist is interested in presenting characters and events with as little author intervention as possible. He is interested in portraying the average, the common, and the everyday in an easily comprehensible manner. His subject matter includes the surface details, the common actions, and the minor catastrophes of a society. He seeks to find and explore a truth which is essentially relative, but which is closely related to observable consequences and verified by experience. By seeking this the realist asks for a one-to-one relationship between his art and reality. But perhaps most important is his concern for the details of observed reality. The realist's description of the minute particulars of a society is all important; the weight of these details should illustrate realism's power to capture the tenor and character of a society. The realist lets only the details carry the burden of proof. If the society cannot be illuminated by a description of its particulars, it cannot be described realistically.

As a literary movement, realism was centered in the novel and was dominant in France, England, and America from roughly the mid-point of the nineteenth century to its last

decade. It began as a partial reaction against romanticism and was superseded toward the end of the century by naturalism. Between the periods when romanticism and naturalism were at their heights, there occurred within the realistic literary movement two clearly observable reactions to sentimentalism - a new brand of the historical novel and a new interest in sociology and psychology. By 1919 Virginia Woolf was to announce the close of the realistic movement in England with the following statement:

It is because they are concerned not with the spirit but with the body that they [Galsworthy, Bennett, and Wells] have disappointed us, and left us with the feeling that the sooner English fiction turns its back upon them, as politely as may be, and marches, if only into the desert, the better for its soul.¹

The reaction against romanticism was the first and most pronounced historical aspect of the movement. While the romanticist preferred the ideal as it was separated from the immediate conditions of society, the realist concerned himself with the observable action, the verifiable consequence, and the daily pains of living. The romanticist placed the individual at the center of all life, experience, and art, stressing the overriding value of his unique feelings and particular attitudes. The realist, on the other hand, portrayed the individual in relation to and as a part of a clearly defined social system. The romanticist valued accuracy in portraying the character's unique experiences, while the realist was concerned with the representativeness of his character's experience. Realistic

art was concerned with the completeness and unity of observed experience; romantic writers saw art as a formulation of intuitive imaginative perception, however fragmentary and incomplete. But the most significant difference was the source of each perspective. Taking realistic materials, the romanticist was bent upon transcending these materials to find the Absolute, the Ideal, the mysterious, or the supernatural. The realist, however, found his values in the commonplace, the natural, and the simple.

Aside from Wuthering Heights, Mrs. Radcliffe's The Mysteries of Udolpho is perhaps one of the most characteristic novels of the romantic perspective. The Gothic novel was both a special kind of romanticism and a typical example of the romantic interest in larger-than-life characters. Mrs. Radcliffe's use of Emily in that novel reveals a concern for a dominant trait, in this case, extreme sensibility, to express a personality. Emily's function in the novel is primarily to show intense emotion - the exaggerated feelings of wonder, awe, and terror. This larger-than-life terror of a single character provides a device for sweeping the reader along in a kind of emotional bloodbath. But the setting of the novel is just as important as character identification. Mrs. Radcliffe's use of remote and timeless mountains, seas, and forests, and half-ruined castles perched on impossible crags, with dungeons beneath, indicates a larger-than-life environment. Instead of relying on a setting that is recognizable, she sets her book in Gascony in 1584, and makes no attempt to study the period or seek

accuracy of detail. She is only concerned with subordinating her character's emotion to the terror of the environment, with communicating a real sense of mystery and suspense, and with presenting rational explanations for supernatural happenings. Unlike the realist, who is concerned with accuracy of detail in both setting and character, she is bent on showing how the environment mysteriously plays on its characters, invading them, and finally taking them over.

Coleridge's "suspension of disbelief" which "constitutes poetic faith" indicates an extension of Mrs. Radcliffe's Gothic technique. Such a faith in the imaginative transformation of experience becomes an anti-realism. Blake expresses this distaste for the methods of the realist; in The First Book of Urizen, he pictures Urizen at a task that is both sad and evil - breaking up the primal unity into rational categories. And Keats indicates in Lamia that "philosophy will clip an angel's wings." The romantic's complaints indicate a distaste for a rationalistic method. The typical romanticist never considers a reconstruction of events, or even a philosophy which implies such reconstruction. He fashions events and characters anew, not as they were, but as they ought to have been. The more the writer insists upon the historical or contemporary accuracy of his reconstruction, the less romantic is his conception of experience. This is the essential distinction between the romanticist and the realist.

While romanticism and realism are more clearly at

opposing ends of the literary continuum, sentimentalism and realism are not as distinctly opposite in method and philosophy. As a literary tradition, sentimentalism has concerned itself with the conscious effort to induce emotion in order to analyze or enjoy it. On this point the realist would disagree; he would never induce emotion but include it only as a part of a character, environment, or event which has been verified by historical materials or actual observation. Sentimentalism also implies an optimistic over-emphasis of the goodness of humanity, while realism is concerned with the objective portrayal of the whole gamut of human capabilities, good and evil, optimistic and pessimistic. In technique, however, the sentimental novel often uses the realist's conception of actual events in a time and a place, with characters who have clearly definable backgrounds. Such is the case with Richardson's novels. Using the epistolary technique, Richardson's Pamela or Virtue Rewarded portrays the workings of Pamela's mind in a realistic fashion at the same time it exaggerates the emotional trauma of Pamela's position. While the "realistic" novel sprang up in protest, the sentimental novel continued a tradition that became less realistic and more romantic as it moved into the nineteenth century. While Defoe was probably the first realist, Fielding best illustrates the nature of realism when it comes into conflict with sentimentalism. Fielding's method differed from the formal realism known to the mid and late nineteenth century; he stressed the necessity for a wise assessment of life as well as a convincing impression.

Richardson's viewpoint was narrow both in technique and scope; while he was exploring the inner workings and sentimental reactions of Pamela's mind, Fielding was exploring the intricate mechanism of society as a whole. The sentimentalist, then, not only exaggerates emotion beyond what is observably true, but he neglects the total view of human society for a microscopic view of the emotions and lives of major characters. Richardson makes use of a sentimental realism; Fielding presents a responsible wisdom about human affairs which plays upon the deeds and the characters of his novels.

Richardson and Fielding never concern themselves specifically with history per se; and yet if this was a primary concern in their writing, two approaches to the historical novel would almost invariably emerge. Richardson would be more interested in the psychology of individual characters within the context of major historical events; Fielding with the wisdom, the character, and even the minute historical details of the times. For there is a significant difference between historical novels and historical novels that are realistic. Basically, the historical novel is known as a novel which recreates a personage, a series of events, a movement, or the atmosphere of a previous age. The historical novel makes use of the historical records available, but the degree of use and the seriousness with which such use is undertaken determines whether or not the novel can be accurately called historical and realistic.

Those which would not be considered realistic range from Scott's Waverly, to Stanley J. Weyman's A Gentleman of France, and other cloak-and-sword romances toward the end of the century. History, in this sense, is exploited as a background for a series of adventures or sexual exploits. But Thackeray's Henry Esmond is the most striking example of the successful practice of the realistic historical novel. Thackeray sets the pattern for a tradition that reveals the clash of emerging and dying cultures, with fictional personages living and reacting to a realistic portrayal of the time, place, and events of an era. His portrayal of the political, social, and cultural background of the reign of Queen Anne represents a scholar's approach to the history of the period. His attempt to write in the style of the period, while unsuccessful, is a further indication of the seriousness with which he faced the problem of recreating the atmosphere of Augustan England. His use of Esmond and Beatrix, as imaginary people who are representative of those who actually lived in the period, is justified simply because it is the closest the realist can come to applying observed experience to history. The social and psychological realist succeeds at this point and the historical realist fails. While the social and psychological realist has observable data and people to make use of, the historical realist must simply indicate the impossibility of his position. He is dealing with events that are not in any sense recoverable.

The sociological or psychological realist, while interested in the details of a specific time and place, is primarily concerned with the study of character in society. Madame Bovary is perhaps the best example of the author's interest in exploring the inner workings of a character as victim of a society. Instead of focusing upon the details of the society and its total character, Flaubert concerns himself with the effect of the society upon Emma and Charles Bovary, and more particularly with the day-to-day thoughts of Madame Bovary. The sociological realist is more concerned with patterns of mind and character that reflect a society in a particular time and place. Arnold Bennett's The Old Wives' Tale describes the inner workings of Sophia and Constance Baines's minds, in contrast to each other, and with both lives reflecting what life was like in Staffordshire, England, as well as in France, after 1860. Social-psychological realism implies a concern with contemporary or near contemporary societies within which a social pattern or a state of mind can be observed as it interacts with the conditions of time and place. The logical extension of this brand of realism is naturalism. The naturalist seeks to discover the scientific law behind social and psychological realities.

Naturalism, by definition, is the application of the principles of scientific determinism to fiction. The naturalist finds the actual to exist in nature; and nature becomes those objects, actions, and forces which reveal

principles of causation. Man is an animal in the natural world, who responds to the forces of his environment and his own internal stresses and drives, but who has no control over these forces. The naturalistic novel, like the realistic, seeks accuracy in its use of observed and documented materials. But the naturalist selects and organizes his materials to illustrate a scientific theory or hypothesis. His materials form a record and are representative. They also illustrate a biological or a socio-economic determinism.

Zola's Germinal portrays the biology of man's brutishness as an animal engaged in an endless and cruel struggle for survival; Hardy's The Mayor of Casterbridge sees man as a victim of a destiny or fate which is beyond his control or full understanding. These two aspects of naturalism reveal a supra-realism or a concern that goes beyond realism in its stress on the underlying causes of man's predicament. The realist would interest himself in an accurate description of Zola's French mining community and Hardy's wheat and grain town; he would take great pains to avoid selecting his materials for specific effects. The naturalist, although objective and even documentary in his presentation of material, would be skeptical of man's basic capabilities, clinical in his portrayal of the forces of fear, hunger, and sex, that drive man, and biased in his selection of primitive characters and elemental actions to illustrate his thesis. He would see human actions as cause and effect relationships; his judgments would be amoralistic. Although Man would never be condemned for his actions, he would never

be praised, since Man has no control over his actions. The realist may or may not be moralistic, but he is not committed to the naturalist's ethical neutrality.

As a literary movement, naturalism reached its height with the novels of Emile Zola. Zola's Le roman experimental became the manifesto for the movement, but Zola's Rougon-Macquart series, appearing from 1871 to 1893, can be considered the major achievement of the movement. "The Manifesto of Five against Zola" in 1887 and Jules Heret's Enquête in 1891 indicate the end of the movement's primary position in literature. While realism appeared almost with the beginnings of the English novel, naturalism was a late development, even in England. In its concern for scientific theory, naturalism was in a sense the novelist's response to the emergence of modern science, specifically the works of Charles Darwin. In theory naturalism differed considerably from the first foe of realistic theory - romanticism - but in some aspects the first and the last of the theories combatting realism are similar. Romanticism shares with naturalism, for example, the idea of a larger reality; actual events and details, both naturalism and romanticism maintain, are only important for what they can reveal of greater truths. Romanticism, however, differs sharply in its source of symbol, suggestion of truth, and higher reality; unlike naturalism, it finds truth in transcendent ideas or absolute ideals. The naturalist is firm in his belief, unlike both the romanticist and the realist, that reality can be found in certain scientific laws which can be

revealed through specific events and characters when moral judgment is held in suspension. Henry Handel Richardson, for example, went through definite "romantic" and "sentimental" phases in the course of her literary apprenticeship. Other forces working on her as a child contributed to the phases she moved through to reach the mind and art of the realist.

Born in Melbourne, Australia in 1870, Henry Handel Richardson reflects a definite intellectual and emotional development that makes her fidelity to realism understandable. Her journey to Leipzig, at the age of eighteen, placed her in the center of the realistic literary movement in Europe. As she describes so clearly in "Music Study in Leipzig," this German city was not only the bustling musical center of Europe in the eighties and nineties, but the cultural center as well.² All the German classics appeared in cheap, adequate editions such as the vast Reclam library collection, printed in Leipzig. The same series contained translations as well, for by the late 1880's Germany had opened its language to the literatures of the world as a repository of the new and great writers of each country. Available to H.H.R., for the first time, were good English versions of Homer or Shakespeare, Whitman or Ibsen, the great nineteenth-century Russian writers, the classics of France, England, and Italy. There was, as well, a strong and immediate feeling of a German literary renaissance, thanks partly to Nietzsche's prose. H.H.R.'s interest in

Nietzsche was particularly strong; the use of Nietzschean mottos attached to nine of her chapters in The Getting of Wisdom attests to her application of 'Umwertung aller Werte' to the little world of childhood. Although the world of her book is shown as the somewhat relative, topsy-turvy world of Nietzschean philosophy, H.H.R.'s interest in Nietzsche lay more directly with his stark, "realistic" style. In her 1930 letter to Nettie Palmer, she states:

....it is difficult to say a thing briefly in German. That is why Nietzsche was of such infinite value to German literature. His style compares with the best in any language, and shows that German does not need to be ponderous and long-winded....³

Her knowledge and interest in Ibsen is even more pronounced. Through her friend in Leipzig, and later her husband, H.H.R. became exposed to everything Ibsen had written. As Palmer notes, H.H.R. and her future husband, J. G. Robertson, read and searched for copies of Ibsen's plays like "young Greeks hailing a boat-load of 'More Euripides!'"⁴ One of her first writing efforts was a defense of Ibsen's Master Builder, which at the time had been much derided by British critics. By 1897 she was so involved in the qualities of Ibsen's art that she wrote for The Speaker magazine a slashing attack on the shortcomings of William Archer's translation of John Gabriel Borkman.⁵ The most conclusive proof of her fidelity to Ibsen's realistic art is her use of A Doll's House in The Getting of Wisdom. In this book H.H.R. shows the irony of Laura's

dislike for a play that includes the "most commonplace people." Laura, characteristically, turns from the "every-day happenings" of Ibsen's play to the romantic perspective - "Hyperion was much more to her liking" - and to the sentimental - "a little old brown leather volume of Long-fellow."⁶

In turning away from Ibsen's play, Laura symbolizes the steps the realist must go through before the realistic method can be confronted and accepted to the exclusion of all others. Laura is still back with the romanticists and the sentimentalists, and H.H.R. has pictured her so to reveal the outdated values of her teachers and society. At the same time H.H.R. is portraying her own education as a realist. In her autobiography she records the steps in this education. The early children's books were, quite naturally, the romantic escape literature of fairy tales, juvenile books such as Chatterbox and Little Folks, and even the simplified classics, such as a little book called Max and Theckla after Schiller's Wallenstein. As an eight year old, she was exposed to children's editions of The Pilgrim's Progress, Robinson Crusoe, Burton's The Nights, and Scott's novels.⁷ This curious mixture was combined with the reading and acting out of some of the better known of Shakespeare's plays. Although the acting out process was merely a part of imaginative childhood play, as H.H.R. tells us: "there might have been worse ways for a child to approach Shakespeare."⁸ Perhaps the most interesting aspect of her childhood reading was an early exposure to

George Eliot and Thomas Hardy. Although H.H.R.'s letters reveal an intensive study of these authors as an adult,⁹ her childhood reactions were purely negative. As she tells us:

....Hardy's gnarled prose, together with the outlandish speech of his country-folk, defeated me....It was the same with a volume of George Eliot, which, though comprehensible, I found intolerably prosy and long-winded.¹⁰

Henry Handel Richardson's first encounter with the formal study of literature was a disappointing one. As a student at the Ladies' Presbyterian College in Melbourne, she found the study of literature to consist of a series of dates and notes on writers' lives. Her encounter with writing stories was equally disappointing. At the school she was asked to write an effective piece of description for the school literary society, just as Laura was asked to do in The Getting of Wisdom. Both H.H.R. and Laura find, rather painfully, that their stories least based on fact and observed experience were the most acceptable to the society because they sounded the most truthful, while their most factual, literal narratives sounded fantastically unreal to the society, and were rejected. H.H.R. experiences the basic questions asked by the realists: "What is truth?" and "Is fact truth?" Her education as she portrays it in The Getting of Wisdom is meant to be an education in disillusionment; we are to take the desire for the romantic and the unreal in her colleagues and English teachers as the desires of the romanticists and sentimentalists from which the realists have revolted.

In miniature then, Laura and H.H.R. fight the fight of the realists against the romantic notions of a Victorian culture. Laura's lesson about "how to write" is to be taken as a lesson in reverse. She learns how to please her students and teachers, and in doing so becomes their victim. H.H.R., however, "relearned" her lesson, and Laura's lesson is to be taken as intensely ironic in tone, as is the whole book. Laura's battle is perhaps the best indication of how deeply rooted H.H.R. became in the realistic tradition.

H.H.R.'s reading, from her school days until her career as the novelist of The Getting of Wisdom, contributed a great deal to her early sophistication as a realistic novelist. With the study of Nietzsche and Ibsen in Leipzig, her reading expanded to the great realists of the century. Her husband remarks on her reading in Strasburg, shortly after their marriage:

In the Strasburg years Henry's reading was very wide. My work for Cosmopolis and The Times brought into the house the newest German literature, which she followed - the realistic movement - with intense interest. While the Strasburg library provided the opportunity of familiarizing herself with the great French literature: Hugo, Stendahl, Flaubert, Balzac, Maupassant, Zola, etc. Also Tolstoi and Dostolevsky. She read each new work of Ibsen and Bjornson: a new work by Brandes was an event.¹¹

We can add to this O. M. Roncoroni's observation that her "lists for 1898 and 1899 number well over a hundred books read in each of these years."¹² With this must be quoted H.H.R.'s own observations on her reading program in Strasburg. Written for the Twentieth Century Authors

volume in 1939, this short biography and paragraph on her reading indicates more clearly than any other statement the use she has made of the modern realistic tradition. In a letter to Nettie Palmer, dated November 24, 1939, she describes what an unpleasant job it was to "talk about herself." But she makes it clear that she labored over her contribution "to give a few of the true facts;"¹³ from this, we can assume that her statements are as accurate as her memory could make them. Her discussion of the reading program is as follows:

I had always been an omnivorous reader, and in Strasburg, where we lived for a time, all the treasures of the great National Library were at my disposal. I soaked myself in French, Russian, German, and Scandinavian literature. The writer who undoubtedly carried the most weight with me was Flaubert, an absorbed study of whose life and letters left an indelible impression on the young beginner. From this master I learned how a theme was to be handled objectively, without intrusion of the author's personality; and from him also derives an aversion to phrase-making - the phrase per se - which I have never lost. Next came the great Russians, Tolstoy and Dostoevsky, both of whose traces are, I think, to be found in Maurice Guest; while the little Getting of Wisdom owes more to my browsings in Scandinavian literature. Not until I wrote my third book, Australia Felix, did I begin to come into line with the traditions of the English novel.¹⁴

Henry Handel Richardson's reading, then, makes clear the extent to which she was familiar with the realistic tradition before she began her writing career. And just as her intellectual life indicates a familiarity with the issues involved in realism, her detachment for objective observation, her interest in historical fact, her husband's

knowledge as a scholar, and her knowledge of the religion, philosophy and science of the age contributed significantly to her career in realism. Henry Handel's life, from the time of her settling in the house on Lyon Road, Harrow-on-the-Hill until her husband's death in 1933, was the detached and solitary life of a writer. But her detachment had evolved from a life-long habit of a realist's sense of objective approach to life. As a child in Australia, she first learned the value of detaching one's self from the group in order to observe people and events more objectively. The reasons for such a personality adjustment were clear; as the daughter of a doctor in an uneducated community, the opportunities were rare for group play with the miner's children. Undoubtedly such contacts would be forbidden, since Walter Richardson was an extremely solitary man who disliked having to associate with uneducated people. His pride in his educational background, his inability to mix with people of all social levels, his extreme sensitivity, and finally his mental breakdown all contributed to H.H.R.'s feeling of alienation as a child. Her early experiences in Hawthorn, Chiltern, Queenscliff, and especially Koroit, forced her into the kind of solitariness that this attitude afforded; the end of such alienation came, momentarily at least, with her father's death. As she says in her autobiography, "it came as a relief - the same relief, in an intensified form, that we had felt during his temporary absences."¹⁵ But her alienation returned when she was

known as the daughter of a mother who worked for a living. The result was not a fear of alienation but an ingrained sensitivity: "...we had early been imbued with the notion that we were rather better than the people we lived amongst."¹⁶

Her earliest memories of people are representative of the objectivity such a detachment brought forth. She discovered, for example, the two contrasting sides of a personality by observing the Pastor at Koroit, who gave her daily school lessons. One side of his personality was the "kindly, blond-bearded little man" who "tried to improve my taste by introducing me to Mendelssohn's Songs Without Words." The other side appeared one day when "as we sat at lessons the door flung open, he strode in, and, without uttering a word, fell to mercilessly belabouring his fourteen year old daughter about the head and ears."¹⁷

That cruelty and acute sensitivity could exist in one person was even more clearly illustrated when she confronted her fellow students at the Ladies Presbyterian College. Here she was able to observe all the machinations of teenage cruelty and sensitivity, from her own learning to "hide my knowledge, keep my opinions to myself," to her observations of the ridicule bestowed upon a girl who stole money and who was well aware of her fate for such an act. She also learned about how observation depended upon point of view; the various attitudes, for example, toward a new born baby made her realize how differently people viewed reality. Even her observations on death ranged from the sight of a

dead baby in a burial frock to the various attitudes toward her father's death expressed by her mother, sister, and other friends. Other figures of her young adulthood impressed her with the variousness of life: the old Bible-reading man in Maldon whose father had fought in the wars against Napoleon; the woman who had spent most of her life so deep in the bush that she didn't know what a piano was and sat dreaming over it, gently touching note after note; the bank official in Maldon who was never to be seen without gloves; and the Chinese leper who was known to be dying in the bush outside the town.

With her childhood ability to observe and objectify, she became a cool, questioning adult who was able to ferret out the prejudices and sentimentalities of a society, both in Germany and England. As a young adult in Germany, she observed the pedantry and emotional emptiness of the German professor and recorded it in a terrifying short story, "The Professor's Experiment." She learned that the German and Australian commoner shared a cruel indifference for death; "The Life and Death of Peterle Luthy" shows how just such indifference and carelessness in Strasburg causes death. She became a musician with limited talent in Leipzig, a musical center of the world; such self-realization, instead of becoming self-pity, was transformed into a objective portrayal in Maurice Guest. The technique of self-observation and objectification was to be used again and again in The Getting of Wisdom and in her

trilogy about Australia, The Fortunes of Richard Mahony.

Even as a young woman in England, she applied her principles of objective observation to life in London. She found the intellectual world as inaccessible as it had been accessible in Leipzig and Strasburg; and yet she continued her observations of people and issues of the day. She obtained a seat at the Old Baily, to hear the murder trials; she went to boxing matches in South London, where the fights were so tough her male escort "had had to go out for a time because the sight of blood made him feel sick;"¹⁸ and she asked to be escorted to places in Limehouse frequented by opium-smokers. She studied the written records of the dreams of her secretary, Olga Roncoroni, who was undergoing psychoanalysis at the first psychoanalytic clinic in England using the Freudian method of analysis. She joined three psychic research societies in London, and in the course of forty years she sat with the best-known mediums of the day. This process of intense observation was transferred to objective descriptions of spiritualism in The Fortunes of Richard Mahony and in an unfinished novel of lower class London life: a psychological study entitled Nick and Sonny.¹⁹ Her interest in detached observation led her to a firm grasp of what it was like to live in London from 1904 to 1946.

But London was not the major source of her creative work. Her memories of Australia, as well, became objectified. She wrote about them in her trilogy, The Fortunes of

Richard Mahony, in an attempt to dispel the romantic notions of life in the Australia of the 1850's. In "Some Notes on My Books" she discusses why she wrote about the "failures" of Australian colonization in the trilogy:

So far, all the novels about Australia that had come my way had been tales of adventure; monster finds and fortunes made in the gold fields, the hair-raising exploits of bush-ranger, and so on. But there was another and very different side to the picture, and one which, to my knowledge, no writer had yet dwelt on. What of the failures, to whose lot neither fortunes nor stirring adventures fell? The misfits, who were physically and mentally incapable of adapting themselves to this strange hard new world? I knew of many such; and my plan was to tell the life story of one of them, with the changing face of the country for background, the rise of towns on what had been mud flats; while faithfully observing Laura's injunction to keep a foot planted on reality.-- Into the question of how far I drew on the 'real' for this book and its companion volumes I do not propose to go. The woof of fact and fiction is so intricately spun that, even for their author, the unraveling would now prove a difficult and lengthy task.²⁰

Just as it is clear that H.H.R. followed the tradition of the realists in breaking away from the romantic tales of adventure and fortune, it is also clear that what she means by "how far I drew on the 'real'" was not literary realism, but her use of autobiographical materials - her father's and her own alienated personality. When writing the trilogy, for example, H.H.R. was primarily concerned with a re-creation of her father's life to the last detail. To do this her facts had to become historical since much of her father's life occurred before she was born. She found her facts from historical records, memories of those

present, and from revisiting the places her father lived. The results are clear. The descriptions of Australian scenery are accurate to the last detail; the cemetery in which Mahony was buried faces west as does Walter Richardson's; the train from Ballarat to Melbourne takes Polly and Richard away from Australia as it did Mary and Walter Richardson; and so on. Even a preliminary study of her sources shows that she was in every way the realist Bennett was.²¹ She transfers her descriptions of natural scenery from her 1912 Diary and her two volumes of notebooks, complete and intact, into the text of the trilogy. Her actual use of historical materials reveals a conscientious attempt to recreate a time and a place.

H.H.R.'s profession as a "historical novelist" relates directly to her husband's role as a literary historian. It was both the trust her husband had in her work and the results of such a partnership that kept Henry Handel's standards in literature high and that forced her to write out of the depths of her experience. Mention has been already made of the constant flow of the newest and best continental literature into the household through John Robertson's work as a lecturer and scholar of German literature. Indeed, according to Robertson's "notes," it was upon his suggestion of writing about a Leipzig musician "who failed to make good" that Henry Handel wrote Maurice Guest. And of the background for The Fortunes of Richard Mahony, which was essential for a novel of the Gold Rush era of the 1850's in Ballarat, Victoria,

she says:

Except for a vague memory, the only material I had to draw on was about a dozen old family letters. Thanks, however, to my husband, who was an accomplished book collector, I soon had all the data I needed: histories, volumes of travel, pictures, maps.²²

Such a comment by Henry Handel is illustrative of the nature of their partnership: her husband, the scholar, had access to all the factual and historical material which was so essential to her novels in the realistic tradition, and he performed the function of the "primary" researcher. Once the research materials were collected, she took over, absorbing herself in them, making them her own before moving on to the creative process itself. As Palmer notes, they were "of two contrasted minds facing in opposite directions. What they produced was separate, in nature and quality; but in their different ways, they had acted towards literature on a basis of similar ideas, to hold which was an act of faith."²³

Other reasons, aside from her husband's position as scholar and teacher, made John Robertson's contribution to Henry Handel's creative life invaluable. Robertson was at heart a scholar of comparative literature, and shared with Henry Handel the fruits of study and reading in the contemporary literatures of all the countries of Europe and England. Robertson was acquainted with most modern European languages and literatures, while his science degree helped to guarantee his command of method. As Palmer relates, it seemed to be Robertson's purpose to integrate

his knowledge by studying modern literatures in their native languages as a culminating view of the whole of the "modern humanities." The result was an intensely personal sharing between husband and wife on all the important documents of modern literature; when Robertson exposed her to Jacobson's Niels Lyhne, they both discovered in it qualities that had not been present since Kierkegaard fifty years earlier. When they read together, as well, passages of the first draft of Maurice Guest, she had a person who happened to have shared, and to remember, as a most vivid part of his own youth, the mental and physical settings of Maurice Guest. And when he supplied the research material for The Fortunes of Richard Mahony, he made heavy use of his privileges at the British Museum; from this research material she wrote down, herself, three full notebooks of data, even adding a fourth, indexing the three and criticizing them in light of what she learned and observed on her 1912 visit to Australia. And her husband's influence could be felt, as Palmer maintains, in his defense of tragic realist art.²⁴ There is no question that tragic realist art, as a novel form in the 1920's, was misunderstood in England, America, and on the continent and even subject to severe attack by critics and readers alike for its utter depressive somberness. Henry Handel's last volume of the trilogy, Ultima Thule, therefore, needed a defense, and still needs a defense if we are to judge by both Buckley's and Hadgraft's attacks on the pathos, even

bathos, of the insanity and death of Mahony in the last volume.²⁵ It is Palmer's thesis that Robertson gave Henry Handel the supreme defense - a defense and proof of universal principles used by the great tragic realist, with Ibsen, Strindberg, and Kierkegaard as examples. This defense is included in his long essay, "The Art of Henry Handel Richardson," written in 1928-29.²⁶

While Robertson's defense of her art and his fostering of her interest in historical fact contributed to H.H.R.'s use of realism, so did her view of the religion, philosophy and science of the age. The religious issues of the day seemed to concern her career in realism. Her concern for psychic research, her interest in her father's Biblical criticism, and her knowledge of the Darwinian theories of evolution were accurately recorded in her novels. The best evidence of her awareness of the religious issues occurs in her notebooks for The Fortunes of Richard Mahony. In recreating Mahony's reading pattern, she shows us how her education as a realist made her aware of both the issues themselves and the necessity of recording how these issues affected a man living at the time. Although these issues in religion and science were of primary importance before H.H.R. reached adulthood, they were concerns of the whole century. Richard Mahony's reading is recorded as follows:

1865 Sir Charles Lyell and Darwin
 1859 Origin of Species much read at this
 time and Huxley's Book (?) and the
 Antiquity
 Lyell's "Principles"

1862 Essays and Reviews (?) Colenso's
 book on the Pentatuch 1864.
 Renan's Vie de Jesu. 1865
 Strauss' Leben Jesu. 1866
 Ecce Homo 1866
 The Tübingen School²⁷

These indicate Mahony's readings in science and religion, and reflect his basic intellectual preoccupation as he is seen in the trilogy - the conflict, current in the intellectual circles of the day, between science and religion. Religion was violently attacked in the name of Darwin's principles; the result was criticism and reinterpretation of the text of the Bible and other reinterpretations of the life of Christ. H.H.R. was aware of both forces working before and during her adulthood. She studied the results of the new psychoanalytic clinic in London and the causes of mental illness as it reflected Richard Mahony's disease. Evidence has shown that she studied Hollander's Asylum Treatment of the Insane and several textbooks on psychiatry while writing the trilogy. Such interests definitely affected her concept of realism; she was concerned not only with presenting the minute particulars of Mahony's disease, but with Mahony as the victim of heredity and environment. She notes that Mahony read Vestiges as he sat in his Ballarat tent, before his marriage; Vestiges of Creation began the controversy between religion and science that was intensified with the publication of Origin of Species.

Most of the events of the trilogy are directly paralleled to the life of her father; Walter Richardson

did, indeed, come to Australia in his twenties to recover his dissolved family fortunes. He was trained as a physician at the University of Edinburgh, as was Richard Mahony. Part of H.H.R.'s education was to discover why she, as a doctor's daughter, was forced into the position of the alienated individual. Her knowledge of both her father's desire to come to Australia to gain money and his feeling of intellectual superiority gave her this insight into her position. When she learned that her father was unsuccessful in the gold fields and ran a store in an attempt to save money, she began to understand how all his life he was pushed into positions for which his thin-skinned sensitivity made him unsuited. His marriage to an eighteen-year-old girl of British yeoman stock added a practical arm to his personality, but only revealed his inability to deal with people more clearly by the contrast. In the course of her education as a realist, H.H.R. found herself between the sensitive, intellectual side of her father and the practical viewpoint of her mother. Her detached, objective personality may have emerged as a result of this dilemma.

As a child, H.H.R. watched Mary Richardson attempt to steer the course of Walter Richardson's life. Her mother persuaded Walter to begin a practice in Ballarat rather than return to England. She made the contacts necessary to the well being of the practice. Gradually, through investments in mining stock and a growing practice, the Richardsons became moderately well off. The decision to

return to England, forced upon Mrs. Richardson, was the decision of the impractical, sensitive mind disgusted with the uneducated people of colonial Australia.

Her father's life went on from one unfulfilled desire to another. After an unsuccessful attempt to establish a practice in England, he returned to Australia to find himself extremely wealthy from his mining investments. He gave up his practice, indulged in intellectual pursuits, and after the birth of his children, came back to England and the Continent for a Grand Tour. H.H.R.'s memories of the trip confused her throughout later life and complicated her childhood; like Cuffy in The Way Home, she had piled up memories which had no recognizable reality but which kept returning to puzzle her.²⁸ This could have been her first attempt to sort out what was "real" and what was "imagined" in her memory; the confusion which resulted could have led her to anticipate the differences she would find between "fact" and "truth" at school. Certainly the return to Melbourne - after her father lost all his money to a crooked agent - made H.H.R. understand home to be the rugged, treeless Australian countryside. And when her father gave up his Hawthorn practice after a year, she was to experience a series of tiny towns and rugged living until her teens. This moving year after year added to her alienation; no roots could be established, and no one town had the security of home. From the practice in Hawthorn, her father turned to Chiltern and then to Queenscliff; and it was here that he suffered a complete mental and physical breakdown and

was transferred to Yarra Bend Asylum on November 11, 1878. Mrs. Richardson then took a position as postmistress in the town of Koroit, and had Walter released from Yarra Bend. She took care of him at Koroit until his death on August 1, 1879.

All these events of Walter Richardson's life illustrate still another process of education in H.H.R.'s life: the education by experience. While she had learned detachment and objective observation, she also learned the problems of existence; and it is the problems of existence in colonial Australia that H.H.R. portrays so vividly in The Fortunes of Richard Mahony. The confused memories of a year in Europe together with the practical annoyances of living in a two room house in Koroit filled H.H.R.'s childhood. And because she experienced the last moves of Walter Richardson's life, she is able to describe them in such a strikingly objective manner in her trilogy. This is the reason, as well, for her marvelous ability to portray Richard Mahony's physical and mental breakdown. The last volume describing Richard's insanity and death, is one of the most objective accounts of such a process recorded in realistic literature. Not only are the facts described just as they were, but so are the particularities and cruel embarrassments of her father's breakdown.²⁹ The marvel, of course, of H.H.R.'s objectivity is that she reached her most effective moments in the last volume of the trilogy, when there was the greatest temptation of

falling into the sentimental.

We have seen, then, how Henry Handel Richardson's education had drawn her into the realistic tradition. In her reading, in her own experiences, and through her objective approach to her father's life, she had shown her abilities to master the realistic method. She had combatted the romantic and sentimental tendencies in her intellectual development; she had made use of historical materials, of close observation, and of an outstanding sense of detachment. How she achieved a true realistic art in her trilogy, The Fortunes of Richard Mahony, will be discussed in the next chapters.

ENDNOTES

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⁴Palmer, p. 24.

⁵Richardson, "Ibsen in Translation," The Speaker (January 30, 1897), 34-44.

⁶Richardson, The Getting of Wisdom (New York, 1910), p. 220.

⁷Richardson, Myself When Young (London, 1948), p.23.

⁸Richardson, Myself When Young, p. 50.

⁹Richardson, letter to Nettie Palmer, June 12, 1930, in Palmer, p. 193.

¹⁰Richardson, Myself When Young, p. 51.

¹¹Richardson, Myself When Young, p. 150.

¹²Richardson, Myself When Young, p. 150.

¹³Edna Purdie and Olga M. Roncoroni, eds. Henry Handel Richardson, Some Personal Impressions (Sydney, 1957), p. 117.

¹⁴Richardson, autobiographical note in Twentieth Century Authors, ed. Kunitz and Haycraft (New York, 1942), pp. 1170-1171.

¹⁵Richardson, Myself When Young, p. 24.

¹⁶Richardson, Myself When Young, p. 16.

¹⁷Richardson, Myself When Young, p. 28.

¹⁸Purdie and Roncoroni, p. 73.

¹⁹Purdie and Roncoroni, p. 141.

²⁰Richardson, "Some Notes on My Books," The Virginia Quarterly Review, XVI, 111 (Summer, 1940), 342.

²¹See Leonie J. Gibson, Henry Handel Richardson and Some of Her Sources (Melbourne, 1954).

²²Richardson, "Some Notes on My Books," 342.

²³Palmer, p. 184.

²⁴Palmer, p. 185.

²⁵Vincent Buckley, Henry Handel Richardson (Melbourne, 1961) and C. H. Hadgraft, "Diagnosis of Mahony," The Australian Quarterly, XXVII, 11 (June, 1965), 87-95.

²⁶In Richardson, Myself When Young.

²⁷Gibson, p. 46.

²⁸Palmer, p. 10.

²⁹Leonie J. Gibson, Henry Handel Richardson and Some of Her Sources (Melbourne, 1954).

CHAPTER II

THE ANATOMY OF A TRILOGY:

AUSTRALIA FELIX

Any fictitious prose work over 50,000 words will be a novel for the purposes of these lectures, and if this seems to you unphilosophic will you think of an alternative definition, which will include The Pilgrim's Progress, Marius the Epicurean, The Adventures of a Younger Son, The Magic Flute, The Journal of the Plague, Zuleika Dobson, Rasselas, Ulysses, and Green Mansions, or else will you give reasons for their exclusion?¹

The novel tends to be extroverted and personal; its chief interest is in human character as it manifests itself in society. The romance tends to be introverted and personal: it also deals with characters, but in a more subjective way....The confession is also introverted, but intellectualized in content....The anatomy, of course, eventually begins to merge with the novel, producing various hybrids including the roman à these and novels in which the characters are symbols of social or other ideas....To sum up then: when we examine fiction from the point of view of form, we can see four chief strands binding it together, novel, confession, anatomy, and romance.²

When faced with the analysis of a trilogy such as The Fortunes of Richard Mahony, composed of three novels, one confronts a number of terms that need definition. While a trilogy can be easily defined as a series of three novels which are unified by a single character or series of characters, plot, or setting, the term "novel" and its components just mentioned are slippery terms indeed. E. M. Forster's and Northrop Frye's definitions of the novel, as given above, are perhaps the best answers to a perplexing

problem. Forster defines the novel rather loosely, announcing the difficulty of the problem, while Frye contrasts the novel with confession, anatomy, and romance. In Frye's stricter sense, a novel must base its illusion of reality on a close correspondence to some aspect of actuality. Without convincing the reader that his illusion has some connection, however tenuous, with actuality, the novelist is nowhere, especially if he proposes to write a realistic novel. At the same time, in creating this illusion, the novelist must hold the reader's attention with all the technical resources at his command. These include structure, point of view, characterization, action, setting, and style. Once the reader is convinced of the validity of the novelist's world, the question of meaning will be of interest and concern to him.

Structure is the novel's over-all design or pattern. Two basic varieties probably exist in the novel as we know it - the panoramic or extensive structure and the dramatic or intensive structure. A panoramic order implies a wide range of characters of all levels of social experience; it practices a unity of inclusion. The dramatic structure concentrates on a few characters and elements for intensive examination; its viewpoint represents a kind of unity of exclusion.

E. M. Forster describes the extensive and intensive structures in terms of two metaphoric figures: the "hour glass" and the "grand chain."³ Henry James' The Ambassadors,

for example, evolves in an hour glass pattern, since Strether and Chad change places during the course of the book; and this change in position of the principle characters is the key to the book's thematic success. Percy Lubbock's Roman Pictures, on the other hand, forms a structural grand chain fit to the pattern of a social comedy. In this book, the narrator is a tourist in Rome who is educated by an exploration of Roman society. His mentor, Deering, meets him both at the beginning and end of the novel. The circumstances, however, are quite different in each case; because of this, the last meeting illustrates the particular comic mood of the novel. And there is a device for unity - the rhythmic - which brings together elements of the hour glass and the grand chain. Marcel Proust's novels illustrate this unifying device by their use of specific internal rhythms. Proust's use of a "phrase" of a violin sonata by Vinteuil in Remembrance of Things Past is probably a valuable illustration. The phrase takes on a unifying significance of its own, apart from the musician who composed it and the people who hear it during the course of the book. And the phrase becomes a memory of the primary unifying effect in the reader's mind, after the book has been read.

Just as these two kinds of structure - the hour glass and the grand chain - illustrate the nature of structure in general, so do the varieties of first and third person illuminate the importance of point of view in the novel. Point of view becomes important to an understanding of the

novel because it defines the relationship which the narrator holds to the novel; and it reveals, as well, in specific terms, just how the reader is given the elements of the story. Point of view can be first-person-central, first-person-peripheral, third-person-limited, third-person-intrusive-omniscient, and third-person-neutral-omniscient. There are, of course, endless variations and sets of terms describing these five basic types. In the first-person-central, the central character tells the story in his own words. Defoe's Moll Flanders is a good example of this variety. Moll's consciousness dictates, colors, and limits the exact material to be reported. The first-person-peripheral employs a minor character, who reports what he sees happen to others during the course of the novel's action. Emily Bronte's use of Nelly Dean and Lockwood in Wuthering Heights is a clear instance of the advantages of this second variety. Lockwood serves as both a listener and a narrator who looks at the world of Wuthering Heights from the perspective of an habitué of the world of fashion. Nelly Dean is a narrator who brings to bear a humble and rigid moralism upon the romantic agonies of the major characters.

In the third-person-limited viewpoint, the story is told as it happens to a given focal character, who is now referred to in the third person. In this case, then, the author refers to all characters in the third person, but describes only what can be seen, heard, or thought by a

single major character. A good example is James' The Ambassadors. In the third-person-intrusive-omniscient viewpoint, the author refers to each character in the third person and may describe what several characters see, hear, or think, as well as the events at which no character is present. Such a novelist can assume a noble dignity and earnestness when he wishes to point up moral issues in his novel; and he can state his feelings in the text of the novel itself. A good example is Thackeray's Vanity Fair. The fifth basic point of view - the third-person-neutral-omniscient is different in that it seeks to eliminate as much as possible such intrusions of the author. It relies on reportage of the externals of speech and action, although it may also use analysis of the inner life, presented reportorially. Such a technique is best suited to the realistic and naturalistic literary traditions, since it closely approximates the scientific report or the journalistic account. Bennett's The Old Wife's Tale and the novels of Emile Zola are examples of this fifth variety.

Characterization, like point of view, is an essential part of the problem of creating a believable illusion. Characters must be created so that they seem as real as actual persons. Characters like Emma Bovary, who are revealed in all their complexities, may be called "round" characters. They are capable of "surprising in a convincing way."⁴ The round character is usually difficult to define; he has desires and values which are likely to pull in

different directions; he is usually strained beyond his normal resources, and the many facets of his personality, which have been gradually revealed during the course of the novel, often come together at the end to make his final actions most significant. It is the gradual accumulation of character traits, leading to a climatic realization of the meaning of each of the facets, that makes the total impression of the round character. Newland Archer of Edith Wharton's The Age of Innocence, for example, is externally the marriageable society bachelor; but in his discontent with the forms of aristocratic life he is disqualified for the expected role of correct husband. The attractions of a scandalous woman set his passionate nature into conflict with his obligations to a colorless fiancée. As a result, he feels the real weight of class taboos just as he yearns for a fresh view toward life. Like Archer, Pip of Dickens' Great Expectations wavers between two alternatives of life. Pip sees both the snob code of an idle gentry and the frank claims of basic humanity. The decision that both Archer and Pip make crystallizes the slow build-up of personality traits which the reader has been exposed to during the course of the novel.

While round characters reflect a complexity of personality, "flat" characters maintain a consistency. Flat characters usually contain one dominant quality which may typify a social or economic class, a virtue or folly, a basic temperament or outlook. Mrs. Slipslop, for example,

of Fielding's Joseph Andrews, typifies the man-hungry spinster. Jane Bennet of Pride and Prejudice embodies the optimistic temperament; and Fitzgerald's Nick Carraway in The Great Gatsby typifies a perceptive and humane temperament who also serves as a witness-observer. Flat characters can even serve as the mouthpiece of a philosophical system, as in Voltaire's Candide. And flatness may change to roundness during the course of the novel; the protagonist of Sinclair Lewis's Babbitt begins flatly, as a drearily typical small-city businessman. His evolution into a rebel trying to find a personal identity constitutes the main interest of the novel.

Action or plot-line, like round and flat characterizations, needs discussion and definition. It refers to both story interest - that is, an interest in what happens next - and plot interest - that is, an interest in why it happens. Perhaps the best novels contain both kinds of interest but subordinate story to plot. As the reader follows Ishmael to the point when he boards, and enters into the long voyage of the Pequod, the reader is always concerned with what is happening next, as in the nine games with other ships. But overriding such interest is his increasing curiosity as to why Ahab is persisting in the pursuit of the white whale. That Ahab is doing so simply to avenge the loss of his leg, is a partial but ultimately unsatisfactory explanation. The larger meaning of his pursuit overshadows all other considerations as Ishmael sets his own view of Moby Dick over against Ahab's and as a supernatural creature like Fedallah

becomes more important in the action.

Events must be prepared for, or "foreshadowed," during the course of the action. A murder on page 201, for example, might be prepared by exhibiting the weapon on page 153, by showing the approach of opportunity on page 190, by showing the motives throughout, and by ruling out, one by one, the murderer's alternative choices. The term "foreshadowing" is used whenever specific details necessary to implement a later event are planted in the reader's attention early in the novel.

Every conflict, of course, can be viewed as having a beginning, middle, and an end. Complications follow the beginning to a turning point, after which, although further complications may develop, the resolution can be foreseen. Every work of fiction contains obvious internal conflicts between characters or between a character and his environment. These specific conflicts may in turn be subordinated to a central conflict, which may be internal, external, or both. In Huckleberry Finn, Huck is in conflict with his father, with the Duke and the Dauphin, and with several other characters; he continually argues with himself about helping Jim to escape; he often opposes what society approves. But all these conflicts reduce to the central conflict between Huck's essential goodness and honesty, and the cruelty and hypocrisy of the world around him.

Setting refers to the place or places where the action occurs. For the illusion of a novel to be most effective,

setting must be more functional than it is when serving as a mere backdrop. It is equally true that when setting is made too functional, as in some novels of local color, it may damage the illusion by overshadowing both the character and the action. Setting is properly functional when it is used either as atmosphere affecting the moods of the characters or an environmental force shaping their destinies. Hardy's novels and Emily Bronte's Wuthering Heights combine both uses effectively.

Style is quite often related to setting by way of specific techniques in presentation. Style, as a general term, implies a specific arrangement of words which expresses both the individual voice of the author and the idea and intent in his mind. In the novel, style is interpreted as the techniques the author employs to convince the reader - the use, for example, of the detailed give and take of dialogue as opposed to a summary of events. Tone, as a part of style, usually reflects the attitudes toward the subject and toward the audience implied in the novel.

Sometimes an author's characteristic style is so unusual and effective that it is noticeable even at first acquaintance and may, in fact, constitute a major attraction for his readers. Hemingway is famous for his clear, crisp, and concrete language; Henry James, for the complexity and subtlety of his long, involute sentences; and Joseph Conrad, for his elaborately sensuous descriptions. Hemingway mistrusts abstract words and abstract virtues; and he avoids using subordinate clauses, especially those that

imply a logical relationship. But his sentences are not all short; at times when he describes violence, he often links a long series of vividly descriptive statements with "and," suggesting a kind of heightened alertness. In Henry James's novels, on the other hand, the subject is often the central character's attempt to understand a complex situation, and the reader sees the patterns of thought echoed in the intricate subordination and modification of the sentences.

When illusion has been strengthened by proper handling of structure, point of view, characterization, action, setting, and style, it becomes a splendid instrument to communicate the author's meaning. Before considering the meaning of the Mahony trilogy, we will be concerned with technical strategies.

Structurally, Australia Felix is centered around the growth of Ballarat and Richard Mahony's movement from storekeeper on the diggings to influential doctor at the center of the town's activities. Taken as a social history of the Ballarat gold diggings of the 1850's, the novel forms a panoramic structure. It has an extensive range of characters and social levels. The principle of unity is inclusive rather than exclusive, even though Richard Mahony is to emerge as the central character nearly to the exclusion of all the others by the third volume of the trilogy. The structure could also be considered to follow Forster's "grand chain" structure, since Mahony is

introduced to a vast country and society, experiences a series of adventures, and ends the volume with a return trip to the part of the world he disliked a few years earlier.

Richardson's use of crowded dramatis personae is evident from the opening of the novel. She begins by describing the diggings themselves, with a general picture of the variety of men working at the diggings. There is Long Jim, the London lamplighter who has just lost his digging partner to a landslide. His partner, Young Bill, is characterized as a young man with "fine-gentleman airs" and "lily-white hands and finical speech," who is beaten by the hard conditions. Purdy Smith parallels Long Jim in social background - lower class Dublin - just as Richard Mahony appears to parallel Young Bill. There are a variety of nationalities represented:

The bulk of them belonged to the race that is quickest to resent injustice - were Irish. After them in number came the Germans, swaggering and voluble; and the inflammable French. English, Scotch and Americans formed a smaller and cooler, but very dogged group.⁵

And all the characters, from this wide range of backgrounds, are described as Ballarat moves from a primitive gold field to a thriving city. The people who inhabit Ballarat, Geelong, and Melbourne are all representative of the melting pot that landed in Australia in the 1850's. There is Ocock, the shrewd, crooked lawyer who sees a vast practice and vast sums of money from mining stock; Turnham, the political opportunist; Purdy Smith, the lower class

romantic who believes in the dreams of the gold diggings; Polly Turnham, Mahony's wife, and the Beamish girls, who have come to Australia as young lower class girls seeking wealthy husbands; Bolliver, the common Britisher who is unable to win even a meager living from the businesses of trade in Australia; Tangyre and Mahony, both rejecting Australia; and Sara Turnham, the old maid who teaches school but who is constantly coming and going in her search for a husband in the new Australian environment.

Just as Richardson uses the technique of crowded dramatis personae, she also presents her panoramic structure as it reflects the life of Richard Mahony and the characters of all social levels and backgrounds. Part One describes the people of the Ballarat gold diggings, with momentary snatches of the panorama of Melbourne and, by extension, Geelong; it follows Mahony's career from his position as bachelor storekeeper to his marriage. Each Part culminates in some major change in the life of Mahony and the society at large. Part Two, for example, follows the growth of Ballarat as a community with descriptions of the Eureka Stockade and a trial in Melbourne, which provides a sampling of clever lawyers and the nature of colonial justice. At the same time, it indicates the striking contrast between Polly's and Richard's personalities, which becomes a division in the book, and provides for much of the action which brings about the downfall of Mahony at the end of the third volume. The conclusion of Part Two is Mahony's decision to

start a practice in Ballarat instead of returning to England. This decision has in reality been urged upon him by Polly, who plays a greater and greater influence upon his decisions as the book progresses. Throughout Part Two, the extensiveness of the structure is indicated by pictures of childbirth and death in Australia of the 1850's - Polly's unfortunate struggle in childbirth and Emma Turnham's death.

Part Three extends the panoramic structure by illustrating the specifics of Ballarat's growth as a mining community; Mahony reflects the happenings of the society in general with the slow but steady growth of his practice and by his investments in mining stock which, at the end of the Part, yield him two thousand pounds. And Mahony is concerned with all the pressing intellectual issues of the day. As such, he is part of Richardson's attempts to create a panoramic structure of the life and thoughts of the times. And there are other indications through descriptions of the emerging and descending social classes. Glendinning, a pioneer squatter, is described as dying of alcohol, the result of years of isolation in the Australian bush. Henry Ocock, the opportunistic lawyer, is revealed as a part of the activities of the emerging social classes over the dying efforts of the original squatters. The panorama of Ballarat West is recorded in all its aspects: the elections for parliament, a typical convenience marriage of the colonies between Tilly Beamish and old Mr. Ocock, the convalescence marriage between John Turnham

and Jinny Beamish, and a general picture of colonial hospitality.

Part Four, the last part of the book, describes the coming of age of Ballarat as a city and ends in Mahony's return to England. It describes the prosperity and social and material escalation of the newly rich colonials in the Victoria province of the 1850's and 1860's. The Mahonys' house, for example, is on Webster Street, and twice as big as their old one; "People had gone up, gone down - had changed places like children at a game of General Post;" and Henry Ocock's holdings make him the wealthiest man in Ballarat. Old Devine, Polly's one time market gardener, has made thousands and is being considered for Parliament. Mahony's practice takes giant strides. But Ned, Mahony's brother-in-law, takes a turn downward and is forced to marry the daughter of a public house keeper from the mining population of Castlemaine. And almost as a conclusion to Part Four, the Mahonys hold an elaborate "musical" party. The party includes the moneyed of Ballarat but social backgrounds ranging from the Devines to John Turnham. Those who have reached the depths of a "downward direction" are also included. Mahony, for example, talks with Tangye and learns about the frustrations of this poor proprietor of a chemist's shop who has found only failure and depression in Australia. Mahony's interest in securing an assistant for his growing practice brings him upon another specimen - a man named Wakefield who has been crushed by a poor reputation. But other Ballaratians are "attending the

Melbourne race meetings; the Government House balls and lawn parties; bringing back the gossip of Melbourne, together with its fashions in dress, music, and social life." (p. 377)

Part Four culminates in a ball which had "been organized to raise funds for a public monument to the two explorers, Burke and Wells; and was to be one of the grandest ever given in Ballarat." (p. 377) The aftermath of the ball adds still further to the extensiveness of the book's structure. It indicates how much the Ballarat ball was a high point in all the character's lives. Purdy, the typical caricature of the foot-loose, mindless personality that comes to dig gold, makes improper advances to Mary at the ball. This action causes the first clear split between Mary and Richard and indicates the basic differences in their personalities. Mahony has a severe case of sunstroke while returning from a patient; this results in a long convalescence, including a month on the seacoast. Deaths are recorded: Mr. Ocock's and Jinny's. Friendships are broken: Henry Ocock turns away from Mahony because the doctor tells him his wife drinks too much, and Purdy leaves Ballarat, robbing Mahony of the one friend he knew from childhood remaining in Australia. Both Ocock's severing of ties and the loss of Purdy's friendship causes Mahony infinite restlessness, and finally drives him back to England.

While the four-part structure introduces the panorama

of life in Ballarat from its earliest days to its emergence as an important colonial city, with major changes in its development at the end of each part, it also reflects one specific point of view - Richard Mahony's. The narrative perspective of the book seems to be in the third person, specifically the third-person-neutral-omniscient. H.H.R. reports action and the externals of speech at the same time she presents Mahony's inner life in a reportorial fashion. H.H.R. does, however, take liberties with this third person point of view. Her summary of Mahony's intellectual background, for example, indicates material that could have been implied by Mahony's actions, thoughts, or speech rather than directly stated:

No, Mahony was not one of those who held that the Christian faith, that the flower of man's spiritual need, would suffer detriment by the discarding of a few fabulous tales; nor did he fear lest his own faith should become undermined by his studies, and the end of him be - as with several he had known - rank atheism, an utter denial of the Divine Existence. (p. 219)

H.H.R.'s use, on the other hand, of dialogue and action reveals a clear understanding of the third-person-neutral-omniscient point of view.

And now that last day in the old house had come. The furniture, stacked in the yard, awaited the dray that was to transport it....Pipe in mouth, he mooned about, feeling chiefly amazed that he could have put up, for so long, with the miserable little hut, his house, stripped of its trimmings, proved to be.

His reflections were cut short by old Ocock, who leaned over the fence to bid his neighbours good-bye. (p. 212)

Richardson's use of characterization in Australia Felix satisfies Forster's criterion of the proper mixture of flat

and round characters. Her two round characters - Richard and Mary Mahony - definitely surprise the reader in convincing ways, since Mary becomes a capable, mature woman and Richard a stuffy, aloof personality who asks the most basic and profound questions of man's existence. Mary's growing up is most obvious in this first volume, while Richard's concern for ultimate issues is only in the process of becoming developed. What surprises about Richard, I think, is his intelligence and yet his ineptness about the simplest practical matters. When he first begins his practice, Richard just begins to realize how poorly he has managed his store; and when his medical practice does not progress, he begins to realize, only dimly, that people do not know he has started up a practice.

Mary's qualities as a round character are probably best represented by her growth from a shy, frightened girl into an adult with charm, some beauty, and a clear sense of how to get on effectively in the world. We see her first as the bride who goes to her new home and cries at its primitive, unfamiliar aspect:

The roof was so low that you could almost touch it; the window was no larger than a pocket handkerchief; there were chinks between the slabs of the walls. And from one of these, she now saw a spider crawl out, a huge black tarantula, with horrible hairy legs....At this, the tears began to overflow and to trickle down her cheeks. Holding her skirts to her....she put her feet....on the rung of her chair....[Mahony] found little Polly sitting with her head huddled on her arms, crying as though her heart would break. (p. 103)

Contrast this with her reactions two years later, when the Mahony's leave the diggings for a new home and a medical practice:

'Why, so we shall!' cried Polly, and was transfixed in the act of tying her bonnet-strings. 'How time does fly! It seems only the other day I saw this room for the first time. I peered in, you know, while you were fetching the box. Do you remember how I cried, Richard? I was afraid of a spider or something.' And the Polly of eighteen looked back, with a motherly amusement, at her sixteen-year-old eidolon. - 'But now, dear, if you're ready.... or else the furniture will get there before we do. We'd better take the short cut across Soldier's Hill. That's the cat in the basket, for you to carry, and here's your microscope. I've got the decanter and the best teapot - Shall we go?' (p. 213)

At this point it is clear that Polly is a practical, capable woman of eighteen. At the end of Part Three, she is not only a capable woman, but a woman with a number of friends who trust and respect her efficiency - women twenty and thirty years her senior.

Polly had not been in Melbourne since the year after her marriage, and was looking forward intensely to the visit. She went laden with commissions; her lady-friends gave her a list as long as her arm. Richard, too, had entrusted her to get him second-hand editions of various medical works, as well as a new stethoscope. Thirdly, she had promised old Mr. Ocock to go to William's Town to meet Miss Amelia, who, even now, was tossing somewhere on the Indian Ocean; and to escort the poor young lady safely up to Ballarat. (p. 317)

And at the end of Part Four, she is a wife who has had her first violent quarrel with her husband, understood his weaknesses, and decided that he must be loved as a child, with some amusement and much compassion. She understands that her husband is quite fallible and that her life won't

be as simple as her practical, efficient mind thought it would be.

....Why should her husband alone not be as robust and hardy as all the other husbands in the place? None of their healths threatened to fail, nor did any of them find the conditions of the life intolerable. That was another shabby trick Fate had played Richard, in not endowing him with more worldly wisdom, and a healthy itch to get on. Instead of that, he had been blessed with ideas and impulses that stood directly in his way. - And it was here that Mary bore more than one of the private ambitions she had cherished for him, to its grave. A new expression came into her eyes, too - an unsure, baffled look. Life was not, after all, going to be the simple, straightforward affair she had believed. Thus far, save for the one unhappy business with Purdy, wrongs and complications had passed her by. Now, she saw she could no more hope to escape them than did any one else. (p. 450)

Mahony becomes convincing "in a striking way" through other, more subtle shifts of personality. As first described, Mahony is a man of sensibility who is restless, fastidious, and at war with the world about him because it does not hold the civilized values he prizes. He is first seen as a slab-and-canvas storekeeper on the Ballarat diggings, disapproving of his young friend, Purdy, because Purdy has had a brush with the police for digging without a license. Instead of sticking to gold digging, with the romantic notion that he might strike it rich at any time, Mahony has quickly become realistic enough to see that more money could be earned providing the diggers with provisions. In doing so, he is respectful, quite unromantically, of the forces of law and order over the valliant attempts of the poverty-stricken diggers to succeed in spite of the crippling license fees. Mahony shows his hand from the

beginning. He is interested in none of the romantic notions about Australia which are so attractive to Purdy, and his brother-in-law to be, Ned Turnham. There is nothing of the iconoclast about him; he is the anti-hero who despises the primitive living conditions, the low-bred manners and habits of the people, and who is prim, precise, aloof and talks in stiff Latinized phrases.

Not only his actions, but his background is illustrative of the anti-hero. Instead of coming to Australia as a poor, uneducated man who succeeds in spite of his background, Mahony comes as a doctor who has had the best of educations. His family is Anglo-Irish-Dublin - poor but originally a wealthy family in the eighteenth century. Mahony's only claim to the stereotype of the hero is his break from the stiff-backed gentility, the periwigged forms of address, and the unbendable pride of his family. He is a man in revolt; his family has always looked upon the medical profession in terms of the barber's pole and cupping basin, and they reject him soon after he decides upon the field of medicine for a career. Instead of succeeding magnificently in spite of his parents, he finds practice unchallenging in England and emigrates to Australia, not for a better practice but to recover his family's lost fortune.

Mahony's reactions to his environment are equally unromantic and unsentimental. Instead of becoming a shrewd storekeeper who can mix well with the diggers and fill their needs, he is aloof, dignified, and a rather poor

businessman who makes money only because there are no other stores to compete with him. Furthermore, he despises his job, his position, and the country. As Mahony tells himself soon after we are introduced to him:

Extraordinary, aye and distressing, too, the way the human organism adapted itself; it was just a case of the caterpillar on the green leaf. Well, he could console himself that his apparent submission was only an affair of the surface. He had struck no roots, and it would mean as little to his half-dozen acquaintances on Ballarat when he silently vanished from their midst, as it would to him if he never saw one of them again. Or the country, either - and he let his eye roam unlovingly over the wild, sad-coloured landscape, with its skimpy, sad-coloured trees. (p. 36)

Richard Mahony, then, is first presented as a purely negative figure. Not only are his dislikes rather uninteresting, but they appear insignificant. In a time when Ballarat is an expanding city and when Australia is growing from adolescence to maturity, the protagonist of a three-volume trilogy on Australia reacts negatively to the events, perhaps even neutrally at times. The political and social activity he feels on all sides he regards with contempt and dislike; at the meeting of the miners, which leads to the Eureka Stockade, he appeals to them to respect law and order and not allow themselves to be led astray by a handful of ungrateful foreigners who have received nothing but benefits from the Crown. When the fighting at the Eureka Stockade comes, he takes no part in the rebellion but congratulates himself that the trouble is over when the military defeat the diggers. He is ready to claim the presence of injustice and the suffering of the miners, but

it appears that he connects the revolt of the miners with their low breeding and lack of education. The results of such a rebellion, Mahony feels, were the unleashing of violent, eruptive forces that should always be suppressed by law and order. After the Eureka Stockade has been destroyed, Purdy is moved to say to Mahony: "Upon my soul, Dick, you look at the whole thing like the tradesman you are." (p. 116)

Purdy's observation seems to be extremely relevant. For all his pretensions, Mahony does have many of the niggardly characteristics of a suburban shopkeeper. He is just twenty-eight and yet has none of the warm, gregarious impulses of youth. He shrinks from "vulgarity;" and the word "refinement" comes to his lips as it might to a shopkeeper's wife, trying to distinguish herself from her working class neighbors. What emerges from this portrayal is quite obviously a protective shell which is the realistic coating for an absorbing study of psychological realism. Mahony is on the surface an insignificant bore; underneath he is a man living an intense, inner life which presents him with more fundamental problems than those of adjustment in colonial Australia. His job as a shopkeeper in Ballarat has stifled these questions and this inner life; and he resents being ignorant of what is being said in science, letters, and religious controversy. He is a thinking being, highly developed in spirit and intelligence, who is conscious of the mystery of the universe and concerned about

contemporary efforts to throw light on it, whether it be in the field of science or religious speculation. Through hundreds of minute descriptions of him in his thoughts, his reactions to events, and his actions, H.H.R. presents a man who is sharply and sensitively alive. Even though he talks like a schoolteacher, interacts with others as a snob would, and reacts to others as if he were a shopkeeper's wife trying to maintain social pretensions, Mahony is a clearly interesting, individual human who is portrayed with the realistic contradictions of human nature and the inadequacies of all men. And he is all the more convincing because of the method in which he is portrayed. Instead of telling us the contrariness of Mahony's nature, H.H.R. shows us through countless scenes in which Mahony is described in all the curious aspects of his nature. In the first volume, he emerges rather slowly as the man who has significant concerns that are absent in the other people at Ballarat. He asks himself early in the first volume: "What am I? Whence have I come? Whither am I going? What meaning has the pain I suffer, the evil that I do?" (p. 220-21)

He seems stiff and rather comical as he asks these questions, but as the volume progresses we begin to realize just how serious he is in his concern to have these questions answered.

Mahony goes through various kinds of frustrations as he addresses himself to this question in the first volume.

When he has decided to go along with Polly and John, and start a medical practice in Ballarat, he asks himself:

Everything and everyone had combined to constrain him: his favours to John, the failure of his business, Polly's inclinations and persuasions, his own fastidious shrinkings. So that, in the end, all he had to do was to brush aside a flimsy gossamer veil, which hung between him and his fate. - Was it straining a point to see in the whole affair the workings of a Power outside himself - against himself, in so far as it took no count of his poor earth-blind-vision? (p. 201)

When he returns to a study of Biblical criticism and scientific inquiry, he confronts himself with those basic questions and decides:

....it was well, he told himself, as he pressed forward, that the flame in him burnt unwaveringly, which assured him of his kinship with the Eternal, of the kinship of all created things; so unsettling and perplexing were the conclusions at which he arrived. (p. 221)

When he gains two thousand pounds in mining stock, it is said of him:

In his case, the saying had once more been verified: to him that hath shall be given! Whether it was due to the better position of the new house; or to the fact that easier circumstances gave people more leisure to think of their ailments; or merely that money attracted money; whatever the cause, his practice had of late made giant strides. (p. 327)

And when he reaches middle age, and decides to return to England, God no longer has an answer as he asks the most basic of questions:

The arrival of middle age brought about a certain lowness of spirits in even the most robust....In nine instances out of ten, there was nothing to put in its place; and you began to ask yourself, in a kind of horrific amaze: 'Can this be all?.... this? For this the pothor of growth, the struggles,

and the sufferings?'....In each case, the motive power was the same: the haunting fear that one had squeezed life dry; worse still, that it had not been worth the squeezing. (p. 429)

H.H.R. makes successful use of flat characters. All levels of the Australia Felix world have their types: the diggers who never give up the dream of easily won gold - Ned, Johnny, and Purdy; the digger who gives up the dream - Long Jim; the emerging professionals, with various shades of opportunism - Henry Ocock, John Turnham, and even Archbishop Long; the frustrated failures of colonization - Glendinning, Tangye, Bolliver, Wakefield, and Brace; the wives, the results of the flexible conditions of a rapidly emerging society - Agnes, Mrs. Urquart, Jinny, Tilly, and Amelia, to name a few; and the old maid in search of a husband - Sara; and many more. It is enough to say that all H.H.R.'s flat characters can be described in one sentence, as I have begun to indicate above; and many of them serve as contrasts or reflectors to the Mahony family.

In handling the action, H.H.R. adds plot-interest to story-interest. Early in the first part, the reader asks himself: will Mahony stay in Australia or leave? Mahony's dissatisfaction is carefully outlined to make the reader ponder this question throughout the first volume. With this, is a second question: will Mary prevent Richard from making the actual move as the book ends, based on what we know of Mary's growing capabilities in dealing with Richard? We find that she has grown to understand Richard as a child who needs compassion; based on this additional

evidence it is clear that Mary will not use her will to oppose Richard's. But even more important are the questions that attempt to ask why; the reader tends to ask if Mahony will be satisfied anywhere, based on what has already been presented of his personality. The reader begins to wonder if it hasn't something to do with his search for the basic questions of existence.

With these basic questions in mind, let us consider how the book's tempo, flashbacks, foreshadowing, conflict, and inevitability effect the total action. The tempo, first, is clearly rapid, with broad time gaps in the course of hundreds of events that happen to the Ballarat society. The tempo indicates just how selective H.H.R. is during the course of Mahony's four major decisions of the book - to get married, to go into medical practice, to move up in society as a result of a growing practice and gains in mining stocks, and to leave for England. The tempo up to the time of his marriage covers, through summation of events and flashback, his dislike of medical practice in England, his journey to Australia, his few months digging for gold, and his decision to set up a store on the diggings. It also covers his loss of goods due to a crooked agent, his journey to Melbourne to secure a lawyer, his numerous journeys to Geelong, his journey to John Turnham to secure permission for the marriage, the marriage itself, and the long journey back to the diggings. All these events take 101 pages; the other parts progress with approximately the same pace.

H.H.R.'s flashbacks rarely occur in large blocks, only in short glimpses or through the author's commentary of what Mahony should be remembering. Examples include Mahony's memories of his experiences with Purdy.

....This related to their earliest meeting, and was a standing joke between them. Mahony could recall the incident as clearly as though it had happened yesterday; how the sturdy little apple-cheeked English boy, with the comical English accent, had suddenly bobbed up at his side, on the way home from school, and in that laughable sing-song of his, without modulation emphasis, had offered to "swop" him....(p. 38)

The flashback, which becomes simply the author's commentary on earlier events, is also quite frequently used in Australia Felix. And it often comes almost without a transition, such as in the following passage:

Casually begun, Mahony's studies soon absorbed him to the exclusion of everything else.

He had grown up in the cast-iron mould of Irish Protestantism. Of a sober and devout turn of mind, however, he had submitted readily to restriction and coercion; and in his teens himself passed through a crisis of religious fervour. - From this atmosphere he was tossed, as a youthful student, into the freebooting Edinburgh of the forties. (p. 216-17)

The use of foreshadowing, just as the use of the flashback, is most pronounced in the character of Mahony, and probably because it indicates how good the probabilities are that he will want to leave Australia. The basic conflict of the book also points to this element; it is clear that the growing differences between husband and wife will break in a quarrel, and that this quarrel will in some way affect Mahony's decision to leave Australia. The foreshadowing for the entire character of Mahony is

also clear; in the Proem to the volume, the character of Young Bill and his confinement in the landslide is indicative of what will happen to Mahony as the trilogy progresses. Although Mahony is freed from his sense of confinement when he leaves Australia, this journey in physical distance turns out to be no answer for his feeling of confinement.

While the question in the first volume is the confinement of Australia as opposed to the freedom of England, smaller bases of conflict come in with the conflict between Mahony and the lower class people, culminating in his rejection of Purdy. There is the gradually-building conflict with his wife's opposing personality, ending in a sharp quarrel between them; the conflict between Mahony's "way," and the ambitious methods of the opportunists, Henry Ocock and John Turnham, ending in the break with Henry Ocock; and the conflict between Mahony's struggles to comprehend the meaning of God as opposed to the Biblical criticism and evolutionary theories which he reads. All these conflicts are inevitable in that they are produced not by coincidence but by character responding to the challenge of circumstance and environment.

While setting functions as basic atmosphere, it is primarily viewed as an environmental force which makes men poor or rich, and which brings out their opportunism or their sensitivities. H.H.R.'s intent is clear as to setting; as she tells us in "Some Notes on My Books," she is concerned with the majority of the diggers in the gold fields, and the majority failed both in fortunes

gained and in spiritual and physical adjustment to Australia.⁶ Even in the most prosperous days of Ballarat, such men formed only a small majority. At a time when eight tons of gold were being shipped weekly from Victorian ports, the average miner's earnings amounted to only three or four pounds a week, and these gradually decreased as the metal had to be sought at deeper levels.⁷ H.H.R.'s concern is to create a vast historical setting which shows Mahony as a man unable to adjust physically and spiritually to Australia.

Mahony is first seen in colonial Australia of the 1850's, in the midst of the early gold diggings in Victoria, specifically the diggings at Ballarat. Ever since the rush to California, a new excitement had been created by the pursuit of gold, and Australia had been the next strike. In countries the world over, industry had become consolidated, small crafts destroyed, and few opportunities offered to the man with initiative but no money. The era became one in which great numbers of men suffered from a sense of political and social frustration: in England, the Chartist movement had lingered and died, and on the Continent the abortive revolutions of the forties made this feeling possible. Hopes for new rewards and changes lay with the newer countries like Australia. During the fifties, the gold to be raised from the Australian fields amounted to two-fifths of world production and was worth a hundred million pounds.— The Victorian diggings alone were richer in yield than those of all California.

As a novelist, Henry Handel Richardson brings the period to light through her use of various kinds of historical detail. She brings the political history into the picture through the description of the Eureka Stockade revolt, using the first hand accounts in Withers' History and Raffaello's The Eureka Stockade.⁸ She describes all levels of reaction to the Stockade, from Mahony's interest in law and order to Purdy's and Ned's active fighting against the military forces. Each character is representative of a specific type that came to Australia in the hundreds, and there are many more types and varieties. But the physical setting is just as historically representative as are the characters. She took extensive notes from every variety of source: observations of people who visited the country, colonials who wrote about settling in Australia, and even "narrative sketches" of the life of the times, together with maps of Ballarat and Melbourne at various stages of their development, photographs, and drawings of old Ballarat.⁹ Using Howitt's Two Years in Victoria and Kelly's Life in Victoria, she made four large notebooks, with a full index, amounting to over three hundred pages.¹⁰ From Howitt and Kelly, and many other sources, she made use of two kinds of material in the trilogy: one, the kind that can be readily seen as of great importance in the trilogy's composition, such as the description of the mines in chapter one; and two, the kind that added to her knowledge of the times, but quite obviously could have no part in the trilogy itself, such

as the information, in Notebook II, that "Oxhides are now [in the 1850's] being exported. They are salted on the spot. Worth from 15/18 each in the colony."¹¹

What emerges is a comprehensive picture of what Australia was like in the 1850's and what it was like to actually live there at that specific time in history. From Clacy's A Lady's visit to the Gold Diggings of Australia in 1852-53,¹² she learns about the actual process of digging for gold in Ballarat, and applies it to the Proem to Australia Felix:

Beside the pools, the puddlers chopped with their shovels; some even stood in the tubs, and worked the earth with their feet, as winepressers trample grapes. The cradlers, eternally rocking with one hand, held a long stick in the other with which to break up any clods a careless puddler might have deposited in the hopper. (p.10)

H.H.R. made use, as well, of source material from Withers' History of Ballarat for views of the Australian continent in the light of English conditions and views, for testimony of early settlers, squatters and shepherds, including eye witness accounts of the years of the gold rush and the state of that part of the country before the gold rush. She makes use of Ballarat and Vicinity, which was an account published in the late 1800's, when Ballarat was a wealthy township. Such a volume provided her with a rich vein of biographical accounts of the men who shaped the course of public affairs, with incidents sketched out that are related to the parts of the trilogy that in turn relate to the institution of law and order in the mining community. From Withers' history, for example, she turns

his impressions of early Ballarat as it would have been viewed by early explorers into a description that accentuates the greenless, desolate, and hopeless land of the gold diggings, looking down upon "the havoc that had been made of the fair, pastoral lands."¹³ From her sources in Clacy's A Lady's Visit she attempts to describe the Ballarat gold diggings as Mahony, Purdy Smith, and old Ocock worked in them; the summer and parts of the spring leave Clacy's "fine" creeks, "small" rivers, and waterfalls in drought, with good water scarce and the water that does remain putrid and clogged with the yellow mud that clings, like gangrene, to the men and tents.¹⁴ And when the autumn rain comes, it comes with such intensity as H.H.R. describes it, that it quickly assumes the proportions of a flood, destroying supplies, tents, infesting the pits until working conditions are intolerable.

From this range of accumulated detail of the life of Australia in the 1850's, H.H.R. makes use of the techniques of the historical novelist who is a realist by illuminating the primary mood of the times. The primary mood which led to the Eureka Stockade, was one of failure, futility, and confinement. Her description of the autumn rains is typical of the mood:

There was water everywhere. From the spurs and gullies round about, the autumn rains poured freely down on the Flat; river and creeks had been over their banks; and such narrow ground space as remained between the thick-sown tents, the myriads of holes that abutted one on another, jealous of every inch of space, had become a trough of mud. Water meandered over

this mud, or carved its soft way in channels; it lay about in puddles, thick and dark as coffee-grounds; it filled abandoned shallow holes to the brim. (p. 8-9)

The same concentration on the futility, and corresponding failure of the diggers' environment is seen in H.H.R.'s account of the road from Ballarat to Melbourne. As Mahony and Purdy make their way to Melbourne, the author's descriptions, taken in part from her visit to Australia in 1912 but mostly from Withers' History, are carefully selected to show the inescapable confinement of the hell-like environment to which these men have committed their lives:

Meanwhile, they were advancing: their nag's hoofs, beating in unison, devoured mile after mile of the road. It was a typical colonial road; it went up hill and down dale, turned aside for no obstacles. At one time it ran down a gully that was almost a ravine, to mount straight up the opposite side among boulders that reached to the belly-bands. At others it led through a reedy swamp, or a stony watercourse; or it became a bog; or dived through a creek. Where the ground was flat and treeless, it was a ruddy, well-worn track between two seas of pale, scant grass. (p. 36-37)

Richardson's style is, of course, a great part of her attempts to set a mood or tone in the setting. She writes of the changes in the whole continent as well as specific scenes incorporating dialogue and description. Generalized narrative includes the authors description of the Mahonys' moving into their new home:

There were no two happier people on Ballarat that autumn than the Mahonys, as they trudged to and fro; down the hill, across the Flat, over the bridge, and up the other side; first,

through a Sahara of dust, then, when the rains began, ankle-deep in gluey red mud. And the building of the finest mansion never gave half so much satisfaction as did that of this flimsy little wooden house, with its thin lath-and-plaster walls. (p. 205)

Probably the best example of a description of an event in Australia Felix is H.H.R.'s account of the Eureka Stockade incident:

Together with a knot of others, who, like himself, had run forth half dressed into the breathless dawn, Mahony stopped and waited, in extreme anxiety; and while he stood, the stars went out one by one, as though a finger-tip had touched them. The diggers' response to the volley of the attacking party was easily to be distinguished; it was a dropping fire, and sounded like a thin hail shower after a peal of thunder. Within half an hour all was over; the barricade had fallen, to cheers and laughter from the military; the rebel flag was torn down; and the huts and tents inside the enclosure were going up in flames. (p. 112)

Still another indication of the flexibility of H.H.R.'s style is her use of the analysis of events. Mahony's thoughts on Biblical criticism and evolution, for example, reveal her effectiveness in making use of this technique.

Mahony was one of them. The 'development theory' did not repel him. He could see no impiety in believing that life, once established on the earth, had been left to protect itself. Or hold that this would represent the Divine Author of all things as, after one master-stroke, dreaming away eternal ages in apathy and indifference. (p.218)

Richardson's particular use of style includes effective mixtures of dialogue and action that reveal an ability to portray things scenically as well as pictorially. The following incident represents this skill:

The Chinaman jog-trotted towards them, his baskets a-sway, his mouth stretched to a friendly grin. 'You no want cabbagee to-day? Me got

velly good cabbagee,' he said persuasively, and lowered his pole.

'No, thank you, John to-day. Me wait for white man.'

'Me bling pleasant for lilly missee,' said the Chow; and unknotting a dirty noscloth, he drew from it an ancient lump of candied ginger. 'Lilly missee eatee him...oh, yum, yum! Velly good. My word!' (p. 233)

Still another example of the use of scenic style indicates how various the combinations and patterns can be:

'Can I dwive, Aunt Polly, can I dwive? Ask him, can I dwive!' he roared, beating her skirts with his fists. He was only silenced by the driver threatening to throw him, as a juicy morsel, to the gang of bushrangers who, sure as blazes, would be waiting to stick the coach up, directly it entered the bush. (p. 316)

Now that we have discussed the problem of illusion through a study of structure, point of view, characterization, action, setting and style, we can apply our findings to the problem of meaning. The problem of meaning, I think, is clear from the various conclusions that have been drawn from the problems of illusion: Mahony, the inarticulate artist, is not only faced with a hostile environment; he is faced with a wife of another nature, who, quite ironically, can never appreciate the value of his search for the basic questions of existence.

After he sets up his practice in Ballarat, Mahony asks himself the basic question of his search:

For, call it what he would - Biblical criticism, scientific inquiry - this was his aim first and last. He was trying to pierce the secret of existence - to read the riddle that has never been solved - What am I? Whence have I come? Whither am I going? What meaning has the pain I suffer, the evil that men do? Can evil be included in God's scheme? - And it was well, he told himself, as he pressed forward, that the

flame in him burnt unwaveringly, which assured him of his kinship with the Eternal, of the kinship of all created things; so unsettling and perplexing were the conclusions at which he arrived. (p. 220-21)

While he is convinced of the necessity of asking these questions, he is also concerned with his "kinship with the Eternal." Like Mary, he is quite sure that God will save him in his perplexities. But unlike Mary, he is willing to experiment with belief.

Mary is a different kind of person altogether, and this difference becomes clear a few months after the marriage. Richard had envisioned long evenings of shared reading in the great works of literature and philosophy; but he quickly learns that Polly has little interest in anything but the practical, common sense view of existence.

....Books, to Mahony, were almost as necessary as bread; to his girl-wife, on the other hand, they seemed a somewhat needless luxury - less vital by far than the animals that walked the floor. She took great care of the precious volumes Richard had had carted up from Melbourne; but the cost of the transport was what impressed her most. It was not an overstatement, thought Mahony, to say that a stack of well-chopped, neatly piled wood meant more to Polly than all the books ever written. (p. 134-35)

Polly's comment on Richard, after she reminds him that their interest falls due in a fortnight, is typical of her common sense attitude toward events and Richard's sensitive and impractical approach to things:

And meditatively pricking her needle in and out of the window-curtain, Polly fell into a reverie over her husband and his ways. How strange Richard was---how difficult! First, to be able to forget all about how things stood with him, and then to be twice as upset as other people.... (p. 230)

The height of this difference comes with their first quarrel, after Purdy has made improper advances to Polly at the Ball. At this point we are convinced that husband and wife have two completely different natures, and that they represent opposing personality types. These two basic types are essential to H.H.R.'s theme of adjustment in Australia.

But Mary set her lips with an obstinacy that was something quite new in her. It first amazed Mahony, then made him doubly angry. One word gave another; for the first time in their married lives they quarrelled - quarrelled hotly. And, as always at such times, many a covert criticism, a secret disapproval which neither had ever meant to breathe to the other, slipped out and added fuel to the fire. It was appalling to both to find on how many points they stood at variance. (p. 392)

In portraying her father and mother, H.H.R. has done far more than record the ups and downs of this failure; she has portrayed probably the two most basic and universal natures mankind possesses. She shows both her father's search for answers to the basic questions of existence and how insignificant these questions are to his wife. But these questions absorb his life, and nothing is more illustrative of this fact than the recurrent images of confinement and escape.

H.H.R. hints at the theme of confinement and escape from the beginning, with the initial burial alive of the young miner, Bill, in the Proem to Australia Felix. A friend of Long Jim's who has much of the sensitivity and fastidiousness of Richard Mahony, Bill is the victim of a poorly constructed shaft which falls in with the increased

weight of sodden, rained-on earth. He is one of the many victims of the gold fields, just as Mahony is one of the many victims of a medical practice which involves impossible distances and the danger of sunstroke due to the long hours under the Australian sun. Both the gold digger who begins the story with his death, and the Australian doctor who ends it with his escape to England, experience the horror of confinement. Both have come from England, with a dream to return rich, and both fail. H.H.R. ties Mahony's fortunes with the fortunes, confinements, and attempts to escape of the gold digger from the beginning to the end of the book. While Long Jim escapes the confinement of Australia by a trip to England, he returns; and Purdy feels a confinement which even he is unaware of. He spends most of his young adult years, like Ned, searching for a rich gold field to escape the confinement of obscurity and meager living. H.H.R. had intricately woven the dreams and ambitions of the gold diggers with Mahony's, and Mahony's with all the others who have settled in Australia:

This dream it was, of vast wealth got without exertion, which had decoyed the strange, motley crowd, in which peers and churchmen rubbed shoulders with the scum of Norfolk Island, to exile in this outlandish region. And the intention of all alike had been: to snatch a golden fortune from the earth and then, hey, presto! for the old world again. But they were reckoning without their host: only too many of those who entered the country went out no more. They became prisoners to the soil. (p. 13)

This is the confinement of Australia that Mahony faces in the land, which is the malevolent mother goddess

Australia from which there is no escape; all the undesirable characteristics of "the strange, motley crowd;" and his family, which, by his wife's continual stress on the practical and financial, thwart his chances for escape. Mahony, like the others, has come in pursuit of the self-destructive dream, "the fantastic notion of redeeming the fortunes of his family." (p. 76) While the idea is quickly substituted for storekeeping, the dream still remains, and he is bound for a journey of spiritual adventuring, of intellectual excitement which drives him to give up his promising medical practice in Ballarat to return to England. His wife's objections to such a move are the first signs of confinement. In the next chapter, we will examine other signs of the images of confinement and escape.

ENDNOTES

¹E. M. Forster, Aspects of the Novel (New York, 1927), p. 6.

²Northrop Frye, Anatomy of Criticism (New York, 1966), pp. 308, 312.

³Forster, pp. 149-50.

⁴Forster, p. 78.

⁵Henry Handel Richardson, The Fortunes of Richard Mahony, Australia Felix (New York, 1962), p. 22. All references will be made to the Norton Library edition, with each volume - Australia Felix, The Way Home, Ultima Thule - published separately.

⁶Richardson, "Some Notes on My Books," The Virginia Quarterly Review, XVI, 111 (Summer, 1940), 342.

⁷Nettie Palmer, Henry Handel Richardson: A Study (Sydney, 1950), p. 71.

⁸William Bramwell Withers, The History of Ballarat from the First Pastoral Settlement to the Present Time (Ballarat, 1887); and Carboni Raffaello, The Eureka Stockade (Melbourne, 1855).

⁹Leonie J. Gibson, Henry Handel Richardson and Some of Her Sources (Melbourne, 1954), p. 44.

¹⁰William Howitt, Land, Labour and Gold; or Two Years in Victoria, etc., with visits to Sydney and Van Diemen's Land (London, 1858); William Kelley, Life in Victoria; or, Victoria in 1853 and...in 1858 (London, 1889); and Gibson, pp. 45-46.

¹¹Gibson, p. 23; in Notebook II, p. 146.

¹²C. Clacy, A Lady's Visit to the Gold Diggings of Australia in 1852-53 (London, 1853).

¹³Withers, pp. 8-9.

¹⁴Clacy, p. 246.

CHAPTER III

THE ANATOMY OF A TRILOGY:

THE WAY HOME

The Way Home, like Australia Felix, has a panoramic structural pattern. The novel begins with Richard Mahony's arrival in England and ends with his return to Australia - a final return after twice leaving, gaining a fortune and losing it, and undertaking a Grand Tour of the Continent. While he goes through several decisions in the course of The Way Home, the decisions are of larger proportions than those in Australia Felix. Instead of simply changing his status in one country, Mahony makes moves from England back to Australia and then back to England again.

Part One of The Way Home reveals his attempts to find a medical practice in English town society, and ends in his return to Australia, only to find he is a wealthy man. Part Two indicates the Mahony's efforts to settle into the wealthy Melbourne society as peers, and ends in the birth of their children; Part Three pictures their adjustment to the process of raising children, their other activities as wealthy Australians, and the Grand Tour of England and the Continent. The Part ends in Italy, with the telegram that sends them back to Australia nearly penniless. All these events reveal the life of the Mahony family behind a "grand chain" of events and societies, including societies never described in Australia Felix. The English lower

class society of Leicester, the English town society of Buddlecombe, the Melbourne society of wealthy Australians, and the "traveling societies" of the Grand Tour are all new structural frameworks. H.H.R.'s attempt, as in Australia Felix, is to present an extensive structure with a unity of inclusion rather than exclusion. Once again, the attempt is to provide for crowded dramatis personae which define the societies in which the Mahony's move.

The first link in the grand chain is the society at Leicester. Starting a practice to replace Mr. Brocklebank, the surgeon "who was one of the original landmarks of the neighbourhood," Richard finds that Brocklebank's practice does not bring the wealthy leather and hose manufacturers of the town, but only the common laborers:

The patients who had thus far consulted him were the servant-girls and petty tradesmen of the neighborhood. And none too many of these either. Which, however, did not exactly surprise him. For with gentry of this persuasion he had never in his life been popular. (p. 50)

But there is Mary's mother, Lisby, Mr. Bealby the chemist, and the misty society of Bellvy Castle. Richard strikes up a pleasant relationship with Lisby and Mrs. Turnham, and the characters of the red brick streets of the town - the muffin man, buy-a-broom, town crier, and lamp lighter. But all these people are representative of the English lower class manufacturing town which Richard eventually rejects. Leicester is simply another version of the Ballarat gold diggings; and Richard finds it even more deadly than the society of the diggers.

His practice in Buddlecombe involves gaining the business of a few wealthy residents - most of whom look down upon his colonial background. But Richard also serves a slightly higher breed of the common people of this small, seacoast town: the huckster, publican, ostler, the Anglo-Indian officer, and the Vicar's wife with her Penny Readings and Sunday School feasts. The two most important houses are the "Hall" and the "Court;" below them are Challoner's of "Toplands" and Blakeney's of the "Towers." The Dandys and the Johnston-Parkes also form part of the society. As Mahony learns:

Social life in Buddlecombe was the most complicated affair under the sun; was divided into innumerable grades; made up of a series of cliques, rising one above the other, and fitting as exactly as a set of Japanese boxes. (p. 65)

The town's reaction to the Mahony party - which includes a mixing of the wrong guests and too generous an amount of food - indicates the panorama of social levels. The snobbishness of the society, as opposed to Mary's inherent generosity, forms a contrast between Australian and English society. "Rudeness to Mary" forms the basis of the contrast, first with the Trehernes of the Court rejecting Mary's visit to their house as a mistake, and secondly, with the Saxeby-Corbetts' comment on Mary's manners. The Mahonys serve as a contrast to this society; but the society is described with the fullest of detail, in an inclusive manner. Perhaps the best example of this contrast is Mrs. Saxeby-Corbett's comment about Richard, and by implication, Mary: "Oh well, he is quite

presentable." (p. 95) The Australian society, with its concern for the immediate value of people and things, is contrasted to the British concern for "presentableness," background, and other customs of the past. Both societies clash; and both are portrayed by implication or description.

But Melbourne society, like Buddlecombe society, has its own set of pretenses. There are the Devines, owners of a large mansion, with a group of servants, in Melbourne; and Devine, the old market gardener of Australia Felix, is a member of the Legislative Council soon to form a new ministry. The society, as a whole, is a new experience to the Mahonys:

There was the ultra-fashionable set that revolved round Government House and the vice-regal entertainments;....at the head of this aristocracy of wealth stood those primitive settlers, the great squatter kings, owners of sheep-runs that counted up to a hundred thousand acres...[Mahony's] sympathies inclined....to that which revolved round the trust prelate who, having guided the destinies of the Church through the ups and downs of its infancy, now formed a pivot for the intellectual interests of the day....next in order came the legal luminaries, Irishmen for the most part, with keen, ugly faces and scathingly witty tongues; men whose enormous experience made them the best of good company. To which clique also belonged the well-known surgeons and physicians of the eastern hill; the bankers, astutest of financiers; with, for spice, the swiftly changing politicians of the moment....(p. 148-49)

There is Miss Timms-Kelly, Judge Kelly's daughter, who sings to Mahony's "obligato" on the flute; the ball at the Government House, where Mary's splendid appearance takes away the breath of an Englishman who wanders through "this colonial assembly much as a musical connoisseur might wander through a cattle yard;" and the musical party

at the Timms-Kelly's, with the group of "bachelors as were past marrying age: greybeards, who, in listening to the strain of Norme or Semiramide, re-lived their youth." There is Mrs. Phayre and her frequent seances, with Richard's quick adoption of the philosophy of spiritualism; and Mrs. Marriner, a rich, young widow with beauty, ease, and elegance of manner who continues Richard's interests in the seance, and shares intellectual interests. Such people contribute to an extensive picture of the rich society of Melbourne in the latter half of the nineteenth century.

The panoramic structure of the Grand Tour - the Mahonys' second trip to England - is contained in their manner of travel. On this second trip, the Mahonys travel "in style, accompanied by a maid to attend to Mary, and both nurses" - the traditional mode of travel for the wealthy on a Grand Tour. They take a house for the winter in Kensington Gore, with the children walking every day in Kensington Gardens. Husband and wife are exposed to all the social and intellectual activities of the London of the time:

....a carriage-and-pair stood at their disposal; and so, throughout that winter except for an occasional party of their own, they went out night after night, to dinners, balls and card-parties; to soirees, conversaziones and lectures; to concerts and operas. They heard Tietjens sing, and Nilsson, and Ilma di Murska; Adelina Patti with Nicolini; and a host of lesser stars. (p. 306)

The Grand Tour to the Continent begins with a trip from Dover to Calais, and on to Paris; it becomes a kind of mad race across Europe, with the whole of the Continent as

a panoramic background. Their travel takes them to the busy streets of Paris, the cathedral town of Strasbourg, the Rhine, the Vosges, the Black Forest, to the Tyrolese mountains, the breweries of Munich, and the Leaning Tower at Pisa. Mahony takes away memories of

....white cities, slender towers, and vine-clad hills; of olive groves bedded in violets; fine music heard in opera and oratorio; coffee-drinking in shady gardens on the banks of a lake; orchards of pink almond-blossom massed against the misty blue of far mountain valleys. (p. 314)

Ending with the society of the Grand Tour, the three-part pattern indicates the broad range of the skeletal framework. H.H.R. has attempted to portray three societies of nineteenth century life in one three-hundred and twenty page volume; and in attempting such a task, she has necessarily been forced to condense a great deal of her picture. Much more material, for example, is narrated by the author than revealed through character and dialogue. We can see what H.H.R. means when she says, in "Some Notes on My Books," that she wrote the book too rapidly and wonders how it "ever got itself written at all."¹

Any number of examples will illustrate how much H.H.R. intrudes upon the flow of the narrative to cover the many events of the novel. Mahony's attempt to start a practice in England, the life in Melbourne, and the life on the Grand Tour all include examples. Her description of the birth and early years of the Mahonys' children, for example, is treated in one short chapter, with the summary statement at the end: "Such were Mahony's children." A

series of statements in other parts of The Way Home will indicate to what extent her point of view is intrusive rather than neutral. When the children arrive, for example, Mary ponders her husband's reaction to them:

Mary laughed at Richard's exaggerated anxiety; though she was rejoiced to see him so fond. A self-centered person like him might well have found children a nuisance, and in the way. (p. 211-12)

While this last sentence can be interpreted as Mary's thoughts on Richard, it is not completely clear that these are thoughts. An even more revealing passage comes as H.H.R. comments upon Mary's role in raising the children: "She Mary alone gave them that sense of warmth and security, in which very young things thrive." (p. 212)

A comment of this kind, while not an extended statement by the author on "how infants thrive," is an example of the author intruding upon the narrative. But still another example concerns Richard's observations and thoughts on his son: "...Mahony saw what he long remembered: a fight for self-control extraordinary in one so young." (p.215)

Again, the author is commenting upon and interpreting the event in a summary statement, rather than giving the thought completely to the character. Perhaps one of the best examples of this is the thought "put into the mouth" of a character without the necessary transition: "...for the first time, she [Mary] did not excuse a wrong doer with a loving word. And this her own child!" (p. 216)

Who is the author addressing the last sentence to?

By a stretch of the imagination, it could be Mahony; and yet the transition is by no means complete. A last example of H.H.R.'s viewpoint on characters and events will indicate the nature of her technique:

....Mary invariably dated the beginning of the real trouble with Cuffy from the day on which he flew into such a naughty passion with his horse. - Exactly an easy child to manage, he had never been; he was too fanciful for that. (p. 216-17)

H.H.R.'s use of the "half-intrusive" author is primarily for a short, summary statement; her concern is not for a leisurely comment on the action and characters but for a statement that will quickly familiarize the reader with the necessary material to keep the story moving. Because she covers too much, she is forced to rely on this technique to make her characters believable and her situations convincing. Even the technique of characterization relies more on a summary statement of traits than a number of scenes revealing the character in action.

The characterization of The Way Home, like the point of view, relies more on the summary statement than the subtle and gradual method of presentation. Richard and Mary Mahony "surprise in a convincing way," but within the context of a swirling number of scenes and time shifts - sometimes so rapid that it is difficult to assimilate the nature of their change. The flat characters first introduced in Australia Felix retain their static characteristics but are not reintroduced, for the most part, even in the fullness of their original characterization. But there

is Emmy, John Turnham's daughter by his first marriage, who had blossomed into a "simple-hearted, unaffected girl, as natural as she was pretty;" Zara, Mary Mahony's sister, whose "dimples had run to lines, the cheeks hollowed, the skin sagged." Zara's marriage to Hempel, Richard's old assistant storekeeper on the Ballarat diggings, portrays Zara as the old maid well into middle age, who hangs on to life by marrying a man dying of phthisis. Tilly Ocock, Mary's friend from the Beamish boarding house days, remains central to Mary's social life but retains her loud, masculine characteristics, even in her courting and marriage to Purdy Smith. Mary's description of her as she waits for the train, ready to marry Purdy, is perhaps typical of the characterization H.H.R. has drawn since early in Australia Felix. The only sign of "decency," Mary remembers, came and went with "the decent and becoming black to which, as 'old Mrs. Ocock,' she had been faithful for so long."

....there was no mincing the fact: she looked fit for Punch! Her dress, of a loud, bottle-green satin, was in the very latest mode, worn entirely without crinoline, so that her full form was outlined in unspeakable fashion; her big, capable hands were squeezed into lemon-coloured kid gloves, tight to bursting; and on her head perched a monstrous white hat, turned up at the side, and richly feathered. (p.249)

John Turnham's decline and death, as well as his impossible marriage to Lizzie Kelley, continue to illustrate his characteristics as the opportunistic colonial. Despite the growth in his liver,

....he went doggedly to and from the warehouse in Flinders Lane, as he had done every day for

five-and-twenty years; driving off at nine of a morning, and returning as the clock struck six to escort Lizzie to any entertainment she still cared to patronise; and this, though his skin had gone the colour of dry clay, or a dingy plaster, and he was so wasted that his clothes seemed to flap scarecrow-like on his bones. (p.260)

John's manner of dying is equally as characteristic as his life of driving ambition. As H.H.R. tells us, "John, believing himself along with his Maker, railed and rebelled, in blind anguish, against his fate" and "...livid, drenched in sweat, John fought his way to death through tortures indescribable."

The static characters of Leicester and Buddlecombe, like those of the Australian environment, maintain an inflexible set of characteristics from the time they are introduced until they disappear from the plot altogether. Mrs. Turnham, Mary's mother, is described from the beginning as a simple, kind-hearted woman concerned about the fortunes of all her children. From what we can gather, Mary seems to be a picture of her mother, but with perhaps more of an open personality. Mahony, who takes an immediate liking to Mrs. Turnham, reflects upon her after their first meeting:

Mary's old mother, it seemed to Mahony, was shyer, more retiring. But though she did not say much, it was she who peeped into cups to see if the bottoms were showing....(p.34)

And H.H.R. tells us:

....tea over, chairs drawn to the fire, feet planted on the tender, Mother turned her pretty old pink-and-white face, framed in its lisse cap and bands, to Mahony, and seeing him still

sit meditative, laid her plump little hand over his long thin one, which rested on the arm of his chair....And as he did not resist, she made it a prisoner, and carried it to her shiny old black silk lap. Sitting in this way, hand in hand with him, she began to put gentle questions about the lives and fates of those dearest to her....(p. 34)

The other characterizations at Leicester - Lisby, Bealby, and other townspeople - are of the briefest kind. Lisby appears to be the boisterous young English girl who has an opinion for everything and isn't afraid to express it; when Mahony decides on Brocklebank's practice she

...threw up her hands. 'No! never did I hear tell of such a thing, Polly - I would say Mary! Going off to buy a practice, my dear, for all the world as if it were a tooth-brush or a cravat!' (p. 41)

Bealby is almost Dickensian in both the manner of characterization and variety of character:

....the chemist - a rubicund, paunchy old man, with snow-white hair and whiskers - himself grew so private that he spoke only in a whisper, and accompanied his words with a forefinger laid flat along his nose. (p. 42)

Perhaps the best indication of flat characterization in Buddlecombe is the household of the Saxeby-Corbetts, specifically Mrs. Saxeby-Corbett. The arrival of the family is "after the fashion of crowned heads. First came the dragloads of servants," then the house was prepared by the servants and the people of the town - the elderly women, the tradespeople, footman, grooms, attendant governesses and nursemaids. The arrival of the lady herself is indicative of her character: "....lastly came his lady, driving herself in a low chaise: a bony-jawed, high-

nosed woman, whose skin told of careless exposure to all weathers." (p. 92)

Her arrogance to the tradesmen of the town, her independence, and her masculine forcefulness indicate a representative figure of the upper class English town society which Mahony rejects. Although she has a competence which Mahony respects - for once, as Mary notes, "his lordly manner went down" when he was called to the Saxeby-Corbetts - she is the reason for his return to Australia. Mahony's comment after his return from Buddlecombe Hall indicates how quickly Mrs. Saxeby-Corbett's character is drawn, and how a mutual respect begins to grow between the two people. As Mahony tells it to Mary:

By his own account, he successfully faced the imperious dame: 'Who, if you please, my dear, was for herself pronouncing on the ailment - it turns out to be chicken-pox - and had nurses and maids dancing like puppets to a string. I soon let her see that kind of thing wouldn't do with me, Mary. And she took the hint fast enough, changed her tone, and behaved like any other decently bred woman. - I had certainly rather, though,' he added, 'have her for a friend than an enemy.' (p.92)

Just as Mahony makes daily visits to Buddlecombe Hall to care for a nursery filled with chicken-pox, he also becomes "a kind of protege of its mistress: she would keep him, after his professional visit was paid, to chat about the colonies, and hear his impressions of England." (p. 93) These talks turn into invitations to "little informal dinners," but climax with a dinner to which Mahony is invited but not Mary. The comments just before this dinner sent Richard back to Australia. It is at this point that

H.H.R. brings a climactic ending to Mrs. Saxeby-Corbett's characterization - an ending that reveals all the values and prejudices of the English personality. As Mahony is about to enter the Saxeby-Corbett home for the dinner, H.H.R. gives us this scene:

Standing thus alone, close to the half-open drawing-room door, Mahony suddenly heard his own name spoken, in the harsh, grating voice of their hostess. - 'Yes; and from the colonies. I can tell you I was put out, when I came back and found what had happened. I wrote off at once to that sheep, young Phillips, and gave him a round rating for letting himself be frightened away, after the trouble I had been to, to get him here.' At this a gentler voice murmured a query; to which the answer rang shrill and clear: 'Oh, well, he is quite presentable!' (p. 94)

Mahony changes several times in the course of the book, due to the ups and downs in his fortunes, but ends the book a more fastidious, faddy person who has only briefly allowed himself to emerge as a likeable personality. He continues to ask basic questions about the nature of existence, concluding his search in The Way Home with the study of spiritualism as the best source for the answers to his questions. This comes after extensive study of the pure science of his day, which he finds empty of workable solutions:

He first undertook to examine the great moderns: those world-famous scientists and their philosophic spokesman who dominated the intellectual life of the day....He became aware of a feeling of dissatisfaction....They themselves were satisfied that life and its properties could be explained, to the last iota, in terms of matter; they laid a crushing veto on any suggestion of a possible spiritual agency....Another thing that baffled him was: why, having advanced to a certain point, should they suddenly stop short?

....why should they leave untouched two questions of still more vital import: life's ultimate goal, and the moral mysteries of the soul of man? (p. 167-68)

His studies of spiritualism are especially valuable to him because "they taught confidently that all life emanated from God....to God would return, and in Him continue to exist." This assurance of a God-force brought what Mahony valued most: an assurance of a Hereafter.

Postulate a Hereafter, and the hope arose that, some day, the ultimate meaning of all these apparent contradictions would be made plain: the endless groping, struggling, suffering, prove but rungs in the ladder of humanity's upward climb toward self-realization. (p. 169-70)

But Mahony is still nagged by doubts, even as he witnesses the success of seances in Melbourne and London:

But, however one looked at it, the question to be answered remained; was it possible to draw from this new movement proofs of the knowledge one's soul craved - the continuity of existence; the nearness, the interwovenness, of the spiritual world to the material; the eternal and omnipotent presence of the Creator? (p. 171)

Mahony ends the novel a restless, unconvinced man; his tour of the Continent makes Mary think: "it seemed impossible for him to be content in any place they visited, for more than a day or two on end;....they sometimes arrived at a place and left it again, without having really seen very much more of it than the four walls of a room." He comes from Australia with high hopes of settling comfortably into an English practice, and turns "sociable and hearty, taking an interest in his fellow-travelers, a lead in the diversions of the voyage."

Between times he extends both sides of his personality - the socialbleness of his life in Melbourne society, with the intellectual company of the Bishop's circle, Lizzie Turnham, and Mrs. Marriner; and the restless fastidiousness of his ruffled dignity in Buddlecombe, when Mrs. Saxeby-Corbett discusses Mary's colonial manners. The vacillations between these two extremes characterizes Mahony as a man surprising the reader in a convincing way.

Mahony, for example, as a hopeful colonial returning to England, becomes the friendliest and most helpful person aboard ship:

His cheerfulness was counted to him for a virtue, and set him high in general favour; people fell into the way of running to him not only with their ailments, but their troubles; looked to him to smooth out the frictions that were the crop of this overlong voyage. (p. 5)

After a few weeks in London, during which time "they had seen and heard enough of London to last them for the rest of their lives," Mahony admits

'This feeling of being a mere nobody and nothing regularly haunts me. I'm paying, I expect, for having lived so long in a town like Ballarat, where it was easy to imagine oneself a personage of importance. Here, all such vanity is soon crushed out of one. The truth of the matter is, London's too big for me; I don't feel equal to it -.....' (p. 27)

The arrival in Leicester seems to provide a change. Instead of becoming lost in the strangeness of the town, or viewing it as another Ballarat, Mahony jumps at the chance of taking over old Brocklebank's practice a few days after he arrives. Such a quick judgment is criticized

by Mary and even Lisby; and their judgments are borne out by Richard's leaving the practice before the year is out. Mary, of course, is thinking of the contrast between Ballarat and Leicester: "to have flung up a brilliant practice, a big house and garden, a host of congenial friends for this: a miserable pokey house, in a small dull street, in a dull ugly town!" (p. 40) She decides, however, to let Richard have his way, just as she allowed him to leave Australia when she was against it. She has learned, from the first experience, that "the one way to deal with Richard was to give him his head, and only by degrees deftly trickle in doubts and scruples." No longer does she view her husband as the trustworthy, competent judge of their fortunes; from the time of their first violent quarrel, after the Governor's Ball in Ballarat, she has learned the necessity of manipulating Richard, and hoping for the best. At this stage in her relationship with Richard, Mary still relies to some extent on Richard's common sense understanding, even though she is doubtful of his abilities to control his restlessness. As H.H.R. tells us:

Thus Mary, trusting to a certain blind common sense that did exist in Richard, for all his flightiness, if he was neither badgered nor opposed. ('Just the Irish way of getting at a thing backwards!' was how he himself described it.) (p. 40-41)

In Buddlecombe, Mahony repeats the same pattern. His arrival, the time spent in settling, the class of patients as compared with Leicester, and the beauty of the countryside all contribute to his happiness at the prospects of the

practice. But from the beginning his restlessness and lack of common sense shows itself; he finds the practice advertised by accident and "something in the wording of the paragraph took his fancy, and he wrote for particulars." He makes no attempt to secure an outside opinion on the practice, or to question the flimsy excuse of the young doctor who is leaving - a "congenital throat-weakness" that needed a milder climate. And after the practice is secured, the question of buying or renting a house brings Mary back into the picture. Again, she treats him much like a child, allowing him to buy rather than rent:

And, once again, Mary, pitying his distraction, came to the rescue and said, well, after all, perhaps he should just buy and be done with it. For she saw what would happen if he didn't: he would never cease to bemoan his loss, and to find fault with the house he was in. Better for his peace of mind that he should take the monetary risk....(p. 61)

But Mary has another thought in mind, which shows her growing worry over Richard's ability to use "blind common sense: The knowledge that he had thus involved himself might help him to sit firm, if - and with a person like Richard the contingency had to be allowed for - he afterwards tired of the place." (p. 61) But Mahony never considers this when he decides to leave; his unbending pride in being insulted about his background and his abilities makes him determined to move away even though he has no idea where he should go. It is up to Mary to set him straight, to force him to realize that he must return to Australia; and she decides, this time, to force

her will. She laughs at his only alternative - retiring to some cottage for the rest of their lives, living on the dividends that come to them from Australia - and is convinced of what she only half-believed before: "Oh, was there ever such an unpractical old dreamer!....such an inability to see things as they were." (p. 100) And when he thinks of starting a practice near Melbourne, or "at one of the watering places on the Bay," she is determined that he will return to Ballarat where the best chance would be for picking up a profitable practice again. Mary feels she has allowed Richard to follow his fancies in coming to England, in settling in Leicester, and finally Buddlecombe; "never again, in the years to come, should Richard be able to say he repented not having taken her advice. This time, she would set her will through, cost what might." (p. 104)

While the experience in England makes Mary a stronger, more resolute character, it makes Richard even more unsure of his abilities and especially his concept of "home." Mary calls Australia "home" quite easily; Richard, in leaving England, realizes he has no home. As they make plans to leave, he thinks:

Short of a miracle that name [Home] would never, he believed, cross his lips again. No place could now be 'home' to him, as long as he lived. He was an outcast and a wanderer once more; he must go back, in humiliation, to the land that had eaten up his prime, and there make the best of the years that were left him. (p. 100)

And Richard, at this point, is not talking lightly;

his belief that England is home has been shattered for the rest of his life. But even though the dream has been shattered, the yearning still remains, years later, to force him into a return trip and a Grand Tour which ends in his ruin.

The Mahonys' life as wealthy residents of Melbourne, before the Grand Tour, is one of giving for husband as well as wife. Leaving England determined to force Richard to return to a Ballarat practice, Mary allows herself to give in to his demands to have no practice at all. Richard, in turn, gives into his wife's interests in helping other people. As a result, both Richard and Mary become embodiments of their life desires: Richard to carry out intellectual pursuits and Mary to help all people in need. But Mary ponders the advisability of giving Richard such a free hand, and goes to lengths to tell him what she is convinced must now be clear. As they talk over their plans while staying with the Devines, she tells him:

'Now, Richard, it's no use mincing words: you do tire easily of things - much more easily than other people. And I'm sure you'd tire of idleness, as well.' (p. 125)

At this stage in her life, Mary has become convinced that she must assert her will over Richard. She has evolved from a shy sixteen-year-old bride, worshipping her husband, to a confident, capable wife, and finally to a wife who realizes her judgment is sounder than her husband's on matters of getting on in the world. Their unexpected wealth through mining stocks has softened her determination

to control their fortunes, and she is at a loss to assert her will. The weakening that the money brings gives rise to other considerations; she realizes that "to be nothing, to have neither trade nor profession, to fold one's hands and live on one's income - that was the ne plus ultra of colonial society, the ideal tirelessly to be striven for." (p. 127) And she asks herself another question: "Was anybody better fitted than Richard, by birth and breeding, to live as the gentleman?" When the matter of living in Melbourne or in Ballarat, and of buying or building, is discussed, Mary is again at loss to assert her will because money is no longer a question. As to the place they would live, "she found herself up against a stone wall, in the shape of a hitherto unsuspected trait in Richard: a violent aversion to returning on his traces." (p. 128) Because the return to medical practice is no longer necessary, Mary can do nothing but give in to Richard's choice. But the question of buying or building is solved by an arrangement with John Turnham to have Richard look over a good prospect, react favorably to it, and decide to buy it after all. Such scheming indicates Mary's continual judgment that asserting her will is essential to making sound decisions.

The last major decision of the book - the decision to take a Grand Tour, and by extension, to sell the house - is a climactic example of Mary's inability to assert her will when it is most important. Her feelings against taking the trip are softened by Richard's own needs: she finds him too wrapped up in spiritualism, "turned into a

bundle of credulous superstition;" and she finds him aging considerably. Her feelings are for Richard: "when it came to a question of Richard's bodily health and welfare, all other considerations must go by the board." (p. 276) The question of the house, and the changing of agents, by extension, seemed to catch Mary off guard. Richard had already accepted an offer from a wealthy squatter, to sell the house, before telling Mary what he had done. Her comments, after the fact, remind Mahony of what he will do but never convince him to break the offer. Mary tells him:

'You're always wild, at the moment, to get away, but afterwards you're no happier than you were before. And then, what makes me so angry; you let yourself be influenced by such silly, trivial things. I believe you're ready to sell this house, just because you like the man who wants to buy it, or because he's praised up the garden. But you'll be sorry for it, I know you will, before you've even landed in England. I haven't lived with you all these years for nothing. (p. 290)

Although Mary makes Richard promise that the money from the house will be saved for the purchase of another one upon their return, her practical sense is lost through Richard's choice of an agent. Because he had let all his friends slip away during the years of his wealth, Mahony had only Purdy to ask about a reliable agent. When Mary hears of his source, she is extremely skeptical, but can only ask Richard to check the agent over carefully before making a decision. Her inability to see the gravity of the situation allows her to let Richard check with Purdy on the agent's references, and to let Richard interview the agent and transact the business. From Richard's

reactions, she knows he was disappointed with the agent and yet went through with the transactions, telling her: "Well, well, my dear, all our troubles are now over!" Her only recourse is to have Jerry, now a bank manager, check on the conditions of their holdings while they are away. For all her practical sense and common sense judgment, Mary is unable to avert the loss of their fortunes. Her judgment, like Mahony's, is powerless to see the consequences of dealing with a crooked agent. It is at this point that Mary's will is shown as unequal to many of the important practical tasks of life; and when the loss of their money is known, she begins to realize, in the last volume of the trilogy, how a common sense notion of life cannot solve all its problems. As The Way Home ends, she is dimly aware of this fact of life. For the few times in her life, she realizes that life is more than practical success:

But more and more, as the day wore on, did a single thought take possession of her -....it came over her like a flash that amid life's ups and downs, to be able to keep one's little flock about one, to know one's dearest human relationships safe and unharmed, was, in good truth, all that signified....in this thought, Mary came as near as she ever would, to a conscious reflection on the aim and end of existence. (p. 321)

The plotting of The Way Home combines flashback and straightforward narrative. While each of the three parts indicates a shift in setting for the action - England, Melbourne, and the Grand Tour - the extensive use of flashback makes each of the settings convincing. The basic action in England, for example, begins in chapter one with

a description of Buddlecombe - Mahony's last destination in England before returning to Australia. By use of specific description of the background - "Elephants' Teeth and Gold Dust were unshipped here, and the stuffs and linens of England arrived on pack horses for transit to France" - and setting -

The ancient town of Buddlecombe, originally pressed down the mouth of a narrow valley to the sea, from which it is protected by rampart and breakwater, has, in the course of centuries, scaled the nearer of the two hills that confine it. Nowadays, its streets go everywhere up and down. A precipitious lane is climbed by the ridge-like steps of an Italian donkey-path; the old town gardens, massively walled, are built in tiers, so that the apple-trees on the higher levels scatter their blossoms on the gardens beneath. Coming from the upland, three driving-roads drop into the town at a bold gradient; and vehicles, whether they mount or descend, creep like snails. (p. 15)

the town is quickly brought into focus. Even the "sociological" setting is described:

Above the town the green hillsides are dotted with goodly residences, in which officers on half-pay, and Anglo-Indians in search of clemency, lie snug for the rest of their dormouse days. (p. 16)

But after this description, designed to focus on the total meaning of the town, the Mahonys are placed in the setting, and the action begins abruptly, perhaps eight months after their arrival in Buddlecombe. The basic conflict of the action, of course, is the state of Richard's practice, which has become less ideal than originally expected. Reference is made to an earlier practice at Leicester. Mary reminds Richard that a once-retired doctor, Mr. Robinson, has come back into service, and has

been tending patients at "Toplands," one of the most exclusive houses in the town. The chapter ends with Mahony walking the three miles to Buddlecombe, observing the signs of his disintegrating practice. He is even unable to hire a horse at the livery because Jopson, the owner, says he works the horses too much.

Such an opening to The Way Home indicates the nature of H.H.R.'s technique throughout the novel. She includes a Proem as in Australia Felix, but it is shorter and includes a summary description of the trip of the Red Jacket from Australia to England. Instead of focusing on both a symbolic description of the total action of the book and representative characters of that action, as for example, Young Bill and Long Jim in the Proem to Australia Felix, the Proem to the second volume describes the ship's voyage symbolically, and then shifts abruptly to Mahony, summarizes his jovial mood on board ship, and uses him briefly as a symbolic figure:

Richard Mahony, in his small way, was....
 carrying on the great tradition. Having fared
 forth in his youth, endured in exile, then
 heard and obeyed the home-call, did not he, too,
 return the richer for a goodly store of spiritual
 experience - his treasure-trove of life-wisdom -
 which might serve to guide others on their road,
 or go before them as a warning? (p. 11-12)

In The Way Home, then, H.H.R. portrays her major character as symbolic of a set of representative flat characters. In doing this, she loses the depth of a Proem like the one to Australia Felix. But this kind of condensation seems to be a pattern throughout all of

The Way Home; the second chapter of the book, for example shifts from Buddlecombe to London, a few weeks after the Mahonys' arrival on the Red Jacket. The transition is effective; Richard talks about his first practice, in Leicester, in the first chapter; and H.H.R. takes us immediately to a letter the Mahonys' received from Leicester, then to their actual arrival in Leicester, and then moves rapidly to the news in the third chapter that Leicester needs a new doctor. All these events hinge on two kinds of transitions; thought patterns in the characters, or objects, such as letters, which call up earlier scenes in the life of the major characters. Mahony's jovial optimism on board ship calls up the reality - the difficulties of the practice at Buddlecombe. Mahony's worry over the Buddlecombe practice makes him think it will become "another Leicester." The letter the Mahonys' receive from Leicester, soon after they have arrived in England, calls up their disgust with London and their eventual decision to travel to Leicester. Richard's delight with Mrs. Turnham, and by extension, Leicester, occurs just as Lisby comes "primed with the news" that Mr. Brocklebank's medical practice is for sale. Event follows event by way of transitions that shorten the time pattern, but retain the important events for examination and detailed description.

The same pattern applies in Part Two, when the Mahonys return to a wealthy Melbourne society. To

reduce the number of scenic elements, transitions of character thought and objects of importance to the action are used to condense the actual time pattern. Chapter one of Part Two takes us through the Mahonys' discovery of their new wealth and their arrival in Melbourne; chapter two begins with Mahony's visit to his broker, Simmonds, moves to his thoughts about what he will do with his money, mentions an evening party at the Devines, shifts to the next morning, and ends with a summary of the purchase of a large house near Brighton beach. From then on the Part alternates between Richard's and Mary's activities, and culminates in the birth of their first child. While Part Three opens with a summary description of the Mahonys' children and their early upbringing, the second chapter shifts to Mrs. Marriner, an acquaintance of Mary's who shares intellectual interests with Richard. The chapter ends with Lizzie Turnham's jealous comments about Mrs. Marriner's use of hoop skirts, as she and Mary sit talking in the Mahonys' drawing room. Such a conversation provides a transition for the next chapter, which includes the important revelation of John Turnham's cancer. The fourth chapter opens with Cuffy Mahony's interior monologue, which comments on the action depicted later in the chapter - the Mahonys' journey to Tilly and Purdy's wedding. Such shifts indicate, once more, H.H.R.'s use of thought patterns of various characters to serve as transitions between scenic action and pictorial, or summary action. The

primary technique of plotting, however, in The Way Home, appears to be a set of devices calculated to condense the vast body of time and setting into a relatively few pages.

The use of setting in The Way Home, unlike Australia Felix, is telescopic. Throughout The Way Home, most of the descriptions of setting follow a three-fold pattern of intensity: a description of the country, then the specifics of the town and its implications as a society, and finally a description of the setting in which the Mahonys move as a family, whether it is the house in Buddlecombe, Ultima Thule in Melbourne, or the house in Kensington Gore, or even the hotel in Venice. Part Two, for example, begins with a general description of Australia through the assortment of people that meet the Mahonys as they land. Each of these people, although old friends to the Mahonys, represent some aspect of the larger colonial culture: Tilly, the young girl who succeeded in winning a man and a fortune, is dressed in her widow's weeds; John Turnham, the opportunist, who arrives "with the same old air of: I am here; all is well;" Zara, "fluttering a morsel of cambric: she had feared an attack of mal de mer;" Agnes Ocock and Amelia Grindle, "with sundry of their children, and the old Devines;" and Purdy, the footloose man of no fortune, with "more than a hint of coming stoutness; a cheap and flashy style of dress."

From this picture of the country through its people, H.H.R. focuses on one character which is perhaps symbolic

of all the rest: old Devine, the market gardener. After their arrival, the Mahonys become guests in the Devine's house. The house is probably the best example of the meaning of this new society:

At South Yarra they became the occupants of the largest guest-chamber in a brand-new mansion, which counted every comfort and luxury the upholsterers had known how to cram into it, and now only needed really to be lived in. Its stiff formality reminded Mary, the homemaker, of the specimen rooms set out in a great furniture warehouse; rooms in which no living creature has ever left a trace. (p. 117)

From this view of the society to which the Mahonys are now a part, H.H.R. focuses on the house they choose. Like the house in Buddlecombe, it represents the concept of "home" in the Melbourne of this era:

Houses in Melbourne were of two types: either spacious, white, two-storied buildings... or low sprawly villas, a single story high, covering much ground space, and wearing their circlet of verandah like a shady hat. - Mahony's purchase was of this latter kind.

Built some ten years previously by a wealthy squatter, who was now about to become a permanent absentee, it stood within half an hour's walk of the Brighton beach, on a quiet, sandy road, the edges of which were fringed with grass and capeweed. The grounds, running to between four and five acres, were all stocked and fully grown; and included kitchen- and flower garden, a couple of croquet lawns, and a fair-sized orchard. (p. 129-30)

The three settings of The Way Home, aside from implementing the principle of spheres of intensity, also represent an effective use of environmental force. England is described as confined, condensed, and relying on the traditions of social class, background, and family distinctiveness; Australia relies upon vastness, treeless

barrenness and the sun, with the inexhaustible wealth, the tradition of lavish spending, and the gaudy display of luxury; and the Grand Tour is described as a never-ending line of suffocating antiquities, churches, monuments, and histories. Such a setting reflects Richard Mahony's viewpoint; it also reflects the use of setting as an environmental force that forces Richard to delight in a restless and sometimes mad travel, and to be annoyed by the confinement of England's smallness, Australia's sun, and the hotels on the Continent. Such an environmental force is best represented during the Grand Tour. Richard's reaction to London, for example, is typical of his desire to see everything as rapidly as possible:

The mischief was: they were out almost every night. For, in violent contrast to the hermit's life he had been leading, Mahony was now never happy unless he was on the go....As things stood, it was a ceaseless rush from one entertainment to another....But not for long. As suddenly as Richard had thrown himself into the whirl, so suddenly did he tire of it; and at the first hint of spring - it was early February....he came home restless to the finger-tips, and before evening ended was proposing to start, then and there, for the Continent. (pp. 306, 307, 310)

Aside from all the spiritualist seances Richard and Mary attend in London, there are the environmental forces of the cities of the Continent that both repel Richard and urge him on to the next city, so as not to miss anything. The physical discomforts and the fancies hampered him and accelerated his pace, on to the next city:

In Paris, for instance, he was seized by a nervous fear of the street traffic;....then

there was the time in Strasbourg, when they set out to climb the tower of the cathedral....after going up the Leaning Tower of Pisa, and taking a peep over the crooked side, he felt so sick, on reaching the ground, that he had to go back to the hotel and lie down....Again, a beautiful city like Munich was ruined for him, by the all-per-vading smell of malt from its many breweries.... Next, as the Tyrolese mountains were so close, they took a train and went in among them: but this didn't suit him either. (p. 312-13)

Just as these discomforts and fears provide an environmental force that moves Richard from one city to the next, his movement also begins to evolve into a pattern. His movement becomes a search, in the various settings of the tour, for a "home." Earlier in The Way Home, his attempts to start a practice in Buddlecombe had been an effort to secure a home in England; and his efforts to attach himself to the Melbourne society had been an attempt to root himself in the Australian environment. Both of these environments failed him. His Grand Tour of the Continent, then, becomes an effort to find a "home" that suits him in both a symbolical and a real sense; he is testing out each city of Europe for its "ability" to become a home. When he finds it wanting in any respect - we must agree that he rarely gives any of the cities an honest try - he leaves it for the next. Only Venice suits him; but this city is eventually cut off by a telegram from Australia that announces his financial ruin. Even Mary's comment on Richard's tastes indicates his interest in Venice is an interest in "home." He likes Venice, she maintains, because it seems to be a restful place:

Of all the towns they touched, even including Naples and Rome, Venice suited him best; and this, she firmly believed, because he went there with the idea that, having neither streets nor wheeled traffic, it must of necessity be a quiet and restful place. (p. 314)

Mahony seems to have found an environment that suits him; he feels no physical discomforts, though in actuality there are many, and he never seems to fancy himself oppressed and confined:

...Richard throve on it; though it was June now, and very hot, and alive with mosquitoes. He bathed daily on the Lido, and for the rest of the day kept cool in picture-galleries and churches, of which he never seemed to tire.... They had been there for a whole fortnight, and there was still no talk of their moving on.... (p. 315)

But the telegram indicating his loss of fortune turns the setting into a nightmare, forcing him on this time, to board the Overland Mail for Egypt. The environmental force, as a result, turns back on itself, making Richard return to Australia once more, against his will. All the events of the Grand Tour create restlessness and even panic; it is somehow inevitable that the trip should end in catastrophe. While the style of this last Part is extremely condensed, it highlights the mood of the Mahonys' traveling in general, and prepares for the restless moves of the last volume of the trilogy. But the total style of The Way Home, like its point of view, is marred by H.H.R.'s continual summation of events and scenes, rather than giving them the full benefit of dialogue and action.

More specifically, the style of The Way Home is

burdened with generalized narrative, blocks of description, and blocks of analysis. Its use of dialogued elements is limited to a few scenes that illustrate the action that has been summarily described, or extend the characterization. But probably the most interesting stylistic device is the use of interior monologue, through the character of Cuffy Mahony.

H.H.R.'s method of generalized narrative or summary is perhaps the most frequently used device in The Way Home. Mahony's reading program, soon after he settles in Ultima Thule, is a good example of how H.H.R. summarizes the passing of weeks in five and a half pages. By devoting half of a chapter to this topic, she reveals a plotting technique that forces on the reader summaries of events. Practically every chapter in the book announces a new event that moves the action past days or weeks; and each chapter concerns itself with one event, "filling in" the reader on the most important aspect of this event as it relates to the total plotting of the book. Because she relies on this method of letting the chapter divisions form the structure for the events, H.H.R. forces herself into a pattern that lends itself to summary. One can almost see her laying out her chapters in outline form: chapter six will concern Mahony's reading; chapter seven his evenings of musical parties at the Timms-Kellys; and so on. As a result, when we come to Mahony's reading of the great books in the science and philosophy of his day, we have the feeling that H.H.R. will summarize Mahony's thinking -

all of his thinking - in this chapter, and it is left to us to simply pick out the key passages before going on to the next chapter. And indeed she does. After telling us that Mahony had his books, had no longer to worry about "his two old arch-enemies, time and money," and hadn't Mary to bother him, H.H.R. tells us what he read, the progress of his thinking up to this time, and the effect the new writings had on him - in four paragraphs (pp.167-171). And while Mahony's philosophy of existence occupies four paragraphs of summary, Mary's pregnancy takes up four pages of summary narration. Such a narrative summary is structured around ideas, rather than scenic action. The first paragraph of this sequence, for example, tells of Mahony's bewilderment, dismay, and his feeling of inadequacy at the prospect of having children at his age - this, together with a summary of the Mahonys' desire to have children over the years. The next paragraph discusses the "good side" of having children now that they have the money; and the third deals with the question of providing a nursery for the child. The last paragraph describes Mary's condition throughout her pregnancy, and ends with:

It was a boy. At his baptism, where John, Jerry, and Lizzie stood sponsors, he received the name of Cuthbert - in full was to be known as Cuthbert Hamilton Townshend Mahony.
(p. 208)

The birth of the other two children merits a one sentence summary:

These unlooked-for children - the following year twin girls were born, thus rounding off a trio -

came too late to form the bond between their parents they might once have done. (p. 211)

H.H.R.'s use of block description, while valuable, is rarely accompanied by a balanced amount of dialogue and action. The description of Buddlecombe, for example, seems weighty in relationship to the rest of the chapter, which develops the scenes of Mary and Richard at breakfast, and Richard on his morning rounds. Not only is Buddlecombe described as it looks, but described as it looks at the time H.H.R. is writing the novel. H.H.R. makes no attempt to conceal this; she indicates that "Nowadays, its streets go everywhere up and down." (p. 15) Why a description of the town as it appears in the present is more important than developing characters in the context of the specific setting is a puzzling question. But H.H.R. does this elsewhere: her descriptions of Mrs. Turnham's house, the Mahonys' house in Melbourne, and, in the last volume, the house in Hawthorne, are presented as she visited them at the time she was writing the novel. There seems to be no artistic reason for this use of the block description of settings, other than to remind the reader that Richard Mahony was drawn from a character who actually lived. Because she is forced to cover so much material, it would seem that H.H.R. should consider this material irrelevant in the face of the more important considerations of a scenic style.

Style, however, as a primary consideration does reveal itself in H.H.R.'s use of the interior monologue.

While this technique becomes a major part of the last volume of the trilogy, its beginnings come toward the end of The Way Home. H.H.R.'s method is extremely crude, even in Ultima Thule. Nevertheless, it is an attempt to mould events from the viewpoint of Cuffy Mahony, through imposing his expressions, interests, and reactions on those events. When Richard and Mary leave to attend Tilly's marriage, for example, H.H.R. presents the events from the eyes of Cuffy. The chapter begins:

Mamma and Papa were going away; Master Cuffy would need to be a very good boy, and do everything he was told; so that Mamma would be pleased with him, when she came back....
(p. 245)

These instructions from Mary to Cuffy, while Mary's words, are presented as Cuffy would hear them, rather than as a bit of dialogue from Mary's mouth. A few sentences later Cuffy's questions are presented just as he ponders them:

Going away? What would it be like? Hi-spy-hi in the garden?....or a pitchnick?....or Mamma putting on a pretty dress wif beads around her neck? (p. 245)

At this point H.H.R. is not only presenting Cuffy's questions just as he would ask them to himself, but relating the scene to the objects of his world - "hi-spy-hi" and "pitchnick" - and the objects of the adult world that he has observed as a part of their comings and goings - the dress with beads. She also begins to spell words as Cuffy would say them, in an attempt to reflect the nature of his thinking process. This technique, then, represents

a rudimentary form of the interior monologue which will become of increasing importance as the trilogy progresses. It will provide, as well, for an additional method of presenting the meanings of trilogy through the eyes of a small boy.

While it is used only rarely in The Way Home, the interior monologue is one of the most effective vehicles for meaning in the novel. Meaning in The Way Home is limited primarily to Mahony's continued questioning about the nature of existence, his inability to find a true home in England, Australia, or Europe, and Mary's gradual realization that "amid life's ups and downs, to be able to keep one's little flock about one, to know one's dearest human relationships safe and unharmed, was, in good truth, all that signified." The recurrent imagery of confinement and escape is illustrated, as we have indicated, by Richard's restless movement from the confinement of a dirty manufacturing town to a coastal town; from the confinement of Buddlecombe's society of values based on background and manners to the wealthy Melbourne society; and from the confinement of the gaudy luxury of the squatter society to the more genuine splendor of the Continent. Mahony's feeling of confinement, as has been stated, by way of various fancies and physical discomforts, takes him from city to city on the Continent, until he is forced to return to Australia. His escape from confinement, as in Australia Felix, is always physical escape; but its satisfaction is

brief and the desire to seek a new physical environment is ready at hand, always demanding satisfaction. In The Way Home, this craving grows more intense as the book progresses, even as the needs of food, shelter, and luxuries are fulfilled beyond expectation. The culmination of this restlessness is the trip across the Continent.

And just as Mahony's restlessness grows, so does Mary's impatience. By the end of the book, she is willing to agree that practical and common sense considerations are not everything; but her impatience with Richard's illogical approach to life makes her assert her will more often as the events of the book progress. Her comment to Richard, as they arrive in Melbourne with the knowledge of their fortune, is as central to the thematic base of the book as her final realization that she must rely on the human relationships of her family. She tells Richard he tires easily of things; and such a comment is symbolic of the nature of their changing relationship. Richard needs care as her children need care; and while Mary has been gaining steadily in strength and stature, Richard has been, as Mary comments about his physical appearance, "growing down." The next chapter will indicate, in the last volume of the trilogy, just how far this trend progresses, and what it means to the total thematic framework of The Fortunes of Richard Mahony.

ENDNOTE

¹Henry Handel Richardson, "Some Notes on My Books,"
Southerly, 1 (1963), 17.

CHAPTER IV
THE ANATOMY OF A TRILOGY:
ULTIMA THULE

The last volume of The Fortunes of Richard Mahony follows Mahony through his return from England to his death in Gymgurra. At Barambogie, just before he attempts suicide, he realizes:

The plain-truth was: the life instinct had been too strong for him. Rather than face death and the death-fear, in an attempt to flee the unfleeable, he had thrown every other consideration to the winds, and ridden tantivy into the unknown. (p. 139-40)

H.H.R.'s presentation of the events of the book is broadly based on the three part structural framework: Mahony's return to Australia until his child's death in Barambogie; the falling-off of his Barambogie practice to the decision to move to Shortlands Bluff; and the difficulties of his practice in Shortlands Bluff until his death in Gymgurra. All three parts of the structure indicate three major stages in Mahony's final years of life.

The structural pattern of Ultima Thule appears to be more dramatic than panoramic, perhaps more dramatic than the other two volumes of the trilogy. When Mahony returns alone to Australia, for instance, the focus of the structure is upon his actions and thoughts rather than the Melbourne of the 1870's. Mahony's very actions dictate a structure that will show his family in isolation -

dramatically portrayed, as if under a microscope. His sensitivity over his lost fortune makes him follow a course of behavior that ends in total isolation:

Landing in Melbourne one cold spring day in the early seventies, he tossed his belongings into a hansom, and without pausing to reflect, drove straight to his old club at the top of Collins Street. But his stay was short.... More than one, he fancied, was deliberately shunning him....And bundling his clothes back into his trunk, he drove off again, choosing, characteristically enough, not a quiet hotel in a good neighbourhood, but a second-class boarding house on the farther side of the Victoria Parade. Here, there was no chance whatever of his meeting any one he knew. Or, for that matter, of meeting any one at all! (p.4)

Richard's attempts to settle financial matters without contacting either Melbourne or Ballarat friends is a well-placed clue to the novel's total structure. Mahony's course forces the narrative to examine the restless, impractical direction of his thoughts and actions - especially to circumvent Mary's criticism of his decisions. When Mary and the children arrive, the action takes in their thoughts but rarely broadens to include a picture of the society. We are quickly introduced to Mary's actions and thoughts through her conversations with Richard, and with Cuffy's thoughts and point of view toward the events of the plot. But the sphere of activity, again, is limited to the activities and people in the new house at Hawthorne. Even Mary's attempt to broaden their friendships becomes thwarted; and she finally decides to have friends in when Richard is away.

They lived like a pair of hermit crabs; and, in

spite of the big house, might just as well have been buried in the bush. For, having talked herself hoarse in pointing out the harm such a mode of life would do the practice, she had given way and made the best of things; as long, that was, as Richard's dislike of company had only to do with the forming of new acquaintances. When, however, he began to grumble at the presence of her own intimate friends and relatives, it was more than she could stand.... and, silently in her turn, took the sole way left her, which was an underground way; so contriving matters that her friends came to the house only when Richard was out of it....By the time the gate clicked at Richard's return, all traces of the visit had been cleared away.
(p. 21-22)

The other events and settings of Ultima Thule seem to reinforce such a dramatic unity. While Australia Felix and The Way Home concerned themselves with the crowded dramatis personae of Ballarat during the gold rush, English manufacturing towns and coastal town society, and wealthy Melbourne society, the last volume of the trilogy makes little attempt to portray the people of Hawthorn, Barambogie, Shortlands Bluff, or even Gyngurra. The pattern follows the events in Richard's mind, rather than the characters and characteristics of a society. Instead of placing Richard in a panoramic context, H.H.R. stresses his single, dramatic struggle to retain his sanity and avoid poverty. The characters around him are only useful insofar as they reflect the activities of his mind and throw up barriers before him. Any interest we have in the societies of the "bush" country of Australia is superseded by our concern for Richard's dilemma. While H.H.R. had available a colorful and adventurous panorama - the rugged

outback towns of the early 1870's - she never makes use of it in the way she describes Buddlecombe or the wealth of Melbourne.

The events in Hawthorn, as in Barambogie, are representative of H.H.R.'s use of a few characters. While Mary carries on activities with old friends and a few new ones, Richard, in center focus, does not. Probably the best example occurs during a birthday party Mary has arranged for her children. The birthday party is going on at full swing as Richard sits in his surgery, isolated, pondering the hundreds of pounds he is in debt. His pride had made him neglect to tell Mary of their financial position - and this is one of the things that drives him into isolation, even from his family. When Emmy tells him Mary has said that some of the parents want to see him, he replies:

'Entirely your aunt's imagination, child! In reality, she knows as well as I do that it's not so. In the course of a fairly long life, my dear, I have always been able to count on the fingers of one hand, those people - my patients excepted, of course - who have cared a straw whether I was alive or dead. No, Emmy. The plain truth is: my fellow-men have little use for me - or I for them.' (p.40)

In Barambogie, the structural framework becomes even more dramatic. Instead of a description of the town and people of Barambogie, H.H.R. introduces the setting through a series of letters Richard writes to Mary, while looking over the prospects of the practice. The reader's picture of the setting, then, is exclusively through Richard's eyes - his initial reactions, his doubts, his optimism,

and his final decision to make the move. Along with Richard's viewpoint, the reader is aware of Mary's reactions to her husband's letters, since each of the letters begins with Mahony's attempts to reply to his wife's letters. Both these viewpoints are central throughout the Barambogie sequence, and are primary to an understanding of the dramatic structural framework. Even before he goes to Barambogie, Mahony's characterization guides the course of the structure by a further desire for isolation:

....To go away - go far away - from everything and every one he had known; so that what happened should happen to him only - be nobody's business but his own! Away from the crowd of familiar faces, these cunning spying faces, which knew all, and which Mary could yet not persuade herself to forbid the house....Oh, for privacy! privacy and seclusion....and freedom from tongues. To be once more a stranger among strangers, and never see a face he knew again! (p. 44)

In Barambogie, more than any of the other settings in Ultima Thule, it becomes clear to what extent Richard's characterization and the dramatic structural pattern are fused. Richard's desire for isolation and the resulting focus on Richard and the family instead of characters in the context of a panoramic structure, seem to form the total underpinning for the novel. The "small shop-keepers and farmers, and vinegrowers, and licensed publicans" of the town are rarely described in any detail. While an occasional person of the town is described - the Anglican minister Thistlethwaite, for example - Mary's comment about Richard in Barambogie is probably the most accurate indication of the fusion of structure and character:

The real truth was, he hadn't enough to occupy him; and not a soul to speak to....except his dreadful patients. Nor did he ever write or receive a letter. In coming here, he seemed to have had but the one desire: to forget and to be forgotten. (p. 87)

While the visit of Baron von Krause appears to be a separate instance of more "rounded" characterization, it is another example of Richard's efforts to isolate himself. When the Baron arrives, Richard attempts to carry out his vow of not renewing old friendships. As Mary describes it:

Richard was on his rounds, and did not reach home till they were half through dinner. And, then, he tried to get out of coming to table! Going in search of him on his non-appearance, she found him sunk in his armchair, from which he vowed he was too tired to stir....let alone exert himself to entertain a stranger. (p. 88)

Other indications of the dramatic nature of the structure come after Lallie's death, when Richard remains with the practice at Barambogie while Mary and the children spend a few weeks' rest on the coast. Mahony's feeling of sorrow is translated into a spiritualistic reunion with his daughter, coupled with an initial feeling of satisfaction that he is able to isolate himself from Mary and the other two children. His need to isolate himself even from his family is a further indication of the direction his characterization takes. Mahony's thoughts on this matter indicate his feelings:

....he would, for several weeks to come, be spared the mute reproach of two wan little faces, and a mother's haggard eyes....In a word he was free....free to exist unobserving and unobserved. (p. 111)

The culmination of Mahony's desire for isolation at Barambogie comes with the threat of a lawsuit for malpractice. Even the circumstances surrounding the case that nearly brings on the suit for malpractice indicate such a desire. Driving out to see his patient, Mahony thinks;

....Solitude...solitude was all he asked!...to be let alone the greatest favour anyone could now do him. Privacy had become as essential as air or water to the act of living. His brain refused its work were others present. (p.167)

After the case is brought to light, and the patient is sent to Oakworth hospital, Richard is forced to wait several days to hear if his mistake can be corrected. It is at this time that he attempts the ultimate in isolation - suicide. But as he is about to kill himself with poison, he reflects on his desires for isolation and understands the reasons for such a desire:

'Fear no more the heat of the sun,' nor the strangle-coils in which money and money-making had wound him, nor Mary's inroads on his life, nor the deadening responsibilities of fatherhood. Now, at long last, he was answerable to himself alone....for there had been no real love in him: never a feeler thrown out to his fellow-men....for what was it, but an iron determination to live untouched and untrammelled...to preserve one's liberty, of body and of mind, at the expense of all human sentiment. To be sufficient unto one-self, asking neither help nor regard, and spending none....(p. 197-98)

The move from Barambogie to Shortlands Bluff, while not directly the result of Mahony's attempt to isolate himself, is necessary if Richard is at all interested in earning a living. The people of Barambogie have rejected him; he must move on to another practice and isolate himself,

in a sense, among other townspeople. As in Barambogie, Shortlands Bluff and its people are never described; only a few patients and neighbors are portrayed as they relate to the events of Richard's life. But Mahony's continual interest in privacy provides further clues to the limited number of characters in the last volume. When he rows out to inspect a ship in his capacity as acting health officer, for example, he is possessed by the need for keeping his eyes averted from the view of others:

Eyes...human eyes. Eyes...spies, ferreting out one's thoughts...watchdogs, on the qui vive for one's smallest movement...spiders, sitting over their fly-victims, ready to pounce. Eyes. Slits into the soul; through which you peered, as in a two-penny peepshow, at clandestine and unedifying happenings. (p. 218)

While separate instances concerning the children and Mary indicate the introduction of more characters, such as the acquaintance with the Spence family, Purdy's visit, and Tilly's visit, Mahony's concern for isolation continues to be both an isolation from the society of Shortlands Bluff and the members of his own family. Shortlands Bluff, like Barambogie, makes Richard anxious to isolate himself; with the coastal town, however, it is a matter of escape from the society of people to the sea:

Escape he must! - from the prison cell that was his room; from the laming surveillance to which she subjected him. Only out of doors, with the wind sweeping through him, the wild expanse of the sea tossing in the sunlight, could he for a little forget what threatened....He carried his hat in his hand, and the sea wind played with his fine, longish hair, till it stood up like a halo of feathers around his head. That no chance passerby should use them as spy holes, he kept his eyes glued to the ground....(p.232)

The culmination of Richard's desire for isolation comes with Mary's decision to take in boarders; but it is no ordinary desire. Just as H.H.R. has made use of a more dramatic structure to show the nature of Richard's degeneration, so does she bring this concept of structure and character together with Mahony's complete mental breakdown. The structural pattern after this time remains dramatic, and focuses chiefly on the other members of the family - particularly Mary and Cuffy. At Shortlands Bluff, however, Richard makes his last bid for privacy before insanity blacks out his mind forever:

....For he had been within an ace of deliverance, of getting through that door; beyond which lay everything his heart desired: space, freedom, peace....And so he had been caught and dragged back; made a prisoner of yet once more....Cut the ground from under his feet? - deprive him of his only haven?...why! even a rabbit had its burrow. To be without covert; to know no place to creep to, for hiding, when the fit, the burning need of escape seized him....(p. 246-67)

The focus of narration in Ultima Thule, like the structure, is more intensely on Richard Mahony than any other volume of the trilogy. Perhaps the best example of H.H.R.'s use of point of view in Ultima Thule is her depiction of Mahony's dreams. In this last volume, Richard Mahony has a dream of extended length and concentration in Barambogie, after he is threatened with a law suit for malpractice. This lengthy and complex dream, which becomes a nightmare for Richard, anticipates the trial for malpractice by placing Richard in a courtroom faced by his accusers. The dream exemplifies H.H.R.'s continual focus

on Richard's mind; she is concerned with filtering the events of the book through the memories of the major character. Mahony's attempts to settle his finances in Melbourne, his efforts to come to grips with his debts as he sits in his surgery in Hawthorn, and his lonely nights in Barambogie's Sun Hotel while he attempts to decide on a new practice in the bush country all show how H.H.R. limits the point of view to the major character. She tells the story in the third person; and yet she presents events as they are seen and understood by Mahony for the most part, restricting information to what he sees, hears, feels, and thinks. Mahony's attempts to deal with his anxieties and his daughter's death at Barambogie, his worry over the degenerated practice and his lapse into spiritualism, and his crazed feelings of persecution toward the townspeople and his wife in Shortlands Bluff all culminate in the book's climax - his helpless insanity. But the dream at Barambogie is probably the best indication of H.H.R.'s method; the dream is typical of the direction H.H.R. wished to take in Ultima Thule. It makes no attempt to place Mahony, as the instrument of the dream, in the narration; Richard, as he is reflected in the past and present of his life, is portrayed only as he appears in the context of the dream. The only outside agents in the course of the dream sequence are Mary's attempts to wake her husband, as the dream itself ends. The dream moves the reader, with no introduction, into Mahony's mind:

The court, airless and fetid, was crowded to the last place. With difficulty he squeezed into a seat on a hard, backless bench...though he was too old and stiff, nowadays, to sit for long without a support. The judge - why, what was this? He knew that face...had surely met him somewhere?...had dined with him, perhaps, or tilted a table in his company - the judge held a large gold toothpick in his hand, and, in the course of the proceedings, must have picked in turn every tooth he had in his head. (p. 187)

The events, people, and conditions of the trial include characters and episodes from Richard's complete adult life, beginning with his life in Ballarat and ending with the events of the previous day in Barambogie. The fusion of such events with the present comes at the dream's end, when Mahony attempts to escape his accusers:

He fled down Little Bourke Street, and round and up Collins Street, running like a hare, but with a steadily failing strength, drawing sobbing breaths that hurt like blows, but holding his left hand fast to his breast pocket, where he had his knife concealed.... Someone had dashed up behind and got him by the shoulder, and was bearing him down, and shaking, shaking, shaking....while a fierce voice shrieked in his ear: 'Richard!...oh, Richard, do wake up. You'll terrify the children. Oh, what dreadful dream have you been having?' (p. 191)

Just as the point of view shifts, quite effectively, from Mahony's attempts to escape those who have accused him of malpractice in the dream to his attempts to escape his wife, who tried to wake him, so does the narration shift from the world of the dream to the conditions of the present. The past and present events of Mahony's life have been filtered through the viewpoint of the dream just as they have to a more limited extent in the other scenes of the

novel.

And just as past and present events are filtered through Richard's mind, so are many of the final events of the book filtered through Cuffy's. Richard's rescue after his attempted suicide, the effect of Richard's letters on Mary, when she is vacationing after her daughter's death, and even Richard's grave are all described through the mind and eye of Cuffy. Even the walks Cuffy and Lollie take with Mahony in Shortlands Bluff and in Gymgurra are told through Cuffy's mind. What H.H.R. is attempting appears to be what she attempts in Mahony's dream: an interior monologue, which restricts the materials presented to the interior responses of a particular character, in this case Mahony and Cuffy. The dream, if it was going to be presented in any detail, needed presentation entirely from the interior responses of Mahony; Cuffy's viewpoint, on the other hand, is written by special intent to make use of the conditions of the interior monologue. While Cuffy's viewpoint is used more extensively in the last part of the book, when Mahony's view of things has been blotted out by insanity, it is also used early in the book. Here, for example, is Cuffy's mind when he, his mother, and Lollie return from a sea-side vacation after the death of Lallie:

Good Gracious! He must have gone to sleep, for Mamma was shaking his arm saying, come children, wake up....it was a long, long time, till they came to Barambogie. Papa was on the platform.... and then he suddenly felt most awfly glad, and got out by himself direckly the door was open.... and then she took Papa's arm and walked him away. And Luce and him had to go on in front....

so's not to see. But he did, and he went all hot inside, and felt most awfly ashamed. And Papa cried and cried....he could hear him. (p.152)

H.H.R. uses various techniques: the spellings of words to indicate how Cuffy would say them (and perhaps spell them), the intrusion of the boy's action as well as his thoughts into the flow, the intrusion of dialogue by others speaking to the boy (his mother here) just as it was spoken to the boy, rather than how he reacted to it; and the intrusion of general action that the boy does not participate in or even comment upon.

The framework of the "proem-like" chapter one introduces other aspects of point of view. Mahony's decision to start a practice in Hawthorn and build a house is compressed into a five page summary. With the arrival of Mary and the children, six months later, the actual scene of arrival is described in full detail. The transitional shift into the next chapter comes with the family awakening several weeks later in the new house; the point of view, however, is Richard's. Through the chapter, including the second one, Richard's mind is the vehicle for events in the immediate past. A jump forward in time is often made from the end of one chapter to the beginning of the next, but the events are always presented during the course of the next chapter - and most often through Richard's consciousness. In chapter two, for example, Mahony lies in bed remembering how his wife reacted to their house weeks earlier, and what she did during the course of those weeks:

He would not forget her consternation on first

seeing it; her cry of: 'But Richard!...how shall we ever fill it?' Himself, he stood by dumb-founded as he watched her busy with tape and measure: truly, he had never thought of this. She had toiled, dear soul, for weeks on end, stitching at curtains and draperies to try to clothe the nakedness - in vain. If they had not had the books to fall back on, the place would have been uninhabitable. (p. 13-14)

After enough of the past events are filtered through Richard's mind to make the present events understandable, a complete scene in the present is rendered. Chapter two, for example, renders a family breakfast; and it describes conditions such as the noise of the children, which Richard still hasn't gotten used to after several weeks of living in the new house. As a result the effect of previous events, which have not been described, are brought into the present without transitions. The scene of the arrival of Mary and the children is complete. Both continue to familiarize the reader of minor happenings and incidents in the interim, at the same time the action of the scene is progressing. Such a technique is used throughout Ultima Thule; chapter ten of Part Two, for example, ends with Mary's hopes for Richard in Shortlands Bluff:

....if she could only see him - Richard, her own dear husband! - hold up his head once more, carry himself with the old confidence, fear to meet no one's eye, knowing that he had never yet wilfully done any man hurt or wrong. (p. 212)

Chapter one of Part Three begins with Mahony in the thick of his job at Shortlands Bluff, several months later, as seen first from the viewpoint of Cuffy and then Mahony:

'Papa, papa! - the flag! The flag's just this minnit gone up.'

'The flag! Papa's this minnit gone up!'

The children came rushing in with the news, Lucie, in her zeal to echo Cuffy, bringing out her words the wrong way around. But how funny! Papa was fast asleep in his chair, and at first when he was waked up couldn't tell where he was. (p.215)....as he hobbled home, wet and chilled, his head aching from its contact with the deck, arm and shoulder rapidly stiffening: as he went, he had room in his mind for one thought only: I've taken on more than I can manage. I'm not fit for the job - or shan't be...much longer. And then?...my God!...and then? - But hush! Not a word to Mary. (pp. 215; 219)

Mahony's comments on his condition at Shortlands Bluff fills in the details of the past few months, and the details of past events are brought into the present without transitions. Mahony's growing physical difficulties are described in the perspective of his difficulties at Barambogie. Such a technique carries on the events of the plot rapidly, and supplies the reader with the necessary background detail of past events to insure the proper emphasis. In nearly every case the events are filtered through Mahony's mind.

H.H.R.'s use of characterization in Ultima Thule is closely tied to her use of dramatic structure and limited third person point of view. Both the structure and the characterization of Mahony are connected to H.H.R.'s purpose; she is concerned with portraying greater degrees of isolation. The ultimate in isolation is the mind being blocked off from the real world; and in Mahony, this is achieved through complete insanity. But the point of view, as well as the structure, contributes significantly to this characterization. By concentrating on Mahony's

limited point of view of events, and even his interior responses, H.H.R. is able to show increasing degrees of isolation more effectively.

Built around the framework of isolation and alienation, Mahony's characterization centers on the two basic elements first introduced in Australia Felix: his conflict with Mary's common sense ideology and his continual questions about the nature of existence. Both aspects are either revealed or solved before Mahony's death; and the process of revealing and solving expands Richard's character considerably. We learn, for example, that his conflict with his wife has always thwarted his sense of freedom, and that his attempts to physically escape through moves to England, Barambogie, and Shortlands Bluff are partly moves to escape from the philosophy of life represented by his wife. The culmination of this sense of thwarting comes as insanity overtakes him, but it is best represented in the dream he has when threatened with a law suit for malpractice. At the end of the dream, while escaping from his accusers, he is stopped by Mary; and his reaction to such thwarting is to attempt to kill Mary with a knife:

....His ears rang with that most terrifying of mortal sounds; the wolf-like howl of a mob that chases human game and sees its prey escaping it. For he was escaping; he would have got clean away if, of a sudden, Mary and the children had not stood before him. In a row...a third child too. He out with his knife....now he knew what it was for! But a shrill scream stayed his hand....who screamed? who screamed?....and with such stridency. Mary....it could only be Mary who would so deliberately foul his chances. For this one second's delay was his undoing. (p.191)

Such intense feelings toward Mary indicate the course their relationship has taken. The culmination of this relationship is reflected in Richard's last act of his sane life - the burning of his business documents and "at the sight of her standing in the doorway," his attempt to "shake his fist at her," to "hurl a scurrilous word," to "spit at her in vain." Even earlier in the trilogy, during his attempted suicide, it is Mary he rails at; she gives way before his greater instinct of self-preservation, as do the children. He asks himself:

Were they dearer? In this moment of greater clarity he could no longer affirm it. He believed that the instinct of self-preservation had, in this case, always been the primary one. (p. 139)

While Mary takes on symbolic value for Richard, as the embodiment of all the money-grabbing, opportunistic people he has fought against for so long, his attempted suicide takes on greater meaning. Mahony finally understands that the answer to his questions of man and existence is suffering, not escape from suffering. He casts away the phial of poison, unable to complete the task. But

In its place there ran through him the beatific certainty that his pain, his sufferings - and how infinitesimal these were, he now saw for the first time - had their niche in God's scheme (pain the bond that linked humanity; not in joy, in sorrow alone were we yoke-fellows) that all creation, down to the frailest protoplasmic thread, was one with God; as a drop of water in a wave, a note of music in a mighty cadence. More: he now yearned as avidly for this submergedness, this union of all things living, as he had hitherto shrunk from it. The mere thought of separation became intolerable to him: his soul, ascending, sang towards oneness as a lark sings its way upwards

to the outer air. For, while the light lasted, he understood: not through any feat of conscious perception, but as a state - a state of being - a white ecstasy, that left mere knowledge far behind. The import of existence, the mysteries hid from mortal eyes, the key to the Ultimate Plan: all now were his. And, rapt out of himself, serene beyond imagining, he touched the hem of peace at last...eternal peace... which passeth understanding. (p. 200-201)

Although brief, this one moment of perception enables Mahony to at last come to an understanding about his relationship to the universe. It comes late; in fact, too late for him to pattern his life around it. But such an understanding does make him realize that he must take a less taxing job at Shortlands Bluff, to attempt to regain his health. The state of his physical and mental health, nevertheless, cannot be repaired; and Mary is the last person to understand just how ill her husband had become.

The differences between Richard and Mary appear to be the essential base of the trilogy, for Richard's rapid movement toward insanity includes his signs of the thwarting and materialistic ends that Mary represents. But Mary moves away from her common sense, practical view of life as the book progresses. At the end of The Way Home, she had begun to conclude that sorrow and waste occurred everywhere, and were unexplainable. And with this understanding, in Ultima Thule she is forced to alter her attitude toward life, to understand the narrowness of the purely practical approach, and to recognize this fact of man's exposure to care and suffering.

Mary is probably most thoroughly convinced of suffering

after Mahony's collapse, when she must take the job as postmistress with all of its prejudices and worries. She not only assumes many of Richard's nervous obsessions about the job, but she realizes that the purely practical approach does not save her from the cruelties of a day-to-day strain. Her change of attitude is best illustrated when she does everything to bring Richard home from the public asylum. Before this, she had used her old, common sense approach by agreeing to have Richard transferred from a private hospital she could no longer afford, to the state asylum. But Mary's ideas of care and suffering have brought out qualities never before present - imagination and a love that sweeps away the practical for the fanciful and foolish. When she visits the state asylum, she becomes convinced that he must be released. When the warden tells her that Richard throws away his food, she replies:

'Do you mean to tell me....that you give him fresh crockery to break every day?'

'Crockery? Ha, no fear! The plates and cups is all of tin.'

At this Mary laughed, but very bitterly.
'Ah! now I see. That explains it. For I know my husband. Never would you get him...nothing would induce him...to eat off tin!'

'Needs Sevres no doubt!'

'No! All he needs is to be treated like a gentleman...by gentlemen!'

But she had to keep a grip on her mind to hinder it from following the picture up: Richard, forced by this burly brute to grope on the floor for his spoilt food, to scrape it together, and either eat it or have it thrust down his throat. So she shut her ears, made herself deaf to their

further talk, stood as it were looking through the speakers and out beyond - at her ripening purpose. (p. 283)

Mary has clearly changed in her consuming interest in the practical; she understands Richard's needs for eating on crockery, respects them, and defends them in much the same way Richard would have defended his idiosyncrasy. She disregards the warden's concern for the practical - the tin dishware - when before her maturing process she would at least half-way approved of such a measure. And, although she would have understood the necessity for using force with unruly patients before this time, she disregards this for dignity and respect - treating the patients as gentlemen. She now has the means and capacity for love, to treat Richard as a "gentleman," when before she never quite approved of Richard's concerns about gentlemanliness. And through suffering and care, she has not only the love, but the imagination to understand how Richard was in actuality being treated. To understand how much of a change this is, is to realize that never before in the trilogy was Mary portrayed as imagining the specifics of a scene. Her imagination was never before shown in operation in this manner; and yet after this time, she seems to be constantly aware of the power of the imagination. The most striking example of this is her appeal to Henry Ocock's imagination and memory, when she does everything in her power to convince him to have Richard released. - The chance that she might lose her job, that she might not be able to handle

him, that the children might be upset by him - never bother, when before they would have brought nagging doubts to her plan. She is consumed with a love bred of suffering, and is determined, as Richard always was, that one must do everything to adjust one's behavior to the realization that man is more than an animal. But her love and imagination, ironically, is too late; Richard is unable to benefit by it. We have the vague feeling that Mary's talents for love have been wasted because her "practical-sense blindness" to Mahony's condition causes her to withhold her understanding and sympathy until it is too late. She is not, as H.H.R. hints, a woman who has carried out a "lifetime of unwearied sacrifice" for her husband; she has simply misunderstood him and placed all her cares on the practical considerations of money. She has lost, in her misinterpretation of God and Man's suffering, just as Richard loses in his concern for a Hereafter, before the cruel realities of everyday life. Although she matures where Richard cannot, she matures too late to help Richard, and as a result they remain conflicting personalities never completely reconciled. H.H.R. has put the necessity of suffering into two intensely universal characters, and shown their development in the context of suffering.

The minor characters of Ultima Thule are effective static and inflexible "flat" characters. Agnes, Purdy, and Henry Ocock remain as they were originally portrayed in Australia Felix, as do the other characters from the Mahony's Ballarat and Melbourne days. There is, of course,

the emergence of Cuffy as an important minor character and commentator on the later events of the book, and perhaps it is his characterization, together with that of the Bishop and Baron von Krause, which is most representative of H.H.R.'s best flat characterizations in Ultima Thule.

The Bishop, a picture of the rugged, optimistic colonial in Australia Felix and The Way Home, visits the Mahonys in Barambogie just before Richard's attempted suicide. He is first pictured just as he was:

The Bishop was the same genial, courtly gentleman as of old. Tactfulness itself, too....He admired house and garden, complimented Mary on her cooking, and made much of the children (p.175)

After observing him for a few days, however, Mary realizes something about his character she had never known before; and through her realization, we begin to understand an interesting new side to the Bishop's optimism. First, Mary notices that he consoles Zara about her husband's death in the same manner and with the same words he used in consoling her about her own daughter's death. This rather insensitive approach to death moves Mary to the realization that:

It was not so much tact and civility, on his part, as a set determination not to scratch below the surface. He didn't want to spoil his own comfort by being forced to see things as they really were.

Of course, this turn of mind made him the pleasantest of guests. (Fancy, though, having to live perpetually in such a simmer of satisfaction!) (p. 176)

Such a revelation, coming as it does at the lowest

point in Mahony's life, provides not only a contrast with Richard's way of dealing with suffering, but shows another way of avoiding reality. Baron von Krause's portrayal, on the other hand, appears to reflect Cuffy's characterization as the Bishop's reflected Mahony's. During the course of the Baron's visit in Barambogie, he discovers Cuffy's innate talent for music and suggests that Cuffy study music in Germany. His characterization and actions during the course of his stay reveal the ignorance of Mary's common sense approach to music, and Mahony's sensibilities - in short, the conflict between the two major characters that forms the centerpoint of the trilogy. When he is first described, the Baron is:

...a short, sturdy, little man, bronzed brown with the sun - beside him, Richard, who had never tanned, looked almost transparent - dark of hair and beard, and with a pair of kindly blue eyes that beamed at you from behind large gold spectacles. Veteran colonist though he was, still he spoke a jargon all his own, coupled with a thick foreign accent. He also expressed himself with extreme deliberation, using odd, archaic words....(p. 880-89)

When the Baron realizes that Cuffy has musical talent, he encourages him to write music about the new, rugged terrain of Australia. While the idea of musical study is thwarted by Mary, the Baron's praise strengthens Cuffy's character and makes us realize that the potential lost in Mahony might be regained in his son.

As a character, Cuffy retains his childlike fears and concerns; and his distinctive quality appears to be his musical talent. Probably the most typical example of the

effective flat characterization occurs when Mary holds a birthday party for Cuffy and the other children at Hawthorn; as in most of the characterizations, the character is presented through H.H.R.'s version of the interior monologue:

Tomorrow was the Dumplings' birthday, and they were having a big party. But it was his, Cuffy's party too; for when he had first got six, they didn't have a house yet, and there was no room for a party....It was really most his, cos he was the oldest; his cake would be six stories high, and have six lighted candles round it, and his chair be trimmed with most green leaves. (p. 36)

A more unusual picture of Cuffy occurs on the many walks he is forced to take with his father, just before and after Mahony's mental breakdown. While Cuffy's reaction is an effective part of his characterization, his reaction to his father's insanity is interesting for its impressions on the boy's personality and later development. This walk occurs just before Mahony's death:

'Does it matter which way we go?'

Cuffy never failed to ask this, as a sop to his conscience. But really they always went the same road, to one that led straight out of the township. For, if you got past the lockup, where the constable's little girl might be swinging on the gate, you were quite certain not to meet anybody. To make sure she wasn't, you first sent Luce to look, then fetched Papa and hurried him by. After that, though, you had to walk as slow as slow, because he couldn't hardly walk at all: his knees bent and stuck out at every step. You each held his hand, and went on, counting the minutes till it was time to turn back. And to find when this was, you had to get his watch out of his pocket yourself, and look at it - which he didn't like, for he thought you were going to take it away from him. But it was no use asking him the time, because he said such funny things. Like: 'Time is out of joint!' or 'A time to be born and a time to die!' (p. 303-04)

Cuffy's fear of being laughed at before the rest of society, coupled with his sensitivity, is a child's fear of being labelled out of the ordinary. This characteristic follows H.H.R.'s memories of her reactions to her father; in Myself When Young, she states:

I can't say we children grieved over his death. It came rather as a relief - the same relief, in an intensified form, that we had felt during his temporary absences. Children are notoriously cold-hearted in their determination to be happy - or at least to wall themselves up against unhappiness - and we were no exception to the rule.¹

H.H.R.'s description of Cuffy during Mahony's funeral illustrates Cuffy's attempts to "wall" himself "up against unhappiness." It also parallels H.H.R.'s description of her last visit to the graveyard of her father:

One day we drove by coach to the outlying cemetery, to visit my father's grave. The sight of the mound of earth stirred no emotion in me; it didn't seem to have anything to do with him. And then, I had two private worries of my own. One was a fear that mother, who had already wiped her eyes, would demean herself by breaking down in public - the public consisting of the cemetery man. For I was now old enough to be much concerned for her dignity. The other was the unbearable prickle and itch of crape on my skin.²

The description from The Fortunes of Richard Mahony reads as follows:

Men came to shut down the coffin; and then, while Mamma was saying good-bye to Papa, she suddenly burst out crying - oh, simply dreadfully! He felt himself blush over his whole body to hear her - his Mamma! - going on like this in front of these strange people, so fierce and don't carish, and with her face all red and wrinkled up, like a baby's. But she didn't seem to mind, and didn't take a bit of notice when he poked her with his elbow and said: 'Oh, hush, Mamma! They'll hear you!' Or of

Uncle Jerry either, who put his hand on her shoulder and said: 'It's all for the best, old girl - believe me, it is!' (p. 313)

H.H.R.'s use of minor characters then, serve as reflectors of the major characters; and Cuffy, while an effective flat characterization, is a flat character attempting to become round. The perspective Cuffy gives to the possibilities of his musical talent and his view of the final events of the book, together with his relationship to the Baron, show a roundness that never achieves its full potential.

The action of Ultima Thule, like the characterization, depends upon a few new techniques combined with the ones familiar to the other two volumes. The three-part plotting is not new; it breaks up the book, as it did in Australia Felix and The Way Home, into three distinct aspects of the Mahonys' life. Part One covers Mahony's return to Melbourne, his building of the house in Hawthorn, and the rest of the family's return from Europe; it covers the first year in Hawthorn and the move to Barambogie, Baron von Krause's visit, and Lallie's sickness and death. Part Two begins with the falling off of the Barambogie practice, including Mahony's spiritualistic attempts to bring his daughter back to life while the family vacations on the coast with Tilly. It includes Bishop Long's visit, the threat of a lawsuit for malpractice, and Richard's attempted suicide. The move to Shortlands Bluff ends Part Two. Although the parts are not as distinct as they were in the first two volumes, the first two parts indicate two major

phases in the final years of Mahony's life. His daughter's death and his attempted suicide end Parts One and Two, and each contains a different setting - Hawthorn and Barambogie. It is important to notice here, though, that the settings do not change with each part. The most important units of action are the personal family crises, regardless of where the family is living. Such a plotting falls in line with H.H.R.'s emphasis upon a dramatic rather than a panoramic structural pattern. And the most important unit of action is the family unit, not the society.

Part Three opens with a description of Richard's physical and mental difficulties on his job as acting health officer at Shortlands Bluff, and ends with his death at Gymgurra. Again, the family unit is central. When Mary decides to take in boarders, Richard objects; and the resulting strain causes Richard to fall into helpless insanity. To provide money for her family, Mary trains for the job as postmistress and settles in Gymgurra; while circumstances force her to put Richard in a private mental hospital and then a public asylum, she is determined to have him released, and through the help of Henry Ocock secures his release to her until Richard's death. Mary's concern is for keeping the family unit together, even with Richard hopelessly insane. As in the first two parts, the focus is not on the total happenings of these two distinctly different towns; H.H.R.'s interest lies with the everyday occurrences and minor catastrophes of Mary's job as postmistress, the children's activities, and Richard Mahony's

last days.

Other plotting devices, while in some ways similar to those of the first two volumes, represent interesting variations. The use of the proem in Ultima Thule, for example, is distinctly varied; instead of making use of an opening chapter entitled "proem," H.H.R. places all her introductory, thematic, and symbolic material in the first chapter, along with the scenic events of the family's arrival from Europe. And while it is not prefaced by a Proem, the first chapter of Part One indicates the state of Mahony's life up to the time he returns to Australia. The proem to Australia Felix pictured the people of the vast gold rush era of the 1850's; and the proem to The Way Home portrayed the colonial returning home after a life in the colonies. The material that introduces the reader to Ultima Thule describes the plight of the alienated colonial, who has tried both sides of the world and knows no home. Since he has established no roots, he can only yearn for one country while inhabiting the other. It is left to a later generation, hopefully Mahony's children, to know Australia as "home:"

Twice, in the past, he had plucked up his roots from this soil. Each time, believing that the break was final. For no links of affection or gratitude bound him to the land of his adoption: he turned, in distaste, from the materialism of colonial life, the crude aspirations that dominated it; and like many another bred to greenery and lushness on the farther side of the grey, dividing seas, could find no beauty in its dun and arid landscape....To know, in exile, a rank nostalgia for the scent of the aromatic foliage; for the honey fragrance of the wattle; the perfume that rises hot and heavy as steam

from vast paddocks of sweet, flowering lucerne - even for the sting and tang of countless miles of bush ablaze....Of ties, such as these, which end by drawing a man home, Richard Mahony knew nothing. He returned to the colony, at heart the stranger he had always been. (p. 3-4)

The framework of the "proem-like" chapter one introduces other plotting devices of Ultima Thule. The interplay of character in action, for example, is a significant plotting technique; in this novel, it dictates a specific chain of circumstances set by decisions which Mahony has made. The basic action forces Mahony to make decisions which trap him in a series of circumstances leading to his death. His loss of fortune, for example, comes when he has been used to luxuries for nearly ten years; and this fact contributes to his decision to build a large house when he returns to Melbourne nearly penniless. The debt on the house, together with the inadequate income earned from his Melbourne-Hawthorn practice, makes him decide to move to Barambogie. At Barambogie he is in hopes of earning enough to pay off the debt, but his daughter's death and his unpopularity makes him unable to meet the payments. At the same time, his earlier illness with sunstroke in Ballarat recurs, forcing him to seek a less taxing practice in Shortlands Bluff. At Shortlands Bluff his growing illness becomes both physical and mental, until he can no longer stand the pressure of his financial obligations. In each case, Mahony is forced by decisions he has made based on the specific circumstances of his environment, physical and mental condition. The point of origin is his pride,

based on a wealthy past, which makes him spend money needlessly in Hawthorn, before his wife and children arrive. All his decisions and the chain of circumstances follow this first moment of pride.

This interplay of character and action, decision and circumstance, is enhanced by still another plotting device: foreshadowing. Foreshadowing assumes a pattern of unity which links earlier characters, situations, and incidents to later ones for thematic effect. The most outstanding instance of foreshadowing in Ultima Thule is the dream Mahony has at Barambogie, after he faces the possibility of a lawsuit for malpractice. We have mentioned this dream as it reveals a special point of view; as an instance of foreshadowing, it is just as important in revealing the unity of the entire trilogy.

As we have said, Mahony dreams of a courtroom; and the specifics of the scene can be traced back to his early life. The most significant references to his earlier life come when he was a storekeeper in Ballarat and a doctor in Buddlecombe; as a storekeeper, he had been taken to court by a man called Bolliver because he refused to pay for goods lost in transit. Just as Bolliver lost the case many years earlier and was ruined, so now does Mahony lose the case in his dream and find himself ruined. But he also finds a messy conglomerate of melting jujubes in his pocket, as he sits in the courtroom; and Mahony is forced to move to the opposite side of the courtroom to escape the sticky mess, just as he was forced to return to Australia

when he heard Mrs. Saxeby-Corbett criticize his wife's colonial manners, during a brief moment while Colonel Barker, a guest of the Saxeby-Corbetts at Buddlecombe Hall, found that "he had left his jujubes in the pocket of his greatcoat." (p. 94)

After Richard reseats himself on the other side of the room, the dream begins to narrow to its climax; he discovers why he is in court, who the plaintiff's counsel is, and who the defendant is. In determining to discover who the plaintiff's counsel is, Richard draws from two sources of memory: Bolliver's counsel and his old friend, Purdy. When Richard begins to realize that "everyone present was more or less familiar to him," he recalls images that only the reader can identify as being relevant to his past life. Bolliver's counsel is described as follows:

....A common, shoddy little man, prematurely bald, with a protruding paunch and a specious eye - he wouldn't have trusted a fellow with an eye like that farther than he could see him. Most improperly dressed, too; wearing neither wig nor gown, but a suit of loud, horsey check, the squares of which could have been counted from across the road. (p. 188)

Both Bolliver's counsel and Purdy are part of Richard's depiction of the lawyer who is placed against him. While the plaintiff's counsel seems to be a picture of both Mahony and the man who plans to accuse Mahony of malpractice, H.H.R. describes the plaintiff in the following manner:

It seemed that the plaintiff was drunk, not in a fit state to give evidence...though surely that was his voice protesting vehemently that he had never been the worse for drink in his life? (p. 188)

Such a plaintiff is, of course, not the Mahony of the Bolliver trial but the Mahony who is struck with the physical disease that causes paralysis of the legs, a poor sense of coordination, and lapses in speaking. This disease appears to resemble drunkenness and is taken as such by the townspeople of Barambogie, who have observed Mahony's stumbling, incoherent sentences as he introduced an old Ballarat friend, Archbishop Long. Mahony's appearance of drunkenness is also referred to when he is accused of malpractice; he is called "a damned, drunken old swine" by the would-be plaintiff, who has seen him around town and observed what appeared to be drunkenness in his manner.

Just as the plaintiff has qualities characteristic of Mahony's physical state, so does the defendant. But this time the dream identifies the defendant openly as Mahony, and he becomes the center focus of the trial, both as defendant and spectator. The defendant who enters the witness box resembles both Tangye and Bolliver in appearance:

The defendant proved to be an oldish man, with straggly grewy hair and whiskers, and a round back; he clambered up the steps to the witness-box, which stood high, like a pulpit, with a palpable effort. This bent back was all that could be seen of him at first, a very humble back it looked, threadbare, and shiny, though brushed meticulously free of dust and dandruff. (p. 189)

Tangye is described as a "tall, haggard-looking fellow" whose muscles on his neck stood out like those of a skinny old horse;" he is "old, and grey, and down-at-heel fifty, if a day - and his clothes hung loose on his

bony frame." When Richard meets Tangye in Ballarat, he remembers how Tangye looked to the townspeople: "Though not a confirmed drunkard, he had been seen to stagger in the street, and be unable to answer when spoken to." (p.350) Ironically, Tangye's condition appears to be that of Richard's position in Barambogie; they have both been afflicted with diseases that induce a drunken-like state through paralysis and loss of memory. H.H.R. has shown then, through portraying the plaintiff as drunk, that the drunken-like state has surrounded Richard throughout his life - even during his prosperous years in Ballarat, when he confronts an image of his older self in the embittered chemist Tangye. Tangye was probably accused unjustly in Ballarat as Mahony was in Barambogie; and H.H.R. has undoubtedly used Tangye in the first volume as a preparatory character to Mahony's breakdown as it is seen in the last volume.

The Mahony in the dream - Mahony the spectator - realizes how others view him for the first time when he sees the face of the defendant as his face, and nearly utters what is to become that archetypal "insane scream:"

....and, having caught a single glimpse of it, all but lost his balance and fell, with difficulty restraining a shriek that would have pealed like the whistle of a railway-engine through the court, and have given him away... beyond repair. For it was himself he saw, himself who stood there perched aloft before every eye, holding fast, with veined and wrinkled hands, to the ledge of the dock: himself who now suddenly turned and looked full at him, singling him out from all the rest. (p. 189)

The reference to the shriek is another of H.H.R.'s intricate and effective projections into the future, since when Mahony goes completely mad, he believes that he has uttered an insane scream which shatters all the boundaries of the real, sane world around him. The fear of such a scream has been voiced before the dream, when Mahony sits in his Surgery at Barambogie. After Mary has taken a vacation on the coast, he waits for patients and the nerve-wracking sound of the mill whistle, until he is almost certain self-control will be lost, forcing the utterance of the terrifying, insane scream.

Mahony must do nothing else but escape from the conditions of the dream. And this is particularly clever foreshadowing, for escape has been Mahony's way of solving a problem all his life. But the escape of the dream is as difficult and as impossible as have been his escapes in life. In the dream, his escape only leads him to impossible frustrations:

....he pushed and struggled to get out, treading on people's feet, crushing past their knees - oh! was there no end to the number, or to the row of seats through which he had to fight his way?... a shout rose in unison, but this time it was his name they called, and therewith they were up and down on his heels, and the hue and cry had begun in earnest. (p. 190-91)

The focus shifts from the defendant to Mahony the spectator, struggling to escape down an endless row of seats, crowded with people, with legs that are slowly paralyzing into immobility. His terror stricken movements are reminiscent of the endless theme of chase and hunt

that runs throughout the trilogy. Perhaps the most relevant parallel is the pathetic chase and hunt of Long Jim in the proem in Australia Felix, for Mahony has definitely replaced Long Jim in that symbolic scene at the opening of the trilogy. H.H.R. has clearly intended Jim's desperate run from the license hunters in the Ballarat gold diggings as Mahony's headlong run toward annihilation:

He fled down Little Bourke Street, and round and up Collins Street, running like a hare, but with a steadily failing strength, drawing sobbing breaths that hurt like blows, but holding his left hand fast to his breast pocket, where he had the knife concealed. His ears rang with that most terrifying of mortal sounds; the wolf-like howl of a mob that chases human game and sees its prey escaping it. For he was escaping; he would have got clean away if, all of a sudden, Mary and the children had not stood before him. In a row...a third child too. He out with his knife...now he knew what it was for! But a shrill scream stayed his hand...who screamed? who screamed?...and with such stridency. Mary it could only be Mary who would so deliberately foul his chances. For this one second's delay was his undoing. Someone had dashed up behind and got him by the shoulder, and was bearing him down, and shaking, shaking, shaking(p. 191)

Mahony's "running like a hare" and the "knife concealed" are the keys to the foreshadowing that this part of the dream so effectively calls up. H.H.R.'s use of "hare imagery" is reminiscent of Bolliver's pet rabbits whose throats he slits after learning that he has lost the lawsuit. The knife that he uses to slit the throats is Mahony's "knife concealed;" just as Bolliver kills those things dearest to him, Mahony attempts to kill his family because they have thwarted him. This feeling of being thwarted

by his family runs throughout the book, and centers specifically on Mary, culminating in Richard's last act of his "sane" life - the burning of all his business documents and "at the sight of her standing in the doorway," his attempt to "shake his fist at her," to "hurl a scurrilous word," to "spit at her in vain." Even in the earlier parts of the trilogy, during his attempted suicide, it is Mary he rails at; she gives way before his greater instinct of self-preservation, as do the children. This is foreshadowed by his speech of questioning that begins: "Were they dearer?"

The total dream, from the first scene in the courtroom to Mahony's wild attempts to escape his wife and his attackers, reveals a skillful use of foreshadowing that ranges over all the earlier events of Richard Mahony's life. The most outstanding cases of foreshadowing come when we see the reasons for the detailed analysis of Bolliver's trial in Australia Felix, for Mahony's long conversation with Tangye after a successful party, and for the scene at Mrs. Saxeby-Corbett's, when Richard learns that his wife is being rejected because of her colonial manners. Even Mahony's attempts to escape his wife's practical demands on his time are illustrated by his attempt to stab her at the end of the dream.

The four major settings of Ultima Thule - Hawthorn, Barambogie, Shortlands Bluff, and Gymgurra - reflect increasing degrees of the tightening family unit, from

Mahony's desire for alienation, isolation, and privacy to Mary's determination to have Richard with the rest of the family even in helpless insanity. And each of the four towns of Australia is described only as it relates to the Mahony family unit. While each of them takes something from Richard, they take things from other members of the family and from the family as a whole. Hawthorn takes money that turns into a white elephant house and an insurmountable debt; this is really where their financial problems begin. Barambogie takes both a daughter from the family and Mahony's professional and emotional pride; and Shortlands Bluff takes Mahony's sanity. It is only left for Gymgurra to take Richard's life; and just as the family must leave Lallie's grave behind in Barambogie, they must leave Mahony's behind in Gymgurra. Each of the environments contributes to the degeneration of the family unit, which struggles so desperately to maintain its unity; and each serves as an environmental force, tearing Mahony down further - in a sense readying him for insanity and death. Without the poverty and hard conditions of the life in these towns, Mahony would have lived a longer and more comfortable life. Mahony himself knows what he has, and how necessary rest is; as he writes back to Mary, while in search of his last job before his death:

My affection, which was aphasia, may come on again at any time. It may also end in...well, in my becoming a helpless burden...to you and every one. Nothing can be done; there is no treatment for it, but a total absence of worry and excitement....Shortlands will lead to

strength, Narrong to the Benevolent Asylum.
(p. 209-10)

While Shortlands does lead to the asylum, Mahony's underestimating his condition indicates the power of the environmental force dragging him down. Just as this last volume describes all the back towns and forgotten holes of colonial Australia, it also describes the power of this force to destroy a man. Put together, Barambogie, Shortlands Bluff and Gymgurra show aspects of the ruined man, the person who didn't make it in Australia and yet is forced to disintegrate and die there. While Hawthorn is a more prosperous town, and Shortlands Bluff a kind of winter resort, it has a closed out feeling to the Mahonys, and Barambogie and Gymgurra are unquestionably the symbols of ruined men. H.H.R.'s whole sense of setting in Ultima Thule appears to be calculated to show the places where the ruined men of a culture are apt to hide; she seems to anticipate these settings as environmental forces when she describes Mahony at the opening of the book:

When, for the third time in his life, Richard Mahony set foot in Australia, it was to find that the fortune with which that country a few years back had so airily invested him, no longer existed. Thanks in part to his own want of acumen, in part to the trickery of a scoundrel, he was a ruined man; and at the age of forty-nine, with a wife and children dependent on him, must needs start life over again. In surroundings to which foreign travel, a wider knowledge of the beauties of the old world, had rendered him doubly alien. (p. 3)

Other examples of ruined men that reflect Mahony's plight occur in Barambogie. There is Reverend Thistle-

thwaite, a definite part of the setting of this town that eventually makes Mahony attempt suicide.

An unsightly carbuncle lanced and dressed, the reverend gentleman - he was a fleshy, red-faced man, of whom unkind rumour had it that there were times when his tongue tripped over his own name - laid himself out to detain his visitor it was common knowledge that old Thistlethwaite had not written a fresh sermon for years; but had used his stale ones again and again, some even said reading them backwards, for the sake of variety. (p. 79-80)

Mary's survey of the town reveals a number of characters, who are vague parts of the setting but which reveal aspects that draw the Mahony family unit closer at the same time the family finds others reflecting their own plight.

The railway station was mostly closed and deserted, the station-master to be found playing euchre at the 'Sun.' Quite a quarter of the shops in the main street were boarded up; the shafts round the township had all been worked out, or abandoned....Mrs. Cameron, wife of the Clerk of the Court, had lived so long in Barambogie that she had gone queer from it. Nor was it feasible to ask the old couple over of an evening, for cards or music; for, by then, old Cameron was as a rule so fuddled that he couldn't tell a knave from a king. The parson was also an odd fish, and a widower without a family. (p.67;69)

The description of Gymgurra, where Richard is to die, becomes a further indication of the environmental forces that conspire to break apart the family and bring about their ruin:

Gymgurra! Two wide, ludicrously wide cross-roads, at the corners of which were clustered three or four shops, a Bank, an hotel, the post office, the lock-up; and all built of an iron-grey stone that was almost as dark as the earth itself. There were no footpaths, no gardens, no trees....Their new home, the 'Post and Telegraph Office,' with, on its front, the

large round clock by which the township told the time, stood at one of the corners of the cross roads. Facing it was a piece of waste ground used for the dumping of rubbish; thousands of tins lay scattered about, together with old boots, old pots, broken crockery: its next door neighbour was the corrugated-iron lock-up. (p. 269-70)

The style of Ultima Thule shows something of H.H.R.'s ability to write effective dialogue. Very little space is given over to blocks of description of the towns of Hawthorn, or Barambogie, or even of Richard's patients; and only a few times does H.H.R. take the time to analyse the conditions of a situation, unless it is filtered through Richard's thoughts. While The Way Home relied most heavily on the non-dialogued elements of style, Ultima Thule relies more on concentrated scenes of dialogue between Richard and Mary, followed by near and complete interior "dialogues" by Richard. At Shortlands Bluff, for example, the two of them argue:

'God knows! you seem to not have an atom of self-control left. When it comes to kicking me...and in front of the children....' Her heart full to bursting, Mary just stood and bore his weight, but neither raised her arms nor comforted him.

'I know, I know. But it isn't only temper - God knows it isn't! It's like a whirlpool...a whirlwind...that rises in me. Forgive me, forgive me! I didn't mean it. I had a nasty fall on the deck this morning. I think that knocked the wits out of me.'

'A fall? How? Were you hurt?' Mary asked quickly. At any hint of bodily injury, and was it but a bruise, she was all sympathy and affection. (p. 222)

Immediately after this, Mahony ponders what he has said and examines his leg:

This numbness...this fatal numbness....He tried to view himself in the light of a patient; groped, experimented, investigated. What! Cutaneous anaesthesia as well? For he now found he could maltreat the limb as he would; there was little or no answering sensation. (p.222)

Such a pattern, together with passages that attempt to condense the time sequence, forms most of the scenic elements of Ultima Thule.

A second example occurs after Lallie's death in Barambogie, when Mary and Richard talk together about a vacation for Lucie's recovery:

'We've simply got to afford it,' was Mary's grim reply....

And to see the child drop and fade before her very eyes rendered Mary desperate. This was why, to Richard's procrastinating and undecided: 'I must see if I can afford it,' she had flung out her challenge: 'We've got to!'

'I suppose you're right.'

'I know I am!' -

'How I feel for you, my darling, words couldn't tell. It's the cruellest thing ever happened. But, oh, the blessing, Mary, that you've still got you the other two. You must just remember how much they need you, love, while they're so small, and how much you are to them....(p. 107-08)

Soon after Mary and the children have gone, Mahony thinks:

Too great were the odds - in this case the welfare, perhaps the very life, of his remaining children - against him. Mahony bowed his head. And when Mary had gone, he unlocked a private drawer of his table and drew out a box in which lay several rolls of notes, carefully checked and numbered.... In all there were close on forty....He had fully intended to make it fifty by the New

Year. Now, there was no help: it would have to go. First, the doctor's fare from Oakworth; then the costs of the funeral.... What was left after these things were paid must be sacrificed to Mary and the children.... (p. 108)

A third example occurs in Hawthorne, when Richard and Mary argue over whether or not to stay or to move on to Barambogie:

'It's the children, Richard! Now they're there, you haven't the right to throw up a fixed position, as the fancy takes you.... as you used to do....

Mahony was indignant. 'Pray, do you think no one considers the children but you? When their welfare is more to me than anything on earth?'

'But if that's true, how can you even think of giving up this place?....the house - our comfortable home?....

'I tell you, I cannot stop here!'

'But why? Give me a single convincing reason.-....

'Good God, woman! Is there no sympathy in you?....or where your children are concerned?

'I never heard such talk! The practice may be slow to move - I think a town-practice always would be - but it'll come right, I'm sure it will, if you'll only give it the chance!' (p. 45-46)

Again, Mahony leaves the argument deep in thought, and H.H.R. filters the feelings of the conversation through his mind:

Mahony set his teeth. If she could not see for herself that it was a case, for once, of putting him and his needs first, then he could not help her. To confide in her still went beyond him. Mary had such a heavy hand. He could hope for no tenderness of approach; no

instinctive understanding meeting him half-way....(p. 46)

Although many of the dialogued elements are followed by Mary's train of thoughts, and even Cuffy's, the focus on Richard's thoughts and views of the conversation is always evidenced either by implication, interior monologue, or later conversation. But the use of dialogue and interior monologue is far more pronounced than in either of the first two volumes of the trilogy; and it adds a far more dramatic sense to the events as they are depicted.

H.H.R. projects her meaning through the use of several thematic passages on the nature of Mahony's life, struggles, and death. Meaning in Ultima Thule is primarily limited to Mahony's brief discovery of the answer to his questions about the nature of existence, Mary's complete realization that the strength of the family unit and the understanding of man's condition of suffering takes precedence over practical success, and Australia's final "absorption" of Richard's body and spirit as his final and eternal home. The most significant of these is Mahony's understanding that the answer to his questions of man and existence is suffering, not escape from suffering. After attempting to commit suicide at Barambogie, Mahony casts away the phial of poison, unable to complete the task. He learns instead that pain is the bond that links humanity and that "not in joy, in sorrow alone were we yoke-fellows."

A second lesson, which occurs as Richard mulls over his financial problems after his daughter's death in Barambogie, finalizes the recurrent imagery of confinement and escape, and of the hunted and the hunter:

....He had always been in flight.- But from what? Who were his pursuers? For what shadows did he run? - And in these endless nights, when he lay and searched his heart as never before, he thought he read the answer to the riddle. Himself he was the hunter and the hunted: the merciless in pursuit and the panting prey. Within him, it would seem, lodged fears...strange fears....And digging deeper still, he got, he thought, a further insight into his motives. If this was so, then what he fled must needs be the reverse of the security he ran to seek: in other words, annihilation. (p. 139)

It is not only the imagery of the hunt and the hunted, but also the theme of annihilation in wild attempts to escape the reality of death. But the last passage of the book extends this theme even further. As H.H.R. comments upon Richard's grave, she reveals the final peace of his existence:

All that was mortal of Richard Mahony has long since crumbled to dust. For a time, fond hands tended his grave, on which in due course a small cross rose, bearing his name, and marking the days and years of his earthly pilgrimage. But, those who had known and loved him passing, scattering, forgetting, rude weeds choked the flowers, the cross toppled over, fell to pieces and was removed, the ivy that entwined it uprooted. And, thereafter, his resting-place was indistinguishable from the common ground. The rich and kindly earth of his adopted country absorbed his perishable body, as the country itself had never contrived to make its own, his wayward, vagrant spirit. (p.314)

Mahony's final moulding to the earth of Australia

becomes his ultimate peace, and ultimate answer to the questions of existence. His knowledge of suffering as the link that binds all men is fused, by death, with his submission to man's mortality. But H.H.R.'s choice of an epitaph for Ultima Thule indicates another aspect of her theme. By giving Mahony the same quotation from Ecclesiasticus (xliiv, 90) that Hardy gives Jude, H.H.R. indicates a theme of waste and unfulfilled humanity, never to be captured or justified. This theme is perhaps best indicated by the starkly depressing aspect of Mahony's last years. His life appears to have no justification, even though he learns that his bond with humanity is his suffering. And yet H.H.R. tells us:

"And some there be,
which have no memorial...."

ENDNOTES

¹Henry Handel Richardson, Myself When Young (London, 1948), p. 24

²Richardson, Myself When Young, p. 33.

CHAPTER V
THE FORTUNES OF RICHARD MAHONY:

CONCLUSIONS

The trilogy, as we have defined it in chapter two of this dissertation, is a series of three novels which are unified by a single character or series of characters, plot, or setting. Now that we have discussed these elements in each of the three volumes, let us consider the elements that unify the whole, reveal the meaning, and uncover the essential realism of the trilogy. The meaning of the trilogy is complete; the questions of the nature of existence and of the condition of suffering, the death-fear, and the imagery of confinement and escape all point to the larger philosophical issues involved in the degeneration of Richard Mahony as a character. And the trilogy as an art form in the history of realistic novel writing can be said to fall somewhere between the artful distinctiveness of the Galsworthy trilogy, The Forsyte Saga, and the unrelenting somberness of a naturalistic trilogy, such as James T. Farrell's Studs Lonigan. In our discussion of The Fortunes of Richard Mahony, we will attempt to show how the trilogies of Galsworthy and Farrell reflect the place of Richardson's trilogy in the tradition of the novel. By establishing that The Forsyte Saga and Studs Lonigan represent two sides of the question - a sharply dramatic realism and a sordid and intense naturalism - we will attempt to reveal how the

contrasting qualities of these two works can reflect the essentially realistic elements of The Fortunes of Richard Mahony.

Before discussing the realistic elements of the Mahony trilogy, however, we must consider its evenness as a sustained work of three novels. While the trilogy is almost always unified by either the elements of character, plot, or setting, it is quite often uneven in its ability to sustain a high quality of achievement. A common pattern includes a falling off of achievement, where the last novel represents the poorest effort and the first the most outstanding. Galsworthy's The Forsyte Saga, with its strong first novel, The Man of Property, is a good example. A second pattern includes high levels of achievement in both the first and last novels, with a poor middle volume. The Studs Lonigan trilogy and its sketchy volume, The Young Manhood of Studs Lonigan, illustrates this failing. The Mahony trilogy is still another example of unevenness: the outstanding final volume, in a pattern of increasing quality and complexity.

Ultima Thule, as the climactic volume of The Fortunes of Richard Mahony, traces more effectively than any of the others the social and physiological deterioration of Richard Mahony. Instead of the burdensome detail of Australia Felix, we have Mahony's decline and death by way of parallels to the country's destructive power on him; and the day by day particulars of a single man's destruction.

In the first volume Mahony as a character seems to be nearly invisible in the intensity of Bennett-like detail of the manners and ways of the society. Although this detail is intended to define and place Mahony in the society, as it does so effectively in Bennett's portrayal of *The Five Towns* society, it merely buries him in detail. He cannot and does not emerge from the setting as a particularly interesting individual as compared with Purdy, Henry Ocock, or Bolliver; any one of these characters could emerge as the protagonist. In the second volume, *The Way Home*, Mahony is distinguished from the other characters and from the physical environment, but only intermittently; H.H.R. is still concerned with accumulative detail, this time with the increasing wealth of Ballarat and its growth and prosperity, and the town society of England, where the Mahonys attempt to fit themselves back into the British culture but are not successful. Mahony stands out most prominently in the detailed descriptions of British culture, as would be expected, but it does not give one the impression of illuminating the man for the reader's understanding of his particular traits, but for the contrast between the trappings of Australian "culture" in the Mahonys and the English small town society, as represented by all the characters who come to visit the Mahonys and all those who snub them. To quote some examples of this tendency will, I think, make it clear that H.H.R. displays a sentimental use of detail. In the account of

the Eureka Stockade, for example, there is an alternation between a prose style which defines and one which obscures the situation with needless sentiment and cliché:

Polly...tightened her clasp on his arm. She had known no peace since the evening before, when a rough-looking man had come into the store and with revolver at full cock, had commanded Hempel to hand over all the arms and ammunition it contained. Hempel, much to Richard's wrath, had meekly complied; but it might have been Richard himself; he would have for certain refused; and then....Polly had hardly slept for thinking of it. She now listened in deferential silence to the men's talk....
(p. 109)

H.H.R. interlaces external action and detail with clumsy sentimentality that indicates a failure of the imagination in both the scene and the particular emotions of the character. The clichés, painfully obvious - "tightened her clasp on his arm....," "She had known no peace....," "meekly complied....," "...hardly slept for thinking of it...." - serve as a barometer of the author's imaginative power, which is clearly at its lowest point in passages of this kind. The attempts at portraying the inner movement of Mary's thoughts and feelings is at best a pretense and at worst what might be considered a parody of the stream-of-consciousness technique. Let us say it is unsuccessful, as in the inflexibility of the prose and the bad attempt at showing sympathy for Mary's predicament. H.H.R. simply has no real sympathy for Mary here, or in the sections of dialogue in which Mary mouths clichés and obeys her husband like the wooden figures of Bergson's theory of comedy:

'The troops 'ull make mincemeat of 'em if they get too close to quarters!'

'Oh, I hope not!' said Polly, 'Oh, I do hope they won't get hurt.!''

Patting her hand, Mahony advised his wife to go indoors and resume her household tasks. And since his slightest wish was a command, little Polly docilely withdrew her arm and returned to her dishwashing. But though she rubbed and scoured with her usual precision, her heart was not in her work. (p. 110)

H.H.R. was clearly unable to bring all the forces of her imagination upon "little Polly;" she portrays Polly as a most improbable person, and presents her as Dickens presents Oliver Twist, with what could only be called banality:

'No, no sir,' sobbed Oliver, clinging to the hand which held the well-known cane; 'no, no, sir; I will be good indeed; indeed, indeed I will, sir! I am a very little boy, sir; and it is so - so -'

'So what?' inquired Mr. Bumble in amazement.

'So lonely, sir! So very lonely!' cried the child. 'Everybody hates me. Oh! sir, don't don't pray be cross to me!' The child beat his hand upon his heart; and looked in his companion's face with tears of real agony.

Mr. Bumble regarded Oliver's piteous and helpless look, with some astonishment, for a few seconds; hemmed three or four times in a husky manner; and, after muttering something about 'that troublesome youth,' bade Oliver dry his eyes and be a good boy.¹

Dickens, interestingly enough, appears to come out better in the comparison, for although the same clichés, disinterest in the situation, disinterest in the character, and open sentimentality exist, they are less pronounced. We have the implicit clichés - Oliver sobbing before wicked

master; Oliver pleading that he will be a good little boy; Oliver, the workhouse waif, saying he is lonely and everybody hates him, the taskmaster showing a momentary burst of sentiment before returning to his other, hard-hearted stereotype - and the explicit clichés - "Oliver clinging to the hand which held the well-known cane....," "...the child beat his hand upon his heart," "....Oliver's piteous and helpless look...." and "bade Oliver dry his eyes and be a good boy...." Dickens, as well, is clearly disinterested in Oliver and Bumble, and in Oliver's outcome with Mr. Bumble; he is blatantly sentimental in his portrayal of the taskmaster and helpless, lonely, hated boy. In all these elements H.H.R. parallels him; for H.H.R. has written in a style that appears to represent the worst of Dickens.

Such a goal is contrary to H.H.R.'s more important task of portraying the struggles of a colonial who could not face up to the trials and instabilities of a young country. H.H.R. has simply overshot her mark, and badly; and this is never clearer than when we compare it with her more objective style. The description of the Eureka Stockade incident, for example, is given with admirable economy and unobtrusively expressive prose, while the dialogue and actions of Richard and Polly Mahony before and after the incident are badly flawed. But during the incident H.H.R. has her eye on the object, and on nothing else; as a result, all her creative energy is released into the process of seeing and defining the incident itself.

But Mahony's designs of friendly interference came too late. The troops had got away, creeping stealthily through the morning dusk; and he was panting up Specimen Hill when he heard the crack of a rifle. Confused shouts and cries followed. Then a bugle blared, and the next instant the rattle and bang of musketry split the air.

Together with a knot of others, who like himself had run forth half-dressed, Mahony stopped and waited, in extreme anxiety; and while he stood, the stars went out, one by one, as though a finger-tip touched them. The diggers' response to the volley of the attacking party was easily distinguished: it was a dropping fire, and sounded like a thin hail-shower after a peal of thunder. Within half an hour all was over; the barricade had fallen, to cheers and laughter from the military; the rebel flag was torn down; huts and tents inside the little enclosure were going up in flames. (p. 112)

H.H.R. avoids most of the traps of sentimentality; instead of inflating the episode to sentimental melodrama, she portrays the actual fighting as taking place off-stage. The fighting, as a result, is experienced by the reader as a series of echoes and is given in a sturdy, economical prose. But the scenes after the fighting, as before the fighting, are unbelievably sentimental and clichéd:

He [Mahony] went home with the relatively good tidings that neither Ned nor Purdy was to be found. Polly was up and dressed. She had also lighted the fire and set water on to boil, 'just in case.' 'Was there ever such a sensible little woman?' said her husband with a kiss. (p. 113)

Such whimsicality and patronage makes one reach certain conclusions about the author's style and total achievement in the first two volumes: first, that H.H.R. can only release and control her creative energy in small

blocks, to judge by the alternately good and bad writing; second, that her thoughts and feelings are not moulded by any rhythm but move with a kind of mechanical stiffness; third, that her sensibility is drawn far more to physical description and description of external action, than to dialogue or the subtleties of characterization; and fourth, that her use of realism in the first two volumes is laced with sentimentality and melodramatic gestures. The last volume, on the other hand, seems to be free of all or most of the stylistic flaws of the first two volumes.

The element of the case study is primary to the third volume. H.H.R. never lets the reader stray from Mahony's destruction as the center of focus: each motion of recovery is followed with clear-eyed, unillusioned understanding; and each attempt by Mahony to escape, transcend, or sentimentalize his dreadful suffering is shown as a drift towards fantasy. No detail of his decline is evaded or misinterpreted, as it is time and time again in the first two volumes. Stylistically, then, except for the clumsy attempts at the stream-of-conscious technique, Ultima Thule has a stark, economic prose. Even a random sampling reveals how strikingly it differs in quality from the first two volumes. A description of the external action of a character, for example, reveals the shift:

The exertion had worn Richard out....The result was, having immediately to get on his feet again, to introduce the Bishop, he clean forgot what he had been going to say. Nothing came. There was another most embarrassing pause, in which her own throat went hot and dry, while he stood

clearing his and looking helplessly around. But, once found, his words came with a rush - too much of a rush: they tumbled over one another and got all mixed up: he contradicted himself, couldn't find an end to his sentences The Bishop sat and picked his nose, or rather pinched the outside edge of one nostril between thumb and middle finger, looking as far as a man of his nature could, decidedly uncomfortable. (p. 179)

Bishops would never be "picking their noses" within the clichéd world of the first two volumes, nor would a doctor forget his words to become both a pathetic and a horribly realistic picture of a mind disintegrating under the forces of cerebral arteriosclerosis. The use of dialogue, as a second example, illustrates to what extent H.H.R. has moved from a clichéd world to a starkly realistic one:

Taking him by the arm, Mary got him indoors. But for long she could not calm him.

'Does he think because he's gone up in the world and I've come down, that it gives him the right to insult me in this way? - him, the common little ragamuffin I once picked out of the gutter?....To come here and offer me alms!....for that's what it amounts to....pay his few shillings worth of food with a present of pounds? Why I would rather rot in my grave than be beholden to him!.... Charity! - from him to me!'

'He shall never come again, dear!

Behind the locked door....she sat, wide-lapped in her full skirts; and, when Richard had railed himself tired, he knelt down before her and laid his face on her dress. (p. 229-30)

Mary is no longer the obediently wooden little wife, "boiling water 'just in case,'" "docilely" withdrawing her arm and "returning" to her dishwashing, or washing

dishes when "her heart was not in the work." And Mahony is no more the quiet, properly domineering husband, but a broken, crying man. A third example, showing the author's blending of external action and commentary on that action, shows the extent to which H.H.R. is going to portray a cruel, hard insanity and death for the sake of realism.

And it was broad daylight, the mill-whistle in full-blast, and he sitting up in bed, shouting, and drenched in sweat. The night was over, a new day begun, in which he had to face, not the lurid phantasmagoria of a dream-world that faded at a touch, but the stern, bare horrors of reality, from which there was no awakening. (p. 191)

H.H.R. with this last volume, leaves the "lurid phantasmagoria" of a sentimentally clichéd world for the "stern, bare horrors of a reality."

Even in H.H.R.'s second volume, The Way Home, the use of clichéd dialogue reveals her problems in portraying the elements of a scene. As wealthy Melbourne residents, Richard and Mary discuss the antics of an old friend, Tilly, at a seance:

....When, after an hour's solitude, which might really have been expected to cool him down, he came into the bedroom, his very first words were: 'I've but one thing to say. Either that woman leaves the house, or I go myself!'

For all Mary's firm resolve to act the peacemaker, this was more than she could swallow. 'Richard, don't be so absurd! We can't turn a visitor out of doors. Decency forbids.'

'It's my house, and for me to say whom I'll have in it.'

'Tilly's my friend, and I'm not going to have her insulted.' - Mary's tone was as dogged as his own.

'No! but she is at liberty to insult mine...and make me a laughing-stock, into the bargain. Such a scandalous scene as to-night's, it has never been my lot to witness.'

'However did it happen that you held a seance? The invitation only said cards and music. I'd have kept her at home, if I'd guessed, knowing her opinion of that sort of thing.'

'I wish to God you had! You talk of decency? You need hardly worry, I think, my dear, in the case of a person who has so few decent feelings of her own....(p. 199)

The clichés of an argument between husband and wife are quite obvious, and render the scene almost comical. But the implications of the scene are meant to be quite serious. The scene appears to show another instance of Richard's fanatical interest in spiritualism as an answer to his basic questions of existence. The scene, as well, is another example of the pathetic lack of understanding and communication between husband and wife. Instead we find the stock words and phrases: "Either that woman leaves the house, or I go myself!" "...don't be so absurd!" "Decency forbids;" "It's my house, and for me to say...;" "Tilly's my friend...;" "I'm not going to have her insulted;" "make me a laughing-stock;" "Such a scandalous scene...has never been my lot to witness;" and "I wish to God you had!" All these expressions show a failure of the imagination and ear to portray the individual qualities of Richard's and Mary's speech.

In Ultima Thule, however, the particular qualities of speech are infused with the knowledge that Richard's

rapidly growing insanity is misunderstood by Mary as the pickiness of a difficult husband. As a result, the qualities of both people are clearly expressed in their arguments: Mary's common sense annoyance with waste and peculiar behavior and Richard's unhinged mind. In Shortlands Bluff, the two of them argue over a petty matter that is charged with the undertones of Richard's predicament:

'There you go...tripping again! You keep one in a perfect fidget,' sighed Mary.

'It's these confounded shoes. They're at least two sizes too big.'

'I told you so! But you were bent on having them easy.'

'....What?...going out already? I declare your consulting hours become more of a farce everyday. - Well, at least take the children with you.'

'No, that I can't! They're such a drag.'

....Escape he must! - from the prison cell that was his room; from the laming surveillance to which she subjected him. (p. 233)

The dialogue is more economical, natural, and leaves the reader to interpret the relationship the scene holds to Mahony's condition. Still another example of differences in quality between the first two volumes and the last can be seen in a parallel between Australia Felix and Ultima Thule. In Australia Felix, after Richard returns from a trip to Melbourne, he tells Polly of his adventures:

....He was anxious to know just how she fared in his absence, she to hear the full story of his mission. He confessed to her that his offer to load himself up with the whole party had been made in a momentary burst of feeling. Afterwards, he had

repented his impulsiveness.

'On your account, love. Though when I see how well you've managed - you dear, clever little woman!'

And Polly consoled him, being now come honestly to the stage of: "But Richard, what else could you do!'

'What indeed! I knew Emma had no relatives in Melbourne, and who John's intimates might be I had no more idea than the man in the moon.' (p.165)

Again we have the clichés of analysis and dialogue; Richard is "anxious to know just how she fared;" Polly "to hear the full story of his mission." Richard calls his wife a "dear, clever little woman" and she consoles him with the cliché "what else could you do!" Self-satisfied Richard answers "What indeed!" H.H.R. appears to be describing a quaint set-piece, filled with caricature and saccharine sentimentality. But it is clear she does not intend this. Richard and his wife are discussing Emma Turnham's death, which becomes the first in a series of deaths that foreshadow the foolishness of Richard's attempts to spend his life attempting to overcome his mortality. This first mention of death can be paralleled with Mahony's death, at the end of the last volume:

....He was trying to speak. She bent over him, hardly daring to breathe, and caught, or thought she caught the words: 'Not grieve... for me. I'm going...into Eternity.'

Whether they were actually meant for her, or whether a mere instinctive response to the sound of her weeping, she could not tell. But dropping on her knees by the bedside, she took his half-cold hand in her warm, live one, and kissed and fondled it. And his lids, which had fallen to again, made one last supreme effort to

rise, and this time there was no mistaking the whisper that came over his lips. 'Dear wife!'

He was gone again, even as he said it, but it was enough...more than enough! Laying her head down beside his, she pressed her face against the linen of the pillow, paying back to this inanimate object the burning thankfulness with which she no longer dared to trouble him. Eternity was something vast, cold, impersonal. But this little phrase, from the long past days of love and comradeship, these homely, familiar words, fell like balsam on her heart. (p.310)

This final scene, coming as it does after a detailed, three-volume portrayal of Mahony's struggles, mixes the proper amount of drama and sympathy. Mahony is clearly seen at this point as a human who has suffered intensely, and has lived a life with more than his share of unhappiness. The final hours of his life, when he is able to say a few words to his wife, is somewhat of a miracle when we consider that the last years of his life were spent in total insanity. But this "miracle" is not taken sentimentally; even the rather clichéd words themselves are proper in the context of this particular death scene. The last volume portrays Mahony as a clearly sympathetic character whose life and its consequences are to be taken seriously.

The trilogy, as we have said, demands the form of three novels sustained by either character, setting, or action, or a combination of these. Two trilogies that can be considered representative of the form in the early twentieth century - The Forsyte Saga and Studs Lonigan - are valuable parallels to the Mahony trilogy. These trilogies not only represent examples of the form, but examples that lie in the framework of the realistic

movement as we have defined it at the outset of this dissertation. Realism and naturalism are two distinct literary traditions. Realism concerns itself with observation and objectivity of viewpoint - with the burden of surface details, common actions, and the minor catastrophes of a middle class society. The naturalist, while observing and recording minds and events, seeks a variety of scientific laws which will define the elements of a social and psychological reality. Man is seen as an animal in the natural world, who responds to the forces of his environment, and his own internal stresses and drives, but who has no control or knowledge over these forces. Realism asserts no such specific philosophy; it merely relies upon the burden of accumulated detail for the working out of its philosophical conclusions.

Galsworthy's trilogy is a dramatic portrayal of the sense of beauty, symbolized by Irene, Soames Forsyte's wife, as opposed to the sense of property, represented by the financial holdings of the Forsyte family. It challenges the wills of the characters to struggle with this conflicting question, and therefore employs the devices of ethical realism. Farrell's trilogy, on the other hand, is unrelentingly naturalistic in describing the crushing forces of heredity and environment bringing about Studs' doom; the decline of civilizing social institutions under capitalism, such as the home, the school, and the church, is such that the poolroom takes over and destroys the major character.

The Forsyte Saga provides a definite sense of the period from 1886 to 1920 by describing the changing aspects of manners and morals from the late Victorian age to the period between the wars. Its sense of a period in English history is coupled with a sharply dramatic structure and an effective plotting technique that provides linking short stories between the volumes. When Timothy Forsyte dies at the end of the last volume of the trilogy, the era of the men of property has disappeared before the greater concerns of the wars; and Soames Forsyte, the last of the family, realizes the Forsyte era has passed. As the major character of the trilogy, he, like Richard Mahony, provides the spearhead for the dramatic structure and runs through the panorama of social history from the height of the Forsyte era to its death in the 1920's.

Galsworthy's trilogy, in its grasp of the events of an era, is sharper than The Fortunes of Richard Mahony in a variety of ways. While H.H.R.'s trilogy covers several settings in a number of time periods, The Forsyte Saga concentrates on an upper middle class English family in England over one time period. Australia Felix covers Ballarat and Melbourne during the gold rush era; The Way Home covers a manufacturing town and a coastal town in England, Melbourne upper class society, and the society of the Grand Tour in the 1860's; and Ultima Thule describes suburban, bush country, and coastal towns in Australia of the 1870's. Since the Mahonys move up and down the class

structure, and never stay in one locality long enough to, see it in the perspective of an era, the social history of the trilogy is fragmented. What we actually see in The Fortunes of Richard Mahony is a glimpse of one half of the gold rush era in Ballarat, one half of Ballarat as a prospering city; a particle of Melbourne upper class society but with no referent either before and after this time; and a brief picture of life in the outback and coastal country as represented by snatches of three towns - Barambogie, Shortlands Bluff, and Gymgurra. All other settings in the trilogy are so fragmented as to be inconsequential as pictures of an era or a period. The only setting and time pattern that approaches a sense of an era is Ballarat as described in Australia Felix. Galsworthy's trilogy, on the other hand, focuses on an era through providing for England as the predominant setting, English upper-middle class society as the continual social level, characters that display a definite set of traits that are indigenous to a constant social level, and a single major character that maintains a constant social level - Soames Forsyte.

Galsworthy's sense of the dramatic, like his sense of period, is sharper than H.H.R.'s. Using the techniques of the playwright, Galsworthy presents nearly all his material in a scenic rather than a pictorial fashion; H.H.R., in contrast, relies heavily on the use of author analysis and description of events, and less on dialogue and passages of action. Perhaps the best example of Galsworthy's stark

scenic quality comes in The Man of Property, when Soames Forsyte is cross-examined during his lawsuit against Philip Bosinney:

He answered the questions put to him in a somewhat low, but distinct voice. His evidence under cross-examination savoured of taciturnity.

Had he not used the expression, a 'free hand'?

'No!'

'Come, come!'

The expression he had used was 'a free hand in the terms of this correspondence.'

'Would you tell the court that that was English?'

'Yes!'

'What do you say it means?'

'What it says!'

'Are you prepared to deny that it is a contradiction in terms?'

'Yes!'

'You are not an Irishman?'

'No.'

'Are you a well-educated man?'

'Yes.'

'And yet you persist in that statement?'

'Yes.'

Throughout this and much more cross-examination, which turned again and again around the 'nice-point,' James sat with his hand behind his ear, his eyes fixed upon his son.²

Compare this example with a courtroom in Australia

Felix. A man has brought a complaint to court concerning undelivered goods that Mahony has not been willing to pay for. Bolliver, the plaintiff, is being cross-examined by the counsel for the defense:

....The scene was painful enough while he faced his own counsel, but, when counsel for the defense rose, a half-hour followed in which Mahony wished himself far from the court.

Bolliver could not come to the point. Counsel was merciless and coarsely jocose, and brought off several laughs. His victim wound his knotty hands in and out, swallowed oftener than he had saliva for, in a forlorn endeavour to evade the pitfalls artfully dug for him. More than once he threw a covert glance, that was like an appeal for help, at all the indifferent faces. Mahony drooped his head, that their eyes should not meet.

In high feather at the effect he was producing, counsel inserted his left arm under his gown, and held the stuff out from his back with the tips of all five fingers.

'And now you'll perhaps have the goodness to tell us whether you've ever had occasion to send goods by a carrier before, in the course of your young life?'

'Yes.' It was a humble monosyllable, returned without spirit.

'Then of course you've heard of this Murphy before?'

'N...no, I haven't,' answered Bolliver, and let his vacillating eyes wander to the judge and back.

'You tell that to the marines!' And after that half a dozen other tricky questions; 'I put it to you, it's a well-known fact that he's been a carrier hereabouts for the last couple o' years or more?'

'I don't know - I sup...sup-pose so.' Bolliver's tongue grew heavy, and tripped up his words. (P. 123-24)

While H.H.R. presents her material with almost continual commentary on the significance of the dialogue, or the effect it produces on the characters or should produce on the reader, Galsworthy lets the tone and emphasis of the dialogue speak for itself. Galsworthy's dramatic sense lets the dialogue do its work; H.H.R. is continually pushing it along. While she has to say that "Bolliver could not come to the point," Galsworthy shows by Soames' answers that he is coming to the point by standing up to the questions of the cross-examiner; and while H.H.R. is concerned with describing the reactions of Mahony, Bolliver, and the counsel for the defense, Galsworthy focuses on Soames and only provides the dialogue of the counsel. He describes James' reaction, as well, after the scene has been completed, in order to avoid obstructing the focal point of the action as H.H.R. does. All these aspects of the two passages indicate the differences between a sharp scenic approach to fiction and a less exciting pictorial method.

Galsworthy's dramatic approach is even observable in the standard pattern of his trilogy. He appears to be sharper than H.H.R. in his mixing of panoramic and dramatic elements. While H.H.R. confines her panoramic technique to Australia Felix and The Way Home, Galsworthy maintains a panoramic picture of the man of property in British society throughout all of the three volumes, covering most of the members of the Forsyte family. And within this

sense of the panorama is a sharp dramatic approach to the events of particular lives of one or two Forsytes, especially Young Jolyon and Soames. H.H.R., on the other hand, uses a more dramatic portrayal in the structure of the final volume; the earlier ones tend to burden the reader with panoramic details of growing Australia and English town society. Mahony is buried under the detail of the flow of life in these first two books, but is abruptly focused on in a dramatic fashion in Ultima Thule. This lack of balance encourages the reader to approve of the more interestingly dramatic last volume and to disregard the valuable panoramic quality of the trilogy altogether. By maintaining a constant balance between the panoramic flow of life and the more dramatic quality of portraying a few characters in action, Galsworthy creates a more effective sense of structure. In The Man of Property, Chapter X, "Diagnosis of a Forsyte," for example, Galsworthy shows us how he has been describing the panorama of a Forsyte in society at the same time he begins to focus in on Young Jolyon's problems of alienation from the family. The chapter begins:

It is in the nature of a Forsyte to be ignorant that he is a Forsyte; but young Jolyon was well aware of being one. He had not known it till after the decisive step which had made him an outcast; since then the knowledge had been with him continually....He was conscious, too, of being a Forsyte in his work, that painting of water-colours to which he devoted so much energy, always with an eye on himself, as though he could not take so unpractical a pursuit quite seriously, and always with a certain queer uneasiness that he did not make more money at it.

It was, then, this consciousness of what it meant to be a Forsyte, that made him receive the following letter from old Jolyon, with a mixture of sympathy and disgust....)

The quote seems to move from the wider picture of the family - which has been a flow of the lives of the Forsytes - to the question of Young Jolyon's place in it, and then to the action of the chapter - Old Jolyon's plea for his son to return to the activities of the family by helping June. By establishing first the qualities of the family, Galsworthy reminds us what he has been doing throughout the book: dipping in and out of the lives of all the minor and major Forsytes, in a flow that attempts to yield a panorama of a family which represents a picture of a society. But the novel then dips into Young Jolyon's conversation with Bosinney; this seems to represent a close, dramatic picture of one of the many characters Galsworthy has described to create the larger picture of the era. The conversation with Bosinney comes as an end result of the letter from Young Jolyon's father:

Young Jolyon sat down.

'I haven't seen you for a long time,' he said. 'How are you getting on with my cousin's house?'

'It'll be finished in about a week.'

'I congratulate you!'

'Thanks - I don't know that it's much of a subject for congratulation.'

'No?' queried young Jolyon; 'I should have thought you'd be glad to get a long job like that off your hands; but I suppose you feel it much as I do when I part with a picture - a sort of child?'

'Yes,' said the latter more cordially, 'it goes out from you and there's an end of it. I didn't know you painted.'⁴

Such a dramatic portrayal of the particulars of a scene is balanced off with the larger picture of the Forsyte family; and even as Young Jolyon talks further to Bosinney, he discusses the larger picture by diagnosing the ingredients of a Forsyte. Through his description, Young Jolyon reveals the general picture which is implied in the many scenic pictures of each of the Forsytes:

'And how do you tell them, may I ask' said Bosinney.

'By their sense of property. A Forsyte takes a practical - one might say a common-sense - view of things, and a practical view of things is based fundamentally on a sense of property. A Forsyte, you will notice, never gives himself away.'

....'You talk of them,' said Bosinney, 'as if they were half England.'

'They are,' repeated young Jolyon, 'half England, and the better half, too, the safe half, the three percent half, the half that counts. It's their wealth and security that makes everything possible; makes your art possible, makes literature, science, even religion, possible. Without Forsytes, who believe in none of these things, but turn them all to use, where should we be? My dear sir, the Forsytes are the middlemen, the commercials, the pillars of society, the cornerstones of convention; everything is admirable!'⁵

This shift of the flow of life and the particulars of a scene is not so effectively accomplished in the Mahony trilogy. In Australia Felix, we have the flow of life as represented by the diggers as a unit, with first the story of the death of Young Bill, then the story of Long Jim,

then Purdy, and finally Mahony. The pattern moves out quickly to the society of Melbourne, through Henry Ocock; to Geelong, through the Beamishes; and then to the prospering city of Ballarat, climaxed by the Governor's Ball at the end of the first volume. The pattern continues to expand with the pictures of life in an English manufacturing town, a upper class coastal town, the wealthy Melbourne society, and finally the society of the Grand Tour of England and the Continent. But the pattern shifts to an intense preoccupation with the lives of Mahony, Mary, and Cuffy in Ultima Thule. Such a lack of balance makes Mahony buried under the flow of detail in the first two volumes, and starkly visible in the last one.

Galsworthy's structural proficiency, like his scenic sense, seems to be more effective than H.H.R.'s, especially when it comes to linking the volumes of the trilogy together. While Galsworthy makes effective use of linking short stories, H.H.R. attempts to provide a link with the use of the Proem. Her Proems to the first volumes, and the material in the first chapter of Ultima Thule, however, rely more on a symbolic portrayal of Mahony's position than a series of definite connections with the earlier or later volumes. And this problem of linking seems to be one of the most difficult for H.H.R.'s readers; when the volumes first came out, her readers became quickly disinterested in Mahony's activities because they could see little thematic significance in his activities from one volume to the next.⁶ It was only until the last volume was published,

and the others published as one separate volume, that the full meaning of Mahony's life became understandable. Galsworthy's trilogy, on the other hand, described an era, and in doing so, made clear from early in The Man of Property that the books were attempting to trace a sense of property as it related to a sense of beauty. To reinforce this concept, linking short stories provided for a valuable transition between volumes. Between the time Richard decides to return to England to start a practice, and the time he lands in England, there seems to be no significance, and no end result; and between the telegram he receives in Venice and the spring day that he arrives back in Melbourne, the consequences of his actions only vaguely become clear. The reader must move well into Ultima Thule before it is clear what all the events of the previous volumes meant to Mahony's life and total theme of the books; and even then, when we come upon the dream Mahony has that covers back through all the volumes, we wonder if many of the descriptions and events she has described are not irrelevant to the main purpose of the book.

Galsworthy's style, like his structure, is less filled with shallow and trite expressions than H.H.R.'s early volumes seem to be. We have already noted and discussed the use of sentimental expression in those early characterizations of Mary Mahony, in Australia Felix. Galsworthy's style is chiefly marked by an effective irony, not a feeling of the obvious and trite. At times the under-

statement becomes full-blown, as in the early discussion of the Forsyte family in terms of scientific phenomena. More characteristic is the use of deceptively mild detail, such as the Forsyte instinct to judge every issue in terms of money. Their collecting of paintings, statues, or antiques reveals concern for the price, the bargain, and the resale value; and the Forsyte opinion is standardized. Galsworthy remarks how the family reacts to the Irene-Bosinney affair:

But how far - how far had 'those two' gone? How far were they going to go? Could they really be going at all? Nothing could surely come of it, for neither of them had any money.⁷

Probably the best specimen of Galsworthy's ironic style is the comment about Nicholas Forsyte, near the end of chapter one of The Man of Property: "He waved aside a crossing-sweeper."⁸

Because he would have to pay a half-penny tip, Nicholas refused the sweeper who brushes the mud or dust off the road for pedestrians. This is the ultimate stylistic touch in defining a Forsyte.

H.H.R., on the other hand, makes no use of irony. Her concerns are primarily for a style that reveals the scenes as reflecting the lives and conditions of a time and place, and sympathizing with the difficulties her characters find as a result of these conditions. When she becomes too sympathetic, she is sentimental. Mahony's thoughts of his wife, for example, when he gains a small fortune through mining stocks, are badly formed:

Polly was so much a part of himself that he thought of her last of all. But, then, it was with moist eyes. She, who had never complained, should of a surety not come short! And he dropped asleep that night to the happy refrain: 'Now she shall have her piano, God bless her!...the best that money can buy.' (p. 322)

But when H.H.R. describes the new house they gain as a result of the new money, she avoids sentimentality and becomes merely sympathetic:

The new house - they had moved into it some few months later - stood in Webster street. It was twice as big as the old one, had a garden back and front, a verandah round three sides. When Mahony bought it, and the piece of ground it stood on, it was an unpretentious weather-board, in a rather dilapidated condition. The situation was good, though - without being too far from his former address - and there was stabling for a pair of horses. And by the time he had finished with it, it was one of those characteristically Australian houses, which, added to wherever feasible, without a thought for symmetry, or design - a room built on her, a covered passage there, a bathroom thrown out in an unexpected corner, with odd steps up and down - have yet a spacious, straggling comfort all their own. (p. 325)

Instead of a mild irony, H.H.R. is less sophisticated, more direct, and quite often too willing to explain the implications of her dialogue or description rather than letting the reader draw conclusions. Galsworthy's style is marked by the opposite effects: short, clear stage-direction-like descriptions of events and places, giving the reader the task of drawing conclusions about their implications. While H.H.R.'s danger is sentimentalism and over-explaining, Galsworthy's is didacticism. A good example of this is Young Jolyon's long dialogue with

Bosinney diagnosing a Forsyte; while Galsworthy never simply explains his attitude toward events and characters, as H.H.R. does, he puts it in the mouth of his characters, and is often saved from didacticism by this method. Such is the case with Young Jolyon's long discussion. If Galsworthy simply discussed this from his viewpoint as author, it would have been extremely difficult to justify its effectiveness.

Just as Galsworthy's sense of the period, dramatic plotting, and structural efficiencies, and style reveal the artful distinctiveness of his trilogy, so does his ethical realism show his interest in the cultivated classes of late nineteenth century England who were doomed to sterile unhappiness by their tradition-bound, materialistic principles. Since ethical realism implies an interest in the novel as a help to conduct and in presenting events and conditions in a way that would illicit concern for their improvement and reform, Galsworthy's novels depict normal emotions thwarted by a specific social environment. His concern to show that the wills of his characters are pushed on by the inheritance of a materialist spirit is clear in his concept of the Forsyte family and its principles. But while Galsworthy is interested in showing the narrowness of this view, and the need for its reform, H.H.R. has no interest in showing how Mahony's attitudes and life need alteration. Mahony is essentially a kind of Everyman, who comes to understand that life is a continual

condition of suffering; we learn a lesson from his life only in so much as we see him as a mirror of ourselves. H.H.R.'s original purpose in writing the Mahony trilogy - to show the fortunes of men that couldn't adjust to Australia and didn't become wealthy - is not a lesson but a picture of what it was actually like to live in colonial Australia. While Galsworthy is interested in presenting an era to show the reason for its passing, H.H.R. is concerned with describing a man caught by extremely universal needs and wishes, who is unable to face the crushing inevitability of his death.

The Studs Lonigan trilogy, unlike The Forsyte Saga, has a naturalistic concern for showing man destroyed by the falling apart of social institutions. It is naturalistic in its portrayal of spiritual poverty in an Irish-American, lower-middle class neighborhood of Chicago, where the failing social institutions are replaced by the symbols of degeneration - the streets and the poolroom. Farrell's concern, as he describes it in Literature and Morality, is for a decaying social morality. This decaying morality prevents individuals from leading the good life in terms of personal morality. The results of this failure are the grim and dismal circumstances of Studs Lonigan's life; Studs is never a basically evil man or a moral cripple, but a victim of his environment.

Richard Mahony, like Studs, is a victim of his society; but Studs is more of a victim. Mahony begins

Australia Felix a young man in his twenties who has the ability to make definite choices, and based on these choices, falls prey to his desire to have answers to the basic questions of existence. His downfall is far more meaningful because he is pondering basic questions, making choices, and suffering as a result of those choices. While Studs may know, at least at times, where he is drifting, he is moulded for the most part by the failure of his environment. In a sense he allows himself to fall into the trap of his environment, and is less of a person because of it. The somberness of this Zolaesque naturalism is far less effective than portraying a major character like Mahony, who has definite choices, makes them, and suffers the consequences of his own mistakes.

The style of the Studs Lonigan trilogy, like the portrayal of the major character, is calculated to present the sordid qualities of the naturalistic technique. H.H.R. does not attempt to portray the rich vernacular of the gold digger, as does Farrell of the South Side Poolroom bum; she merely approximates the speech and its vulgarities. Her presentation of Purdy's speech, for example, has nothing of the cursing and base language of the young gold digger and soldier of fortune. Like Studs, Purdy is from a lower class background, but not poverty-stricken. But while Purdy ends his life having made his strike, Studs does not. Purdy achieves wealth by marrying Tilly's money; Studs is not so shrewd or, perhaps, so callous. Here, for

example, is Studs with his poolroom crowd - the only real environment he can dominate and use as a place for showing contempt for others:

'You know, I just went into the bedroom with that broad last night, and everything went out like the lights,' Studs said.

Tommy Doyle cracked a joke about what should have happened.

'Look at the punks. They ain't washed under the ears yet,' sneered Slug, gazing surprisedly around the poolroom.

'They look goofy in their ding-dong pants,' said Studs.

'Monkey suits,' said Slug; he pointed at the twenty-two inch bell-bottoms on Phil Rolfe's carefully, precisely, exactly careless black suit. Phil turned his light-complexioned, insipid face towards them and smiled. He was wearing a blue shirt, collar attached, a soft, wine-red knit tie, and a light brown hat.

'Pull up your skirts,' said Stan Simonsky.

'Hi, kid,' patronized Phil.

'Hey, Rolfe?' yelled Red.

'What you say, Red,' replied Phil with aplomb.

'Hey, punk, where's your rubber knee pads?' Studs sneered.⁹

Or the more naturalistic picture of a party on New Year's Eve, with Studs' gang:

'Whoops!' yelled Studs, standing in the doorway.

They wished him Happy New Year. Slug handed him a bottle, and said bottoms up. Studs drank. The New Year bells rang. Everybody drank, and shouted, and a naked girl rushed from one of the bedrooms to kiss everyone. They had to hold Vinc while she kissed him.

'Whoops! It's 1929!' yelled Studs, raising an empty gin bottle with an unsteady arm.¹⁰

Or the last picture of Studs on New Year's day:

The dirty gray dawn of the New Year came slowly. It was snowing. There was a drunken figure, huddled by the curb near the fireplug at Fifty-eighth and Prairie. A passing Negro reveler studied it. He saw that the fellow wasn't dead. He rolled it over, and saw it was a young man with a broad face, the eyes puffed black, the nose swollen and bent. He saw that the suit and coat were bloody, dirty, odorous with vomit. He laughed. The drunk stirred as the Negro said:

'Boy, you all has been celebratin' a-plenty.'

He searched the unconscious drunk and pocketed eight dollars. He walked on.

The gray dawn spread, lightened. Snow fell more rapidly from the muggy sky of the New Year.

It was Studs Lonigan, who had once, as a boy, stood before Charlie Bathcellar's poolroom thinking that some day he would grow up to be strong and tough, and the real stuff.¹¹

In contrast to this are the scenes that show Purdy with the diggers. When Purdy speaks to the diggers, for example, over the digging tax, he talks to them in their own and his own speech:

'Brother diggers! We are met here to-night with a single purpose in view. Brother diggers! We are not met here to throw mud at our dear old country's flag! Nor will we have a word said against her most gracious Majesty, the Queen. We're not brutes enough, I hope, to hold her responsible for the scurvy tricks of her ministers? We're men first, whose business it is to stand up for a gallant little woman, and diggers with a grievance afterwards.' (p. 27)

Or the comments of the diggers when the troops arrive to enforce the digging tax:

On the appearance of the enemy, the babel doubled. There were groans and cat-calls. Along with the derisive 'Joeys!' the rebel diggers hurled any term of abuse that came to their lips.

'The dolly mops! The skunks! The bush-rangers! - Oh damn 'em, damn 'em....damn their bloody eyes!'

'It's Rooshia - that's what it is!' said an oldish man darkly.

But a wit cried: 'Git along with yer, matey! It's 'er Gracious Majesty's forty-second-cousin's berfday!...an' the swine must 'ave their swill!' (p. 14)

While Farrell is concerned with showing the sordid and the crude as it relates to the poolroom setting, H.H.R. is interested in an approximation and selection of material. She is not being less realistic, but less interested in picking out the details that show the unsavory quality of the environment. Although the diggers hurl insults at the troops, the larger issues of their victimization before the taxing of the government is everpresent. With Farrell, larger, idealistic issues are rarely present to justify the sordid dialogue or action. Farrell is simply attempting to show the corrupt madness of men who are forced by their environments to be sucked into alcoholism, sexual excess, and death. H.H.R. is interested in showing a picture of the digger through Purdy, but not a picture that shows men dying from a specific corruptness of their environment. The sordid quality can be eliminated; and the forces of the environment can be implied through the long-term conditions of the existence of a single character -

for example Purdy and Mahony.

The three volumes about Studs Lonigan portray the disintegration, physical and moral, of a young Chicago Irishman during the period from 1916 to 1931, beginning with the protagonist's graduation from a parochial school on Chicago's South Side and ending with his death. The trilogy about Richard Mahony describes the attempts of a young Anglo-Dublin doctor to adjust to Australian colonization from the 1850's to the 1870's, and shows his failure, ending in insanity and death. Both novels follow the activities of a major character through the panorama of a society and an era. Farrell's trilogy limits itself more severely to one setting and social strata, while H.H.R. fragments her picture. Mahony falls victim not to a society that crushed him, but a restlessness caused by a death-fear and a firm conviction that man can escape his mortality. Studs, while being far from satisfied with himself, is sentimental enough to feel that one day he will meet a girl who will change him. He makes resolutions, but breaks them, and takes for his models those older men who stand with him before the poolroom at Fifty-Eighth Street. Farrell highlights Studs' predicament in the last volume of the trilogy, Judgement Day, when Studs' mother, watching him die, tries to understand why her son's life was wasted. As a thoroughly naturalistic novel, Farrell's trilogy shows that Studs was an unwilling victim of a society with a spiritless conscience, and like all victims, he was doomed

to die at the hand of some greater force which was continually tearing him down. Escape was impossible; and as Mrs. Lonigan puts it, God is wrathful and He has punished Studs for existing. Existing, as Farrell shows us, is being sucked into the evil forces of this neglectful society. Mrs. Lonigan's answer is absurdly simple; if Studs had gone into the priesthood as she wanted, God wouldn't have destroyed him:

And if he was a priest now, Father William Lonigan, what joy she would have known. She could die in peace, happy if her boy was a priest. This was a penalty from God, because William had ignored his vocation. God had called her son. She knew it. Because had she not so many times in her sleep seen God, and had not God spoke to her in dreams, told her that He had called William It was a punishment from the Throne of the Almighty that was being visited upon her and hers this very evening.¹²

But when Mary Mahony watches her husband die, she at last understands the lesson that both of them learned during the course of their lives - that suffering was basic to human existence. She never considers Richard a victim; she does not feel God wrathful and responsible. It is Richard who is responsible; and death and afterlife, although still a mystery, have made Richard finally rest peacefully. Richard has made his choices; and has overreached himself, has expected too much of himself. God, and death, are questions that can never be answered, but must be questioned:

....For who knew, who could really know, if they would meet again? In health, in the bustle of living, it was easy to believe in heaven and

a life to come. But when the blow fell, and those you loved passed into the great Silence, where you could not get at them, or they at you, then doubts, aching doubts took possession of one....Death might quite well be the end of everything; just so many bones rotting in a grave. - And if even it was not, if there was more to come, how would it ever be quite the same again?....She wanted the man himself, the dear incompetent human creature, at whose side she had been through so much....What was life but care and suffering? - for everyone alike. His had never been much else. Even though his troubles were mostly of his own making. For he had always asked more of life than it could give: and if, for once, he got what he wanted, he had not known how to sit fast and hold it: so the end was the poor old wreck on the bed before her. Now, death was best. Death alone could wipe out the shame and disgrace that had befallen him....(p. 308)

While Mrs. Lonigan chants the liturgy of the church, a woman filled with the fear of punishment, sure that a revengeful God has destroyed Studs, Mary finds Richard the victim of his own choices. Farrell is bent on showing the pathos of Studs' life and Mrs. Lonigan's anxieties; H.H.R. concerns herself with Mahony the overreacher, who is a man free to make choices but who chooses the most difficult tasks of all.

As a trilogy, The Fortunes of Richard Mahony rests between the naturalistic dogma of Studs Lonigan and the rich, dramatic picture of an era known to Galsworthy's trilogy. It is superior to the unrelenting depressiveness of Farrell but inferior to the skillful ethical realism of Galsworthy. Its techniques are pictorial rather than scenic and its structure depends upon the power of the last volume to make its thematic quality felt.

It has none of the details and language of an idiom known to Farrell's prose, or the honesty of Farrell's embarrassingly accurate dialogue. The Mahony trilogy relies more on the standard or middle class idiom of The Forsyte Saga.

Studs' attempts to overcome his environment, however, and Soames' efforts to cope with the sense of beauty over the sense of property, seem trivial when compared to Mahony's struggles. We can only display pity and fear at Mahony's courage, for we know the only end to such an undertaking. But we must admire him, and certainly feel the nobility of his efforts. Mahony becomes a living example of change, decay, and finally death - and death answers more painfully and emphatically than any other means the questions for which Mahony has all his life long been seeking the answers.

ENDNOTES

¹Charles Dickens, Oliver Twist (New York, 1867), pp.54-55.

²John Galsworthy, The Forsyte Saga (New York, 1934), pp. 383-84.

³Galsworthy, p. 271.

⁴Galsworthy, p. 275.

⁵Galsworthy, p. 277.

⁶see Mary Ross, New York Herald Tribune Books, January 26, 1930, p. 4.

⁷Galsworthy, p. 130.

⁸Galsworthy, p. 25.

⁹James T. Farrell, Studs Lonigan (New York, 1938), p.92.

¹⁰Farrell, p. 401.

¹¹Farrell, p. 411.

¹²Farrell, pp. 461-62.

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