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## DIPLOMOVÁ PRÁCE

THE IMAGE OF ITALY AND ITALIANS  
IN THE WORKS BY E. M. FORSTER AND HENRY JAMES

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Děkuji panu Dr. Ladislavu Nagymu za odborné vedení mé diplomové práce.

## Anotace

Jako téma své diplomové práce jsem si vybrala „Obraz Italů a Itálie v dílech E. M. Forstera a Henryho Jamese,“ protože mám velmi blízký vztah k Itálii a protože mi přijde zajímavé porovnat, v čem se liší a v čem shoduje zobrazení Itálie a jejích obyvatel u těchto autorů.

V úvodu své práce popisuji, jakou roli sehrála Itálie v průběhu historie, jaký byl její význam a jak ovlivnila ty, kteří se do ní vydali. Vysvětluji důležitou úlohu Itálie během „cesty za zdokonalením,“ která byla součástí vzdělání mladých anglických mužů především v 18. století a která se nazývala „kavaleristická cesta,“ a také poukazuji na to, že různá italská města byla vnímána rozdílně. Důležitou roli přitom sehrály předsudky a stereotypy, jak také v úvodu své práce zmiňuji. Dále vysvětluji, proč autoři včetně Forstera a Jamese zasazovali děj svých děl do Itálie. Představuji jednotlivá Forsterova a Jamesova díla s touto tematikou a shrnuji nejdůležitější aspekty jejich užití italského prostředí a postav. Srovnání reprezentace Itálie a Italů v dílech těchto autorů je cílem mé práce.

Ve své práci se nejprve věnuji vztahu E. M. Forstera k Itálii a jeho dílům s italskou tematikou. Zaměřuji se na role a funkce Itálie a na italské postavy v těchto dílech, přičemž tyto sledované jevy následně porovnávám.

Stejný postup volím posléze u H. Jamese, u něhož rovněž nejdříve popisuji jeho postoj k Itálii a poté jeho díla, jejichž děj je zasazený do Itálie nebo v nichž jsou italské postavy. Tato díla srovnávám opět se zřetelem na autorovo zachycení Itálie a jejích obyvatel.

V další části své práce porovnávám zmíněnou tvorbu obou autorů. Zaměřuji se přitom na zasazení děje do Itálie a na zobrazení umění, dále na roli Itálie v dílech obou autorů, na podobnosti a rozdíly italských postav, na kulturní předsudky, stereotypy a xenofobii v dílech a také popisuji, do jaké míry se E. M. Forster nechal inspirovat tvorbou H. Jamese, přičemž čerpám z Forsterova kritického díla *Aspekty románu* a informace konfrontuji s některými kritickými texty jiných autorů, jako například s článkem Kevina J. H. Dettmara a recenzí Edmunda Whitea.

V závěru své práce analyzuji filmové adaptace Forsterových a Jamesových děl s italskou tematikou a porovnávám je s předlohami, podle nichž byly natočeny. Všímám si přitom podobností a rozdílů v zachycení Italů a Itálie.

## Annotation

For my diploma thesis, I decided to choose “The Image of Italy and Italians in the Works by E. M. Forster and Henry James.” I selected this topic because my attitude towards Italy is very positive and also because it seems to me interesting to compare in what way the depiction of Italy and its inhabitants is different and in what way similar at these authors.

In the introductory part of my thesis, I describe the role of Italy in the course of history. I mention the significance of this country and also its influence on people who visited it. I explain the important function of Italy during the “travel for improvement” that was a part of young English men’s education first of all in 18<sup>th</sup> century and that was called the “Grand Tour.” I also point out the fact that various Italian towns were perceived in a different way. Prejudices and stereotypes played an important role in the perception of Italy, which I mention at the beginning of my thesis as well. Later on, I explain why the authors including Forster and James set the plots of their works in Italy. I present particular Forster’s and James’s works on this topic and I summarize the most important aspects of their use of Italian setting and characters. The comparison of the representation of Italy and Italians in the works of these authors is the goal of my thesis.

At first, I deal in my thesis with E. M. Forster’s relation to Italy and with his works on the Italian topic. I focus on the roles and functions of Italy and on the Italian characters in these works that I subsequently compare.

I use the same process at H. James. – I similarly describe at first his attitude towards Italy and after that his works, the plot of which is situated in Italy or in which there are some Italian characters. I compare these works once again with the focus on author’s depiction of Italy and its inhabitants.

In next part of my thesis, I compare the mentioned works of both authors. I pay attention to the Italian setting and to the presented art, then to the role of Italy in both authors’ works, to similarities and differences of Italian characters, to cultural prejudices, stereotypes and xenophobia in the works, and I also describe to what extent E. M. Forster was inspired by H. James’s works, during which I draw on Forster’s critical work *Aspects of the Novel*. I confront the information with some critical texts of

other authors, as for example with an article by Kevin J. H. Dettmar and a review by Edmund White.

At the end of my thesis I analyse film adaptations of Forster's and James's works with the Italian topic and I put them in contrast with the original sources, on the grounds of which they were made. I observe during these analyses the similarities and differences in the depiction of Italians and Italy.

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## Introduction

Italy is a country with a rich cultural tradition. It is even considered the cradle of European culture. Italy was namely the birthplace of the Renaissance; the era that “marked the transition from medieval to modern times and produced a great revival in architecture, sculpture, painting, and literature” (Winter, Jermyn 89). For many centuries, Italian art and literature shaped the European thinking and taste. Italy has attracted many thinkers and writers thanks to its inspiring power that was able to broaden human mind: “The Tourists believed that through interaction with great works of art the whole personality might grow and improve” (“Grand Tour” 500). For this reason, Italy served as a place for scholarship in the past, as Ann Ardis emphasises: “Its [Italian] monuments and artefacts were a staple component of the Grand Tour, the eighteenth-century tradition of travel to the Continent that functioned as the finishing stage in a young English gentleman’s education” (“Hellenism...” 62).

Despite its importance, Italy has often been associated with ambivalent characteristics. On one hand, Italy has been appreciated for its cultural value, on the other hand, however, Italians often have had to face many prejudices and stereotypes such as being lazy, rude and vulgar. Christina Ujma makes the statement that “Rome was very much the focus of the Grand Tour” (“Rome” 1025). At the same time, however, she confirms that this city and its inhabitants were perceived in an ambivalent way: “For centuries, Rome was a center of pilgrimage, but the city was often described as dirty, chaotic, and crumbling. [...] There was [...] little contact between Romans and northern European visitors. The latter often perceived Italians as dirty, dishonest, and loud (1025).” Precisely this attitude of the English towards the Italians describes E. M. Forster in some of his works.

Similarly as Rome, Florence was popular among European travellers: “Florence was an ideal place for scholars and writers because it offered them a vivid social and intellectual life. In Florence, contacts between visitors and locals were much closer than in other Italian cities.” (“Florence” 445).

These descriptions of Rome and Florence by C. Ujma refer to the depiction of these towns in the works by Henry James, who presented characters’ different perception of various Italian towns and he also depicted a contrasting effect it has on the characters’ lives.

The reasons of travel in James's and Forster's novels correspond with David Constantine's characterisation of travel in 18<sup>th</sup> and 19<sup>th</sup> century:

Mixed up with the classic Grand Tourists were increasingly some well-to-do bourgeois, perhaps traveling with their families; students of the arts, sent by a wealthy patron to improve their talents in Rome or Naples [...]. And there were in addition men and women advised or obliged to travel because of some disgrace at home, and many adventurers and adventuresses enjoying the larger opportunities of the life abroad. ("Grand Tour" 500)

Likewise Italy, the Grand Tour was not perceived only positively. It was often criticized first of all because of the early age of the Tourists, as Constantine confirms:

[...] the Tourists, whose average age was about 18, were much too young to learn from the Tour – indeed, that far from educating them it only corrupted them by exposing them to all manner of foreign wickedness – sodomy and Roman Catholicism in particular; and that once back in England the Tourists – known as Macaronis – were quite insufferable with all their foreign airs and graces. (500)

Even if Italy was not associated with merely positive qualities, a great number of writers travelled there for inspiration. L. Polezzi mentions not only many English speaking authors, among others E. M. Forster, but she also explains why Italy was so fascinating for them and on what tradition they tied up when representing English travel to southern Europe: "[...] their books contributed to the popularization of the myth of the Mediterranean south, perceived as a land of pagan sensuality and vibrant colors. The contraposition between a gray and inhibited north and this solar image of the south continued the tradition started by Goethe and the English romantics [...]" ("Italy – Post..." 633). In the romantic era, first of all the second generation of the romantic authors (predominantly Byron and Shelley) were attracted by Italy. Polezzi reports that "[f]or nineteenth-century romantics, Italy came to represent 'the paradise of exiles' [...]" (631).

In contrast to the romantic authors, the modernist writers such as Henry James and E. M. Forster had a more realistic approach to Italy. – As we may see in their writings, they often bore in mind that staying abroad may be difficult because foreigners are often sceptical towards different cultures. Judging from what James wrote to Charles Eliot Norton in 1872, he considered it even his mission to protect Europe from the

unjust views: “It’s a complex fate, being an American, and one of the responsibilities it entails is fighting against a superstitious valuation of Europe” (The Letters... 13).

It is interesting to compare James’s and Forster’s depiction of Italy and characters of Italian origin. Henry James visited Italy more times than E. M. Forster and he also stayed there for a longer time. Maybe also because of the fact that James was used to living abroad, his characters adapt to new conditions in Italy relatively quickly, whereas Forster’s characters are rather travellers who feel uncertain without Baedeker travel guide books. Forster’s Italian characters are of low social status, whereas James’s Italians are noblemen.

Forster wrote two “Italian” books - *Where Angels Fear to Tread* (1905) and *A Room with a View* (1908) and also two short-stories on an Italian topic - *The Story of a Panic* (1911) and *The Eternal Moment* (1928). In contrast to him, James wrote more books related to Italy: *Roderick Hudson* (1875), *Daisy Miller* (1879), *Washington Square* (1880), *The Portrait of a Lady* (1881), *The Aspern Papers* (1888), and *The Golden Bowl* (1904). As a true Italy-connoisseur, he also wrote a travel book, *Italian Hours* (1909).

Despite the fact that Forster denied it in his theoretical book *Aspects of the Novel* (1927), he was inspired by James. His influence may be seen first of all in *Where Angels Fear to Tread* that shares many themes with James’s *The Ambassadors* (1903) that are only set in France, not in Italy.

The most important motif that Forster’s and James’s “Italian” stories have in common is that the stay in Italy changes characters’ lives dramatically. Predominantly it is in a negative way because some characters are not able to get used to the new situations in Italy and so they die unhappy (Lilia in *Where Angels Fear to Tread*, Daisy Miller and Roderick Hudson). In some cases of Forster’s novels, however, Italy enriches the characters and it changes them for better (e.g. Philip in *Where Angels Fear to Tread* and Lucy in *A Room with a View*).

Forster chose prevalingly small Italian towns for setting of his works, whereas James situated the plot of his books into well-known Italian towns – into Florence, Rome and Venice. The beauty of the Italian landscape and architecture is portrayed in the novels of both authors. Famous Renaissance history and Dante are frequently mentioned throughout their books.

Forster used the Italian setting first of all in order to satirise the English society of his time. By means of his characters, he tried to show the weaknesses of England and English people. However, as it is clear from his novels, Italy and Italians are not flawless either. Forster's characters' opinions on Italy and its inhabitants are contradictory and the scenes show both strong and weak points of this country and its people. It is therefore mostly up to readers to form their own opinion.

In James's novels, Italy represents a means of gaining something. Mostly it is experience, overview and new impressions. However, after visiting this country, characters' dreams are not fulfilled in the way they wanted (*The Portrait of a Lady*, *The Aspern Papers*, *Washington Square*). Italy is portrayed as a country with different habits than are in America, but James does not use as strong criticism as Forster in the critical speech of some of his characters.

A dominant feature of the Italian characters is that they marry for money (Gino in *Where Angels Fear to Tread*, Osmond in *The Portrait of a Lady* - he is not Italian but he has lived in Italy for a long time; and Amerigo in *The Golden Bowl*).

Forster uses Italian words and sentences from time to time in order to create a more authentic atmosphere, whereas James uses more frequently French than Italian sentences because he tries to show some characters' effort to look sophisticated, for which French is more suitable than Italian.

## The Image of Italy and Italians

### in the Works by E. M. Forster and Henry James

#### 1. E. M. Forster and Italy

As Paul Peppis confirms, E. M. Forster is generally acknowledged to be “one of the Edwardian period’s greatest critics and analysts of England and Englishness” (“Forster and England” 49). His writing was influenced to a large extent by the social and cultural atmosphere of the Edwardian age that he perceived as hypocritical. In his criticism, Forster focused first of all on suburban, middle-class close-minded English people. Forster often chose distant places, India and first of all Italy as setting of his books because it enabled him to present better negative qualities of some English people of his time. He namely subscribed the disability of bourgeois English people to get used to foreign conditions to their character that is not well-equipped with emotions: “And it is this undeveloped heart that is largely responsible for the difficulties of Englishmen abroad” (Notes on the English... web). For this reason, staying in Italy is almost never easy for Forster’s English main characters. K. W. Gransden confirms this by his statement that “Forster established Italy as an important symbol of dissatisfaction: a means of measuring the inadequacies of English middle-class values” (30). This is at most apparent in Forster’s novel *Where Angels Fear to Tread* and in his short-story *The Eternal Moment*.

As Lionel Trilling remarks, “[s]ince the Renaissance, and especially in the 18<sup>th</sup> century, it had been a device of moralists to confront their own culture with the superior habits of foreign lands” (Trilling 42). Following this tradition, Forster used the motif of travelling in order to point out the weaknesses of modern England. The comparison with Italy that is different from England first of all because of its spontaneity enabled him to support his criticism of the English tendency to hide true feelings, which he disliked. He wanted to make the English readers of his works think of their way of life, as Peppis assumes: “Forster dares English readers to learn from his characters’ experiences, to refuse suburban repression and hypocrisy, and to embrace life and nature” (“Forster and England” 47).

It is important to say, however, that Forster is not just critical of England and that he does not perceive Italy only in superlatives either. As for example, “Forster

admires Italian spontaneity, but he is also critical of the excesses to which it can lead,” as William Van O’Connor pointedly mentions (“Samuel Butler...” 270). Forster tries to be objective and he thus describes both strong and weak points of both countries. His idea is that they could learn from one another. However, because of the fact that he wrote his books primarily with the intention to criticise certain aspects of England, he presented rather things that the English could learn from the Italians.

S. K. Sarker mentions that during the stay in Italy, Forster realized how different cultures may be and he started to think about the conflicts these differences can lead to: “Forster got for the first time the opportunity to visit Italy in 1900 after his studies in Cambridge. This tour provided him with the shocking experience that cultures are seldom homogeneous and that cultures are conflicting” (401).

Nicola Bauman confirms the fact that Italy changed Forster’s thinking and that it provided him with materials he could write about: “It was about now that he began to think of himself as a writer [...]. It awoke his imagination, changed his attitudes and transmogrified his aesthetic vision” (106).

Alena Šimečková explains that “also for this reason, his first novels that he wrote – *Where Angels Fear to Tread* (1905) and *A Room with a View* (1908) are often called the 'Italian' novels” (13).

According to Katarina Gephardt, Italy stands in Forster’s works for “an idealized place that serves as a counterpoint to the English lack of feeling and to middle-class values” (Gephardt 194). In *The Oxford Encyclopedia of British Literature*, it is stated that it was a long-established tendency to take Italy for a model that was not restricted: “The tradition to idealize Italy dates back in the British literary tradition at least to the Romantic poets. It was perceived as a place of relative freedom and lack of shallow pretense” (347).

Critical authors often put into contrast the differences of England and Italy. Peter Childs observes that “the Anglo-Italian contrasts are built up upon the setting of the passionate world of Italy against the cool, reserved values of suburban England” (137).

According to Wilfred Stone, England and Italy are a familiar duality. He says that “Sawston against Italy is morality against sexuality, duty against joy, order against disorder, and even in a comically diminished sense – the Apollonian against the Dionysian” (172). Stone also mentions the powerful symbolic meaning of Italy that is based on the “release from repression, for all the sensuous and passionate side of life

that Protestant restraints have made illicit” (172). The critics such as L. M. E. Goodlad, S. K. Sarker and R. Aldrich refer to this significance of Italy when they subscribe Forster’s attraction to Italy due to his homosexuality. Goodlad claims that Forster encoded his sexual orientation into the intentionally chosen setting of Italy: “Forster’s depiction of national difference stands for 'a metaphor for queer sexual desire', which enables him to code 'foreignness,' including the tabooed 'Otherness' of homosexuality” (web 307). Another fact that would support this view is that Italy had been renowned, since the Renaissance, as “the country where sexual pleasure was not confined to the conventional,” as Sarker reports (28). Aldrich supports this statement: “Italy was portrayed in a variety of literary genres as 'the true spiritual home of homosexuals” (99).

Beauman mentions in her biography of E. M. Forster that his love for Italy was not instant: “It took him some time to get used to its traditions and in the beginning, he was even unhappy there” (108). His gradual change of heart may be observed in his correspondence from 25<sup>th</sup> March 1902 that he addressed to Emily Dickinson and that Beauman cites in her work as well: “I am getting to like Italy,” [...]. “I was more horribly Northern than I thought and took some time to thaw” (108).

## 1.1. Forster’s “Italian” works

### 1.1.1. Where Angels Fear to Tread

Italy has many roles in this book. In the beginning, it functions as a refuge. – Lilia, a young English widow, is sent there by her late husband’s family. Her brother-in-law is an Italy-connoisseur and he recommends this country as a place that will cultivate Lilia’s character. In contrast to Philip, Lilia’s mother-in-law does not know anything about Italy and despite it she is rather sceptical about the positive effect it can have on people. She perceives Italy merely as a place where Lilia can be hidden from any potential suitors that would harm the reputation of her family.

Lilia is happy about her journey because she sees in it a possibility of escape from the oppression of her late husband’s family in Sawston. However, everything is finally different from what the characters wanted and believed in. – Lilia finds herself a new suitor in Italy. After Lilia’s mother-in-law is informed about this from Lilia’s



chaperon Miss Caroline Abbott, she sends Philip to bring Lilia back to England. Philip's attitude towards Italy changes at once because this country starts to have a new meaning for him. He only reluctantly sets on journey and when he is in Italy, he is forced to perceive it as an enemy's country and he can no more pay attention to things that he admired when he was there before: "For three years he had sung the praises of the Italians, but he had never contemplated having one as a relative" (Where Angels... 31).

When Philip is introduced to the Italian Gino in Monteriano, he is shocked. Gino is much younger than Lilia, he is poor and rude. The author intentionally describes him in the way that creates a big contrast to Lilia and Sawston and also reveals a generalisation of Italians. Forster namely depicts Gino in situations that are not very favourable. As for example, he mentions that "brutality is common in Italians" (42) and to prove it, he describes how Gino caught a starved cat by the paw and flung it away from him. He also remarks that Gino was spitting on the floor. In order to make the Italian's speech more authentic, the author chooses the words and describes the gestures that emphasise notorious Italian temperament:

"Please pardon me; I am rude. I am no better than a peasant, and I-." [...] He gasped and exploded and crammed his hands into his mouth and spat them out in another explosion, and gave Philip an aimless push, which toppled him onto the bed. (47)

When Philip tells Lilia reasons why she would be unhappy with Gino (because of cultural differences, age and social status), his arguments appear very clear and rational. However, it is too late because Lilia is already married to Gino.

Philip is therefore forced to leave Italy without any success. His thoughts on his way back to England reflect his change of mind. – He no longer perceives Italy as a land of beauty. Similarly as his mother, he starts to doubt its power to change people for better. In the past, he perceived Italy only in bright colours, whereas now, he can only see its dark side – the ability to "produce avarice, brutality, stupidity – and what was worse, vulgarity" (71). Philip blames Italy for its influence on Lilia that she married a "cad" (71). Philip's arguments why she should not marry Gino prove right because Lilia is not happy with her Italian husband. The differences between them are too big. Forster calls it even a "national struggle" (67). At one place, however, in his effort to point out universal things that English and Italians have in common, Forster rather contradicts

himself when he makes this statement: “Lilia, so similar to her husband in many ways, yearned for comfort and sympathy too” (68). We also learn from what he writes that the life in Italy is not the same for men and women. In the book, we may find the sentence that “Italy is such a delightful place to live in if you happen to be a man” (53). The author touches also upon the Italian men’s behaviour towards women. As for example, there is a scene in which Gino tells his Italian friend: “[...] I do not see why an English wife should be treated differently. This is Italy” (59). Lilia soon learns the gender conventions of Italy she did not know before. She as a woman is not allowed to walk alone in Italy. When she once disobeys her husband, Gino is fierce. Lilia misses her chance to leave Italy and then she dies giving birth to Gino’s son.

This is for the second time Philip’s mother sends him again to Italy. This time, his sister Harriet goes with him. Their task is to save the reputation of the family by not letting the child to an Italian “savage.”

Another important function of Italy in the work is that it serves as a mirror to Sawston and its people. These are criticised by means of Miss Abbott who expresses critically about her home town: “I hated Sawston [...]. I hated the idleness, the stupidity, the respectability, the petty unselfishness” (76). Italy is called “another world” in the book. (82). Miss Abbott perceives Sawston as a “joyless, stragglng place, full of people who pretend” (113) but she is willing to admit that Italy was even worse for Lilia than Sawston: “She only changed one groove for another – a worse groove” (77).

In contrast to Miss Abbott, Harriet is patriotic and xenophobic. According to her, “foreigners are a filthy nation” (90). She represents in Forster’s writing the snobbish English middle-class towards which he was critical.

The landscape has a symbolic meaning in the book. According to Katharine Murphy, “[...] [the] author carefully manipulates the location to reveal a close relationship between psychological and physical landscapes” (85). As for example, when Forster describes the journey, he subscribes the influence of the landscape on its inhabitants. He again uses generalisation when he claims that “people in the North drink beer and are ugly whereas in the South, they drink wine and are beautiful” (Where Angels 90).

The characters' opinions on Italians and especially concretely on Gino change throughout the book. When Miss Abbott speaks to Philip after visiting Gino, she blames Gino for killing Lilia and she mistrusts his claims about how much he loved Lilia. Surprisingly, Philip speaks up for him. He is able to forget his own anger and criticism and he rather tries to be objective. He again situates himself into the role of a man who knows Italy perfectly. The generalisation is once again used when he says that "the Italians are essentially dramatic: they look on death and love as spectacles" (102).

After that, when the English "ambassadors" visit an opera, Philip starts to perceive Italy again in superlatives because he meets Gino there, who introduces him to his Italian friends and is very friendly to him. Later on, when they go out together, Philip's speech with Miss Abbott is enthusiastic. After Gino's apology, Philip's thinking appears almost egoistic. He forgets the reason why he came to Italy and enjoys his feelings that Italy is flawless. When he compares England to Italy, it seems to him that Italy has a better influence on human mind than England: "There [in England] we plan and get on high moral horses. Here [in Italy] we find what asses we are, for things go off quite easily, all by themselves" (112).

While Philip thinks about his feelings, he realizes that Italy has a positive effect on Miss Abbott, too. In Sawston, he perceived her as a dull and narrow woman but Italy changes his opinion on her. At once, he can see a certain grace and lightness in his companion. Harriet is the only person in the book on whom Italy has no impact. She remains still the same. The author subscribes not only the influence of the landscape but also of languages on the personality. - The English of Harriet appears to Philip "as hard as a lump of coal" (138). The author makes the statement that "Philip, at all events, lived more graciously in Italian, the very phrases of which entice one to be happy and kind" (138).

Because of the fact that Philip gradually gets rid of his anger towards Italy and its inhabitants, he starts to doubt his task to take the baby from Gino. After the conversation with Miss Abbott in a chapel, where she confirms after visiting Gino that he really loves his child, they both decide to return to England without the baby. However, this novel confirms that Italy is a place, in which characters have to face unpleasant and sometimes terrible events. - Harriet does not have any compassion with Gino and his son, that's why she secretly steals the baby, but during the journey to the

railway station, the baby is killed in an accident. Afterwards, Forster presents a dramatic scene with legendary Italian passionate behaviour. - When Philip tells Gino what happened, Gino loses his mind and wants to kill him, although he [Gino] does not know what had happened exactly. Because of the fact that Forster wanted to show in his book a contrast to rigid English character, another scene follows in which Miss Abbott calms Gino down and reconciles both men, after which they are friends again. Despite this, the overall tone of the book is rather bitter because of the baby's death and also because of characters' unfulfilled dreams and emotions. – Philip falls in love with Miss Abbott in Italy, but Miss Abbott is enchanted by Gino (similarly as Lilia was) because he is so much different from cold English people that she knows. However, Gino is already engaged to a wealthy woman, by means of which Forster re-emphasised the fact that his Italian characters think of their profit.

Forster proved with this work that his English characters are not prepared to face a different, emotional environment because it is a too big contrast to their home land. Most of them change their behaviour in Italy but it is senseless because they return back to their cold home land, as Forster presents it.

#### 1.1.2. *A Room with a View*

This novel recalls the fashionable trend of the early 19<sup>th</sup> century, during which women travelled south. In *A Room with a View*, a young English woman (Lucy Honeychurch) is accompanied by her spinster chaperon (Miss Charlotte Bartlett) to Italy.

The book begins in a pension in Florence. Before Forster starts to focus on the confrontation of England with Italy, he presents scenes that are critical towards some personal characteristics that he disliked about the Edwardian era, such as pretence.

After that, he depicts scenes in which English people discuss Italy and Italians. Cultural prejudices may be observed in many scenes, as for example in the situation when a woman in the pension tells Miss Bartlett and Lucy about her bad experience with insect in Venice: “But here you are as safe as in England. Signora Bertolini is so English” (*A Room... 7*).

When Lucy wants to take Baedeker's handbook to northern Italy with her, Miss Lavish tells her that "the true Italy is only to be found by patient observation" and that "one doesn't come to Italy for niceness," [...]; "one comes for life" (12).

On a trip in Santa Croce, Lucy starts to understand Miss Lavish's words: "Then the pernicious charm of Italy worked on her, and, instead of acquiring information, she began to be happy" (14). This is a typical reaction of many Forster's English characters. – They start to behave spontaneously and are able to enjoy their life in Italy.

The book is full of people's opinions on this land. Some of them are very positive but some rather negative, such as Miss Alan's commentary: "[...] No one has the least idea of privacy in this country. And one person catches it from another" (22). Almost each character tries to have his or her truth of Italy, such as Mr. Beebe:

The Italians are a most unpleasant people. They pry everywhere, they see everything, and they know what we want before we know it ourselves. We are at their mercy. [...] Yet in their heart of hearts they are – how superficial! They have no conception of the intellectual life. (22)

Most frequently, characters speak about Italians as of liars and thieves. They tell one another about bad experiences they had with them. The author enhances this prejudice when he portrays characters' drive in carriages in the surroundings of Florence and a young Italian, who drives them, lies that a young girl sitting next to him is his sister.

One could say that there are more images of Italians in the book. - After Lucy experiences a fight of two Italians over a five-lire note during which one is murdered, she can't understand it and characterises the Italians in her own way: "And the murderer tried to kiss him, you say – how very odd Italians are! – and gave himself up to the police! Mr. Beebe was saying that Italians know everything, but I think they are rather childish" (28).

Some characters can't understand the fact that a state of high culture may be associated with something very low. These contrasts are nicely articulated by Mr. Eager – a chaplain, who expresses himself on the tragedy that Lucy saw: "To one who loves

the Florence of Dante and Savonarola<sup>1</sup> there is something portentous in such desecration – portentous and humiliating” (33-4).

Lucy starts to think about her life. She recalls her home and she can feel that even if it is a place in which nothing ever happened to her, she perceives it as a place that is “pathetic as the pictures in a gallery to which, after much experience, a traveller returns” (37).

Soon after that, Lucy meets George and they kiss. When she tells her secret to her chaperon, she [Lucy] blames Italy for the influence, which has the power to change one’s perception and make people behave differently than in their normal lives. After this experience, Lucy and Miss Bartlett decide to leave Florence and go to Rome, where there is Mrs. Vyse and her son Cecil, who is Lucy’s suitor.

When Lucy returns back home to England, the others start to see her change for better. They perceive it in the way that Italy “gave her light” (58). Lucy herself recognizes that Italy influenced her. The thing that she appreciates most is the fact that her opinion on life and people changed and that she is now able to distinguish better among good and bad things. According to K. W. Gransden, Italy serves here as “a window through which the good life may be perceived” (30). After she experienced a different lifestyle and different people, she can see that life does not necessarily have to be such as she had thought before: “Life, so far as she troubled to conceive it, was a circle of rich, pleasant people, with identical interests and identical foes. In this circle, one thought, married, and died. Outside it were poverty and vulgarity for ever trying to enter [...]” (73). In contrast to England, Lucy felt a sense of equality in Italy. She gradually starts to see the faults of the English society. Despite this, however, she also tries to feel tolerance towards her home land and she refuses to despise her local environment entirely. In contrast to her, Cecil only feels irritation and starts to hate the English society that he calls “narrow.”

The clergyman is another character, who believes in immense power of Italy. George argues with him. According to George, everything is influenced by coincidence and Fate. The clergyman opposes with the words that may remind us the quotation that

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<sup>1</sup> Savonarola was a theological and political reformer in Florence (Garin 308)

“All roads lead to Rome:” “You naturally seek out things Italian, and so do we and our friends. This narrows the field immeasurably we meet again in it” (85).

Later on, Mr. Beebe speaks about George and he identifies with George’s statement that “Italy is only an euphuism for Fate” (122). When Mr. Beebe speaks about art, he compares Italy and Greece. Italy seems to be closer to his heart, Greece is too big and somehow unreachable for him and in his words also for other English people:

[...] Italy is just about as much as we can manage. Italy is heroic, but Greece is godlike or devilish – I am not sure which, and in either case absolutely out of our suburban focus. [...] I was saying, if our poor little Cockney lives must have a background, let it be Italian. (119)

When George speaks about his father and his opinion that “there is only one perfect view – the view of the sky straight over our heads, and that all these views on earth are but bungled copies of it” (105), Cecil answers in the way that he expects his father has been reading Dante.

Thanks to Italy, Lucy realizes what life she would like to have. Staying in Italy changes her views and perception and also awakens emotions in her, which is why she decides to leave Cecil and marry George instead. The book ends in Florence, the book has therefore a cyclic structure. The author provides a final scene in which he uses a stereotypical image of the fact that Italians are insistent and that they like singing, when he presents an Italian man who tirelessly offers Lucy and George to give them a ride. When he finally gives it up, he drives away singing.

### 1.1.3. *The Story of a Panic*

This short-story proves that Forster’s characters perceive Italy in accordance with the feelings they have or had there. The story is told by an English narrator, Mr. Tytler. He describes a horrible experience he had in Italy, in Ravello, where he was 8 years ago.

In the beginning, he mentions the fact that both the place and the hotel were delightful. He was impressed by the surroundings and there was no reason why he

should not enjoy his staying in Italy. There were only two English persons who annoyed him – Mr. Leyland, who had provoking comments, and Eustace, a spoiled boy.

After being forgotten on a ridge during a picnic (the others ran away from a catspaw of wind), Eustace started to behave strangely. He sought out the company of an Italian fisherboy, Gennaro, and at night, instead of sleeping, he was waking up other visitors by being loud in the garden.

Maybe because of the shocking event that followed, the narrator's opinion on Italians is low. He describes how the Italian fisherboy did not obey him when he wanted to handle Eustace as a young English gentleman. The narrator himself admits that his speech could have sounded "terribly snobbish," but according to him, "in Italian one can say things that one would never dream of saying in English" (The Celestial... 9). He justifies himself also with the words that it is even necessary not to speak delicately to Italians of low class since "they take a vicious pleasure in misunderstanding you" (9). After his snobbish remark as he called it, the narrator starts to compare English fishermen with the Italian ones. He calls the English fishermen honest, whereas the Italian fishermen are in his view "wretched down-trodden Italians who have no pride" (10). He confirms his statement by mentioning that he offered some money to Gennaro in order to bring Eustace back from the garden and Gennaro accepted them. The narrator claims about himself that he has an "insight into the Italian character" (12). When he describes the scene in which he promised money to Gennaro and the Italian believed him, the narrator comments it with the words that are flattering neither for the Italian nor for the English culture: "It is astonishing how the most dishonest of nations trust us. Indeed they often trust us more than we trust one another" (13). These are not the only negative statements he addresses to Italy and Italians. – According to him, the "avarice of the South" is eternal (13) and the Southern Italian dialect is "execrable" (9).

It is as if the narrator intentionally searched for flaws when speaking about Italy. Because of the fact that Gennaro did not respect the English people and released Eustace from his room, he brought death upon himself, when he fell out of the terrace in his effort to protect money from the narrator. By means of this scene, Forster emphasises the importance of mutual tolerance and respect of different cultures. The narrator concludes his telling with the words that it was "a leap that would never have killed an Englishman" and that "those miserable Italians have no stamina" (16). In this



final scene, Forster shows a typical example of what foreigners mostly do when something bad happens when they are abroad – they subscribe the fault to those of other culture.

#### 1.1.4. *The Eternal Moment*

This is another example of Forster's representation of unfulfilled dreams in Italy. The reality is very often different from what the characters believed in, which is also the case of Miss Raby, who returns to a small Italian village of Vorta after 20 years.

Although she has beautiful memories of her staying in this place first of all because a young Italian pledged love to her there, she is afraid to return to "the village whose rise was so intimately connected with her own" (130). Miss Raby namely wrote a novel "The Eternal Moment" inspired by her staying in Vorta, and it had made the reputation of this village. Colonel Leyland managed to persuade her to go there after a long period of time.

When Miss Raby tells her companions – Colonel Leyland and her maid Elizabeth during their journey about the Italian man, who was a porter, she emphasises his selflessness and the fact that he told her on a mountain a love oration which he had prepared out of "I Promessi Sposi."<sup>2</sup>

Her arrival is saddening not only because she dislikes what change happened to Vorta due to tourism (she is aware of having done evil to the place by the book she wrote), but also because she learns at the Biscione (it is a hotel in which she stayed 20 years ago) from the landlady, Signora Cantù, that her son and his concierge Feo Ginori try to ruin her. Feo is the Italian, whom Miss Raby knows from the past. Signora Cantù complains about his ingratitude and says that he had sided against her. Miss Raby goes into the hotel in which Feo works to see him. She can't believe her eyes how much he has changed. He is now forty, fat, perspiring, and unattractive. She observes him, how he makes a bishop buy more postcards than he wanted. She considers Feo vulgar, but she blames the intercourse with gentle classes for his change. It does not seem he recognized her. She tells him she was at Biscione. To her surprise, he does not offend

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<sup>2</sup> An Italian novel by Alessandro Manzoni

the hotel as she would expect from what Signora Cantù had said about him to her. But then she rather subscribes it to his shrewdness that he does not object to the “hotel’s little charity” (150). When an American girl comes up with her hand full of coins, Feo gives her change and Miss Ruby suspects him of not giving her the right change. After a man does not give him a tip, Miss Raby can hear aloofness in his voice. She can see he forgot everything about her. She does not want him to be over-polite to her (he only thanks her how she was generous to him at that time, that she paid more than she had to) and she intentionally reminds him of what happened on the mountain. He is shocked. When Colonel Leyland comes and Miss Raby tells him everything, Feo is scared of being ruined and of losing his wife and children. Then, however, when Colonel is not looking, Feo smiles and winks at Miss Raby, which reminds her of the past. She had been in love with Feo, and she had never loved so greatly again. Although Colonel Leyland tries to save her from discrediting herself, Miss Raby wants Feo to give her his youngest son. She would like to bring him up and teach him “not to be stupid to the poor” (158). The author mentions the fact that Feo “was wondering if he could persuade his wife to give up the little boy, and, if he did, how much they dare ask from Miss Raby without repulsing her” (159). After Feo refuses to answer her question whether it was true when he said he was in love with her, Miss Raby only smiles sadly at her own stupidity, takes her Baedeker and goes away. It hurts Colonel Leyland that she had exposed her thoughts and desires to a man of another class. Miss Raby contemplates about the fact that despite being from different classes (Colonel Leyland, a man who was well born and well educated, and Feo, a man who had no advantages, was poor and had been made vulgar by serving the rich), these two men proved to be at the “exact spiritual level”. (161). When she finally looks down on the valley from the view-terrace, she does not love the view less, but it seems to her to be infinitely distant, “like a valley in a star” (162). This situation confirms the fact that English characters’ perception of Italy depends on their mood. – When the reality is not what they would like to have, their relationship to Italy is not as close as it would be if they were satisfied.

## 1.2. Comparison of Forster’s works

### 1.2.1. Roles and functions of Italy

Italy fulfils in Forster's writings more roles and functions. It stands for a place of cultivation and a land of beauty – as Philip calls it in *Where Angels Fear to Tread*, Italy is “a school as well as the playground of the world” (Where... 22). At the same time, however, some characters perceive this land and its inhabitants as avaricious, brutal, stupid and vulgar. Forster often puts into contrast this combination of high culture of Italy with low behaviour of some Italians. Forster mentions Italian architecture and writers such as Dante and he intentionally lets some characters express their wonder at how such culture can produce so much brutality.

In his stories, Forster portrayed situations in which characters are easily influenced by the circumstances that happen to them. – Philip starts to hate Italy, when he has to solve a problem there, Mr. Tytler (the narrator of *The Story of a Panic*) expresses himself negatively about Italians after his bad experience in Italy and Miss Raby is not able to perceive Italy similarly as before because of her disappointment with Feo. The author criticises also by these examples the superficiality of people's judgements. As he presents it, people should not judge immediately, and they should get rid of prejudices and also of excessive expectations as was the case of Lilia. No extreme evaluation is ideal (neither positive nor negative). Forster wanted to make the readers aware of the fact that both countries have their strong and weak points. By his stories, he indicates in what way these countries could learn from one another.

In *Where Angels Fear to Tread* and in *A Room with a View*, the most dominant function of Italy is that it holds up a mirror to the English society. In *Where Angels Fear to Tread*, national differences are of first importance, whereas in *A Room with a View*, as Avtar Singh rightly mentions, Italy acts predominantly “as a catalyst for George and Lucy, giving them the simple opportunity of finding each other from the distant poles of their upbringing” (101). The fact that Forster intentionally presented two different cultures enables the readers to see their sharp contrasts, which can lead to a better comparison. F. King confirms this with his statement that Forster is juxtaposing the life of Sawston that is “full of dullness and spitefulness” and that of Monteriano that is “so intense, easy and free” (43).

A few times, however, Forster indicates that both England and Italy are in a way alike. Beauman confirms that at Forster, “Italy was in some ways like England” (121). Forster mentioned that these two countries have something in common in *Where Angels Fear to Tread*, when he wrote that Lilia was similar to her husband in many ways, and

Lucy in *A Room with a View* stated when she saw in the Florence pension certain things that reminded her of England, that “it might be London” (*A Room...23*).

Italy has power to change perception and behaviour of most English characters. Thanks to Italy, they are able to see that it is possible to live differently, as we may see on the example of Lucy. *A Room with a View* is actually the only Forster’s novel on Italian topic that has a happy-ending. The reason for it may be that Lucy does not totally despise of England after getting to know Italy, but she is rather able to stay objective. Another important thing that Forster showed in his works is that different cultures should respect one another. If they do not, it brings unhappiness, as he portrayed it in *Where Angels Fear to Tread* or in *The Story of a Panic*.

The gender issue is rather contradictory in Forster’s works. - In *Where Angels Fear to Tread*, Italy is presented as a land of gender differences. Many critics, among others S. P. Rosenbaum, claim that the town of Monteriano is depicted as “an urban idyll of masculine life” (189). In contrast to that, however, Lucy felt a sense of equality in Italy. This could probably be explained by different and often changing views and opinions of particular characters on Italy.

Italy functions also as a place that attracts tourists who seek relax. This motif is most dominant in *The Story of a Panic*, where the narrator describes his holiday that is in the beginning really peaceful, and in *The Eternal Moment*, where Miss Raby returns because of Colonel Leyland’s wish to have a relaxing holiday.

### 1.2.2. Italian characters

From the above mentioned Forster’s “Italian” works, *A Room with a View* is the only book in which there is no main Italian character because the plot only depicts English characters in Italy without any direct influence of an Italian man, which is the case of Gino in *Where Angels Fear to Tread*. In *The Eternal Moment*, there is the Italian Feo, who is older than Gino, and in *The Story of a Panic*, there is the Italian fisherboy Gennaro, who is the youngest of them. Despite different age, they have quite a lot in common. The most dominant feature on which the author often elaborates is that they are poor and rude. Gino very probably married Lilia for money. We do not know if he would be willing to give his baby-son to the Sawstonians for money because the Sawstonians decided to leave the baby to him without asking him so we can’t tell if his

passion for money would be as strong as it was in the case of Feo, who was even thinking of how much he could demand from Miss Raby for his son. Also in other situations, Forster draws readers' attention to Feo's thoughts of profit. – Feo only remembers from the past that Miss Raby was giving him more money than she had to, and he manipulates his customers in order to earn more. Gennaro betrays his English friend because of money and he dies partly because of his greed, when he does not want to give the money back to Mr. Tytler.

Another characteristic feature that can be found at all these three Italian characters is that they are all emotional. They show their feelings openly and they often act on instinct. Their behaviour is never rigid because of their passionate emotions that sometime change very quickly from love to hatred and vice versa. – When Gino learns about his dead son, he is full of hatred and wants to kill Philip. Then, when he is calmed down by Mrs. Abbott, he is again able to regard Philip as his friend. A similar scene happens in *A Room with a View*. – Lucy witnesses a situation in which an Italian kills another man in a row and after that tries to kiss him. Feo is at first scared of losing his reputation and domestic peace, but then, in the very next moment, he flirts with Miss Raby. All these examples of emotional openness create a sharp contrast to the English characters, who rather hide their emotions, are hypocritical or just speak in their minds for themselves without telling it loud.

From the Italian characters, Gino is the one in whose Forster emphasised at most the Italian stereotypes concerning excessive temperament and body language. In order to make him even more authentic, Forster used some Italian phrases in Gino's speech, which he did not do at other two Italian characters. Edward Shanks points out that although "Gino is idle and dissolute, vulgar and caddish, [...] the Englishman [Philip] discerns in him something very important which is lacking in the cultured residential district of Sawston" (312). First of all, he has emotions and is not stiff but flexible. Gino does not pretend anything, he is aware of being "rude" and "like a peasant" (Where... 47). This confirms the statement of the narrator of *The Story of a Panic* that "poor Italians are prideless" (10).

Concerning the appearance, we do not know anything about Gennaro. Gino is young and handsome, although he is described as being ruffled in clothes that does not fit him (e.g. in an English suit). Nevertheless, he is charming enough to make Lilia and Mrs.

Abbott fall in love with him. It was similar in the case of Feo. When Miss Raby sees him after 20 years, she is shocked of how much Feo has changed.

## 2. Henry James and Italy

“Henry James (1843-1916) is generally acknowledged to be one of America’s greatest novelists and critics, although he spent most of his career in England” (The Cambridge...to H. James Preface 11). Radoslav Nenadál puts the background of this famous author closer and explains what formed his passion for travelling and meeting different nationalities: “He came from an intellectual environment and thanks to his father, he had a very positive attitude towards foreign cultures since his father educated him in the way that emphasised confrontation with them” (“Jamesův příběh...” Trans. 67).

Later on, James used this experience in his books. Similarly as his brother William, he was interested in psychology. The topic of confrontation of different national cultures and mentalities was therefore an ideal topic for him to write about. Linda S. Raphael emphasises the fact that James used Italy “as a backdrop for considering important moral and psychological questions at critical moments” (“Fathers...” 153). Richard A. Hocks states that “James is most often celebrated for inventing ‘the international novel’” (“James and the Art” 424). He also specifies the subject of James’s writings that “treats the conflict or confrontation of American characters with the labyrinth of European culture [...]” (424).

Due to the way in which he was brought up, his identity was complex, as Malcolm Bradbury confirms: “He himself considered neither American nor British, but rather European and cosmopolitan. He felt it as writer’s duty to be loyal not only to one’s nation but also to a broader intercultural republic of literature and art” (“Evropské...” Trans. 130).

Bradbury mentions that James was able to confront foreigners personally because travelling was relatively easily accessible at that time:

Thanks to the fact that James lived in the age of steamboat travelling and “*belle époque*”, in which transatlantic contacts between Europe and the USA proceeded quickly, it was possible for him to investigate particular cultures. James perceived it in the way that “the world has shrunk into the size of an orange.” (130)

Henry James preferred Europe to America. “In his representation of the clash of Old (European) and New (American) world, James stood up for the Old world” (130). It is very probable that Italy influenced this opinion: “[...] he visited and explored various places in Europe in order to find out how they appeal to him as a writer. At most, he was impressed by Rome” (130). His letter to his brother William expresses the powerful impact Rome had on him:

I went reeling and moaning thro’ the streets, in a fever of enjoyment. In the course of four or five hours I traversed almost the whole of Rome and got a glimpse of everything [...]. The effect is something indescribable. For the first time I know what the picturesque is. (The Letters... 160)

James admitted that he had never experienced something as charming as Italy before. His first impression of this land was thus full of exaggerated enthusiasm, and a similar reaction may be also seen at many of his characters. James uses the lack of realistic approach to the country as the crucial reason of problems that characters later on have to face.

In contrast to Henry, his brother William was not impressed by Italy at all when he joined him in Florence, as Hazel Hutchison writes: “[...] [T]he exuberance and colour of Italy did not appeal to William’s rational and ordered mind, and he travelled on to Germany alone” (5).

The critical books confirm that Henry James’s passion for Italy was not temporary, since he returned there quite regularly: “After his first experience with Italy, Henry James visited the country many times during his lifetime, from his first visit in 1869 to his last in 1907” (Zorzi 437). Judging from what James wrote to Grace Norton, one could even say that he got obsessed with Italy: “The wish – the absolute sense of need – to see Italy and especially Florence again increases in force every week that I live” (The Letters... 246).

Italy represented an ideal for him. Similarly as he described it at his characters, the visits of Italy brought him intellectual and imaginative development. - He believed that in Italy “love and faith and art and knowledge [were] warranted to become deeper passions than in [his] chilly clime” (Travelling Companions 144). Umberto Mariani describes the aspects that enchanted James in Italy at most: “Italy seemed to James to be ‘the mother of beauty,’ the place where nature was lovely as nowhere else in the world, where art and grace had adorned, and the past enriched both life and nature” (254). Italy

influenced James's imagery as well. He poetically called this land in his early correspondence from Italy "a dishevelled nymph" (The Letters... 16).

Despite his love for Italy, however, he felt "most at home" in England and in France, as Mariani remarks and explains why: "In Italy, James was able to see things only from the outside" (237). Judging from these comments, it was impossible for James to identify with Italy inwardly. Thanks to the many visits to Italy, he had the possibility to see its changes. As we may see in his *Italian Hours*, he witnessed a process of modernization. He recalls with nostalgia the older Italy he experienced. Observing the process of modernization and growing tourism, he was aware of the changes that affected not just the landscape but also social relations. As Roslyn Jolly pointedly writes, "the subject of tourism enabled James to explore a complex of social, ethical and emotional problems" (Henry James in Context 344).

James appreciated at most on visiting Italy the value of experience and maturity that is brought by it. He therefore often portrayed characters travelling from the New world to the Old world, losing their innocence and finding experience. (Bradbury 131)

Kristin Boudreau states that James's intention was among others to make the readers aware of the fact that one could learn from foreign nations: "[...] James mentioned the 'enviable ability' of the Italian race 'not to be depressed by circumstances'" (142). She also claims that James wanted to prove in his works that "[o]ur observation in any foreign land is extremely superficial [...]" (142). K. K. Sharma points out that the new world has a higher opinion of itself than of the old world. - She states that "the new world is also usually confident of the superior virtues of own more efficient and vigorous ways" (30). She explains the tension between these two worlds in the way that could explain James's characters' ambivalent perception of Italy: "The relationship between the old world and the new one is ambiguous since the rise of the new world is dependent on the decline of the old world. The old world is generally respected for the learning, antiquities and social refinements but it is at the same time despised for its supposed 'decadence', 'effeminacy' of manners and 'excessive subtlety'" (30).

## 2.1. James's "Italian" works

### 2.1.1. Roderick Hudson



As Hutchison confirms, this is “the first of many novels in which James explored what he called ‘the International Theme’” (5). A Bostonian bachelor, Rowland Mallet is going to travel to Europe. He would like to stay in Italy, although he thinks he will be even more “idle” and “useless” (170) there than in America, but he believes he will at least “seem to be doing something” (170) and he is also convinced about his being “better entertained” in Italy, and thus being “in a better humor with life” (170). Later on, we learn that his attitude to Italy is not entirely positive, as there were times in which he felt bad there and missed America. He explains it in the way that similarly as Italy is able to make someone happy, it can function also conversely, and in that case, “it increases tenfold [the] liability to moral misery” (171).

When he meets a young sculptor, Roderick Hudson, before his journey, Rowland paradoxically thinks Italy could have a completely opposite effect on Roderick than on him. According to him, Italy could help Roderick to improve his talent. For this reason, Rowland offers Roderick to take him to Italy. Before Roderick agrees, he wants Rowland to speak with his mother. He knows it will not be easy to persuade her to let him go since his mother is influenced by many prejudices concerning Italy and Europe in general. According to her, Italy has a bad effect on people first of all because its climate is too relaxing. Despite this, she finally lets Roderick go because she trusts Rowland.

In the beginning, both Rowland and Roderick are very happy to be in Italy. Rowland admits he had been looking for “complete antipodes of Northampton” (227) and Roderick feels he has started to change for better:

He declared that Rome made him feel and understand more things than he could express: he was sure that life must have there, for all one’s senses, an incomparable fineness; that more interesting things must happen to one than anywhere else (227).

Other characters do not share Roderick’s enthusiasm. They warn him of potential loss and an Italian woman, Madame Grandoni, warns him of Roman women. After some time, Roderick starts to be tired of Rome, he needs a change. He goes with Rowland north and there they split. Later on, Rowland learns that Roderick fell in debts in Baden. After Rowland helps him, they go to Florence together. This town has a positive effect on Roderick. The author expresses it with the words that Roderick “[has] won back his

old innocence and his preference for the pleasures of study over any others” (258-9). Despite the positive effect of Florence, Roderick wants to return to Rome, although he had an artistic crisis there before. Rowland obeys him, although he is unsure about Roderick’s maturity to live in Rome since he believes Roderick is not prepared yet to live wholly by his imagination and senses, which goes along with living there. This may remind us of the fact that the Grand Tour was criticised because too young men were exposed to such a large number of new things that they were not able to control their emotions afterwards. (see “Grand Tour” by David Constantine)

After Roderick meets Christina Light, a beautiful half Italian and half American girl of whose he shall sculpt a bust, he starts to doubt his engagement to his fiancée and he does not want to return to America any more. Cultural customs are recalled in the moment when Christina wants Rowland to inform Roderick about how to behave in Rome:

[...] Please remind Mr. Hudson that he is not in a New England village – that it is not the custom in Rome to address one’s conversation exclusively, night after night, to the same poor girl [...]..... (295)

Otherwise, Roderick starts to adopt Italian habits and also the Italian language. - The author describes how he unintentionally uses Italian gestures and how he is going to read Dante’s “Inferno”.

When Christina goes for a walk with him, Italian conventions are once again mentioned in the book, this time by Christina’s Italian escort, Cavaliere Giacosa: “In this country [Rome], you know [...] a young lady never goes walking alone with a handsome young man [...]” (323).

One day, Roderick’s mother and Miss Mary Garland [Roderick’s fiancée] come to Rome. Rowland asks Miss Garland about her impressions from Italy and she is rather scared of what she feels because it seems to her too different from what she is used to. Her ambivalent opinion is almost visual:

I am overwhelmed. Here in a single hour, everything is changed. It is as if a wall in my mind had been knocked down at a stroke. Before me lies an immense new world, and it makes the old one, the poor little narrow, familiar one I have always known, seem pitiful. (384)

Robert Weisbuch describes the transformative process that James presented in his works and he also refers to its difficulty and painfulness:

We know that he [Henry James] is going to make his characters travel for that expansion of intelligence that eluded Emerson and that they must grow beyond but not out of who they have been. But we do not know yet, until we enter the fabric of the fiction, how terrible it can be. (The Cambridge... to H. James 105)

When Mary Garland speaks her mind about how she thinks one could enjoy staying in Italy, she comes to the conclusion that it is possible to enjoy Italy but she considers it rather difficult. In her view, one would have to break with one's past, which according to her always hurts. (384). Roderick's behaviour only confirms her words. – He wants to see neither his mother nor his fiancée. Mrs. Hudson can't understand it and blames Italy. Her former resentment of the Eternal City breaks out passionately: "What have we done that he acts so strangely? It's this wicked, infectious, heathenish place!" (423).

Later on, the author uses a strategy to spread important information by means of rumours when Madame Grandoni tells Rowland about Christina's marriage. Christina was forced by her mother to marry Prince Casamassima, a wealthy Neapolitan.

When Roderick learns this news, he confirms his mother's accusation of Italy: "If I had not come to Rome, I would n't have risen, and if I had not risen, I should n't have fallen" (451).

After that, all travel to Florence. Rowland and Roderick once again find consolation there. Roderick's mother tries to persuade her son to go back to Northampton, but Roderick does not want to. He compares living in America to being buried alive. He tells he would "revert to idiocy, live upon alms and vegetate for the rest of his days" (465).

Despite the fact that he had criticised Italy, when he compares it to America, Italy turns better. After that, however, it seems he does not know what he wants. In his other speech that is full of despair, Italy is almost personified in a negative way, Roderick mentions its beauty that is unbearable for him and it looks Roderick wants to be neither in Italy nor in America:

“Take me at least out of this terrible Italy,” he cried, “where everything mocks and reproaches and torments and eludes me! Take me out of this land of impossible beauty and put me in the midst of ugliness. Set me down where nature is coarse and flat, and men and manners are vulgar.” (467)

Finally, all follow Rowland’s idea to head to Switzerland because even Roderick admits that “Switzerland made him less miserable than Italy, and the Alps seemed less to mock at his enforced leisure than the Apennines” (474).

However, there they meet Christina with her husband, Prince Casamassima. Rowland can clearly see that they are not happy together. He is convinced to see in the Italian’s face the awareness of the fact that Christina esteemed him only until she had to marry him. His perception of the Italian is not free from stereotypes: he reads in his face “a record of pride, of temper, of bigotry, of an immense heritage of more or less aggressive traditions” (489).

Christina tells Roderick when they are alone that she wants to meet him in Interlaken. On his way there, Roderick dies in a storm.

Italy caused him death because he met Christina there and because it exposed him to things that affected his senses so much that it overwhelmed him. Rowland was right when he said that Roderick was not prepared to live in Italy (in Rome) but the problem was that once Roderick experienced those sensual things, he was not able to enjoy his life any more without them.

### 2.1.2. Daisy Miller

This is another James’s work, this time a novella, in which Italy has fatal consequences for the main heroine. The plot starts in Switzerland, which represents a contrast to Italy because of different conventions, as later on the American Winterbourne remarks. He meets in Geneva a young American girl, Daisy Miller. Later on, when both of them are in Rome, Winterbourne keeps seeing her, although his aunt warns him of it. She namely considers Daisy “inacceptable” because of her low social status (Daisy Miller 52) and she tells him that he is “likely to make a great mistake because of his innocence due to his living outside America for too long” (58).

Daisy gains an even worse reputation in Rome than she had in Switzerland because of her meetings with “third-rate Italians” (108). In contrast to other American characters, Daisy and her mother consider the Italian society “splendid” (120). They do not have prejudices as other characters, but on the other hand, they are too naïve and silly. – When Mrs. Walker, Winterbourne’s old friend, does not want Daisy to go out in Rome with her Italian friend Giovanelli because of dangerous Roman fever, Daisy’s mother’s reaction to that is: “Well, he speaks English” (130). Daisy does not care about the danger that can kill her. She recklessly lives from one day to another and enjoys her staying in Italy: “[...] We are going to stay all winter, if we don’t die of the fever; and I guess we’ll stay then [...].” (132).

Mrs. Walker wants to save Daisy’s reputation. She tries to make her aware of the necessity of respecting the customs of Italy. She tells Daisy that she should not walk in Rome with men and Winterbourne supports her speech. Later on, however, he sticks up for Daisy claiming that “he and Mrs. Walker had lived too long at Geneva” (158).

Nevertheless, Daisy ignores all well-meant recommendations, she does not care about people’s rumours and she continues seeing her handsome and elegant friend, Giovanelli. According to Winterbourne, he is just “an imitation of a gentleman” (140).

Giovanelli is depicted on the grounds of his behaviour. The author mentions his disability to stay calm and describes his typically Italian energetic movements: “Mr. Giovanelli was bowing to and fro, rubbing down his gloves and laughing very agreeably” (150). Giovanelli does not hide his emotions. – When Daisy decides for him, when Winterbourne tries to persuade her to go with him into the carriage, where there is Mrs. Walker, Giovanelli shows his joy and dominance over Winterbourne: “[...] Mr. Giovanelli [...] made a triumphantly obsequious salute” (152). Shortly after, there is one more example of the Italian’s theatrical behaviour: “Mr. Giovanelli bade him farewell with a too emphatic flourish of the hat” (154).

The book also portrays almost magical power of Italy to influence people’s perception and even to make them think and behave differently. – One day, when Winterbourne meets Daisy again in the company of Giovanelli in the Palace of the Caesars, the Italian atmosphere exerts a large influence on him: “It seemed to him that Rome had never been so lovely as just then. [...] It seemed to him also that Daisy had never looked so pretty [...].” (200).

Giovanelli's behaviour is described not only as theatrical but also as exaggeratedly polite as far as Winterbourne is concerned. Sometimes, it even seems to Winterbourne that Giovanelli wants to explain his feelings for Daisy in the way that he does not hope in marriage and money.

Also when Daisy dies because of fever that she caught when she was with Giovanelli in the Colosseum at night, Giovanelli justifies himself in front of Winterbourne that he only did what she wanted. Then, as Winterbourne had expected, he tries to prove his selflessness when he tells that he was sure that Daisy would never have married him.

At the end of the book, Winterbourne agrees with his aunt's statement that "he was booked to make a mistake because he has lived too long in foreign parts" (230). Staying abroad for a long time is therefore presented rather as a disadvantage in this novella.

### 2.1.3. *Washington Square*

In this book, Italy is mentioned only randomly together with other European towns but its role is similar to those in other James's works and its positive effect as well. The ability of Italy to broaden people's views and form their character is discussed here.

Doctor Sloper decides to take his daughter Catherine with him abroad. His intention is namely, as mentioned, to broaden her views, but he also hopes that she will forget after this experience Morris Townsend, a young man with whom she is in love. Catherine also has expectations from the travel abroad. When she is in Italy, she thinks about what Morris told her before her leaving:

[...] And over there, among beautiful scenes and noble monuments, perhaps the old gentleman would be softened; such things were supposed to exert a humanizing influence. [...] and if she should appeal to him someday, in some celebrated spot – in Italy, say, in the evening; in Venice, in a gondola, by moonlight – if she should be a little clever about it, and touch the right chord,

perhaps he would fold her in his arms, and tell her that he forgave her.  
(Washington Square 81)

However, neither Catherine's nor her father's dreams come true. – Catherine is not courageous enough yet to begin her speech about Morris, and staying abroad only increases Catherine's feelings for her beloved and also her determination to face her father's protests against him. As she admits to her aunt Lavinia after her travels in Europe, she feels "braver and very much changed" (90).

Her father's opinion on the effect the travel had on her is contradictory. At first, he claims that staying in Italy and other cities changed her for better: "[...] A year ago, you were perhaps a little limited – a little rustic; but now you have seen everything, and appreciated everything, and you will be a most entertaining companion" (87).

Shortly after that, however, he denies this speech by telling that Catherine remained "exactly the same; not a grain more intelligent" because "she didn't notice a stick or a stone all the while [...] away – not a picture nor a view, not a statue nor a cathedral" (96).

In contrast to him, aunt Lavinia can clearly see that Catherine is not the same person she was before. According to her, travel had made her "more positive, more mature" and she also thinks that "Catherine had improved in appearance" (90).

Morris Townsend does not share aunt Lavinia's view but the reason why he decides to leave Catherine is that the visit of Italy and other places had not made Doctor Sloper change his mind on Catherine's wedding, which would mean that she would not have enough money. This short novel is another example of the fact that characters' dreams are not fulfilled in Italy. The motif of money is present here similarly as in almost all other James's books on Italian topic.

#### 2.1.4. *The Portrait of a Lady*

This book does not open in Italy but in England. Isabel Archer, a young American woman, comes there with her aunt (Mrs. Touchett) after her [Isabel's] father's death.

Isabel Archer is very optimistic in the beginning and she believes she will be happier in Europe than in America: “[...] that’s what I came to Europe for, to be as happy as possible [...]” (66). Because of different habits, Isabel learns the conventions she has to respect, such as not to sit with the gentlemen late at night.

Isabel wants to get to know Europe and with these words, she turns down men’s wedding proposals. She even refuses an English aristocrat, Lord Warburton. She visits with her aunt France and after that Italy. Her staying in Italy leaves a deep impression on her. She admires the country, perceives it as “a land of promise” and as “a land in which a love of the beautiful might be comforted by endless knowledge” (314).

The fact that Italy makes such a strong impression on her and influences her perception of things around her causes in the combination with Madame Merle’s (Isabel’s aunt’s friend’s) intrigues that she falls in love with Gilbert Osmond. Madame Merle sees a big profit in Osmond’s marriage with Isabel, who inherited a large amount of money, that’s why she tries to get them acquainted with one another.

Osmond is not Italian, but American, who has lived in Italy for so long that it has completely covered his true identity and he himself considers rather Italian. The author enhances his opinion by describing typical Italian gestures Osmond uses: “He raised his eyebrows and even his shoulders a little: he had lived long enough in Italy to catch this trick” (760). When speaking with Isabel, Osmond admits that “he himself might have been a better man if he had spent less of his life there” (364). According to him, Italy “had spoiled a great many people” because it makes them “idle and dilettantish and second-rate” (364). Although he is aware of the fact that Paris and London have a better influence on the character, he decided to stay in Italy because as he says, “certain impressions you could get only there” (364).

In contrast to Osmond, Isabel perceives Italy only in bright colours and even if Osmond expresses his critical opinion that Rome has been spoiled (401), Isabel does not think about his words when she fully enjoys her staying there. She is first of all impressed by the historical character of the city. Lord Warburton is similarly as Isabel aware of history that breathes upon Roman visitors. After seeing Isabel in Osmond’s company in an opera, he is sad and the thoughts of history help him to reconcile better with his lack of success at Isabel.



Osmond is once again critical to Italians when he flatters Isabel's former American suitor Goodwood and complains about the fact that "he saw so few intelligent men- they were surprisingly scarce in Rome" (712).

Isabel's sister, Mrs. Ludlow, can't understand why Isabel is so much attracted to Europe. When Isabel announces her plan to marry Osmond, nobody except for Madame Merle and Osmond's daughter Pansy is happy about it.

Later on, Isabel can see that Osmond behaves to her differently than before the marriage. She is aware of her mistake and she is unhappy. She gradually starts to realize the fact that her expectations of life in Italy with Osmond have not been fulfilled: "It was in Italy that they had met, Italy had been a party to their first impressions of each other, and Italy should be a party to their happiness" (497). At first, she believed in "a future at a high level of consciousness of the beautiful" (498). However, after she learns that Madame Merle is Pansy's mother and that Osmond married her [Isabel] from mere calculation, she starts to perceive Italy in a negative way. She now thinks of Italy as of a place that witnessed brutal history and in which people had suffered. When she compares it with her life, it surprisingly has a comforting effect on her. As she calls it, "in a world of ruins the ruin of her happiness seemed a less unnatural catastrophe" (731). Collin Meissner fittingly characterises the changed meaning of travel for Isabel before she met Osmond and after: "Travel becomes an escape rather than an experience which could truly enlarge her horizon" (107).

Finally, even the thoughts of Italy are unpleasant to Isabel when she is in England at Ralph's [her cousin's] funeral. Her attitude to Italy changes from admiration to hatred, similarly as her attitude to Osmond:

Isabel thought of her husband as little as might be; but now that she was at a distance, beyond its spell, she thought with a kind of spiritual shudder of Rome. There was a penetrating chill in the image, and she drew back into the deepest shade of Gardencourt. (821)

Despite the fact that only the thought of Italy and Osmond is unpleasant to her, she decides to return to Rome, although Goodwood tries to persuade her not to do it. Even if Isabel's feelings towards Italy changed from love to hatred, the land still had the magical power that is described in James's works on the Italian topic, which made her

come back as it was in the case of Roderick, who was forced to return there, although he was not happy there.

#### 2.1.5. *The Aspern Papers*

The narrator is an American editor. He is in Venice in order to get the Aspern papers, which is a bundle of Jeffrey Aspern's letters, who was an American poet. The narrator is very much interested in him and he believes these letters could enable him to shed light on the poet's life and writing. Aspern addressed the letters to Miss Bordereau, who according to the narrator's ironical remark decided to live in Venice because she felt safe there: "The only secret of her safety that we could perceive was that Venice contained so many curiosities that were greater than she" (The Aspern Papers 231). By this remark, James compares Venice to a museum, as he does also in *Italian Hours*. Despite the fact that the narrator is not completely sure about whether Miss Bordereau has the letters, he decides to take the risk. He stays in Venice and becomes her tenant. She lives with her niece, Miss Tita. The narrator tries to get into the two ladies' favour and learn the truth about the papers. He decides to proceed slowly in order not to lose Miss Bordereau's trust in him. He has to wait for a long time. Italy is a model for him that is worth following and that gives him power. As he admits: "There could be no Venetian business without patience, and since I adored the place I was much more in the spirit of it for having laid in a large provision" (253-4). Many times, he doubts his chance for success and his provision of patience declines. Throughout the book, he asks himself if he is not in Venice vainly and if there really are the Aspern papers. Nevertheless, his obsession with the poet is so strong that he keeps continuing.

He starts to spend more time with Miss Tita. They even go on a trip together. The speech he has proves that he is used to travelling and that he knows Italy: "I poured treasures of information about Venice into her ears, described Florence and Rome, discoursed to her on the charms and advantages of travel" (276).

Florence and Rome are mentioned only once in this book; otherwise the whole plot turns around Venice. Judging from his speech, we may see that the storyteller knows not just Italy but also its habits and features: "[...] she [maidservant] had looked down at me first from an upper window, dropping the inevitable challenge which in

Italy precedes the hospitable act” (236). He also describes things that are an inherent part of Venice – its architecture and sailing in gondola. He associates Venice with shabbiness and the Venetian with a “capacity for dawdling” (255). At some places, he uses Italian or French words in order to look sophisticated.

Miss Tita expresses herself on the character of Italian people. She repeats twice her observation that “[...] if the Venetians liked you once they liked you for ever” (265). (“[...] once the Italians like you they are your friends for life [...]” – p. 307). The storyteller considers Venetian people “clever” (252) and he emphasises the Venetian “sociability” (318).

The author praises the Italian – and first of all Venetian character in *Italian Hours*, too: “One grows very fond of these people, and the reason of one’s fondness is the frankness and sweetness of their address. That of the Italian family at large has much to recommend it; but in the Venetian manner there is something peculiarly ingratiating” (22).

We may see from narrator’s another comment that he generally considers staying in Europe profitable for people: “It had happened to me to regret that he [Jeffrey Aspern] had known Europe at all; I should have liked to see what he would have written without that experience, by which he had incontestably been enriched” (258). In these lines the presence of James is very much apparent; he was largely influenced by his travels to Europe.

Later on, the narrator reveals his true identity to Miss Tita and she promises him after old Miss Bordereau’s death to give him the Aspern papers under the condition that he marries her. The storyteller goes after this around the city delved into his thoughts. At that time, he is “more than ever struck with that queer air of sociability, of cousinship and family life, which makes up half the expression of Venice” (318). As we could already see at other James’s characters, the perception of Italy changes with characters’ personal situations.

When he is finally prepared to sacrifice himself in order to get his beloved poet’s writings, it is already too late because Miss Tita burned all the papers.

In the end, the narrator therefore does not get what he wanted. Italy does not have tragic consequences for him, but his big dream is not fulfilled there. This novella

confirms that the Italian setting enabled James to elaborate on the psychology of his characters.

#### 2.1.6. *The Golden Bowl*

Prince Amerigo, who lives in London, is a descendant of former, but now defunct, Italian royalty. In contrast to other people who appreciate his origin, he does not have a very high opinion on it. He prefers London to Italy. Already the first sentence of the book is: “The Prince had always liked his London” (*The Golden Bowl* 457). Prince’s rather negative attitude towards the old world of Rome is expressed in a poetical way: “Rome was in comparison [with the big London stage] a village, a family-party, a little old-world spinet for the fingers of one hand” (523).

In order to improve his financial situation, he intends to marry Maggie Verver, a daughter of a wealthy American collector. Before he met Maggie, he was in love with Charlotte Stant. Despite his strong affection to her, he left her because she was poor. Amerigo’s friend Fanny Assingham knows about Amerigo’s inclination to money. When she tells her husband about him, she emphasises the fact that to have money is for Amerigo “a question of life and death” (503). Amerigo visits Fanny because he is unsure of himself and needs her support – he wants her to continue to watch over him. Amerigo compares the Italian and English moral and he speaks his mind that the English moral sense is stronger than the Italian one: “[...] Your moral sense works by steam – it sends you up like a rocket. Ours is slow and steep and unlighted, with so many of the steps missing that [...]” (476).

Fanny tells him that Charlotte came to London to see him before his wedding. Later on, Amerigo goes with Charlotte out to buy a wedding present. He is still attracted to her, he associates in his mind her beauty with the Italian art: “[...] the polished slimness that Florentine sculptors in the great time had loved and of which the apparent firmness is expressed in their old silver and old bronze” (487). They speak in Italian when they say that they would like to give a present to one another, which would remind them of their past. The shopkeeper who offers them a golden bowl understands Italian, however. Amerigo is suspicious, he does not want the bowl because he thinks it contains a hidden flaw. The Italian language that Charlotte and Amerigo used as a

means of hiding the truth failed and it was also the main cause of problems that come next.

Amerigo is nervous of approaching wedding, he calls marriage a “monster” (472) and he counts reasons why he should marry Maggie. Although he does not consider himself deceitful or hypocritical, he thinks about the marriage only in terms of gaining a better life thanks to money: “He perfectly recognised – always in his humility – that the material for the making had to be Mr. Verver’s millions” (466).

Although Amerigo claims that he would have more money if he had a different history, he is aware of the fact that Maggie is attracted to him first of all because of his ancestors. He perceives it in the way that Maggie and her father rather know his historical than personal side. Amerigo brings a symbolic meaning to the book. Because of his history, he could be considered as a part of Ververs’ collection, and his name is a hint on Amerigo Vespucci, who is addressed in the book as a “godfather, or name-father to the new Continent” (509). Fanny confirms Amerigo’s assumption when she tells her husband that Maggie grew fond of Amerigo when she learnt his name that he got in honour of the famous navigator and she speaks her mind of how American people in general react on this romantic image: “[...] the thought of any connexion with him [Amerigo Vespucci] can even now thrill our artless breasts” (509).

When Amerigo speaks with Mr. Verver, he characterises himself as a perfect “crystal” without cracks and flaws that can’t be got cheaply (549), by means of which he once again confirms that he is obsessed with money and monetary value and that he still has to think of the incident with the golden bowl and with the Italian language in the souvenir shop.

After he becomes father, instead of being happy, he still has to contemplate about Maggie and her father, who spends more time with Maggie and the baby-boy than he himself. When Amerigo goes on a trip to Italy with Maggie, Maggie’s father decides to marry Charlotte and she accepts it. Despite all this, Maggie is too often with her father and it is Charlotte who is always in the company of Amerigo. They start to be intimate as they were in the past. They do not feel guilty because they perceive their behaviour as a consequence of having been neglected by their partners.

Maggie's suspicion is confirmed when she buys the golden bowl and when the shopkeeper tells her about Charlotte and Amerigo's conversation. Amerigo is not able to hide his emotions when he sees the golden bowl, and Maggie has the proof of Amerigo's infidelity. Nevertheless, she does not reveal anything neither to her father nor to Charlotte and when she persuades her father to go to America, Amerigo is thankful to her and admires her. One could say that this book has a happy-ending, but Amerigo's infidelity casts a shadow on it. The image of the golden bowl with a hidden flaw could be perceived as a metaphor on Maggie's marriage with Amerigo.

### 2.1.7. *Italian Hours*

James's travels in Italy inspired him so much that he even wrote a travel book that he called *Italian Hours*. It was first published in 1909 and it contains James's writings from 1872 to 1909. Most of the writings are from 1873. The texts are not chronologically ordered but they follow in the way that they describe the north, the middle and at last the south of Italy, regardless the dates in which they were written. James at first describes Venice and other northern Italian towns such as Milan and Turin, then he mentions Italy in general in his text *Italy Revisited* and only then he writes about Rome. All the texts about Rome only with one exception were written in 1873. Then, James describes his travel from Rome to Florence and to other towns in Tuscany and finally, he comments on Naples in south Italy. At most, he expressed his opinion on Italy in his texts about Venice because he considered it "the most beautiful of towns" (*Italian Hours* 5).

*Italian Hours* begin with James's writing about Venice from 1882. Henry James makes the readers aware of the fact that it is not possible to tell something new about Venice because "Venice has been painted and described many thousands of times" (3).

His personal association is when hearing "the magical name" of Venice, as he calls it, neither its art nor its architecture, but "a patch of green water and a surface of pink wall" (17). The readers may generally find many allusions to colours at James's depictions of Italy. James also compares Italy to women. In his writing about Venice, he claims that "[t]he creature varies like a nervous woman [...]. She has high spirits or low, she is pale or red, grey or pink, cold or warm, fresh or wan, according to the weather or

the hour” (9). In *The Golden Bowl*, James’s character Amerigo compares the beauty and slimness of his ex-lover to Italian art, too.

Similarly as James expresses the changing character of Venice during a day or during different periods of time, he mentions also the fact that Venice changed in the course of years. He perceives it as a change for worse first of all because he dislikes the innovations (he calls them “villainous” - p.37). Another thing that he criticises are the tasteless souvenirs. This aspect may be found in many of James’s writings in *Italian Hours*. He can’t understand how it is possible that a country that was always associated with great artists can produce something low. He compares the positive emotions he feels when admiring paintings or sculptures in churches or galleries with the disgust from things around him in modern Italy:

You go into a church or a gallery and feast your fancy upon a splendid picture or an exquisite piece of sculpture [...]. The aspect of your lodging – the carpets, the curtains, the upholstery in general, with their crude and violent colouring and their vulgar material – the trumpery things in the shops, the extreme bad taste of the dress of the women, the cheapness and baseness of every attempt at decoration in the cafés and railway-stations, the hopeless frivolity of everything that pretends to be a work of art – all this modern crudity runs riot over the relics of the great period. (157-8)

Although abroad, James still tended to think of his home land America, similarly as he described it at his characters in his novels. In *Italian Hours*, he compares Italian people with the American ones and he also tells how he read “New York Tribune” in Italy. From his comparisons, it seems to him that “It takes a great deal to make a successful American, but to make a happy Venetian takes only a handful of quick sensibility” (6). James mentions the fact that although the Venetian people are generally poor, they give the impression of being in good mood. Similarly as it can be found in his novels on the Italian topic, James comments on some Italian characteristics that he appreciates. - As for example, he frequently praises the Italian friendliness. From his novels, this is at most apparent in *The Aspern Papers*, which is his only book that is set solely in Venice. In the text *The Old Saint-Gothard* in *Italian Hours*, James describes his nice experience with two “delightful” Italians, one of which helped him during his travels in Italy, and James calls him “a worthy man” (119). According to what James

writes, he did not have any problems to understand Italian. Concerning the Italian words that he uses in *Italian Hours*, there are not many of them and those few are identical with the words James used in his novels on the Italian topic, such as 'ricordo', 'piazza' and 'simpatico'.

In *Italian Hours*, James writes that “the gardens of Venice would deserve a page to themselves” (58). In *The Aspern Papers*, James used the same motif when he let the narrator of the story take care of the garden of women at which he lived, by means of which the narrator wanted to get into the ladies’ favour because he knew how important it is for people who live in Venice to have a nice garden full of flowers.

Although James predominantly praises Venice, he associates this place with some negative aspects as well: “The fault of Venice is that, though she is easy to admire, she is not so easy to live with as you count living in other places” (8). According to him, one is soon tired of the Venetian architecture and art regardless the fact how beautiful these are. Some of James’s claims are quite ambiguous, such as: “The Italian people have at once the good and the evil fortune to be conscious of few wants [...]” (6).

Similarly as he describes it at most of his Italian characters, he mentions also in his writing about Venice the Italian longing for money: “The children assail you for coppers, and in their desire to be satisfied pursue your gondola into the sea” (38).

James compares Venice in his writing to “a vast museum” (7). In *The Aspern Papers*, there is a similar note that Venice contains many “curiosities”. (The Aspern Papers 231). At most, James admires in his writing from 1882 Italian artists, churches and galleries. He mentions some examples of great paintings by Italian artists, such as “The Rape of Europa” by Veronese that is in his view “the happiest picture in the world” (31). James loved the Italian art. According to him, “[t]here is no simpler pleasure than looking at a fine Titian, unless it be looking at a fine Tintoret or strolling into St. Mark’s [...]” (6). He emphasises the fact that “All Venice was both model and painter” (25). James generally considers Italy “the most beautiful country in the world, taking all things together, that others must stand off and be hushed while she speaks” (502). In many of his texts in *Italian Hours*, he describes the influence Italy had on a number of writers. Predominantly, he focuses on the Romantic authors Byron, Shelley and Keats.



Italy is closely connected with history and James frequently refers to it in his texts. It seems to him that various Italian towns have different connections to history. As for example, he claims that “[n]owhere else [than in Venice] has the past been laid to rest with such tenderness, such a sadness of resignation and remembrance” (44). In Rome, he refers to the Italian architecture as to victims of the past that “formed for ages the constant background of the human drama” (207). – James describes this precise motif in *The Portrait of a Lady*. In Florence, James felt the presence of “the heavy air of the past that hangs about the place for ever” (376).

Similarly as he associated Venice with green and pink colour, he thought of particular Italian towns in terms of connotations that he made out. He referred to Genoa as to “the crookedest and most incoherent of cities” (163), to Florence as to “the city of flowers” (375), and Naples was in his view a “wild and weird and sinister” place (497).

## 2.2. Comparison of James’s works

### 2.2.1. Roles and functions of Italy

Italy could be called a “land of promise” in James’s works. Most of his characters travel there with certain expectations. Isabel and Rowland think they will be happier in Italy, Roderick expects to improve his talent there, Daisy believes to experience more new and interesting things there, doctor Sloper is convinced that Italy broadens Catherine’s views and forms her character, Catherine hopes that Italy helps her to settle the relationship with her father, and the narrator of *The Aspern Papers* expects that he will get what he wants there.

At most of the characters, we may observe the phenomenon that Italy really brings them at first happiness, but then they are in despair and because of this sudden change, they suffer (Roderick, Isabel). Roderick and Daisy even die partly because of Italy. Linda S. Raphael confirms these aspects: “Italy figures in the works as a site of desire and it is thus tied to melancholia, loss that is ruinous to the individual, or to mourning, a process that may lead to satisfaction” (156). I would argue with the last statement because from the chosen representatives of James’s books on Italian topic, we may see that the characters are not satisfied in the end. In all the cases, characters’ dreams are not fulfilled. It is at most apparent at Roderick, Isabel, doctor Sloper,

Catherine and at the narrator of *The Aspern Papers*. Raphael pointedly concludes that “[t]he lessons learned in Italy are ones that none of the characters achieve in the Anglo-American world” (181).

The most frequent function of Italy that is reflected in the majority of James’s chosen works is that characters perceive it as a place of relax, enjoyment and happiness (Roderick, Daisy, Isabel). At the same time, paradoxically, these advantages of Italy mostly do not have a positive effect on the characters and bring misfortune to them because the characters are often not used to the unrestrained conditions and also because when something suppresses the positive feelings, they are frustrated. Some characters are even aware of the fact that Italy is too relaxing, which may spoil people (Roderick’s mother, Gilbert Osmond). The plots of the books often indicate that people have to be prepared for the stay in Italy because it influences the senses too much. Almost magical power of Italy can be seen not only in characters’ emotional perception of things in particular moments during which they are impressed by the beauty of Italy, but also in their behaviour that is often different from what it would be without the impact of this land. – Roderick is more sensitive in Italy, Daisy can’t imagine to stop meeting her Italian friend and watching Italian architecture, and Isabel changes her dreams to travel for the marriage to Osmond. Almost no character is the same after visiting Italy. The effect of Italy is ambivalent, though. Catherine is probably the only character on whom Italy has a merely positive effect. – After her staying there, she is braver, more positive, more mature and more beautiful. In *Roderick Hudson*, we may see that different Italian towns have a different influence on Roderick. – In Rome, he is overwhelmed by impulses, whereas Florence has a much more positive effect on him. The problem is that Florence is not enough for him and that he is always forced to return to Rome. Characters’ attitude towards Italy depends in general very much on their mood. – When they are happy, they are enthusiastic about Italy and Italians, when they have bad luck, the beauty of Italy is unbearable for them. We may see this first of all on the example of Roderick and Isabel.

In emotional situations, characters’ perception of Italy is intensified. – When Winterbourne sees Daisy and Giovanelli in the Palace of the Caesars, he is more than usually impressed by the beauty of Rome, and when the narrator of *The Aspern Papers* thinks about the fact that he should marry Miss Tita in order to get the letters, he is more than ever aware of typical features of Italian society, such as of its sociability. In *The*

*Golden Bowl*, Charlotte perceives London in the moment when she sees Amerigo in a similar way, in which James describes in his works the magical power of Italy that changes people's perception: "[...] she had an impression of all the place as higher and wider and more appointed for great moments [...]" (621).

Another topic that Henry James associates with Italy is the topic of innocence. The word 'innocence' and 'innocent' figures first of all in *Roderick Hudson* and in *Daisy Miller*. The author refers to the positive effect of Florence on Roderick by stating that "[he] seemed to have won back his old innocence [there]" (258). However, too much innocence is harmful, as mentioned in the case of Winterbourne. It is paradoxical that James wrote in *Daisy Miller* that Winterbourne was too innocent due to his living abroad for too long because staying in foreign countries generally brings experience to his characters, which many critics such as Malcolm Bradbury confirm.

Italy represents different customs and conventions than are in America. On the example of *Daisy Miller*, James wanted to prove that American conventions are more liberal than the European ones, and he wanted to show what happens when those conventions are not respected. The Italian custom that young unmarried women should not go around in the company of men is repeated many times in *Roderick Hudson*, *Daisy Miller*, and *The Portrait of a Lady*.

### 2.2.2. Italian characters

The Italian characters in chosen James's works are in two cases Princes – Prince Casamassima in *Roderick Hudson* and Prince Amerigo in *The Golden Bowl*. We do not know much about Prince Casamassima. He is only mentioned by means of Rowland, who perceives the wealthy Neapolitan as "a proud and narrow-minded man with traces of aggression" (489). In contrast to that, however, Amerigo is portrayed in a quite detailed way. He is actually James's "most important Italian character," which also Mariani confirms (web). We learn not just about Amerigo's appearance that he is handsome, with dark blue eyes, dark brown moustache, looking like a "refined Irishman" (*The Golden Bowl* 458), but the author also elaborates on his thoughts and emotions. His behaviour reveals his feelings, he is unable to hide them. The author

portrays him often in situations in which he is nervous, changes colour and has quick Italian gestures. It is important to him to make other people consider him loyal:

[asking Maggie]: “You do believe I’m not a hypocrite? You recognise that I don’t lie nor dissemble nor deceive?” (465).

When he speaks about himself, his speech is often contradictory. On the one hand, he characterises himself as honest and humble, on the other hand, however, he makes a statement of himself in front of Maggie that he “costs a lot of money” (463), and although he feels vulgar because of it for a moment, he compares himself to material things also further on in the book.

According to Christof Wegelin, “*The Golden Bowl* is the story also of Amerigo’s growth” (179). He is right when he claims that “the difference between the early Amerigo and the late is striking” (179). For the majority of the book, his behaviour is irresponsible, but in the end, he puts down Charlotte’s invitation to tea and he finally appreciates his wife.

Other Italian character is Giovanelli. He is handsome and elegant, he takes care of his appearance – he often changes blossoms in his buttonhole, and he wears gloves and a hat. Nevertheless, the American society in Italy considers him a “third-rate Italian” (Daisy Miller 108) and in Winterbourne’s view, he is just an “imitation of a gentleman” (140). Similarly as it is at Amerigo, Giovanelli tends to persuade people about his good character. In contrast to Giovanelli, Amerigo is successful in this because the only fault Maggie sees on him is that he speaks English too well, and his father-in-law considers him “a real galantuomo” and “simply the best man” he has ever seen in his life (*The Golden Bowl* 459), whereas Winterbourne perceives Giovanelli’s exaggeratedly polite behaviour as hypocrisy. Giovanelli is emotional, energetic and always good-humoured. Amerigo is more often serious than gay. Similarly as it was at Amerigo in the beginning, Giovanelli’s behaviour is irresponsible and it is disputable if his intentions with Daisy were really as selfless as he claims.

Gilbert Osmond can’t be perceived as a merely Italian character because he is American but he has lived in Italy for a long time and he feels rather Italian. In his view, Italy changed him for worse. He considers himself “idle and dilettantish and second-

rate” (The Portrait 364). He is calculative, emotionless, dominant, and he has an artistic eye. Eagleton calls him both “civilized aesthete” and “vulgar adventurer” (221).

Neither Christina nor Isabel is happy with her Italian husband. The difference is that Isabel decides to marry from her own will, Christina not. Daisy spends a lot of time with Giovanelli, however, it is important to her to make Winterbourne aware of the fact that she never has been engaged to him.

James portrayed in his works among others the influence of one culture on another. Jonathan Freedman states that during this “national intermingling[,] [...] James’s Americans are able to define their own national identity” (The Cambridge... to H. James 8). As he admits, the European characters (i.e. Italians) are influenced by the contact with Americans as well: “[...] James’s Englishment [sic] and Europeans are by that very same process forced to recognize their own transmutation [...]” (8).

### 3. Comparison of Forster’s and James’s views

#### 3.1. Italian setting and art

In contrast to James, Forster set the plot of his books into small Italian towns such as Monteriano and Vorta. As he wanted to put into contrast the beauty of the Italian nature against the industrial England, he often presented his characters travelling in carriages and observing the surroundings. *The Story of a Panic* even describes a picnic in the Italian nature. This can’t be found in James’s books.

James chose well-known Italian cities such as Rome, Florence and Venice for setting of his books. Forster’s *A Room with a View* is his only book in which he let his characters travel to Florence and Rome. As James depicted his characters in the towns, he described them admiring the Italian architecture and not nature, in contrast to Forster. It is at most apparent in the case of Daisy and Isabel, who are enchanted by the Italian historical monuments. In his works, James described the buildings, the streets and famous Italian sceneries such as the Colosseum in Rome and gondolas in Venice. He frequently paid attention to detail, such as to the size and colour of the described things and he also often mentioned in what daytime it was. He even recalled the Italian sculpture in *The Golden Bowl* when Amerigo associates Charlotte’s beauty with it.

Instead of Italian architecture, Forster mentions Italian personalities. - Gino cites a passage from Dante's *Commedia Divina*, Mr. Beebe speaks about famous Italian past in connection with Dante and Savonarola, George's father uses such poetic expressions that he is believed to have read Dante, and *I Promessi Sposi* (a novel by Italian writer Alessandro Manzoni) is mentioned in *A Room with a View*, when Cecil speaks about his engagement to Lucy and in *The Eternal Moment*, when Miss Raby tells that Feo learnt a passage from the Italian novel by heart for her. Forster therefore recalls the Italian literature more often than James. At James, only Rowland wants to lend Roderick Dante's *Inferno*.

Another thing in which Forster differs from James is that Forster described hotels or pensions, in which his characters spend their holiday. James did not describe the hotels very much and he did not let his characters spend there as much time as Forster did, and in the case of *The Aspern Papers*, his narrator lives directly in a Venetian house at two women.

Although the narrator mentions that he almost always gets lost in Venice, neither him nor any other character in chosen James's works uses a travel guide, in contrast to Forster's characters.

In James's books, we may find artists such as Roderick or collectors as Osmond and Maggie's father, which only strengthens their admiration of Italian art. Roderick travels to Italy with Rowland to improve his talent there, Osmond collects various Italian objects of art, gathers them in his house in Florence, marries Isabel in order to have even more of them, and he himself draws; and Maggie's father is so wealthy that his collection is big enough to fill a museum that he is planning to dedicate to the Americans. Osmond and Maggie's father actually have quite similar characters. – They handle people around them as if they were part of their collections. This is at most apparent in the case of Isabel and Amerigo. Osmond's intention is to dominate Isabel, who is not allowed to act on her own will, which is a reason why they argue so much, and Amerigo is appreciated by Maggie's father because of his "historical value" due to his origin, of which Amerigo is well aware.

Nostalgia for Italy of the past may be found both at Forster and James. – Forster describes it in the character of Miss Raby in *The Eternal Moment*, who dislikes the modernization of Italy and continually has to compare it with the past. In James's

works, Osmond tells that Rome has been spoilt, the narrator of *The Aspern Papers* complains about the fact that Venice is not what it was alike, and Amerigo is the embodiment of past Italian fame. In *Italian Hours*, James puts the splendid art of the Italian past that he admires into contrast with kitschy souvenirs and other untasteful things of modern Italy:

[...] the people who but three hundred years ago had the best taste in the world should now have the worst; that having produced the noblest, loveliest, costliest works, they should now be given up to the manufacture of objects at once ugly and paltry; that the race of which Michael Angelo and Raphael, Leonardo and Titian were characteristic should have no other title to distinction than third-rate *genre* pictures and catchpenny statues [...]. (157)

Forster's characters are often aware of contrasts between high art of Italy and low behaviour of some Italians. They are more in contact with Italians than James's characters, who tend to move within their own circles, and seldom attempt to go beyond superficial contact with the Italian society. This is at most apparent at characters in *Daisy Miller*.

### 3.2. The role of Italy in the books

The most important fact is that both Forster and James used Italy as a symbol of dissatisfaction in their works. In Forster's works, the reason of unhappiness is that England did not provide its people with the ability to face a different culture that is full of emotions and different habits, and in James's works, characters are mostly disappointed with their lives in Italy because of their immaturity or disability to control their emotions. None of chosen Forster's and James's works on Italian topic has in fact a happy-ending, except for Forster's *A Room with a View* and James's *The Golden Bowl*, where there is however a shadow of infidelity and where Maggie has to sacrifice the relationship with her father. Peter Rawlings refers to the fact that "Henry James believed that 'giving novels neat, happy endings, and resolving all problems makes the reader passive'" (96). In a similar way, Forster claims in his *Aspects of the Novel* that "death is congenial to a novelist because it ends a book conveniently (55)."

Forster focused on society in his stories, whereas James rather on individuals.

Italy is described in an ambivalent way at both authors. Characters are at first happy there, they enjoy the beauty of Italy – its surroundings, its architecture and sometimes its people, they find inspiration and often fall in love there, during which their perception and behaviour changes, but then, after some time, the situation is different and what enchanted them firstly is later on unbearable for them. This change of mind in critical situations may be observed at Forster as well as at James. In such cases, the perception of Italy is directed by characters' mood.

Forster and James use a lot similar motifs in their works. – As for example, they both mention the conventions of Italy. Characters mostly have problems to obey them. James describes such situations more frequently than Forster. Gender issues from whose it is apparent that men have a better life in Italy than women are mentioned only in Forster's works.

Italy functions as a refuge in Forster's *Where Angels Fear to Tread* and in James's *Washington Square*. Lilia saw a refuge in Italy until she got to know the Italian conventions that did not allow her to live freely there, because of which Italy entrapped her even more than England. The characters, who are Italy-connoisseurs, are Philip in *Where Angels Fear to Tread* and the narrator of *The Aspern Papers*. They know not just Italy but also its habits. The motif of an opera may be found both at Forster's *Where Angels Fear to Tread* and at James's *The Portrait of a Lady*. It is surprising that both authors describe almost similarly the positive effect Italy has on women's better appearance. – Mrs. Abbott, Lucy and Catherine – they all are "brighter" and more charming after their staying in Italy. The motifs of initial change for better in Italy are frequent at Forster's and James's characters in general. – They mostly gain the feeling that they understand more things and enjoy life better. Both authors describe scenes in which they try to prove what power Italy has and this fact is also often emphasised by characters themselves.

In *Where Angels Fear to Tread*, Italy is compared to "another world" (82). Similarly to it, James's Rowland calls Italians "complete antipodes of Northampton" (Roderick 227). In contrast to Forster, James quite often used also other European cities such as France and Switzerland in the combination with Italy. At James, some characters are influenced so much by the Italian environment that they even adopt some aspects of the Italian culture (e.g. Italian gestures, which is the case of Roderick and



Osmond). This never happens to Forster's characters because they are not so easily adaptable and because as Forster portrays it, the "Englishness" is deeply engrained in them.

Forster and James used the Italian cities differently. – Roderick and Rowland escape from Rome to Florence, in Forster's *A Room with a View*, it is vice versa. Roderick escapes because of his artistic crisis, Lucy because of her shame.

### 3.3. Similarities and differences of Italian characters

Forster's and James's Italian characters are different first of all because of their social status and thus also by their appearance. Forster's Italians are poor and neglected, whereas James's Italians are aristocrats. Giovanelli, who is not an aristocrat, is an elegant man and Osmond as well. Despite these differences, both Forster's and James's Italian characters are mostly too much interested in money. Prince Casamassima is actually the only one who does not focus on money and Osmond is probably the most negative character of them all. Gennaro betrays his friend because of money, and Amerigo betrays himself when he leaves poor Charlotte and marries for money instead.

Gino and Osmond love their children, whereas Feo's attitude to his child is quite similar to Amerigo's. – Feo would not hesitate to give up his son and Maggie's father spends more time with the baby than Amerigo, who prefers to be with Charlotte.

Similarly as Gino and Amerigo, Osmond does not behave well to his wife. Gino and Osmond deal with their wives as with their properties. They forbid them to do what they would like to and the women must thoroughly obey them.

Forster's Feo is the only Italian who is not attractive any more. Otherwise, Gino is handsome even if he is dishevelled, and all James's Italians are charming men, who are proud. Amerigo is the only one, who calls himself similarly as Gino "humble," but Amerigo's further acting, such as his identification with a flawless crystal, reveals he is not as humble as he claims to be.

In Forster's works, many characters refer to Italy and Italians when they speak about vulgarity, whereas James's Roderick calls "vulgar" men and manners of his home land – America (467).

Many Forster's and James's Italian characters have such rich inner life that it is impossible for them to hide their feelings. Giovanelli even does not want to hide them. James describes Prince Casamassima's and Amerigo's reactions in the way that one can literally read from their faces. The Italians' temperament very often does not allow them to stay calm – they keep moving and they react spontaneously with energetic movements, which is the case of Gino, Giovanelli and Amerigo. Forster's Gino is the most theatrical Italian character of them all. Forster overemphasised some vivid characteristics that are perceived as typically Italian such as passion and exaggerated emotions because he needed it for his comparison with rather colder England. In contrast to him, James did not focus as much on the differences between Italy and America. For James, personal experience was more important. It is therefore no coincidence that he compares fiction to fine art in his book of literary criticism *The Art of Fiction*. According to him, "[...] the novelist must write from his experience, [...] 'his characters must be real and such as might be met with in actual life'" (4). As Edmund White writes in one of his articles, Forster disliked the fact that James was in his view "too abstracted from common human experiences" (White web). Forster's criticism is therefore a complete opposite of what James tried to do. In Forster's view, James's characters "are gutted of the common stuff that fills characters in other books, and ourselves" (Aspects 161). According to Forster, James's characters "are constructed on very stingy lines. - They are incapable of fun, of rapid motion, of carnality, and of nine-tenths of heroism. Even their sensations are limited. They can land in Europe and look at works of art and at each other, but that is all" (160).

When we compare James's first book on the Italian topic - *Roderick Hudson* published in 1875 with his last book with an Italian character in *The Golden Bowl* that was published in 1904, it is apparent that his style of writing and portraying characters changed. The most apparent difference is probably the fact that in his late work, he liked to dwell even more in the psychology of his characters, as Ruth B. Yeazell confirms: "To read late Jamesian dialogue is to find ourselves troubled by a host of unanswered questions – questions of motive, of ethical judgment, even of fact itself [...]" ("Talking in James" web). One could therefore argue that Forster's criticism is not objective because James's Italian characters are not as rigid as Forster described them, as we may see on the example of Giovanelli and Amerigo.

Forster criticised first of all James's "very short list of characters – the observer, the second-rate outsider, sympathetic foil, rare heroine, a villain, a young artist" (160). James's Italian characters would probably belong according to Forster's characteristics into the group of villains. – Prince Casamassima married Christina in spite of her unwillingness, Giovanelli took Daisy to the Colosseum, even if he knew about the dangerous Roman fever, Osmond married Isabel for money and ruined her life, and Amerigo left the love of his life, married for money and cheated his wife. All these "villains" have in common that they do not regret their behaviour. In the case of Prince Casamassima we only know that he is aware of the fact that Christina is not happy with him and Giovanelli responded to Winterbourne's query why he brought Daisy to Colosseum that she did what she wanted and that she would not obey him.

According to Forster, a novel requires both "flat" and "round" characters (Aspects 71): "Flat characters [...] are sometimes called types, and sometimes caricatures. [...] [T]hey are constructed round a single idea or quality: when there is more than one factor in them, we get the beginning of the curve towards the round. The really flat character can be expressed in one sentence [...]" (67-8).

Most critics do not agree with E. M. Forster and are in favour of Henry James. As for example Davidson claims that "James demands emotive, real people as characters, not flat caricatures" (11).

As we may see on the example of Forster's Gennaro, about whom we do not even know what he looks like, Forster's priority of putting chosen Italian qualities into contrast with the spoiled Edwardian society was decisive in his writing and he therefore intentionally omitted characteristics that would not serve his purpose. Very probably because of this, he wanted to have flat characters in his works, but in that case, one could argue that it was rather him and not James, who constructed some of his characters "on stingy lines".

#### 3.4. Cultural prejudices, stereotypes and xenophobia

As we may see on the example of Forster's and James's books, both prejudices and stereotypes are sources of problems because they not only influence people's behaviour and perception but they often also cause conflicts.

Prejudice is “a negative attitude toward a group or toward members of the group” (Handbook... 2).

Stereotypes represent the traits that we view as characteristic of social groups, or of individual members of those groups, and particularly those that differentiate groups from each other. In short, they are the traits that come to mind quickly when we think about the groups. (2)

In Forster’s works, the plot circles more around characters’ opinions on Italy and Italians than in James’s works. Forster’s intention was namely to portray the differences between the English and Italians and he wanted to show what happens when different cultures do not respect one another. Forster intentionally emphasised some characteristics that are perceived “typically” Italian by means of which he confirmed some stereotypes such as that Italians are energetic and passionate. – Gino is his most Italian character. Both his speech and acting are exaggeratedly temperamental and full of emotions. After Philip experiences Gino’s behaviour, in which he is rude and brutal, and after he is unsuccessful in bringing Lilia back to Sawston, he starts to make negative judgements about Italy and Italians, in which he generalises the negative qualities he experienced and subscribes them to all Italians. In contrast to Philip, who formed his prejudices on grounds of bad experience he had, many characters of *A Room with a View* suffer from prejudices concerning Italians only because they heard that Italians are as for example untidy liars and thieves. Because of the fact that Forster wanted to emphasise the disability of the English to adapt to new conditions and their lack of respect and understanding for it, he often presented scenes that did not depict Italians flawless and that confirmed English tourists’ prejudices towards them. Harriet in *Where Angels Fear to Tread* is an extreme case of intolerance towards a diverse nation. She is proud of being English and her behaviour is xenophobic.

Like prejudice [...], discrimination, and stereotyping, xenophobia is based upon a false perception of the other – either individuals or groups – and psychologically results in fear or heightened anxiety, and therefore intense dislike of others, their specific group behaviours, and/or the unknown itself. [...] At the heart of xenophobia lies a deep suspicion of the foreigner [...]. It is also a common phenomenon in the context of extreme nationalism. (Totten, Bartrop 475)

Although Harriet does not suffer from any concrete prejudices towards the Italian culture because she does not know the country and its inhabitants, she is hostile in general towards any kind of foreign aspects. She despises the Italians and she does not feel well out of England.

When reading the negative characteristics of Italians by means of the narrator of *The Story of a Panic*, one wonders whether he judges so because of some stereotypes he heard about the Italians or whether he formed his own conclusions on grounds of what happened during his holiday in Italy. His negative perception includes the statements that Italians are “prideless,” (10) “the most dishonest of nations” (13) and that they are “miserable” (16). Similarly as Harriet, he considers the English superior.

Miss Raby’s perception of the Italian Feo in *The Eternal Moment* is not free from prejudices either. She is influenced first of all by changed image of the town and also by what Signora Cantù tells her about him. Because of the fact that Feo does not react in the way she had expected, her opinion on him gets worse with every other situation. Although she does not know it for sure that he gave the girl less money in change, she suspects him. However, when he winks at her [Miss Raby], it seems that she has forgotten all the prejudices she had about him, she recalls the past in which she perceived him idealistically and it is as if she was again in love with him.

Because of the fact that James’s Italian characters are very different from Forster’s ones, the prejudices are not the same at the two authors either. Only when the characters of *Daisy Miller* despise of the Italians that they call “third-rate” (108) may partly remind us of Forster’s characters’ criticism. Giovanelli is also described as energetic and emotional, but James does not emphasise these characteristics as much as Forster. James does not in general deal very much with prejudices. There are only traces of prejudices when Rowland in *Roderick Hudson* can see in Prince Casamassima’s face an “immense heritage of more or less aggressive traditions” (489) and when Gilbert Osmond, who is however not Italian by origin, provides a generalising image of Italians when he characterises them as “idle and dilettantish and second-rate” (364). In contrast to Forster, James uses positive stereotypes. It is when he praises by means of the characters in *The Aspern Papers* the Venetian “patience” (253), “sociability” (318) and when he emphasises the fact that Italians are “friends for life” (307).

### 3.5. The influence of Henry James on E. M. Forster

When discussing James's influence on Forster, critics such as Nicola Beauman, Lionel Trilling always compare James's *The Ambassadors* with Forster's *Where Angels Fear to Tread*. The most frequent parallel that is drawn between these works is their "English abroad" plot and 'innocents abroad' characters" (The Oxford Encyclopedia 347). After reading these two books, it is apparent that they are strikingly similar. James wrote *The Ambassadors* in 1903, Forster his *Where Angels Fear to Tread* two years after that.

In *The Ambassadors*, an elderly man, Lambert Strether, is sent by his woman-friend, Mrs. Newsome, to France in order to bring her son Chad back. In *Where Angels Fear to Tread*, it is young Philip, who is sent by his mother to Italy to bring Lilia back, who is his sister-in-law. Chad is believed to have an affair in France, although he has a girlfriend in America, and Lilia finds herself a new Italian suitor after her husband's death. Because of the fact that Strether's attempt is not successful, Mrs. Newsome sends a second group of ambassadors – her daughter with her husband. For the second time in *Where Angels Fear to Tread*, Philip is sent once again to Italy and together with him travels his sister Harriet and independently on them also Miss Abbott. Both Strether and Philip are impressed by their theatre visits; they are distracted from the real purpose of being abroad. Some characters express their opinion that the foreign countries may have got refined Chad and Lilia. After that, Chad is really perceived as changed for better, but Lilia is rather thought to be spoiled by Italy. Chad's friend, Little Bilham, even says that "Chad is not used to being so good" (*The Ambassadors* 186). The characters try to influence Chad's and Lilia's lives, however, these ignore them. Lilia's family-in-law wants to prevent her from marrying, whereas Chad's family is trying to make him marry.

Forster depicted the power of Italy that influenced his characters similarly as James did it with Paris: "Poor Strether had at this very moment to recognize the truth that wherever one paused in Paris the imagination reacted before one could stop it" (123). The characters blame the countries for different perception than they have in their home lands. At James, the light of Paris is at fault, at Forster it is the air of Italy. In both cases, characters speak of "charm of life" in Paris and in Italy. In James's book, it is Sarah who is a Paris-connoisseur, in Forster's book, Philip knows Italy well. When the

characters are in good mood, they consider staying abroad pleasant, they open all their senses to it and they are all aware of the fact that they would never experience such things in their home lands.

Forster was inspired even by the scene, in which Strether sits in a church with Madame de Vionnet. Philip is in a church with Miss Abbott, and similarly as Strether is attracted to Madame de Vionnet, Philip falls in love with Miss Abbott. Despite different age, Philip and Strether are similar in the way that although any kind of change did not seem imaginable at them, staying abroad with certain people affected them so much that it turned their lives upside down.

Other topic that connects the characters who are abroad with those who stayed at home is sending of the letters. The correspondence plays an important role in both books because by means of it, key information is conveyed.

Waymarsh has a similar role in the book as Miss Abbott, who persuades Philip to leave Italy without fulfilling the “mission.” Waymarsh tells Strether that he should “quit the whole job” (134) as well. Little Bilham thinks that Chad is not happy in France. According to him, Chad wants to go back home and return to the family business. At the end of the book, Chad really leaves Paris. Lilia is not happy in Italy either, but she misses her opportunity to go back to England. It is apparent that Chad’s family and friends think of Chad’s happiness. In *Where Angels Fear to Tread*, however, Forster wanted to show the English society as egoistic and therefore they mostly only think of their reputation. It is therefore no surprise that in James’s work, characters often discuss one’s feelings, a very frequent question there is, whether he or she is in love, whereas in Forster’s work, emotions are suppressed by conventions (such as in the case of Lilia, who should think of her late husband and daughter). Only Miss Abbott speaks openly with Philip about her love for the Italian Gino. Neither Philip nor Strether is happy in the end.

One is surprised why Forster criticised James’s *The Ambassadors* in his theoretical book *Aspects of the Novel*, when he was so much inspired by it. Forster distinguished seven elements of a novel: story, people, plot, fantasy, prophecy, pattern, and rhythm. As he admits, he borrowed the word “pattern” from painting (149) and he distinguished it as “an aesthetic aspect of the novel [...] [that] draws most of its nourishment from the plot” (152).

He chose James's *The Ambassadors* as an example of in his view wrong use of the aspects of the novel: "We shall see in it pattern triumphant, and we shall also be able to see the sacrifices an author must make if he wants his pattern and nothing else to triumph" (153). According to him, "[s]o enormous is the sacrifice that many readers cannot get interested in James [...]" (159).

Edmund White elaborates on main differences of Forster's and James's styles of writing, by means of which he partly explains why Forster criticised James:

[...] Forster rejected Henry James in part because he did not want to conform to James's practice of writing an entire novel from a single point of view and in part because Forster liked to express his own opinions about life and the world in asides to the reader – an old-fashioned practice that James avoided. (web)

Many critics, such as Lionel Trilling and Rob Davidson are disappointed of Forster's treatment of Henry James and they perceive it as Forster's strategy to become more popular.

Considering the fact that Forster imitated "the backbone of a novel," as he called a story (Aspects 27), one could say that his negative words towards James seem inappropriate. First of all his closing words on James's works raise a question why he used almost the same plot as James:

The James novels are a unique possession and the reader who cannot accept his premises misses some valuable and exquisite sensations. But I do not want more of his novels, especially when they are written by someone else [...]. (Aspects 163)

#### 4. Analysis of film adaptations (based on the works by E. M. Forster)

Earl G. Ingersoll explains why no Forster's novel was made into a film during Forster's lifetime:

E. M. Forster came of the age in the era of early film-making and throughout his long lifetime he continued to be hostile toward cinema. Forster refused to grant permission to produce films of his fiction. Like other modernists such as Virginia Woolf, Forster inevitably saw film as a competitor for the novel's audience and as a medium that could only destroy the meaning of a novel by "changing the story" for "the masses" (3).



Forster himself mentions why he turned down the offer by 20<sup>th</sup> Century Fox to make *A Room with a View* into a movie in 1947: “I like films, I like novels, but I don’t believe that a novel can be turned into a film without transforming its character” (Letters Between... 148). The first movie based on a novel by E. M. Forster was therefore made fifteen years after the writer’s death. It was “A Room with a View.”

#### 4.1. A Room with a View (1985)

This film, produced by Ismail Merchant and directed by James Ivory, is generally considered “a successful adaptation,” as among others J. P. Levine confirms (“Two Rooms...” 202).

Already its beginning creates an Italian atmosphere by an Italian opera-singing and then there are shots on “Pensione Bertolini” and shots on which hotels in Florence and the river Arno can be seen. After Lucy and her chaperon get their rooms with a view, there is another shot – this time from the room, in which the town can be seen.

When the travellers go for a walk around the city, the film focuses on the square (“piazza”) and on the sculptures. There is a series of many quick short shots with Italian sculptures. Marcia Landy rightly observes that “[t]he film, like the novel, employs a wide range of references to painting, sculpture, architecture, and music” (“Filmed Forster” 243).

Miss Lavish characterises the Italians with one sentence in the movie. – According to her, they are all peasants. She believes Lucy will be transfigured by Italy.

When Lucy witnesses the scene in which two Italians argue with one another, it is not clear from the movie that it is because of money. After one Italian kills the second one, he does not try to kiss him, in contrast to the book. Lucy does not say in the filmed version that she considers the Italians rather childish, but she says that they are “loveable but at the same time violent.” After that, the river Arno is once again in the movie, when both Lucy and George sit near to it and when George throws into its water photos that were covered with blood.

In Santa Croce, Lucy leaves her chaperon and Miss Lavish alone, they speak about a woman who married a ten-years younger Italian in Monteriano (it is a hint on *Where Angels Fear to Tread*), whereas in the book, they speak about George and his father. When Lucy wants to find Mr. Beebe but she does not know how to say “a

clergyman” in Italian, she says to an Italian standing at the carriage: “Buoni uomini?” (meaning “good people”), after which the Italian brings her to George. It is similar to the plot in the book, only with the difference that Forster’s Lucy asked: “Dove buoni uomini?” (“dove” meaning “where”). When Lucy and George kiss, there is an Italian opera-singing in the background. M. Landy pointedly characterises the shots in nature: “The landscapes resemble paintings, but the scenes are not static” (244).

In the book, Lucy blamed the beauty of Italy for her behaviour: “I am little to blame. I had silly thoughts. The sky, you know, was gold, and the ground all blue, and for a moment he looked like some one in a book” (A Room... 48). In the movie, however, there are no violets, Lucy and George kiss in a barley field. Lucy’s blaming of Italy is therefore omitted in the filmed version.

Forster lets Lucy and her chaperon go from Florence to Rome, where they meet Cecil Vyse, whereas in the movie, the scene is directly in England after Florence. Before their departure from Florence, it is Lucy who tells her chaperon that they will have to pay for the whole week’s pension, but in the movie, there is a scene in which the chaperon argues at the reception and tells the woman that they will pay only the half-prize, after which the Italian lady is angry and complains in Italian to another lady.

When Lucy is back at home in England, she gets engaged to Cecil. Cecil informs Lucy’s mother and brother about Lucy’s acceptance of his offer with the words: “I promessi sposi,” which he has to explain because they do not understand it. This scene is both in the book and in the movie.

Cecil characterises himself in the film as “Inglese-Italionato” (Englishman Italianate) and asks Lucy whether she knows the Italian proverb: “È un diavolo incarnate.” (meaning: “It is devil incarnate”). This proverb is not mentioned in the book, and Forster’s Cecil does not like England and criticises it.

As J. P. Levine mentions in her article, “some of the narrator’s views about the effects of the Italian experience are difficult to render in film” (“Two Rooms...” 215). In the movie, it is Cecil’s mother who speaks positively about Lucy’s change for better. She says that “Lucy is becoming wonderful.” Cecil expresses his wish to have his children educated in Italy. He would like to “bring them up among honest country-folk for freshness, send them to Italy for subtlety, and then, not till then, bring them to England.” This is very similar to what Cecil says in the book.

Other motifs of Italy are kept in the movie as well. – Mr. Beebe expresses his opinion that English people in general are attracted by the Italian art and that the probability that they meet somewhere admiring something Italian is immeasurable, and George's father is believed to have read Dante because of his metaphoric expressions. In the movie, Cecil wonders "what it is about Italy that makes lady novelists reach such summits of absurdity," when he reads a book Miss Lavish wrote in Florence. This comment of him is not in Forster's novel.

The end of the movie is similarly as in the book in Florence. Lucy and George are at the window in a room with a view. Forster's final scene is in the evening in spring, there are described the rests of snow, whereas in the film, it is in daylight and without snow.

#### 4.2. Where Angels Fear to Tread (1991)

This film directed by Charles Sturridge has not received in contrast to "A Room with a View" positive reviews. As M. Landy writes, "*Where Angels Fear to Tread* was neither a major success at the box office nor was it critically acclaimed" ("Filmed Forster" 242). To support her statement, she adds that "Reviewer Terence Rafferty complained that the film is 'a textbook example of bad literary adaptation'" (242). The most frequent aspect that has been criticised is the depiction of Italy. Although Philip admires its beauty when he travels with his sister Harriet in a carriage to Monteriano, the quick shot on the town is not very persuasive. As Janet Maslin wrote in a New York Times review, "Tuscany, as photographed by Michael Coulter, is never as ravishing as it deserves to be either for strictly scenic purposes or for illustrating Forster's view of Italy's magnetic allure" (web). The movie in general provides only a few shots into the landscape, from which all of them are almost identical. Moreover, almost all the shots into the Italian countryside and also those few that show some parts of the town are colourless and somehow fade. According to E. G. Ingersoll, this is on purpose, since "*Where Angels Fear to Tread* has more material for tears than laughter." For this reason, this author believes that "muted colours and shadows that dominate the filmed version are intentional" (169). P. Childs denies this by his statement that "*Where Angels Fear to Tread* is a social comedy for most of its length" (Twentieth Century 137). He considers only the end "tragic" not just because of the baby's death but also because of

the fact that “the English, who were briefly taken out of themselves, have to return to their unadventurous lives without any fulfilment of their passion” (137). – Philip can’t have Miss Abbott because she is in love with Gino, who is going to marry.

Another thing that has not been praised in the movie is the casting, especially Giovanni Guidelli’s acting of Gino. – In a Chicago Sun-Times review, Roger Ebert claims that in the movie, Gino “never seems like a real character and is sometimes dangerously close to being a comic Italian” (web).

Gino’s appearance is quite similar to Forster’s depiction of him. His behaviour, however, is not as rude and energetic as it is written in the book. Gino in the movie does not deal cruelly with the cat that tries to catch fish and he does not spit on the floor. In a whole, he seems to behave orderly in contrast to Forster’s Gino. In the parts in which he argues with Lilia, his temperament is presented more accordingly, and the scene in which Miss Abbott is shocked when he says to the baby that he will drop hot, red-hot ashes on it, is kept in the movie. All in all, however, as stated in the review, the actor’s acting is not persuasive and he does not represent the image of the “savage cad” that is portrayed in Forster’s novel. Otherwise, there are two main actors who were in *A Room with a View*. It is Helena Bonham Carter (Miss Abbott) who acted Lucy Honeychurch and Rupert Graves (Philip) who acted Lucy’s brother.

The beginning of the movie is quite similar to that in the book. – Philip as a true Italy-connoisseur gives Lilia at the last moment at the station advice where to go in Italy. His important statements that “Italy is not just a museum of antiquities” and that “the people in Italy are more marvellous than the land” are not omitted in the movie either. There is the difference that Herriton’s family speak directly at the station about Philip’s idea to send Lilia to Italy, whereas in the book, they discuss it at home in Sawston. Philip expresses his opinion that “it is to her credit that she wants to go there” and that “she could be quite transfigured by it.” The shots in Sawston show Lilia’s family-in-law sitting at maps and reading loud information from Baedeker guidebooks. M. Landy rightly mentions the contrast between indoor and outdoor shots: “The film provides expansive views of the Tuscan landscape in contrast to tightly framed and constraining shots of English interiors, albeit equipped with maps, letters, postcards, and Baedeker guidebooks” (241). The shots in the Italian landscape never focus on details, in contrast to the shots inside the house in England.

The film presents Philip wondering about the fact that Lilia has been for too long in Monteriano and that she must like it there very much because otherwise the hotel is not very comfortable. This prepares the plot for the news that Lilia met an Italian there. In order not to terrify the Sawstonian family too much, there is written in the letter that the Italian is an aristocrat.

There is a nice scene portraying Philip sitting in a carriage in Italy next to Miss Abbott, asking her about Gino and putting the notes down as if he was a commissar who is investigating a crime.

When he talks to Lilia, he does not blame her but the “glamour of Italy.” The scene in which he speaks with Gino afterwards, differs slightly from the book. – In the novel, Gino laughs when Philip tries to persuade him to leave Lilia, then he apologizes himself for being “rude and no better than a peasant,” he crams his hands into his mouth and spits them out and only after that topples he Philip onto the bed. In the movie, Gino does not do almost any rude gestures, and he apologizes to Philip after toppling him down and when leaving the room.

Later on, the scene in which Gino plays pallone outside shows the Italians as sociable and friendly people. He brings a friend of him home and the friend sings an Italian song.

Concerning the Italian language, there are many Italian words that are in the book – mostly these are just single words that are easy to understand, such as “sì” (yes) and “grazie” (thank you), but there are some parts that a person who can’t speak Italian does not very probably understand. These are the parts in which Gino’s servant Perfetta is speaking, an opera singer complains about hot weather to Harriet in Italian, and there is a dialog in the Italian language in which Gino speaks with his Italian friend about Lilia that she should be treated according to the fact that she is in Italy. The image of Gino as a man who is unfaithful to Lilia is both in the book and in the movie. In both cases, Lilia knows about it and tells it to him. When she gives birth to a child, Gino thanks her in the movie, not in the book.

Philip’s mother’s speech in which she says that Italy “may be full of beautiful churches and pictures but you can only judge a country by its men” is not missing in the filmed version. It creates a contrast to what Philip said about the Italians in the beginning and it reflects the negative attitude that he started to have towards them, proving the fact that all Sawstonians were like one at that moment.

When Philip's mother tells him that Miss Abbott is going to Italy to adopt Lilia's baby, Philip answers her that she shall leave her go there and that "the Italian will either marry her or murder her". In the book, additionally to this, he tells more negative things about Gino, such as that he is "mysterious" and "horrible" and that "he's got a country behind him that's upset people from the beginning of the world" (Where Angels... 88).

In the movie, Philip goes out with Miss Abbott in Italy and he again situates himself into the role of a man who knows Italy perfectly. They see a notice that there will be an opera in the theatre. (It is not stated directly in the filmed version that it is by Walter Scott). After that, Philip speaks his mind that "people know how to live in Italy" and that "they seem to have things bad than not to have them at all."

The scene in which Miss Abbott visits Gino and sees a handbook for travellers there that Philip dedicated to Lilia reminds of the fact that Forster's characters are people who feel sure with their guidebooks.

There is other scene that is in the filmed version as well as in the book. It is when Philip speaks with Miss Abbott in the church Santa Deodata that is believed to be "one of the most beautiful churches in Italy." Philip admits to Miss Abbott that his two greatest events of his life (the visit of the theatre and this speech with her) happened in Italy. This is a strong moment in which Philip realizes that he had not lived fully in England.

The end of the movie does not neglect the fact that Gino will marry again for money. In his letter that is written in a friendly tone, he invites Philip to Italy and writes to him that they will spend his new wife's money together. When Miss Abbott criticises Gino for having no heart, Philip speaks up for him and tells similarly as in the book that he "does not try to keep up appearances as the English do."

The movie's end is at the station in England, whereas the book ends in the train on their way back home.

## 5. Analysis of film adaptations (based on the works by H. James)

### 5.1. Daisy Miller (1974)

The film "Daisy Miller" by the director Peter Bogdanovich from 1974 is quite authentic to the novella by Henry James. There are all the important scenes and speeches. However, the American society is not as sceptical towards the Italians as it is

presented in the book. Few critical comments are kept in the movie – such as Winterbourne’s aunt’s scoffing opinion on Daisy’s going around with the Italians or Winterbourne’s disapproving of Giovanelli. One rather mocking speech of Mrs. Walker about the Romans that is in the movie is not in the book. – She lets Winterbourne guess how Roman distinguishes between his pleasures and his sins and explains that “his pleasures are what he enjoys and his sins what he confesses.”

The movie does not depict as much as James how Daisy is enchanted by Rome. There are rather scenes in Geneva where she admires a view and the old castle (Chateau de Chillon). Daisy’s mother makes a statement both in the novel and in the movie that from what she heard about Rome, she has expected more from it, but she considers the Italian society splendid.

Another thing is that Giovanelli is not as young, handsome and elegant as one would assume after reading the book. He does not fussily care about his appearance as James’s Giovanelli – he has the blossom in the buttonhole only in a few scenes and the movie unfortunately misses Giovanelli’s theatrical gestures and energetic movements such as bowing his hat that would show his exaggerated politeness towards Winterbourne. The movie does not in general elaborate on Giovanelli’s thinking, such as on his want to persuade Winterbourne about his selfless intentions with Daisy as it is in the book.

Concerning the atmosphere, the movie nicely captures first of all Daisy’s walking among people in the parks with music. Mrs. Walker does not approve of her behaviour and claims that “fifty people have noticed her,” but there is no scene that would suggest it, whereas the novel puts emphasis on people’s rumours concerning Daisy’s walking around with men. Contrastingly, the film provides hints on Daisy’s and Giovanelli’s intimacy, Daisy even addresses him with the Italian words “tesoro mio” (my honey) in the Colosseum, which is not in the book.

The Italian language is used more in the movie than in the book. In some situations, it is very probably not clear enough for people who do not understand Italian what the talk is about. This is first of all the case of the scene in which Winterbourne comes to see Daisy and the concierge says: “È morta.” (She is dead.)

The scene after the funeral in which Giovanelli comes to Winterbourne and tells him that Daisy would never have married him if she had lived is very similar to the scene in the book. Winterbourne’s last comment that his aunt was right when telling he

was bound to make a mistake because he has lived for too long in foreign parts is present both in the novella and in the movie.

## 5.2. The Portrait of a Lady (1996)

In the filmed version of “The Portrait of a Lady” by the director Jane Campion, Italy plays only a minor role, in contrast to its significance in James’s book.

In the movie, it is Ralph Touchett who formulates Isabel’s intention to travel, whereas in the book, Isabel herself expresses her wish to get to know the world, which is also the main reason why she does not want to marry yet. The scene in which her friend Henrietta is sure Isabel will get wedding proposals in Italy and in which she talks about an ugly woman whom Italian men wanted to marry, too, is mentioned both in the novel and in the movie. As stated in both these sources, American women are very lucrative for European men, although Madame Merle claims that Europeans are unhappy from the Americans because the Americans do not belong there.

The film almost ignores Isabel’s travelling and her enthusiasm about it. In the novel, Isabel travels at first to France and only then to Italy, which enables her a better comparison and appreciation of the latter country, whereas in the movie, the scene is straight away in Florence, where she is introduced to Osmond. The filmed version omits the influence of Isabel’s perception of Italy as a cause of her falling in love with Osmond and it rather emphasises Madame Merle’s intrigues.

John Malkovich as Gilbert Osmond is very persuasive, he corresponds with James’s Osmond’s appearance and behaviour. Already at the first sight, he gives the impression of being arrogant and cold. The portrayed scenes reveal his cynicism, high demands and interest in money. In the movie, the scenes that prove his good taste and artistic inclination are not missing, such as his admiration of certain artistic objects or his drawing of a mince. The film however lacks the scene in which he blames Italy for his being spoilt. In the movie, he only claims that he is happy about his resolution to be “as calm as possible and not to struggle for anything,” which he, as he says, has been fulfilling in Florence for many years already.

In the film, Isabel wants Osmond to go with her to Capannoli, which is in the north of Italy. In the novel, however, they speak of Rome. Later on, both in the novel and in the movie, Osmond wants to prove Isabel his selflessness. After they marry, they



live in Rome. The film does not contain the symbolic dimension of Isabel's original vision of Rome as a place that should be a witness of their mutual love and that started to have a different meaning for her after the wedding.

The role of Roman historical monuments in which they serve Winterbourne and Isabel as a means of copying with uneasy circumstances is utterly neglected in the filmed version. The Italian architecture is in general presented only randomly in the movie. There are a few detailed shots on Italian Renaissance buildings with light facades, sculptures and columns with romantic gardens full of statues in Florence, and in Rome there is only one shot on a dome. All scenes are predominantly in the interiors – in Osmond's house in Florence, which has dark rooms with antiquities; in a hotel, at which ill Ralph arrived, and in the house in Rome where Isabel and Osmond live and the rooms of which are very probably on purpose too impersonally big. One could say that there are more outside scenes in England than in Italy.

The end of the movie is relatively open because after Mr. Goodwood kisses Isabel outside in Gardencourt and she runs away from him to the house, where she remains standing at the door with her hand on the handle, those who have not read James's novel may hope that Isabel will decide to stay in England, leave Osmond and be with Mr. Goodwood, whereas the novel clearly states that Isabel returned to Italy.

### 5.3. Washington Square (1997)

The motif of a Grand Tour of Europe is not missing in the 1997 filmed version of "Washington Square" that is directed by Agnieszka Holland.

Before Catherine obeys her father and follows him in this tour, she plays the piano with Morris and they both sing an Italian song, which is not mentioned in the book. In contrast to James's short novel, however, Morris does not speak about the beauty of Italy that can make Doctor Sloper change his mind concerning Catherine's marriage. He only mentions Paris and then, when a letter comes, it informs about Catherine and Doctor Sloper's further stay abroad during which they will leave to Geneva.

Then, there is the scene in the Alps in the movie during which Mr. Sloper tells Catherine that she was rustic before the journey but that the travel enriched her immensely and that he fattened a sheep for Morris. In the book, Mr. Sloper tells this in a

hotel before they travel back home and not in the Alps. The scene in which he denies this speech and rather contradicts himself when he tells Catherine's aunt that his daughter has not changed at all because she did not care about what she saw abroad is present both in James's work and in the film.

Similarly as in the short novel, Catherine's aunt tells Catherine that she is not the same because she has become braver, but in the movie, there is no comment about a better appearance and the positive effect of travelling is not emphasised at all.

#### 5.4. The Golden Bowl (2000)

Merchant and Ivory considered it a challenge to turn James's novel into a film. They preoccupied themselves first of all by the question "what it means to make a film based on a novel by Henry James" ("Based on the Novel..." 296).

As L. C. Mitchell states, "[...] the film-makers assume the audience's ignorance of their source" (296). Very probably for this reason, they did not completely stick to the plot of James's novel. The sharpest difference is that James's Amerigo prefers London to Rome, whereas Amerigo in the movie speaks with nostalgia about Italy and often repeats how much he misses it. He uses it also as an excuse for his behaviour with Charlotte when he speaks with Fanny that it substitutes him partly for his Italy.

Nevertheless, the actor's appearance and behaviour is precisely what one would imagine after reading James's novel. There are only slight differences. - Amerigo in the book has dark blue eyes and a moustache, and Amerigo in the movie has brown eyes and a beard. A more severe difference is that Amerigo in the movie does not speak about himself but rather about his ancestors. Here are missing first of all his statements concerning his monetary value in which he compares himself to a flawless crystal and which would enhance his position as another valuable object into Mr. Verver's collection. Instead, there are scenes with a medallion of Amerigo Vespucci that in the movie Amerigo dedicated to Maggie's father and that Mr. Verver observes when he very probably thinks about his infidelity. This is film-makers' another digression from the book because James's novel does not contain any forebodings of Mr. Verver concerning Amerigo and Charlotte's relationship. In contrast to it, it is apparent from many scenes that Mr. Verver on the screen knows about the adultery. There are hints in

which he unobtrusively warns Amerigo and the film-makers even provided a scene in which he finds them alone close to one another.

Although Amerigo tells a few Italian words in the movie, the Italian language is not used at all in the scene when he is with Charlotte in the shop where there is the golden bowl. In the movie, Amerigo and Charlotte do not know that the shopkeeper understands them, which partly diminishes the tension that is in the book.

The scene in which Fanny and Charlotte speak about Charlotte's arrival from Baden-Baden during which they complain about kitschy things that are there may remind us of some James's books in which characters speak about Italy in this way (e.g. the narrator of the *Aspern Papers*).

There is a scene in the movie in which one woman says when observing Amerigo how he is competing in cycling that he cheated because he is Italian, and when her companion does not agree, she starts to prove her speech by claiming how Amerigo's ancestors cheated. In the novel, however, the ancestors are admired by the characters.

Similarly as it is in the book, both Amerigo and Charlotte speak of themselves as of "victims," they blame in their speech Maggie and her father for being too much together, which makes them behave unfaithfully. According to them, they are literally forced to be with one another. Later on, Charlotte accuses Maggie of her spending too much time with her father, which is both in the book and in the movie.

The movie nicely elaborates on Mr. Verver's collection, there are many paintings by Raffaello and Perugino, columns, and sculptures. The scenes in the movie are either in Palazzo Ugolini near Rome or in the London house of Adam Verver. The scenes near Rome often contain shots into nature. There is presented the restoration of Palazzo Ugolini, which symbolizes Amerigo's marriage for money.

In the end of the movie, Amerigo speaks directly with Charlotte and he tells her that he loves Maggie. In the book, Amerigo does not want to see Charlotte and he turns down the invitation to tea. In both cases, Amerigo does not tell Charlotte that Maggie knows about their relationship. In the movie, the scene is missing in which Amerigo and Maggie watch Charlotte and Mr. Verver sailing to America and in which Amerigo looks devotedly at Maggie.

## Conclusion

The purpose of my thesis was to compare the image of Italy and Italians in the works by E. M. Forster and Henry James. The analyses I used in my thesis confirm that Italy has more roles in chosen writings. The most important function of the Italian setting that repeats throughout Forster's and James's works on the Italian topic is that it is a symbol of dissatisfaction. - The characters travel to Italy full of dreams and expectations, Italy is a "land of promise" for them and they are indeed mostly very happy in the beginning, they admire the Italian beauty (at Forster, it is landscape and at James architecture and art) and they are inspired by it, but sooner or later something bad happens to them – they witness death or die themselves, their love or dreams are not fulfilled, they find out that the Italians are mostly not as good as they had thought (they are portrayed both in Forster's and James's works as greedy) and in most cases, it is difficult for them to get used to the new conditions that differ from the customs of their home lands.

The sense of nostalgia is present in the works also because of the fact that the characters dislike what has happened to Italy in the modern period of time and they often recall Italy of the past, during which they praise famous Italian artists. The characters' attitude towards Italy often changes from love to hatred. Their perception of Italy in general depends very much on their situation. – When they are happy, Italy seems flawless to them, when they have bad luck, they blame Italy for it, and they want to get out of it. However, Italy is often described in the way that it has an almost magical power, and for this reason, the characters are forced to stay there, as we may see on the example of Lilia in *Where Angels Fear to Tread*, Roderick in *Roderick Hudson*, and Isabel in *The Portrait of a Lady*.

Forster's as well as James's characters often behave differently in Italy than in their home lands. Almost no character is the same after visiting Italy. The characters learn in Italy lessons that they would never experience in their home lands. James liked to send his characters abroad because it enabled him to portray innocence replaced by experience.

E. M. Forster's main intention was to criticise some aspects of Edwardian England, in which he lived. For this reason, he often presented in his works scenes that provided sharp contrasts between English and Italian people. He portrayed the English

as cold and hypocritical, whereas the Italians as warm-hearted, spontaneous and open. Italy and Italians thus serve as a mirror to the English characters in Forster's works. H. James focused first of all on the psychology of his characters. The Italian setting enabled him to depict a wide range of emotions – from enthusiasm to anger and anxiety.

Forster's characters are more in contact with Italians than James's characters, who rather tend to stay in the company of people of the same culture as they are (Americans). Forster elaborates much more on prejudices and stereotypes than James. Another difference is that although almost all Italian characters have in common that they marry for money, they are not the same in Forster's and James's works. Forster's Italians are humble and very poor, whereas James's Italians are mostly Princes or elegant men with a refined taste. According to Forster's comments on James's characters that he provided in his critical work "Aspects of the Novel," Italian characters in James's works would belong into the group of "villains" (60). Also because of the fact that Forster was inspired by James, although he refuted it, Forster's Italian characters would belong into this category as well.

Concerning film adaptations, the ambivalent role of Italy is generally omitted or not adequately presented in them, and in most cases, they even undermine its influence, as it is for example in "The Portrait of a Lady" and in "Washington Square."

E. M. Forster and Henry James wanted to show in their works that national habits are not the same. All their works confirm that it is necessary to tolerate national differences because otherwise, it leads to conflicts, which negatively influence people's lives and sometimes even have fatal consequences, the examples of which Forster as well as James provided. It is also good to get rid of prejudices and stereotypes concerning foreign people. The chosen works by E. M. Forster and H. James prove that no culture is flawless and that different nations could and should learn from one another.

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