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George Moore as naturalist and realist

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GEORGE MOORE
AS NATURALIST AND REALIST

by

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requirement for the degree of Master
of Arts

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During his impressionable twenties, George Moore lived in France where at first he studied painting; but after finding that it was not in him to become a good artist, he turned to writing. The contacts that he made while studying painting were important in leading him to fiction and to the realists and naturalists of the day. Becoming interested in the naturalistic viewpoint, he read the writings of Balzac, Flaubert, the de Goncourt brothers, and Zola, who were the founders and practitioners of the naturalistic school. When he returned to London in 1880, he was filled with enthusiasm for naturalism and for Zola about whom he is reported to have said, "That man¹ was the beginning of me."

Several of George Moore's critics have termed his early period of writing naturalistic and realistic; however,

1 Joseph Hone, The Life of George Moore, p. 144.

they have not described these naturalistic or realistic tendencies completely. In Epitaph on George Moore Charles Morgan makes this statement, which he does not develop:

"He was at first a naturalist of the French naturalistic school; then a realist whose realism was strengthened and intensified on the earthly plane, by the fact that it did not strive to penetrate beyond that aspect of things which lies within reach of the sensuous, as distinct from the apprehensive, intellect; ..." It will be the purpose of this paper to establish the thesis that George Moore was first a naturalist, then a realist, and to examine the extent of naturalism and realism in ten of his novels.

The following novels will be examined in chronological order: A Modern Lover, 1883; its revision, Lewis Seymour and Some Women, 1917; A Mummer's Wife, 1885; A Drama in Muslin, 1886; its revision, Muslin, 1915; A Mere Accident, 1887; its revision in Celibates, 1895; Spring Days, 1888; Mike Fletcher, 1889; Vain Fortune, 1892; Esther Waters, 1894; its revision, 1920; Evelyn Innes, 1898; Sister Teresa, 1901; the revision of the last two books, 1909; and The Lake, 1905; its revision

2 John Freeman, A Portrait of George Moore. Joseph Hone, The Life of George Moore. Charles Morgan, Epitaph on George Moore.

3 Charles Morgan, Epitaph on George Moore, pp. 44-45.

1921. Moore did not like seven of these well enough to have them republished in his Uniform edition: A Modern Lover (Lewis Seymour and Some Women), A Mere Accident, which did not appear in the final Celibate Lives, Spring Days, Mike Fletcher, Vain Fortune, Evelyn Innes, or Sister Teresa.

As these two terms, naturalism and realism, are often confused and even used interchangeably, it is important to distinguish between them.

Legouis and Cazamian have noted that realism is more of a tendency than a method and that it has something of a variable and relative nature which can manifest itself in diverse forms, making it difficult to gauge according to fixed standards. They feel that it is an effect as well as a cause; that it is subservient to ideas, to motives of sentiment and principle, and that these motives can be of extremely different character.⁴ Despite its evasiveness, however, realism has certain definite characteristics, and these will be used as a criterion.

In an 1856 journal called Le Realisme, published by

⁴ Emile Legouis and Louis Cazamian, A History of English Literature, p. 1236.

Edmond Duranty, is a definition of the aims of realism:

Realism aims at the exact, complete, and sincere reproduction of the social surroundings of the time in which we live, because studies in such a direction are justified by reason, the needs of understanding, and the public interest, and because they are exempt from all lies and trickery ... This reproduction, then, ought to be as simple as possible, so as to be understood by everybody. ⁵

Modern definitions indicate little change in these aims. ⁶

In selecting subject matter for realistic expression, writers find their material in actual life. While Bliss Perry states that realists do not shrink from the commonplace

5 Emile Zola, The Experimental Novel, p. 309.

6 "Realism is to be understood as a general tendency of purpose -- the purpose of conveying to the reader ... a strong sense of things actual in experience and within the range of the average life." Walter E. Myers, The Later Realism, p. 2.

"The realist is 'he who strives to present facts exactly as they are.'" Encyclopaedia Britannica, 14th edition. Vol. 19, p. 6.

"We may define Realism as the art of representing actuality, viewed largely from the material standpoint, in a way to produce as closely as possible the impression of truth." William A. Nitze and E. Preston Dargan, A History of French Literature, p. 590.

"Realistic fiction is that which does not shrink from the commonplace or from the unpleasant in its effort to depict things as they are, life as it is." Bliss Perry, A Study of Prose Fiction, p. 229.

or the unpleasant to depict life as it is,⁷ Walter E. Myers notes that beauty, ugliness, and sometimes even strangeness may touch upon actuality and normality if these qualities⁸ retain their essential nature.

The manner in which the material is presented is important. By using detail accurately and without prejudice, the writer gives the reader a strong feeling of reality. A writer can select details which will create sense impressions -- sounds, smells, sights, touch sensations, and even tastes, which bring a situation close to the imagination of the reader. Perry found that through objective observation there has developed a fidelity, a life-likeness, a vividness, a touch⁹ which is extraordinary. George Moore himself notes that the realistic method consists:

in describing in minutest details the external appearance, the faces, the clothes, the gestures, the tones, and the habitations of the characters represented, with all the occurrences met with in life.¹⁰

7 Perry, op. cit., p. 228.

8 Myers, op. cit., p. 2.

9 Perry, op. cit., p. 241.

10 Avowals, p. 162.

He adds that conversations are given as they are in life--
 "disconnectedly, and with interruptions and omissions."¹¹

To be termed realistic a selection must, then, convey a strong sense of things actual in experience and within the range of life, though perhaps with degrees of intensity, in the lives of the readers. Particular notice will be given to the objectivity in the use of minute, accurate detail.

Naturalism came as a projection of realism. In the Victorian times in Great Britain realism as a method assumed paramount importance. The general influences of the age tended to favor the taste for and the search for truth. The growth of interest in science and the prestige of a rational philosophy gave a more methodical character to the current conception of truth. As a result, history and the various moral sciences were beginning to use the scientific method of the branches of mathematics. Observation and documentation came to be regarded as a literary ideal as well. Naturalism logically made its appearance in Great Britain as it had in France in this intellectual atmosphere where certain forms of physical knowledge, such as biology,

11. Loc.cit.

were daily increasing their importance.¹²

Generally speaking, the French, and more especially the de Goncourt brothers and Emile Zola, are credited with the beginning of the naturalistic movement. The general principles of naturalism are set forth by Zola in The Experimental Novel. He regarded the novelist as an observer and experimentalist, and the naturalistic novel as a genuine experiment that a novelist makes on man with the help of observation. According to Zola, it is the problem of the naturalist to show the machinery of man's intellectual and physical reactions under the influences of heredity and environment and to exhibit man in social conditions produced by himself, which he modifies daily and which cause in him a continual transformation.¹³ Behind this doctrine of naturalism is a philosophy of determinism, and the naturalistic novels, like those of Zola, set characters in motion in a certain story in order to show that the succession of factual events will culminate in conformity with the requirements of external forces. The question of determinism versus free will occupies volumes of

12 Legouis and Cazamian,^{op. cit.} p. 1236-7.

13 The Experimental Novel, pp. 8, 10, and 20-21.

philosophical speculation. The question will always be open to debate but that fact does not negate the existence of the two points of view. The early Greek adhered to the view that fate wove a web of destiny from which man could not free himself.¹⁴ The idea passed through many stages to reach the mechanistic stand taken in the twentieth century. The basic tenets remain the same: the course of life of an individual is directed by external forces over which he has no control. Religion, moral, ethical, spiritual, economic powers all play their part. It is the economic factors with which the literary determinists were principally concerned.¹⁵ Therefore, the naturalists found their best material in the lower level of life where economic stress is greater than in any other level.

The experimental novelists as Zola desires them to be are experimental moralists who desire to present problems as they actually exist in order that people will understand them and thus be able to do something to better or change them. They wish to show by experiment that the human passions

14 S.E. Frost, Basic Teachings of the Great Philosophers, p. 214.

15 Eugene Garrett Bewkes, editor, Experience, Reason, and Faith, A Survey in Philosophy and Religion, pp. 140-167.

in certain social conditions bring a given response; by recognizing them, understanding them, control of them can be gained.¹⁶ Naturalism, Zola believes, consists simply in the application of the experimental method of science to the study of nature and of man.¹⁷

To the form of the novel Zola devoted little time, because he felt that it was there the writer showed his individuality. He realized that an artist is a man who injects in a work of art an idea or a sentiment which is personal to him; nevertheless, his personal feeling is always subject to the law of truth and nature. The experimentalist is the one who accepts proven facts, who points out in man and in society the mechanism of the phenomena over which science is mistress, and does not impose his personal sentiments.¹⁸ The naturalistic novel is simply an inquiry into nature, beings, and things; no longer is the interest in the ingenuity of a well-invented story, developed according to certain rules.

16 An Experimental Novel, p. 25.

17 Ibid., p. 44.

18 Ibid., pp. 53-4.

Imagination theoretically has no place; plot matters little; the novelist does not intervene to take away from or add to reality.¹⁹

George Moore called naturalism the:

new art based on science, in opposition to the art of the old world that is based on imagination, an art that should explain all things and embrace life in its entirety, in its endless ramifications ...²⁰

Basically, all definitions of naturalism as given by different authors have the same fundamentals; it is only in the refinements that they differ.²¹

To summarize the differences between realism and naturalism: first, naturalism is not so selective as realism; it is more all-inclusive. Legouis and Cazamian have claimed

19 Ibid., p. 125.

20 George Moore, Confessions of a Young Man, p.92.

21 "Naturalism disdains literary graces and purports to tell the truth about life as it has been revealed by science. In telling that truth naturalism professes to follow exactly the method of science ..." Myers, pp. 23.

"...a literary method which uses the material ordinarily utilized by realism, the common and ordinary along with the more elevated, and at the same time attempts to appraise the value of this material in terms of a pessimistic philosophy." Blankenship, pp. 511.

"implies an uncompromising logic in the extension of scientific positivism to literature proper, which was beyond the spontaneous instinct of the English mind." Legouis and Cazamian, pp. 1237.

that naturalism is the form of realism which seeks to treat the aspects of life voluntarily neglected by the traditional spiritualism of the moralists.²² The naturalist does select, but he has no reservations about where he will go to obtain his material. Naturalists have been criticized for being more cruel than realists, for even being amoral; however, it is not necessarily true that they are more cruel or amoral, for they wish to portray every incident, every factor that will aid them in their presentation of their material. The naturalists, more than the realists, will present the biological and medical aspects of sex as well as the social side of love in order to picture things as they are.²³ The realists are restricted by "good taste" to describe in a manner that would not offend society. Details that the naturalist adds are those the realist omits because they are not necessary to make the scene realistic and they are repulsive to the reader. Myers adds that unlike native British realism, naturalism opposes the use of any idealization which will not serve to demonstrate that all men are by nature akin to the beasts, particularly in the matters of sex.²⁴ Second,

22 Legouis and Cazamian, ^{op. cit.} p. 1237.

23 Myers, op. cit., p. 23

24 Loc. cit.

the doctrine of determinism is apparent in the naturalistic novel, not in the realistic. As the naturalist believes that man is the creature of his heredity and his environment, he finds his best material in the degraded classes where economic stress is great and where there is little opportunity for any man to better himself. This does not mean that determinism is a philosophy which can be exclusively identified with the lower classes, but that the tendency is to select material from this level of life since the people of this class are more subject to necessary forces. Third, the naturalistic author should not let any of his opinions, feelings, or attitudes be apparent in his writing. The method of telling should be the scientific method of collecting detailed evidence, examining the facts presented by this evidence, then setting forth impersonal conclusions.

The ten novels, given chronologically, will be discussed in the light of these three differentia.

I

The first difference noted in the summary between naturalism and realism is that realism shows more selection. The realists are more careful in the subject and in the details they choose for their writing. In order that every detail may be presented accurately, the naturalist will describe scenes in an exacting manner that the realist avoids. The realist feels that he can create a life-like impression without picturing incidents which may be considered immoral. The naturalist has the feeling of the scientist; he can omit no detail to present an exact picture in the same way that a scientist cannot ignore any step or factor in a good experiment.

A Modern Lover, Moore's first book, attained some success, as it was accepted by some of the London critics; however, it was not included in the collection of the libraries because some scenes were considered immoral.²⁵ To Zola Moore wrote that his first novel was not good because he had to weaken it by omitting some of the basic

25 Hone, op.cit., pp. 95-96.

elements of the situations to make it acceptable to London
²⁶
 society.

The subject of this book is the life of an artistically mediocre but financially successful artist whose charms are the downfall of women. The first girl is Gwynnie Lloyd, a young friend who helps lighten Lewis Seymour's early financial difficulties by sitting as a model for a painting of a nymph. To keep herself from succumbing to carnal temptation, she runs away. The second woman, Mrs. Bentham, is a rich widow who hires Lewis to do some paintings for her ballroom. She succumbs to his charms; the two are lovers until he tires of her. He meets Lady Helen, whom he eventually marries. They tire of each other, but remain married, each going his own way.

The model for Lewis Seymour was Lewis Weldon Hawkins,
²⁷
 an artist friend with whom he had lived in Paris. As Moore had been interested in painting and had lived with Hawkins, he had familiar material about which to write. The setting of the scenes is not carefully described. For

²⁶ Hone, op. cit., pp. 95-96.

²⁷ Loc. cit.

example, the reader does not know the kind of lodging he has where he paints Gwynnie Lloyd other than it is above a garage; nor does he know about Mrs. Bentham's home anything other than that it is a "long, narrow, grey building, pierced with many windows, a sort of Noah's ark."²⁸ That is enough to create a picture in the reader's mind, but not enough to give naturalistic details. Small, realistic elements of any room seem to be brought in incidentally or not at all. When Lewis is alone, he is not observant of his surroundings; he is enrapt in his own thoughts, usually about what his lady friends are thinking of him. From the point of setting, then, minute details essential to naturalists are missing. Enough is given to create a background, but not enough to be scientifically exact.

The biological side of sex as well as the social side is shown by the naturalists. The scene, early in this book, to which the librarians objected was the one in which Gwynnie sits for Lewis's painting of a nymph. It is this same scene which a critic for the Spectator describes as one imitating the methods of Zola; however, he writes, Moore's Christianity

28 George Moore, A Modern Lover, p. 42.

29

prevents him from giving a complete imitation. Moore shows restraint in the actions of Gwynnie, who is shy and ashamed to the point that she runs away when the picture is finished. She does not give in to her sensual nature as the naturalistic philosophy would deem necessary. Gwynnie is not like the de Concourt's Germinie Lacerteux, who cannot do anything but yield to her senses. In this scene Moore does not quite cross the line between the realists and the naturalists. However, in later scenes his description is more like that of the naturalists. Until Mrs. Bentham goes to Paris to be near Lewis, she has not given in to his love, though they have spent several months in the same house while the ballroom was painted; but in Paris each secretly hopes a liason will be arranged. To encourage a rendezvous, Lewis, with the pretense of obtaining Lucy's admiration for his figure, completely disrobes. Such a scene is more like that of the French naturalists than that of the English realists. The discussion, following, of their figures and legs also is a suggestion of the naturalistic method. This picture of the two lovers admiring their figures can be compared with a similar one in Nana; however,

29 Hone, op.cit., p. 96.

Moore has not given the details that Zola has given.³⁰
 Another naturalistic touch is the mention of the weariness
 of spirit and flesh after an interval of sex indulgence.³¹

George Moore felt that after the success of his first book, A Modern Lover, he could go ahead with a naturalistic novel. This desire to bring naturalism to England he expressed to Zola,

I work very hard, and this time I hope to do a more solid piece of work. The success of my first novel (which has been noticed in the great reviews) has put me on my feet, and if I succeed, as I expect, in digging a dagger into the heart of the sentimental school, I shall have hopes of bringing about a change in the literature of my country -- of being in fact Zola's offshoot in England ...³²

For this second book, Moore chose to depict the lives of actors, the theme of a mummer who beguiles a pretty draperess to leave her asthmatic husband to follow the life of the strolling players. The theme is similar to that of Zola's Nana, for both relate the degradation of a pretty woman. In Zola's novel Nana, when we meet her, is already participating in a life of degradation; in

30 Emile Zola, Nana, pp. 186-189.

31 A Modern Lover, p. 104.

32 Hone, op.cit., p. 101.

Moore's book *Kate* is led into that life. Kate Ede, tired of her humdrum life of drudgery, sewing for a living and caring for her ill, complaining husband, falls in love with Dick Lennox, manager of the Morton and Cox band of strolling players; she joins him and the troupe and eventually marries him. After enjoying some success as an actress, Kate has a baby girl, whom she loves, but whom she does not tend properly; thus the baby dies and Kate degenerates into an habitual drinker. Inevitably, she dies in the worst kind of circumstances.

To be sure of accurate detail, George Moore began to associate with the mummers who frequented the Gaiety Bar. He was following the method of the scientist by observing the actual instances about which he wanted to write. Upon hearing that Hanley would probably be a suitable town for the setting of his novel, he went there and spent a week taking voluminous notes so that he might not forget a single detail. Every evening he joined the mummers, whom he found so enjoyable that he made several trips with them to various towns. Such trips provided him with accurate details of the mummer's lives as well as a knowledge of the land and theater lore. His visit to Hanley supplied

33 George Moore, "A Communication to My Friends," A Mummer's Wife, p. xxv.

such vivid details as these, which we find described in

A Mummer's Wife:

A long black valley, the dim hills far away, miles and miles in length, with tanks of water glittering like blades of steel, and gigantic smoke clouds rolling over the stems of a thousand factory chimneys ... At her left, some fifty feet below, running in the shape of a fan, round a belt of green, were the roofs of Northwood -- black brick unrelieved except by the yellow chimney-pots, specks of colour upon a line of soft cotton-like clouds melting into grey, the grey passing into blue ... Southwark, on the right, as black as Northwood, toppled into the valley in irregular lines, the jaded houses seeming in Kate's fancy like cartloads of gigantic pill-boxes cast in a hurry from the counter along the floor...A hansom appeared and disappeared, the white horse seen now against the green blinds of a semi-detached villa and shown a moment after against the yellow rotundities of a group of pottery ovens... At the bottom of the valley, right before her eyes, the white gables of Bucknell Refectory, hidden amid masses of trees, glittered now and then in an entangled beam that flickered between chimneys, across brick-banked squares of water darkened by brick walls...Behind Bucknell were more desolate plains full of pits, brick and smoke; and beyond Bucknell an endless tide of hills rolled upwards and onwards.³³

Moore sets his scene for the reader in this second novel as the scientist would proceed with the steps of a scientific

34 A Mummer's Wife, pp. 52-55. (Underscoring mine.)

experiment. The reader pictures rather grimly with Kate the background of her life in Hanley with its black valley, clouds of smoke, relentless black appearance of the roofs of Northwood and Southwark, desolate pit-filled plains of Bucknell, relieved only by a bit of green blinds, yellow pottery ovens, and white gables hidden in trees. This scene is the apparatus to which he later adds the chemicals of living elements. In its detail the description of the town is realistic; in its method, naturalistic.

The first chapter of A Mummer's Wife is a description of one of Ralph Ede's asthmatic attacks. The realist would describe the bedside scene with Kate sitting near knowing she can do nothing for Ralph, who lies gasping for breath, but it is the touch of the naturalist to describe the actual struggle which leaves the reader with the exact description of a man in pain:

The paroxysm had reached its height, and, resting his elbows well on his knees, he gasped many times, but before the inspiration was complete his strength failed him. No want but that of breath could have forced him to try again; and the second effort was even more terrible than the first. A great upheaval, a great wrenching and rocking seemed to be going on within him; the veins of his chest laboured, and it seemed as if every minute were going to be his last.

But with a supreme effort he managed to catch breath, and then there was a moment of respite, and Kate could see that he was thinking of the next struggle, for he breathed avariciously, letting the air that had cost him so much agony pass slowly through his lips...and she watched the long pallid face crushed under a shock of dark matted hair, a dirty night-shirt, a pair of thin legs...³⁵

The realist might describe the paroxysm even to the distended veins, but it is more like the naturalist to describe the minute, sordid details of the dark matted hair, dirty nightshirt, and thin legs.

The scene of Kate's death bed would be even more distasteful to the selective realist. He might describe delirious Kate, but her illness would probably not be from drunkenness, and he would not describe Kate's stomach "enormously distended by dropsy" nor "the huge body beneath the bedclothes."³⁶ The realist wants to give enough of the scene to make it appear lifelike, but he does not want to be so absorbed in verisimilitude that he would describe the unsavory details which the naturalist deems necessary for a true picture. The description of a drunken

35 Ibid., pp. 5-6.

36 Ibid., pp. 397-400,

girl would not be considered in good taste, but given in the exacting picture Moore describes, she presents the scientific evidence demanded by a naturalistic novelist. In complete degeneration Kate is shown in a fit of jealousy seeking her husband, whom ~~she~~ suspects, not incorrectly, of falling in love with another woman. While riding in a clattering cab on her way to find Dick, Kate feels nauseated, and does not feel better until, "flooding her dress and ruining the red velvet seat, all she had drunk came up."³⁷ This is not a pretty picture, but it is true to what one would expect of a person in such a condition. When she arrives at the theater, she finds her husband, whom she immediately berates in the manner of one insane. Moore describes Kate and Dick in detail, but also he describes the attitudes of the actors and chorus girls who view the scene with mingled amazement, fear, and pity for Dick. Kate cannot be stopped; Dick calls off the rehearsal and is followed by Kate into the street, where he has difficulty in getting her away from the public houses. At last, he lets her drink herself into unconsciousness so that he can get her home in a cab. There are several such scenes, which are not written with the idea of presenting them in a style

37 Ibid., p. 334.

compatible with good taste, but which show accurate detail of the actions of a drunken, jealous woman.

A Drama in Muslin, his third book, he wrote to Zola, preserved the root idea of the school, but it contained novelties in composition.³⁸ To provide correct background for this book of Irish society, Moore went to Dublin to attend the levees, the drawing-rooms, and the castle balls. He was not invited to a state dinner. As a result, he attempted to wangle an invitation through letters to members of influence at the castle. When they failed he published his correspondence with the castle in the Freeman's Journal³⁹ to take advantage of the publicity for himself. Joseph Hone regards A Drama in Muslin as so vivid an account of social life in Ireland during the Land League that the historian should not disregard it. Again, Moore was following the naturalistic method; the background he made as exact as possible, true enough to be given to historians.

The subject of this novel is Irish society life. Mrs. Barton has two daughters, Alice, plain but intellectual, and Olive, beautiful but dull. She rushes these girls,

38 Hone, op.cit., p. 119.

39 Ibid., p. 108.

as other society mothers rush their daughters, to Dublin to attend the teas, drawing-rooms, levees, and balls in hope that they will find husbands of wealth and title. For Olive Mrs. Barton tries to "buy" a marquis with a heavily mortgaged estate, who is the pick of all the mothers. In this endeavor she fails, for an attractive girl of poor circumstances is the marquis's choice. Undaunted, Mrs. Barton continues to pursue other high personages. Such man hunting is not to Alice's liking. Moore has described Alice in Salve as the preparatory study of Esther Waters: "both girls represent the personal conscience striving against the communal [mores]"⁴⁰ Against her mother's wishes, she loves and marries a doctor, who is beneath her social level, but who provides her happiness. After several years Olive tires of her mother's attempted conquests and runs away to live with Alice in London.

Moore, in this novel, is depicting the meanness, sordidness, and ugliness in the lives of these society people. Two of Moore's critics show agreement with this

40 George Moore, Salve, p. 352.

41
statement. The scenes of the castle ball, which he delineates, reveal a repulsive sensuality rather than beauty, as the following lines indicate:

There heat and fatigue soon put an end to all coquetting between the sexes. The beautiful silks were hidden by the crowd; only the shoulders remained, and to appease their terrible ennui, the men gazed down the backs of the women's dresses stupidly. Shoulders were there of all tints and shapes. Indeed, it was like a vast rosary, alive with white, pink, and cream-colored flowers...Sweetly turned and adolescent shoulders, blush white, smooth and even as the petals of a Marquise Mortemarle; the strong commonly turned shoulders, abundant and free as the fresh rosy pink of the Anna Alinuff; the drooping white shoulders full of falling contours as pale as a Madame Lacharm; chlorotic shoulders, deadly white, of the almost greenish shade...the flowery, the voluptuous, the statuesque shoulders of a tall blonde woman of thirty whose flesh is full of the exquisite peach-like tones....42

To go off on a sensuous dissertation on the beauty of shoulders such as this is like a naturalist, not a realist.

41 Stuart P. Sherman, "The Aesthetic Naturalism of George Moore", On Contemporary Literature, pp. 143-144.
Robert F. Sechler, George Moore: "A Disciple of Walter Pater," p. 46.

42 George Moore, A Drama in Muslin, p. 153.

The description of the crowds at the castle are like the description of Zola's crowds in L'Assommoir.⁴³ Similarly, details of "the brain [aching] with the dusty odor of poudre de ris" and "the perspiring arms of a fat chaperone" are naturalistic touches. It was not only at the balls that Moore brought in these elements, but at Mass, where he describes the peasants:

The peasantry filled the body of the church. They prayed coarsely, ignorantly, with the same brutality as they lived. Just behind Alice a man groaned. He cleared his throat with loud guffaws: she listened to hear the saliva fall: it splashed on the earthen floor. Further away a circle of dried and yellowing faces bespoke centuries of damp cabins, brutalising toil, occasional starvation. They moaned and sighed, a prey to the gross superstition of the moment...⁴⁴

The picture of these serfs is realistic; however, the unnecessary detail of saliva is naturalistic.

Moore mentioned to Zola that this book contained some novelties of composition. Some novelty appears in this passage of the Dublin dressmaker's shop where Mrs. Barton went to adorn her daughters for the ball:

Lengths of white silk clear as the note of violins playing in a minor key; white poplin falling into folds statuesque as the bass of a fugue by Bach; yards of ruby

43 Emile Zola, L'Assommoir, pp. 3 and 39.

44 A Drama in Muslin, p. 61.

velvet, rich as an air from Verdi played on the piano; tender green velvet, pastoral as hautboys heard beneath trees in a fair Arcadian vale; blue turquoise faille Francaise fanciful as the twinkling of a guitar twanged by a Watteau shepherd; gold brocade, sumptuous as organ tones swelling through the jewelled twilight of a nave; scarves and trains of midnight blue profound as the harmonic snoring of a bassoon... 45

Musical figures of speech such as these are not like the common, matter-of-fact descriptions of Zola. Moore was becoming tired of the plainness and literalism of A Mummer's Wife. His characters of Alice and her friend, Cecelia Cullen, are more complex than those of his first two novels also. Alice puts up a fight against social pleasantries which to her seem vulgar. Poor, crippled Cecelia has a warped view of marriage and turns to convent life upon hearing that Alice is married. These two are not creatures of sensual natures.

A Mere Accident, a short novel published in 1887, was a complete failure. It is the story of John Norton, a young Sussex squire, who has not a vocation for the priesthood, but who hates life and takes refuge in an invincible belief in God. His mother tries to influence him to marry and raise a family, but he feels an intense dislike for women, and

particularly for marriage. After an unsuccessful attempt to become a priest, he returns to remodel Thornby Abbey to establish a Gothic monastery. While he is busy drawing up plans, he becomes interested in Kitty Hare who is different from "other women, with their gross display of sex." The day after they become engaged, Kitty is violated by a tramp and in a moment of insanity leaps from a second-story window. John is horrified; he regrets he ever left "his life of prayer and contemplation to enter into that of desire." In A Mere Accident he decides to "make the world his monastery"; and in the revision in Celibates, he returns to his plans for making his home a monastery.

The subject of this book suggests that Moore wished to begin something other than the presentation of society as it is which was the object of the naturalistic school. John Norton is an aesthete interested in medieval Latin writers, modern French painter, the polish of Pater, and the pessimism of Schopenhauer. He hates the life of the world, marriage, sensuality. The scenes of his illness are not described. When he falls in love with Kitty, he is shocked and mentally struggles against the "vulgarity of domesticity." After Kitty's death, he realizes he could never have married.

The kind of details Moore gives in this novel are those which describe the Catholic school which John attends.

The description of the religion is not sensual:

the subtle refinement of sacred places, from the mystery of the window with its mitres and crosiers...the arrangement of the large oak presses wherein are stored the fine altar linen and the chalices, the distributing of the wine and water that were not for bodily need, and the wearing of the flowing surplices... 46

...for the pomp and opulence of Catholic ceremonial, for the solemn Gothic arch and the jewelled joy of painted panes, for the grace and elegance and the order of hieratic life. 47

Moore is not ridiculing or mocking the church in these descriptions. There are not any sensual impressions of the church either.

The scene in which John proposes to Kitty is not in the least sensual. He steals a kiss, but is horrified afterwards to think that he would dare do such a thing, and considers that he has committed a sin. When he becomes ill, that illness is not described in detail; afterwards he worries about the profanity the doctor told him

46 George Moore, A Mere Accident, p. 22.

47 Ibid., p. 28.

he used while he was delirious. John's conscience always dominates him.

In 1888 appeared Spring Days which, Moore explained in a letter to Marquise Clara Lanza, a young novelist who had helped to get Moore's work published in the United States, was an attempt to follow Jane Austen's method. Jane Austen was a realist whose writing the authors of The Cambridge History of English Literature have claimed to be a "movement towards naturalism and the study of common life and character without intrusion of the romantic and the heroic..."⁴⁸ From this we can gather that Moore desired to produce another book along realistic veins.

Spring Days was originally meant to be a prelude to a trilogy; however, in the preface of the first edition only one sequel in which various characters of Spring Days⁴⁹ would appear is mentioned. The story revolves around a city merchant, Mr. Brookes, who is greatly troubled by his

⁴⁸ The Cambridge History of English Literature, vol. xii, p. 257.

⁴⁹ Hone, op.cit., pp. 146-147.

three daughters. Moore has called him "a suburban King Lear,"⁵⁰ although his trouble, unlike Lear's, comes from his refusal to place sufficient settlement upon his daughters; therefore, he loses his opportunity to have them and the worry they cause taken off his hands through marriage. Brookes's only son, Willy, proves to be a worry also because he fails in every business enterprise he attempts, despite his meticulous efforts. In contrast to Willy is his friend, Frank Escott, an heir of an Irish count, who is like young Moore in his interest in art and literature, except that his interest is much more superficial. He thinks he is in love with the second daughter, Maggie, but he finally decides his real love is Lizzie Baker, a barmaid.

There is no mention that Moore studied life in Sussex or Brighton, the scene for Spring Days, as he studied the life of the mummers in Hanley. Likewise, he does not describe Brighton so vividly. The description of the Brookes's home and surroundings is given in snatches; nor is it so important to the setting of the story as is the setting of A Mummer's Wife; yet enough is described

50 George Moore, Spring Days, p. 154.

to create a realistic background. As Willy leaves to begin one of his new enterprises, the reader is given these impressions of his surroundings:

It was a hot day, and the brick was dappled with hanging foliage, and further out, opposite the windows of the "Stag and Hounds," where Steyning's ale could be obtained, the over-reaching sprays of a great chestnut tree fell in delicate tracery on the white dust. The road led under the railway embankment, and looking through the arched opening, one could see the dirty town, straggling along the canal or harbour which runs parallel with the sea. A black stain was the hull of a great steamer lying on her side in the mud, but the tapering masts of yachts were beautiful on the sky, and at the end of a row of slatternly houses there were sometimes spars and riggings so strange and by-gone that they suggested Drake and the Spanish Main. 51

Similar descriptions are given in glimpses as the action progresses. Realistic detail is added by naming the ale and ale house, picturing the hull of the ship lying on her side, as well as by calling attention to the strange spars and riggings, even though the spars and riggings are not described individually.

In Spring Days we find more selectivity than in either A Mummer's Wife or A Drama in Muslin. The description of

51 Ibid., p. 20.

the scene of Lizzie Baker, the barmaid, while she is suffering from quinzey, gave him an opportunity to picture the details as he had done in A Mummer's Wife. The nearest description to that of Kate attending Ralph Ede with his asthma is the following picture of Frank Escott attending Lizzie Baker:

Hourly she grew worse and on the following day Frank stood by her bed momentarily fearing that she would suffocate; once her face blackened and he had to seize and lift her out of bed, and place her in a chair. When she seemed a little easier he called Emma. 52

Although the writer has mentioned her blackened face, he has not gone further to paint a picture as exact as the more naturalistic Moore would have made.

After Frank has been relieved by Lizzie's landlady and is free to return to Maggie Burkes, the scene of illness returns to him:

That room!---the wash-hand-stand, the dirty panes of glass, the iron bed -- there his fate had been sealed. That body which he had lifted out of the bed still lay heavy in his arms. He still breathed the odour of her hair he had gathered from the pillow and striven to pin up; those eyes of limpid blue, pale as water where isles are sleeping burned deep and livid in his soul... 53

52 Ibid., p. 265.

53 Ibid., p. 266.

When a girl has been ill, her eyes will look worse than limpid blue, pale as water; a naturalist would probably have found them blood-shot or yellow. Even though the odor of the hair is mentioned, just what odor we don't know; at least it was not repugnant to her lover. The details are realistic--the body heavy in his arms, the dirty panes, the iron bed--but the naturalistic touch is not there; the minute details are not precise as "dark, matted hair" and a "dirty night shirt."⁵⁴

Moore does not describe the scenes which would utterly destroy the literary grace, as the scenes of Kate's drunkenness and jealous raging do. He has the opportunity when Maggie becomes "a little off her head" as her sister Sally describes it. When Frank does not try to make up with Maggie after a quarrel, she becomes so excitable and nervous that she has to be put under the care of a lady experienced in handling nervous cases; however, the reader is given no more description of her actions than that "she won't dress herself, and she walks about with her hair down her back, wringing her hands."⁵⁵ The chance to give naturalistic, scientific details of a nervous breakdown was offered, but

54 Cf. ante., p. 21.

55 Spring Days, pp. 277-278.

Moore chose to omit it.

Kate Ede's scenes of jealousy and lovers' quarrels are presented in detail; many such scenes in Spring Days are merely alluded to. Maggie remembers that her mother threw a carving knife at her father,⁵⁶ but no further details are presented. Lizzie Baker complains to Frank that her lover was jealous of her and banged her about; she explains no more than that.⁵⁷ No accounts of love are described, as in A Modern Lover. George Moore uses more restraint in this novel, indicating that he is becoming uninterested in naturalism as he claims in Confessions, published in the same year as Spring Days.⁵⁸

After Spring Days Moore became interested in writing a "Don Juan" novel. Mike Fletcher is the result; however, Moore became so dissatisfied with the novel that he would not rewrite it nor even mention it in his old age.⁵⁹

56 Ibid., p.9.

57 Ibid., p. 241.

58 Confessions. He feels at this time that Zola has "only the simple crude statements of powerful mind, but singularly narrow vision." p. 92. He condemns Zola for lack of style. pp. 118-119.

59 Hone, op.cit., p. 161.

Mike Fletcher edits The Pilgrim with Frank Escott, the same Frank Escott of Spring Days, although he is not the "dandy" that he was in the first novel. John Norton of A Mere Accident is also one of Mike's friends, despite the fact that the two are of entirely different natures. Frank Escott marries Lizzie Baker, loses his inheritance, and remains poor, though unexpectedly happy with her. John Norton after spending some time in London retires to his home where he lives in oblivion of the outside world. Mike leaves the paper at the request of Frank, who is disgusted with Mike for his abandonment of an actress who had had a child by him. Mike visits John in the country, and upon tiring of that life, returns to London where he again makes friends with Frank. He inherits a fortune by an old mistress and seeks Lily Young, a chaste girl whom he had convinced to leave the convent. They plan to elope to Italy, but she dies of consumption before they are able to leave. Mike spends two years in Africa living a nomadic life with the Arabs. After he comes back to London, he finds nothing to interest him. He is jealous of the happiness Frank has found in marriage, but he cannot conceive of marriage for himself. After long consideration he commits suicide leaving his Berkshire house to the Escotts and his money to his illegitimate son he has never seen.

The scenes between Mike and his mistresses, though not many, are presented naturalistically in their sensuality. When Mike attempts to keep Lily in his room, she feels revulsion for the coarseness of his actions:

She grasped one of the thin columns of the bed, and her attitude bespoke the revulsion of feeling that was passing in her soul; beneath the heavy curtains she stood pale all over, thrown by the shock of too coarse a reality. His perception of her innocence was a goad to his appetite. 60

Mike is a sensual person; however, he finally sickens of his life, and is driven to suicide by his boredom. Moore has pictured the sensual love scenes naturalistically, but his interest is not entirely in depicting sensual life.

Vain Fortunes appeared in 1892 as a serial in a magazine. In the preface of the 1895 edition, Moore wrote that it is not his best book, but it is far from his worst.⁶¹

In this novel Moore presents a young writer, Hubert Price, who is not successful in presenting plays with "unhappy endings." Just as he is despairing because he has no money to continue writing, he inherits a fortune from his uncle, who he thought was going to leave all of his money to a cousin, Emily Watson. Hubert discovers that his uncle had become angry with her and had left her destitute so he

60 George Moore, Mike Fletcher, p. 31.

61 George Moore, Vain Fortunes, p. vii.

offers to allow her and her companion to remain at Ashwood and grants her four hundred pound a year. Emily is a pretty, but melancholy girl who thinks everyone plots against her. She falls in love with Hubert, but he prefers Mrs. Bentley. He finally persuades Mrs. Bentley to run away to London with him to be married. When Emily learns of this, she commits suicide. Despite his marriage Hubert remains dejected because he continues to be a failure at writing.

Hubert Price is not a sensual character; until he meets Mrs. Bentley, he has loved no one. His love scenes with her are not detailed. It is partly by accident that she runs away with him, for it is a rain storm which forces her into his carriage for shelter, and he drives on before she can stop him. She lacks the will power, however, to return of her own accord. The details of their love are not pictured, however, and while at Ashwood they never have clandestine meetings.

The scenes of Emily's jealousy are not given in detail either. Emily does claim that Julia is trying to win Hubert away from her, although this is not true; she accuses Julia until she makes herself ill, but she does not get to the point where she throws things as does Kate Ede. Medical details are not apparent during her illness. Enough of Emily's actions are depicted to make her melancholy character evident and her suicide plausible.

The most popular of all George Moore's books is Esther Waters, published in 1894. To his brother he wrote that this was to be "a real piece of literature;" it was to depict the "Saxon" in his "habit of instinctive hypocrisy."⁶² To Madame Lanza he explained: "My next novel will be more human. I shall bathe myself in the simplest and most naive emotions, the daily bread of humanity."⁶³ The words "more human" suggest an intrusion of the personality of the writer that is not a part of naturalism.

For this human novel he chose the theme of a servant girl whose innate will to keep her illegitimate child and herself alive lead her through almost insuperable difficulties. Esther Waters, who has been sent from home by her drunken stepfather, goes to Woodview to serve as Barfield's kitchen maid. She is happy here and is well liked, although she does not approve of the prevailing interest in horse-racing and betting. Esther falls in love with William Latch, a footman, by whom she has a child. He is discharged, because of his flirtation with a guest of his employer, and Esther has to

62 Hone, op.cit., p. 186.

63 Ibid., p. 161.

leave to forage for herself. She struggles for eight years, during which time she saves her child from baby farmers, who offer to do away with him for the sum of five pounds; she endures the hardships of the workhouse; she slaves seventeen hours a day as a servant girl. Such endeavors leave her so discouraged that she has to fight the temptation to give up her son. Just as she obtains a fairly good position which offers her security and she becomes interested in a man of her own Plymouth faith, William returns to the scene. Because she feels it is right to give Jackie his own father and because she feels a renewal of her love for him, she goes to live with William until he can obtain a divorce, and then marries him. They are not unhappy together, because they are fond of one another, but Esther is opposed to the betting that has to be done in their public house in order for them to keep up the trade. Eventually, they lose their house through betting and William dies of consumption. Esther returns to the service of Mrs. Barfield, who treats her so well that they become like sisters. Her son grows into a fine boy and becomes a soldier of whom Esther can be justly proud.

For the background of this story, Moore has a wealth of material from which to draw. During his childhood at Moore

Hall, his father raised racing horses. It was George's delight to spend his time at the stables, often riding himself.⁶⁴ The racing terms found in the novel are real, for they are drawn from Moore's own background. Such racing colloquialisms as the following lend the realistic effect: "how do we know that there was any lead to speak of in the Demon's saddle-cloth," "when we was a hundred yards from 'ome I steadied without his noticing me, and then I landed in the last fifty yards by half a length."⁶⁵ The description of Mr. Leopold⁶⁶ early in the book is that of Joseph Appeley, the correspondent of Moore's betting and the former butler of Moore Hall.⁶⁷ He is a typical old servant who comes to ruin through his indulgence in betting.

Some of his ideas for the description of Esther, Moore obtained from Emma, the servant girl at the Strand Lodging house, where he stayed in London while he was

64 Confessions, pp. 4-5.

65 George Moore, Esther Waters, p. 21.

66 Ibid., p. 34.

67 Hone, op.cit., p. 166.

doing his first writing. She is described in Confessions as being:

up at five o'clock every morning, scouring, washing, cooking, dressing those infamous children; seventeen hours at least out of twenty-four at the beck and call of the landlady, lodgers, and quarreling children; seventeen hours at least out of the twenty-four drudging in that horrible kitchen, running upstairs with coals and breakfasts and cans of hot water; down on your knees before a grate, pulling out the cinders with those hands ... 68

Esther is pictured in her position with the Bingleys at Chelsea:

And it was into this house that Esther entered as general servant, with wages fixed at sixteen pounds a year, and for seventeen long hours every day, for two hundred and thirty hours every fortnight, she washed, she scrubbed, and she cooked, she ran errands, with never a moment that she might call her own...69

She also had difficulties with the children; for example, one of the boys left a half-crown on the floor in an attempt to catch Esther at stealing. She was tempted, but she gained the better of the temptation. Such episodes are made lifelike through Moore's having had seen them. The likeness between the description of Emma's and Esther's work indicated that Moore's observation and interest in

68 Confessions, p. 164.

69 Esther Waters, p. 63.

people were of use to him in these realistic novels; he had true facts upon which to base his story.

The type of scenes chosen by Moore to describe in Esther Waters does not show selectivity; however, the way in which these scenes are described does show selectivity. Moore was more realistic in his account of the scenes, though some of the chosen selections are those which the naturalistic novelist would revel in describing. Esther's will to work to save her child takes her to all kinds of places where she meets with all types of servants in all sorts of situations that give the author an opportunity to picture in fine detail. Moore does give detail, but not the kind of detail which is described to scientific exactness. The talk among the servants at Barfield is mainly about horses, races, and betting. The betting terms are realistic but not profane and repulsive, as the example above indicates.⁷⁰ When Sarah becomes angry because William has been giving his attention to Esther instead of her, she quarrels about the winnings from the horse race; but her language becomes no worse than:

Don't we know that you went out to walk
with her, and that you stayed out till

⁷⁰ Cf. ante., p. 41.

nearly eleven at night. That's why you want all the money to go to her. You don't take us for a lot of fools, do you? Never in any place I ever was in before would such a thing be allowed--the footman going out with the kitchen-maid, and one of the Dissenting lot. 71

Her talk is abusive, but it is not so common as one might expect of servants. The men's talk is no worse, for there is no swearing or cursing.

When Kate's stepfather comes home drunk, he is cruel in his demands. If he runs out of money, he comes to his wife to demand more, and if all she has is enough to buy her children some supper, he takes that. If her mother refuses, her father beats her. The actual beating is not described, but both Esther and her mother tell that it has been done. Such pictures are realistic, but they are not given in the detail of the naturalists.

To describe the "lying-in" hospital was not in good taste in Moore's day; however, again the minute details the naturalists demand are not elaborated on. The episode is made real:

Suddenly the discussion [of the nurses and medical students] was interrupted by a scream from Esther; it seemed to her that

71 Esther Waters, p. 63.

she was being torn asunder, that life was going from her...He [the doctor] came running up the stairs; silence and scientific collectedness gathered around Esther, and after a brief examination he said "I'm afraid this will not be as easy a case as one might have imagined. I shall administer chloroform."

He placed a small wire case over her mouth and nose. The sickly odour which she breathed from the cotton wool filled her brain with nausea; it seemed to choke her; life faded a little, and at every inhalation she expected to lose sight of the circle of faces. 72

That is all that is described until she wakes up to find that she has a baby boy. The account begins in the scientific method with the doctor's giving chloroform from the cotton wool in the wire case, and the sickly odor from it, and the feeling of nausea Esther gets; however, the scene ends more quickly than the naturalist would allow it to. There is not a picture of her tossing, turning, or wailing. Enough is given to be lifelike, but not enough to be exact in scientific detail.

Sarah, a servant friend of Esther's steals a silver plate from her master's house which she pawns in order to

72 Ibid., pp. 130-131.

be able to give her lover money to bet on the races. When the horse he backs does not win, she gets drunk; however, her drunkenness is not described as is Kate Ede's. Her talk shows that she is drunk, as the following points out: "'Listen! Come and have a drink, old gal, just another drink.' She staggered up to the counter. 'one more, just for luck; do you 'ear?'" She is talking about herself in the manner of one drunk; however, other actions are not described, neither are her appearance and dress. She falls senseless into the arms of the Journeyman who carries her upstairs. The scene is not one of good taste, but it is not described in vulgar detail either.

Since Sister Teresa is the sequel to Evelyn Innes, these two books will be discussed together. When Moore began to write the story, he had not planned to extend the book to two volumes, but it grew to such lengths that it became necessary.⁷³ While writing Evelyn Innes, Moore became friends with William Butler Yeats and Arthur Symons,⁷⁴ to whom he read parts of this novel and to whom he dedicated it. Evelyn Innes was published in 1898 and was so

73 Hone, op.cit., p. 213.

74 Loc.cit.

popular that he was soon preparing a third edition for the press with some reconstruction of the love scene between Evelyn and Ulick.⁷⁵ In 1901 appeared the new version of it and Sister Teresa. In 1909 appeared new versions of each of these novels; however, eventually Moore felt that the Evelyn Innes of 1898 and the Sister Teresa of 1901, both the original versions, were better.⁷⁶

He wrote his brother Maurice that the writing of these two novels of an opera singer who leaves the stage to enter a convent came easily to him.⁷⁷ Because the writing came so easily, he felt the book must be very good or very bad. It is the story of Evelyn Innes, who is brought up by a father whose main interest is music for the Catholic church. Evelyn's mother, an opera singer, dies while Evelyn is still young. At nineteen Evelyn falls in love with Sir Owen Asher, a materialist opposed to marriage and Catholicism, who directs the way for her to become a great opera star. After six years she tires of Owen, falls in love with Ulick Dean, a Celtic, musical idealist. Her

75 Ibid., p. 214.

76 Ibid., p. 283.

77 Ibid., p. 204.

religious scruples get the better of her soon after; she goes in retreat at a convent and later becomes a nun, Sister Teresa. Sister Teresa is the tale of Evelyn's life in the convent, her trials, her doubts. Although she remains in the convent in the 1901 version,⁷⁸ she does not really become converted to all Catholic beliefs; yet she remains because "the important thing to do is to live, and we do not begin to know life, taste life, until we put it aside."⁷⁹ The theme of a girl of twenty-seven who is enjoying the height of her operatic career and leaves it and her lovers to enter a convent does not seem at all naturalistic because the tendency of the naturalists was to picture people as yielding to animalistic characteristics, not rejecting them. It may be considered realistic if we regard her early background and influences which make each of her steps seem plausible.

78 In the 1909 version the book is lengthened by added descriptions of Edwardian society, Sir Owen Asher's hawking in North Africa, Owen's yacht in the great storm. Owen's hatred of Catholicism is more pronounced. Also there is a new ending in that Evelyn decides she has no vocation, leaves the convent, enters social work, and establishes a platonic friendship with Sir Owen Asher.

79 George Moore, Sister Teresa, p. 377.

Moore was not satisfied to write about topics until he had studied them so that the background would be realistic. Reading about convent life did not satisfy him; he liked to know the kind of people about whom he was writing. He wrote to W.T. Stead that he would like to meet a professed nun, if it were possible, and through him he met Mrs. Virginia Crawford, who had friends among the nuns. Her help was what he needed, and she remained a lifelong friend from whom he received ideas for other books as well as ⁸⁰ Evelyn Innes and Sister Teresa. For his model of Monsignor Mostyn in the book, he used Monsignor Browne, the man who had much influence over Mrs. Craigie, Moore's ⁸¹ professed mistress.

Not only did he have to know about convent life and about nuns, he had to be familiar with operas and music. Arthur Symons, who knew much about music, became his confidant at this time. Still his knowledge was not enough; he had to know an opera singer. He finally succeeded in ⁸² becoming acquainted with one who is not often mentioned. It was Moore's intention to portray Mr. Innes, Evelyn's father, as a connoisseur of old music and old musical

80 Hone, op.cit., p. 204.

81 Ibid., p. 203.

82 Ibid., p. 208.

instruments. To garner facts Moore often turned conversations with his friends to this topic and frequently requested the music of Bach and Palestrina.

Knowing the material he is writing about is not more characteristic of a realist than of a romanticist, however, for the romanticist wants to know his material in order to create a believable story. Thus, although Moore's careful study of facts and people is a realistic and naturalistic quality, it alone is not enough to make these two books realistic. The subject matter may not seem realistic as the life of an opera star and a nun is not true to average life, but Moore's treatment makes it realistic, for Evelyn remains true to her essential nature, she is faithful to her sense of moral obligations. The lengthy discussions of the music of Wagner, Bach, Palestrina, the religious rites of Catholicism, the mystic spiritualism are not subjects that interest realists normally, particularly to the extent to which Moore wrote of them. Though his treatment is realistic, there is an indication of a change in the subject-matter which now interests Moore.

Moore shows selection in his descriptions of the love scenes. They are made real with kisses and embraces, but they are not made sensual with discussions of the human, natural figures and feelings. The difference can be found in a comparison of the love scene between Evelyn and

Sir Owen and a love scene between Nana and Count Muffat. The first night that Sir Owen and Evelyn are together in Paris, all that Moore describes of their love scene is:

"Owen, dear, I'm thinking of you now."

Her answer was a delicious flattery, and he hurried her to the carriage. The moment his arm was about her she leaned over him, and when their lips parted he uttered a little cry. But in the middle of the sitting-room she stopped and faced him, barring the way. He took her cloak from her shoulders. 83

No more of the scene is told, and that next paragraph enters into the activities of the next day. How much more sensual and detailed is the following scene between Count Muffat and Nana:

But he was already behaving as one. Fallen at her feet, he had seized her round the waist, which he squeezed tightly, with his face between her knees, which he was pressing against his breast. When he felt her thus, when he felt again the velvet-like texture of her limbs beneath the thin material of her dress, his frame shook convulsively; and shivering with fever, and distracted, he pressed harder against her, as though he wished to become a part of her...84

No love scene of Moore's is pictured so sensually, even those of A Mummer's Wife. The scenes in Evelyn Innes

83 George Moore, Evelyn Innes, p. 102.

84 Nana, p. 254.

give more allusions to love episodes than descriptions.

In the scenes of Evelyn at the opera, the description is not of the backstage, but of the music, the action on stage, Evelyn's portrayal of the operatic characters. Social events are few and are not described as those in A Drama in Muslin. Moore's interests are changing from depicting realistic life to that of depicting the aesthetic aspects of music, religion, ideas.

Joseph Hone has noted that although Moore still took great pains with his external details, he now aimed at revealing his characters by the explanation of their mental processes rather than by exact pictures of their actions and environment.⁸⁵ This idea can be substantiated by such scenes as the following. The first is after Sir Owen has suggested that Evelyn go with him to Paris to be his mistress and to take singing lessons; she remembers his exact words and finally begins to consider herself:

Owen intended to ask her to go away with him; but he did not intend to marry her. It was shocking to think that he could be so wicked, and then with a thrill of pleasure that it would be much more exciting to run away with him than to be married by Father Railston. But how very wicked of her to think such things, and she was frightened to find that she

85 Hone, op.cit., p. 234.

could not think differently; and with sensations of an elopement clattering in her brain, she sat still striving to restrain her thoughts. 86

Sir Owen's thoughts after leaving her with the suggestion of the elopement are many and varied. At first he thinks of the art men invented whereby to win women; then he turns to the devices with which he has attempted to win Evelyn; after which he begins to wonder about the wisdom of having suggested a liason with her. He remembers her religious scruples, which lead him to think of Catholicism, conscience, faith, Confession, and his ideas of them:

High Mass in its own home, under the arches of a Gothic cathedral, appealed alike to the loftiest and humblest intelligence. Owen paused to think if there was not something vulgar in the parade of the Mass. A simple prayer breathed by a burdened heart in secret awaked a more immediate and intimate response in him. That was Anglicanism. Perhaps he preferred Anglicanism. The truth was, he was deficient in the religious instinct. 87

After drawing a comparison between Catholic Mass and the prayer of the Anglicans, Owen decides his thinking has been

86 Evelyn Innes, p. 57.

87 Ibid., p. 60.

brilliant and he goes on to consider more about how he can win Evelyn to agnosticism. It is through Evelyn's thoughts that we learn she would not be averse to running off with Owen. It is through her thoughts also that we find she has religious qualms. These scruples, however, cannot overpower her sensual nature until she has had two lovers, then her conscience intervenes to make her repent. It is also through Owen's reflections that we learn of his materialistic being. Owen's musings wander as one's do from Evelyn to religion, to different kinds of religion, to his opinions of it, and back to his winning of Evelyn. Many pages are devoted to her torments while she is fighting her conscience one night, torn the next day by the feeling she cannot give up her lovers, and then worn out again the next night by her conscience. Germinie Lacerteux once had a love for her Catholic faith, but her conscience does not triumph to keep her from lovers or even prostitution.⁸⁸ No religious feeling rescues Kate Ede. Sir Owen is materialistic, and because he is, Evelyn tires of him. Decisions of Evelyn or Sir Owen are not told through actions as in the earlier naturalistic novels,

⁸⁸ Jules and Romain de Goncourt, Germinie Lacerteux, pp. 200-201.

but through each character's thoughts.

George Moore, according to Charles Morgan, went to Ireland in 1900 to renew himself and his ideas, for he realized that he had done all that he could with the style⁸⁹ in the realistic vein inspired by his French masters. Joseph Hone has called The Lake the turning point of his writing and "the first of his books of which the complaint was made that he seemed to be more interested in manner⁹⁰ than in content." Moore himself felt that the subject⁹¹ matter of the priest's revolt against celibacy "bad"; however, he finally liked the book, as he explained in the preface to the Carra edition, because of the difficulty⁹² of the telling he had overcome. The problem occurred because the one essential event in the priest's life happened before the opening of the book and it was necessary for Moore to have the priest recount the event without losing the unity of the background of the lake and woods. "The drama passes within the priest's soul;

89 Morgan, op.cit., p.22.

90 Hone, op.cit., p. 261.

91 Ibid., p. 260.

92 Ibid., p. 261.

it is tied and untied by the reflux of sentiments; and the weaving of a story out of the soul substance without ever seeking the aid of external circumstances seems to me a little triumph."⁹³

Oliver Gogarity, in The Lake, is a priest in a quiet,⁹⁴ peaceful Irish province; and until Rose Leicester comes, he is serenely happy in that existence. After discovering through gossip that Rose is to have a baby, he banishes her from his parish, an act he later contributes to his own jealousy. Her letters from which we learn most of her character, bring him dissatisfaction with his quiet life in Ireland and in his faith. After meditating for weeks, he swims across the lake to escape his Irish parish and hence to seek freedom in America. His idea is not to find Rose, but to find himself. He notes to himself as he reaches the opposite lake shore:

there is a lake in every man's heart, and he listens to its monotonous whispers year after year, more and more attentive, until at last he ungirds. 95

93 Ibid, p. 261.

94 In later editions Rose Leicester is called Nora Glynn.

95 George Moore, The Lake, p. 495.

For background, Moore again had memories of his childhood to recall; however, he did not rely upon memory alone. Whenever he was in doubt about a bit of landscape or legendary, he wrote his brother to verify them. The background of The Lake is essential to the story, but not in the realistic sense. With the Irish setting, Moore created a lyrical quality that pleased the critics. His interest turned from depicting a setting that would show the effects of environment to using the background to create passages of lyrical beauty.

It was one of those enticing days at the beginning of May when white clouds are drawn about the earth like curtains. The lake lay like a mirror that somebody had breathed upon, the brown islands showing through the mist faintly, with grey shadows falling into the water, blurred at the edges. The ducks were talking and the water lapping softly about the smooth limestone shingle. 96

It has been noted that by his own admission Moore was intensely interested in naturalism; and an examination of his works indicates elements of it in A Modern Lover, A Mummer's Wife, A Drama in Muslin, and Mike Fletcher. Through the application of the first criterion (that naturalists are not so selective as realists in their material) to the ten novels Moore's tendencies toward naturalism are

96 Ibid., p. 277.

strongest in his first three books, but with his increasing interest in style, his tendency was to become less naturalistic and more realistic. A Modern Lover was restrained in its naturalistic vein to make it palatable to London society, but the tenor of naturalism is apparent in the scenes of sensuality. Most evidence of the naturalistic tendency to present the medical and biological aspect of life is to be found in A Mummer's Wife, which presents in detail pictures of the effects of illness, debased love, and drunkenness. On a higher social plane is A Drama in Muslin, which is still naturalistic in its picture of the manners and morals of society life. Moore acknowledged to Zola that he was becoming interested in style, as was noted in the passage quoted of the dressmaker's shop. Naturalism is less evident in each novel thereafter. Esther Waters reveals the realistic restraint of the writer. With Evelyn Innes and Sister Teresa Moore shows an indication that he wants to try something new by his excessive treatment of art and music, and particularly by his treatment of characters, that is, development through their thoughts rather than their actions. There is still evidence of sensuality in Evelyn Innes, but it is not the predominant interest. The Lake is truly the "turning point." With this novel Moore exhibits his interest in style more than in subject matter.

II

The second of the criteria points out that the naturalists follow the philosophy of the determinists who believe that outside forces direct the course of our lives. Literary men feel that the economic force is greater on the lower level than on any other, and the naturalists often use the lower levels of life where economic stress is most pronounced; however, economic stress is not the only force which may work to determine the direction of life. There is the "chemistry of being," the unrestricted flow of temperament over which the human head has no control. 97

A Modern Lover is not a story of the lower level of life; rather, it is a reflection of society life. Gwynnie Lloyd is of the lower classes, but she is the only one of his heroines who is, and when she appears at the Academy years after she ran away from the influence of Lewis, she is married and not unhappy, nor in poor circumstances. Mrs. Bentham and Lady Helen are women of wealth and society. The force to which they yield is within themselves; it is

97 Sherman, op.cit., pp. 85-100.

not economic; it is sensual. Neither can control her desire for Lewis. Gwynnie might have given in to her sensual nature if Lewis had not been gone when she attempted to find him. She admits as much to Lady Helen when she meets her at the Academy.⁹⁸ The deterministic philosophy is apparent to the extent that each character yields to her baser instincts.

The characters of A Mummer's Wife are of a lower level. Kate has been brought up by a mother who worked in a pottery factory in a small town with its many limitations; from childhood she was sentimentally romantic over stories of love that stirred her imagination; however, Hanley offered few possibilities for her to fulfill her desires for romance. Although she was raised against a very religious background, she herself could not live within the rigid rules of Wesleyanism. When she escaped to the life of the strolling players, she felt herself to be lifted to the most that her cheap, romantic novels

98 A Modern Lover, p. 259.

led her to believe life could offer. The early life of Dick Lennox is not described, but his principles were those that the easy-going life of the mummers dictated. Though reticent at first to don the brief clothes of the actress, to join in the coarse remarks of the chorus girls, Kate later fell into all the ways about her that she at first felt were wrong and vulgar. Her conscience was easily appeased by her love for Dick, which she believed, or led herself to believe, would bring God's understanding of her actions. Her lack of will naturally led her to her downfall, for if she could not maintain her principles to withstand giving in to her lover's every wish, she could not have strength of will enough to control her desire for drink. From the time Kate consented to run off with her lover, the reader felt her downfall coming and was prepared for her degraded death.

Kate did not raise her level of life when she ran off with the actors, for actors were considered as people of a low scale in 1885 when A Mummer's Wife was written, as Moore indicated in "A Communication to My Friends." They

99 "A Communication to My Friends," p. xviii.

were a troupe of people with whom endearing terms came easily and as often as did profanity, who did not think illicit love wrong, who drank much and often, who did not mind eating then skipping out without paying, or who had fun evading train conductors; on the other hand, they were the kind of people who clung together in adversity, who would share their last shilling, who would risk their necks to save their friends. They were products of their environment and Kate became like them. These people with their easy moral values and distorted loyalties presented a vivid picture for a naturalistic novel.

Certain parts of the character portrayals of A Drama in Muslin indicate that these people are merely products of heredity and environment, the philosophy of the naturalists. Alice Barton's "power to judge between right and wrong," "her reasoned collectedness" are "the consequence of the passivity of the life and nature of her grandfather;" her power of will, and her clear, concise intelligence are inherited from her mother. Cecelia Cullen's "dark and illogical" mind can also be accounted for:

100 The following passages are changed or omitted in Muslin.

101 A Drama in Muslin, p. 2.

her hatred of all that concerned sexual passion was consequent on her father's age and her mother's loathing for him during conception and pregnancy; and then, if it be considered that this transmitted hatred was planted and left to germinate in a misshapen body, it will be understood how a weird love of the spiritual, of the mystical, was the almost inevitable psychical characteristic that a human being born under such circumstances would possess. 102

The conduct of each girl is based upon her physical characteristics. Alice Barton has "thin arms and straight hips and shoulders" and with such characteristics she has a "natural powerlessness to do aught but live up to the practical rectitudes of life, as she conceived them to exist."¹⁰³ Both Olive and her friend May Gould are marked for love affairs; Olive, with her "amorous plenitude of arm and bosom" and her extremities flowing into "chaste slendernesses", is destined to pursue a titled husband; May is described as having:

The soft, the melting, the almost fluid eyes, the bosom large and just a little falling, the full lips, the absence of any marked point or line, the rolling roundness of every part of the body announced a want of fixed principles, and a somewhat gross and sensual nature. 104

102 A Drama in Muslin, p. 2.

103 Loc.cit.

104 Loc.cit.

May's actions prove true to her physical description. From these first portrayals of the girls, as they leave their convent school life to face their world destinies, predict their futures. Alice, who has been endowed with her grandfather's common sense, marries a man of her choice, who is beneath her social position. Beautiful, but vapid Olive follows her mother's advice until she finds herself without a husband; then she goes to live with her sister Alice. Sensual May lives a free and easy life. Crippled Cecelia becomes a nun. These girls' destinies are determined by their inherited physical and mental qualities, physical qualities with which nature endowed them, mental qualities which were developed by early contacts and surroundings.

Determinism is not notable in A Mere Accident, for John Norton is religious and remains so; after Kitty's death he feels remorse, but also relief because he knows he could not have gone through with the marriage. Kitty Hare is not a sensual person; when John steals the kiss, she resents it until she sees how contrite John is. She has no revulsion for marriage as does John. After she is attacked by the ~~tramp~~, the feeling that her soul has been stained drives her to insanity. It is a mere accident that brings about the denouement; environment plays little part.

As in A Drama in Muslin, however, the physical characteristics are indicative of the character of the individual. John Norton is described as being a thin young man with a Roman profile whose "bumps" indicate "a mind timid, fearing and doubting, such a one as would seek support, in mysticism and dogma, and that would rise instantly to a certain point, but to drop as suddenly as if sickened by the too intense light of the cold pure heaven of reason to the gloom of the sanctuary and the consolations of faith."¹⁰⁵

It is not so much the environment of the characters in Spring Days that brings them to their fate as it is their individual weaknesses, their lack of intelligence, their lack of moral fiber. In Confessions, 1888, Moore wrote, "He [Zola] seeks immortality in an exact description of a linen-draper's shop; if the shop conferred immortality it should be upon the linen-draper who created the shop, and not on the novelist who described it."¹⁰⁶ George Moore is becoming more interested in characterization.

105 A Mere Accident, pp. 49-50.

106 Confessions, p. 119.

Mr. Brookes, whose actions are dominated by his concern for the money he has made himself more than for the future of his children, comes to the conclusion that he must sell his home, give his son a settlement before his death, put Maggie in care of a doctor, and place Sally under the control of his sisters, but he is not happy with this decision. He is incapable of making any other decision, as he is incapable of managing his household or his daughters. Grace Burkes, the gentlest of the daughters, is married to Berkins, a pompous, vulgar man with money, whom she does not love; but she is incapable of opposing her father. Maggie, the scheming daughter best able to manage her father, is unable to manage herself and has a nervous breakdown. Sally continues to be Sally, flirting with any young man of her fancy whether it be Frank or an unsuitable young man of questionable social position. She is under the surveillance of her aunts, but any change in her attitude is doubtful. Willy cannot become successful because he is too methodical, meticulous, and without business imagination, initiative, or ability. Frank vacillates from one city to another, from one thing to another, from Lizzie to Maggie. In the closing scene he has decided his one love is Lizzie, but circumstances will not allow him to marry her or even to be happy

with her. It is the weakness of each of these characters which will prevent him from achieving his ultimate goal and real happiness.

The life presented here is not on the highest level, nor on the lowest level. Their "vulgar manner" keeps them from attaining the highest circle of society, although they have sufficient money. The one person of the low level is Lizzie, who has merely a brief role to play as the final mistress of Frank. The reader does not believe that she and Frank will be happy for long, and her chance for security is doubtful.

Mike Fletcher is a sensual person, but he cannot find happiness in his lewd living. He searches for contentment without finding it. It is not the element of determinism which directs him; he selects his own life and likewise he selects his own death.

The element of determinism is not the prevailing factor in Esther Waters, for Esther makes herself better than her surroundings. She has been ~~born and~~ raised in poor London slums, but she has acquired her mother's religious beliefs. Although her work leads her into an environment provoking sin, Esther raises herself above it. During her affair with William she acts against the moral code once, but only once. At times she is too tired or does not have the opportunity

to continue her church duty, but she always has the way of God in her heart. Despite the fact that she is opposed to betting, she feels her duty to her husband is more important than her opposing views, so that she does not stop him. Always her will to live is stronger than her environment, and she manages to keep her son and herself alive and provided for without losing her own self-respect. Kate Ede has a baby whom she loves, but she has not the will to give up her drinking to care for it properly.

Stuart P. Sherman, in the essay "The Aesthetic Naturalism of Moore" in his book, On Contemporary Literature, contends that Evelyn Innes and Sister Teresa follow Moore's philosophy of naturalism which, he believes, is

"to surrender wholly to the current of our natural impulses, to relish the undirected streaming of our sensations, to ask not whither we are drifting--this is the way to make the most of ourselves."¹⁰⁷

Because Evelyn is driven by blind force into each phase of her life--the sexual, the musical, and the religious--Sherman believes these novels are naturalistic. Evelyn gives into passion when she leaves Sir Owen, and she yields again when she becomes the mistress of Ulick Dean; however, she turns

107 Sherman, op.cit., p. 150.

from this passion when her conscience strikes her. In Sister Teresa, she feels it her duty to take care of her father although she would like to enter the convent. It is not until her father is called to Rome to direct the Papal choir, and he does not need her any longer that she goes to the convent. After once turning from her passions and surroundings that create passion, she does not return despite strong temptations. The naturalistic tendency would be for her animal nature to reign and to gain control.

The element of determinism is not strong in The Lake. Oliver Gogarity's family are not poor; therefore, he is not under economic stress. He is not forced into priesthood; when his sister wants to become a nun, they discuss the possibility of his becoming a priest, and he decided that to be a clergyman is his vocation. When he leaves his life as an Irish priest, he does not leave to find Rose Leicester and in that way satisfy his sensual desires; he leaves because he is tired of his quiet surroundings and because he begins to doubt his faith. The quiet life provides nothing to satisfy his intellectual curiosity. Through Rose Leicester's letters he feels an impulse to

answer the questions of his doubting mind by going to America where he hopes to find a life that will bring him satisfaction.

The elements of determinism may be found predominant in the novels before Esther Waters. In A Modern Lover it is the instinctive sensuality which is the force behind each character. In A Mummer's Wife it is environment which leads Kate to her destruction. In A Drama in Muslin as in Spring Days it is the weaknesses of heredity which determine the characters' fate. However, John Norton, Mike Fletcher, and Herbert Price choose their own lives. Esther Waters defies her environment and succeeds in raising herself above it. Evelyn Innes yields to sensualism at first, but gains control over it. Oliver Gogarity is an intellectual person who apparently decides the course of his own life. Moore's interest changes from the element of determinism to personalities and their struggle for recognition.

III

The third element to be examined is the extent to which the author projects his own feelings. The naturalistic method is a scientific one of presenting facts, then drawing impersonal conclusions. The author should write with authority from actual experience without allowing his personal principles, expressions, or impressions to appear in his work. Although Zola desired the naturalists to be moralists, they were not to be moralistic in their manner of writing; they were to present society exactly as it is so that the readers will become indignant enough to want to change such conditions. At no time does Moore try to correct any situation. He does not mention in his prefaces or autobiographies that he would like to make changes in the lives or conditions of any group of people about which he writes; it is not the purpose of any of his novels to create a desire in the readers to effect changes. In Confessions Moore admires the naturalists for their scientific approach, but he indicates no similar admiration for their moral attitude; he does not even mention a moral principle behind their doctrine.

108 Confessions, p. 90.

An author should know well the kind of situations about which he is writing. Moore can write of art and painting in A Modern Lover with authority out of his study of art in Paris. The characteristics of Lewis Seymour are based upon those of the friend with whom he lived in Paris and Parisian associates; therefore, he knows the interests, thoughts, and actions which he describes. The fact that he knew the kind of life he was describing is essential for realism; it is imperative for naturalism. The realist can select and choose to picture a scene either better or worse than it is, whatever he would like it to be, yet it can seem real. The naturalist should portray any scene precisely as it is. It was mentioned under selectivity that Moore used discretion in the description of Gwynnie Lloyd's sitting for Lewis's painting. One reason for that discretion is that Moore did not dare describe the picture with naturalistic detail because he wanted his book to be accepted by society. Though Moore includes scenes of sensual love affairs in A Modern Lover, he does not give the detail that Zola gives; he uses restraint; he bridges naturalism, but does not enter into it fully.

Stuart P. Sherman notes that Moore mentions in

Confessions ¹⁰⁹ that the "whole" of Moore's "moral nature is reflected in Lewis Seymour." ¹¹⁰ Moore makes this statement in an imaginary conversation between his conscience and himself; it is the conscience which says it; he denies it. It may be that Moore intended to make Lewis Seymour himself; on the other hand, Lewis Hawkins, the model, may have had much the same moral qualities as Moore. Living together, they likely had, or grew to have, similar ideas. It would be difficult to establish that Lewis Seymour is George Moore, Lewis Hawkins, or a free creation.

In A Portrait of George Moore John Freeman asserts that in A Modern Lover there is a "too insistent morality" because the three women gave Lewis Seymour, a vulgar egoist, ¹¹¹ what they could only to be displaced. The book is not treated in a moralistic manner. Gwynnie Lloyd runs away from Lewis; when she repents and returns to find him, he is gone; however, when we meet her again, at the end of the book, she has married, and with the death of her first husband is contemplating marriage again. She is not unhappy. The second, Mrs. Bentham realizes that she is older than

109 Ibid., p. 249.

110 Sherman, op.cit., p. 133.

111 Freeman, op.cit., p. 81.

Lewis and that he will tire of her, but she is willing to take her chances. When she finds her fears are fulfilled, she withdraws. She does not find someone else, but she maintains an interest in Lewis's art and makes herself be satisfied with her lot. Lady Helen tires of Lewis as soon as he tires of her and begins love affairs of her own; she does not remain unhappy or frustrated.

For A Mummer's Wife Moore spent time with the mummers to make sure of his facts; he went often to the Gaiety Bar where they met; he went on tours with the players; he listened attentively to their stories. He knew the life he was writing; he met counterparts for Kate and Dick in his companions on these trips; he reported their actions, their entertainments, their habitat, their life.

He does not let his feelings project into the writing. He does not in any way show partiality toward any character. Kate always emerges from each of the scenes she has created with a sense of remorse, but inevitably she returns to drink and a repetition of such scenes. ¹¹² When Ralph Ede

112 Examples of such scenes may be found in A Mummer's Wife, pp. 217-218, 284-287, 298-299, 300-304, 326-328.

meets her four years after she has left him, he does not censure her for her actions; he even tells her that she should have told him she would like to go on the stage, for he would have been agreeable.¹¹³ Dick is patient with his wife for a long time, but he cannot help her, nor does he try very hard. He finds another interest in Mrs. Forest, and after leaving Kate when he cannot bear any more of her tantrums, he comes to see her on her deathbed only after being persuaded by Mrs. Forest that he should do so.¹¹⁴ Each character is presented as he is without Moore's sympathy for any character manifesting itself. In this novel there is no hint of moralizing, as there should not be, for that would be projecting the author's feelings. For no character does he show sympathy or moralizing. When Kate is drunk, Moore has no judgment to pass upon her. When Ralph is deathly ill, Moore simply records that illness; he does not plead the cause of the sick man.

Again, in A Drama in Muslin Moore was scientific about gathering his details; his evidence of the Land League trouble and the life of the society of Ireland of

113 Ibid., p. 387.

114 Ibid., pp. 393-400.

that day are accurate enough to warrant being consulted by historians.¹¹⁵ When he rewrote the novel, he mentioned in the preface that he had been animated by a hatred as lively as "Ibsen's for the conventions which drive women into the marriage market."¹¹⁶ It was because of this hatred that he included some scenes in the first version of 1886 which he omitted in his revision because they seemed excessive and foolish.¹¹⁷ Moore admits that in this instance he allowed his feelings to run away from him.

His depiction of Mass is not impartial; it shows his mockery:

The mumbled Latin, the by-play of the wine and water, the mumming of the up-lifted hands, were so appallingly trivial, and, worse still, all realisation of the idea seemed impossible to the mind of the congregation. 118

To use such terms as "mumbled Latin," "by-play of the wine and water," and "mumming" of the hands is certainly disrespectful to Catholic ritual, and to call the ceremony "trivial" is mocking the importance of the Mass to the participants. Here, he again let his feelings enter.

115 Cf. ante., pp. 22-23.

116 Muslin, p.

117 Hone, op. cit., p. 117.

118 A Drama in Muslin, p. 61.

For one chapter of A Mere Accident Moore wrote his brother Julian that he had read "all the Latin authors of the Middle Ages from the second to the eighth century..."
 That his chapter is good is indicated ¹¹⁹ by the approval of a scholar of Roman Christian poetry. Again Moore is using the scientific method of studying every topic he chooses to discuss so that he may write with authority.

Moore is not moralizing in A Mere Accident; he does not extend his feelings against the Catholic church; he shows no indication of sensuality; he has written on a topic not naturalistic, one in which he is interested and to which he returns in later novels. His first attempt away from naturalism is unsuccessful and has been omitted from his later editions.

Upon rereading Spring Days after twenty-five years, he notes in his preface to the novel in the Carra edition that it is "as free from morals and sentiment as Daphne and Chloe."
¹²⁰ He does not moralize and does not allow his feelings to enter. The story is a satiric account of suburban life as A Drama in Muslin is satiric of Irish

119 Hone, op.cit., p. 131.

120 Spring Days, p. xi.

society. The reader obtains a dislike for Brookes's attitude toward the people of Southwick as presented in this conversation between Willy and Mr. Brookes:

"I don't go to the Horlocks' because I may meet people there I don't want to know..."

"But we had to call on the Horlocks. Every Viceroy that ever came to India called upon her, and they're excellent people--titled people come down from London to see them: but I daresay their banking account wouldn't bear looking into..." 121

It was Mr. Brookes's constant lamentation that he had to visit with the Horlocks because of their prestige. He did not like to visit them because he always found such people as the chemist's wife and the Measons, who were country folk. Sally had become fond of Jimmy Meason to the disgust of Mr. Brookes. Mrs. Horlocks, who liked people, gentry or not, liked animals, and was always herself, is not presented in an unkindly light; rather it is Mr. Brookes and Willy who appear contemptible for their attitude. That Mr. Brookes and his son-in-law, Birken, are vulgar is shown by their bragging, their possessions gained only for show. The girls appear disgusting in their attitude toward each other and toward young men. Moore does not allow himself to express his disapproval in his own words; the readers feel their disapproval from the characters' actions, not the author's censure.

In Mike Fletcher Moore does not moralize, nor does he allow his feeling to appear. Mike and his friends are pictured exactly as they are for the readers to draw their own conclusions. Frank Escott finds his happiness in marriage; John Norton finds his in a monastic life; Mike Fletcher hopes to find his in death. There is no indication that Moore hates marriages as in A Drama in Muslin. Again there is a reference of sensuality in religion. Lily Young had entered a convent because she believed she was in love with a saint; she explains to Mike: "I was determined to be His bride in heaven. I used to read His Life, and think of Him all day long."¹²² Such a presentation again gives one the idea of Catholicism.

Again George Moore in Vain Fortunes writes without allowing his personal expressions or impressions to appear. There is no censure placed upon Emily for committing suicide nor upon Hubert Price and Mrs. Bentley for eloping. Hubert is not happy after his marriage, but it is not because he feels guilty about the marriage, but because he was afraid he would never become successful as a playwright. Mrs. Bentley is overcome with remorse upon receiving the news of Emily's suicide, but there is no suggestion that she will not overcome her feeling of guilt with passing time. The actions of each character are described for the reader to decide for himself whether or not any character is to be criticized.

In Esther Waters Moore again does not inject his feelings. At times he draws a rather sympathetic portrait of her, but his own

sympathies are withheld. The sympathy comes from the conditions, natural conditions, in which Esther exists.

Robert Porter Sechler, in his thesis, "George Moore: A Disciple of Walter Pater," [sic] suggests that Moore allows his own feeling to enter into descriptions of nature.¹²³ The passage he chose to illustrate is as follows:

She even noticed that the elm trees were tall against the calm sky, and the rich odour of some carnations which came thru the bushes from the pleasure ground excited her; the scent of the cawing of the rooks coming home took her soul away skyward in an exquisite longing; she was at the same time full of a romantic love for the earth, and of a desire to mix herself with the innermost essence of things. The beauty of the evening and the sea breeze instilled a sensation of immortal health. 124

Sechler does not believe that "a girl in her situation could appreciate the primitive conception of nature which is suggested," nor does he feel that she would have "any intimations of 'immortal health' from the sea breeze." It may be that the expression of the feeling is put into words that Esther could not be capable of saying, but she would not be incapable of having such feelings. The apperception of the beauty is not limited to people of any caste, class, or creed.

In the religious scenes of Evelyn Innes Moore does not mock the Catholic ritual as he does in A Drama in Muslin. Sir Owen Asher holds no belief for Catholicism, but he shows some sympathy

123 Sechler, op.cit., p. 76.

124 Ibid. and Esther Waters, p. 12.

with the humanity of the church.¹²⁵ Evelyn loses her faith after she becomes a nun, but she shows no disrespect for the church or its ritual. Though he refrains from mockery and disrespect, Moore allows sensualism to appear in religion as the following example illustrates:

and kneeling before the sacrament she [Teresa] thought of God as intimately as she dared, excluding all thought of the young Galilean prophet and seer, allowing herself to think only of the exquisite doctrine. She did not wish him to take her in his arms until one day starting suddenly from her prayers she asked who it was who stood before her. She seemed to see Him among His disciples, sitting at a small table with a love-light upon His face. She scrutinised the face, fearing it might not be His. She seemed to have seen it. Presently she discovered Ulick; and tremblingly she remembered the night she found him among his disciples. So she did not dare to think of Christ any longer; and with regret and tenderness, and yet with a certain exaltation of the spirit, she turned to the Father, to the original essence which had existed before the world needed a redeemer....¹²⁶

It is not only Teresa who finds sensualism in religion. Sister Mary John even believed that an angel came to her one night and took her into his arms, and told her how he loved her, and watched for her, and "he held her so closely that the two seemed to become one. Then her flesh became beautiful and luminous like his..."¹²⁷ In picturing religion in Evelyn Innes and Sister Teresa he lays some stress upon sensuality which shows prejudice.

¹²⁵ Evelyn Innes, p. 59.

¹²⁶ Ibid., p. 241.

¹²⁷ Evelyn Innes, p. 245.

Moore did not moralize in Evelyn Innes, for though she gives up her sinful life of free love, she is not happy when she turns to the convent. She stays in the convent because "we do not begin to know life, to taste life, until we put it aside." She does not have a true religious belief. At the time of his revisions of Evelyn Innes and Sister Teresa, Moore felt that he conceived the idea important to his later evolution, that he had a special gift for telling a story as the ancients did.

"By a love story I mean a story of two beings who meet, love and are separated by material or spiritual events--and who are at last united in death, peace or marriage--it matters not which. That is the manner in which the ancients understood love satires, and that is what I have done, unconsciously perhaps." 128

The story of The Lake was suggested to Moore by the story of a Protestant clergyman in Dublin who had been a Catholic priest and had made his escape in the same manner as Oliver Gogarity. The legends and descriptions of Ireland are from Moore's memory, enhanced by his return to his home country. He is interested in writing tales of Ireland, not in projecting his ideas. Though the subject of losing faith in the Catholic beliefs again appears, in other tales of the Untilled Field of which

128 Hone, op.cit., p. 283.

The Lake was to be one until it became too long, priests are presented in a favorable fashion. These stories, including The Lake, were written because Moore had a tale to tell.

In all of the books examined, Moore was writing about material with which he was familiar. A Modern Lover was a picture of interests he found in France. He made a story of strolling players for A Mummer's Wife. His home was Ireland and he had had trouble because of the peasants' revolt; therefore, that was a topic about which he was well qualified to write in A Drama in Muslin. He read medieval Latin authors for A Mere Accident. For society life, he attended society functions in Dublin. The scenes of Spring Days, Esther Waters, and Mike Fletcher are taken from London where he lived. The model for Esther Waters was the maid at his lodgings in the Strand. He made certain of his facts about music and the life of opera stars by becoming acquainted with one; similarly he made himself acquainted with a woman familiar with convent life and nuns for Sister Teresa. The Lake is placed in Ireland and was written at the time Moore felt a renewed interest in his home country. The story was suggested by a Protestant clergyman who had had similar experiences. In all instances, Moore has known or made

himself acquainted with the kind of people and kind of life which he described.

Moore does not moralize to any extent in any of his novels; he passes no judgment upon his characters, good or bad. There is no criticism or justification for his sensual characters or for drunkenness. Examples of his hatred of Catholicism, the "conventions of the marriage market," and disgust towards snobbery are apparent, however, in the first editions of A Drama in Muslin, but the revisions modify the scenes so that Moore's feelings are not so obvious. There is a suggestion of his feeling against snobbery in the way the characters of Spring Days are presented, but Moore does not allow himself to inject his disgust in his own words; it is in the situations. In The Lake Moore was not interested in presenting his views of Catholicism, but in telling a tale and picturing with lyrical beauty Irish background.

CONCLUSION

Ten novels have been examined for the purpose of determining whether Moore was first a naturalist then a realist, and also for the purpose of determining the extent to which his writing is naturalistic and the extent to which it is realistic. From the first criterion, it was found that he displayed naturalistic qualities particularly in his first three novels--A Modern Lover, 1883; A Mummer's Wife, 1885; and A Drama in Muslin, 1886--and to some degree in his fifth novel, Mike Fletcher, 1889. These books include scenes which contain the accurate details demanded by the naturalists for a scientific study of life situations. In these Moore described the biological and medical aspects of sex and illnesses with exactness. Beginning with A Drama in Muslin, he became engrossed in the matter of style so that in Evelyn Innes, 1898, and Sister Teresa, 1901, naturalistic qualities became less evident. The most naturalistic book from this criterion is A Mummer's Wife in which Kate Ede's actions of a drunken, jealous woman are presented as exactly as possible. A Mere Accident, 1887, is Moore's fourth novel in chronology

and the first to omit naturalistic details; its primary objective is to present a religious man who rejects the animal characteristic in man. The sixth, Mike Fletcher, contains a few pictures of sensual actions that are depicted as they are found in society. Esther Waters, 1884, which critics judge one of Moore's best, has some scenes which are like those described by the naturalists; e.g., the lying-in hospital, but the manner in which they are presented shows the selectivity of the realists. A Mere Accident, Spring Days, Vain Fortunes, Esther Waters, Evelyn Innes, Sister Teresa, and The Lake are more realistic than naturalistic, for they convey a sense of actuality, yet the author's restraint in the use of details prevents them from being naturalistic.

According to the second criterion of determinism, the naturalistic doctrine is apparent from his first novel in 1883 through A Drama in Muslin in 1886; then it does not appear in A Mere Accident in 1887, but it reappears for the last time in Spring Days in 1888. It is the force of sensuality in A Modern Lover, environment in A Mummer's Wife, heredity and environment in A Drama in Muslin, and the weakness of heredity in Spring

Days. The novels--A Mere Accident, Mike Fletcher, Vain Fortunes, Esther Waters, Evelyn Innes, Sister Teresa, and The Lake--indicate no evidence of determinism. The characters of these novels--John Norton, Mike Fletcher, Hubert Price--determine the course of their own lives. Esther Waters, whose hereditary qualities are not given, triumphs over her environment by successfully rearing her son and keeping the ideals of her faith. Evelyn Innes is not so strong as Esther, but she succeeds in overcoming her baser instincts. Oliver Cogarity, as was mentioned, is an intellectualist who guides himself. Moore's first naturalistic tendency in relation to determinism alters with the novel A Mere Accident; it appears just once more in Spring Days.

For all of his novels Moore was well acquainted with the material he used. For A Mummer's Wife he made an actual study of the actors and actresses. For the other books he wrote of his surroundings and used models of people whom he knew. He made acquaintances with people who could give him good information of such subjects as music and religion. From this standpoint he remains realistic and naturalistic throughout. In his presentation, he is scientific in giving facts, then drawing impersonal

conclusions in the novels up to Esther Waters. In that he presents more sympathetic conditions for Esther Waters as he desired to write a novel that was more "human." Some of his intense feeling against Catholicism and the marriage market becomes evident, but for the most part, these feelings are controlled. In The Lake his attempt is towards something different--producing a story of Ireland, and presenting the background in a smooth, lyrical style. Moore's realistic interest in subject-matter begins to change to an interest in style with this novel.

Evidence produced in this paper indicates that naturalism, his first intense interest, softens into realism; and in turn aesthetics, style, and religion become focal points. In use of scientific details and naturalism Moore is naturalistic in his first novels; in his restraint in the use of details in later novels he is realistic; in his presentation of incidents paralleled in life is realistic; and in his knowledge of subject-matter he is both naturalistic and realistic.

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