DEPICTION OF CHARACTER THROUGH STYLE
IN JOYCE CARY'S POLITICAL TRILOGY

by

JACK ERNEST MERCER
B.A., University of British Columbia, 1940

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

in the Department of
English

We accept this thesis as conforming to the
required standard

THE UNIVERSITY OF BRITISH COLUMBIA
October, 1962
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Department of ENGLISH

The University of British Columbia,
Vancouver 8, Canada.

Date OCTOBER, 1962.
ABSTRACT

This study discusses three of Cary's first person novels—Prisoner of Grace, Except the Lord, and Not Honour More—published from 1952 to 1954 and usually termed the Political Trilogy—and examines in particular the craft with which he gave depth to his characterization by providing each narrator with a unique personal style. The analysis of the style in each of the three novels follows a pattern. First the syntactical structure, pace and tone, and choice of words are examined as indicative of the narrator's character. Next the metaphorical pattern is investigated to assess the narrator's interests, motives, desires or anxieties. The allusions, references and quotations are identified and analyzed. This reveals the intellectual and cultural background of each character, and shows how much each depends upon outside authority to support his judgments. The narrative style and the use of descriptive setting are then examined to assess the narrator's dramatic qualities and visual acuity. The quality and use of humour are analyzed to determine the general attitude of the character to the world outside himself. And, because each protagonist gives his own view of his counterparts through
his style and develops and rationalizes that view, these complex interrelations are also investigated.

The application of this method to *Prisoner of Grace* results in bringing out the many facets of character of a narrator, Nina Latter. Her involuted style with its continual use of brackets reveals a mind in which there is clash of ideas and a conflict of emotions, the essential dualism of a personality torn between loyalty to her first husband, Chester Nimmo the politician, and love of James Latter, her lover and second husband. This use of parentheticals also reveals a mind that qualifies judgments and perceives diverse viewpoints. Nina's sources of metaphor—natural phenomena, children's entertainments, war and human illness—reveals her feminine qualities as woman and mother, and by association they expose deep-rooted conflicts, claustrophobic oppressions and irrational fears. Her allusions and references show a keen appreciation of culture, while her wide range of humour enriches and humanizes her character and shows her strong capacity for happiness.

In *Except the Lord*, Chester Nimmo's memoir of his early life, the narrator's pomposity of diction, his use of evocative expressions and rhetorical devices show his power as a spellbinder, his tendencies towards the demagogue. However, Nimmo's frequent use of a simpler style enriched by
rural and biblical expressions reveals sincerity and awareness of human suffering. His choice of subjects for metaphor—death, buildings, oriental splendours, nature—shows preoccupation with death, search for security and foundations of faith, romantic tendencies and interest in the transcendental. His selection of allusions and quotations from the great exponents of nineteenth-century liberalism reveals his essential idealism and humanitarianism. The interpolation of philosophic comment in the narrative expresses Nimmo's deep moral concern and his attempt to analyze his own motives for political action as well as to expose general evils in society.

In *Not Honour More*, James Latter's apologia for his "execution" of Nina, the narrator's elliptical, telegraphic style, with its sardonic invective and ironical hyperbole, expresses the violence and paranoid fanaticism of his nature. His choice of abstract words reveals his adherence to moral absolutes and traditional loyalties. His subjects for metaphor—animals, visceral functions, sport—suggest a man of action. Latter's selection of quotations and allusions shows dependence upon authority and reveals prejudice of viewpoint. His occasional use of a simple, even sentimental style shows a warmth and loyalty towards his friends, while his awareness of humour in himself as well as in others also adds to this milder side of his nature.
A trifocal view of the three novels of the Political Trilogy reveals similarities as well as differences in the styles of the three narrators, suggesting certain affinities between them as well as contrasts in their natures. The multi-focus on the characters allows each to be seen "in the round" making possible a more objective evaluation. While each narrator reveals subjective opinion through his style, the trifocal view distills the objective truths related to Cary's own ideas about man and the universe.
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Chapter I

Introduction

Joyce Cary published fifteen novels from Aissa Saved, his first, in 1932, to The Captive and the Free, edited posthumously in 1959; but amongst these, his major work—and that upon which his place in English Literature will no doubt chiefly depend—was his production of two trilogies. The completion of his First Trilogy—Herself Surprised (1941), To Be a Pilgrim (1942) and The Horse's Mouth (1944)—brought to Cary long delayed popular acclaim and serious critical reviews. In spite of the success of these novels, Cary abandoned the trilogy form in order to write two single chronicles:
The Moonlight (1946) and A Fearful Joy (1949), both of which pictured a wide historical period through a study of characters living during the era. Then Cary returned to his multidimensional approach to produce his last major work, usually called the Political Trilogy, comprising Prisoner of Grace (1952), Except the Lord (1953), and Not Honour More (1954). This trilogy is the special concern of this study.

Each of the novels of the Political Trilogy is narrated in the first person by a different character and the three books are united by common characters and events. In the first novel, Prisoner of Grace, Nina Latter views the world of twentieth-century British Liberalism through the political life of her first husband, Chester Nimmo; in the second novel, Except the Lord, Nimmo tells the story of his own early life to reveal the religious roots of his political liberalism; and in the third novel, Not Honour More, James Latter, Nina's lover and second husband, violently attacks both Nimmo and political corruption on the public and private levels. Cary's own statement as to why he chose politics for the subject of his second trilogy, is quoted by Bernard Kalb in the Saturday Review. Cary points out that he had already written about "art" (in the Horse's Mouth), "business" (in A Fearful Joy) and "the woman's life" (in The Moonlight). All these, he explains, had dealt with his special world, the "world of the free imagination, the peren-
nial creation." The Political Trilogy, he states:

shows this world in politics; a world where
the free individual soul, with his special prob-
lems his special ambitions, is always in con-
flict; an everlasting cold war, civilized only
by conscience, by social taboos, and by the law;
a world dominated, like that of art and business
by the man of imagination.¹

And for his "man of imagination" to be placed in this world
of politics, Cary chose the enigmatic, flexible Chester
Nimmo, who dominates not only his own narrative, but also
the other two novels of the trilogy.

Before examining in detail the novels of the
Political Trilogy, one must analyze Cary's use of the tri-
logy form in order to reveal how it answered his special
need to differentiate character—in which task style is an
important instrument. Such an examination will also allow an
assessment of his unique contributions to this literary
 technique.

Very early, Cary came to realize that his primary
interest and his greatest power lay in the creation of
character. And he also became aware that a character can
only be shown in depth when he is allowed to play a major
role in the novel. Therefore, it seemed logical that the
number of characters in a novel must be strictly limited.
Cary's ignoring of this principle in his chronicle, Castle
Corner, and A Fearful Joy, explains their fundamental weak-
ness. George Woodcock comments upon this when he says:

Castle Corner collapses like the tower of Babel from the weight of the crowd of Heaven defiers. There are too many positive and clamorous characters demanding our attention and what might have been grandeur ends in confusion.  

The chronicles were also weakened by the fact that they attempted to cover too many events in time, too many aspects of too many problems. Cary in *Art and Reality* states the danger of losing power by having too wide a screen: "...the more comprehensive a novel in scope, in width of scene," he says, "the more it loses in power and significance." Therefore Cary succeeded better in the trilogies, because the first person viewpoint limited the scope of the novel and presented narrators with psychological depth. The trilogies also had dominant themes which meant that they concentrated upon only a few major problems.

But Cary could gain the "narrow screen" effect in single novels having few characters and limited problems. The question as to why he used the trilogy form has therefore yet to be answered. Many contemporary writers besides Cary have produced novels in series in an attempt to gain certain literary effects; a brief analysis of a few of their experiments will help to explain Cary's use of the trilogy form. For example, writers like Galsworthy, Hugh Walpole and Mazo de la Roche established the form of the
"dynastic saga" which allowed families of characters to continue on from generation to generation. When Cary was asked by interviewers if he were writing family sequels, his answer was an indignant denial: "Oh, no, no, no. Family life, no." The sagas of Galsworthy, for example, could go on indefinitely like a soap opera, but each of Cary's trilogies was planned to come to a dramatic conclusion. Also Cary had no interest in birth, marriage and death as such. It was only when these natural occurrences influenced the tense relationships between protagonists that they had significance for him. Ford Madox Ford's Tietjens saga resembles Cary's trilogies in that his four novels do present conflict between characters representing divergent principles and moral standards. Tietjens, the central figure, with his high standard of values, personifies the traditional British conservative, while all other characters, representing the decadent mores of the times, are foils to him. But Cary was opposed to one character becoming too powerful. Also Cary made Nimmo, the central character in the Political Trilogy, much more complex than Tietjens and therefore more interesting. When one is aware of Tietjens' principles, one can anticipate his actions in any circumstance, but Nimmo's reactions are far more indeterminate. Again, Cary's man of absolute principles, James Latter, brings tragedy upon himself and others, while Tietjens with his "absolutes" merely
achieves the pathos of self-martyrdom. C.P. Snow, another recent writer of sequence novels, uses Henry James' technique of the foreground observer. His novels form a series of trilogies in each of which Lewis Eliot, the observer, first tells the story of two of his friends and then his own story of the same period. Cary, although he admired James, never used this observer technique; insisting that it had all the faults of the first and third person viewpoints with none of their merits. The only value he could see in this method was that it allowed the writer to describe the narrator. When Cary first began to write the Political Trilogy he did experiment with an observer, but as he says in the preface to the Carfax edition of *Prisoner of Grace*, "the narrator ran away with the book" and "the acuteness of the observer only emphasized his lack of real understanding as sharp arrows will go right through a target and leave no mark." Reading Snow's novels one is also conscious of the continual manoeuvring that is necessary to get the observer into a position for observation. Lawrence Durrell experiments with new techniques in his "Alexandria Quartet," a sequence of four novels. The narrator of the first two becomes a character in the third while the fourth is a sequel. Durrell's method is what Steiner calls, "the technique of accumulated nuance, the painter returning constantly to the same scene." Cary only occasionally in his trilogies deals with the same
event from conflicting points of view, but Durrell goes over the ground time and time again. He tries to avoid the obvious monotony by "ironic revisions" which are new and often unconvincing reinterpretations of the truth of the situation. For example, Justine's affair with the narrator in Justine, the first novel, is reinterpreted in the second, Balthazar, as merely a blind for her real passion for Pursewarden. "Nowhere in the quartet are things what they seem to be," and therefore the result is falsity. Certainly Cary, with his trifocal approach, illustrates the complexity of truth, but he does not resort to trickery. Durrell, in contrast to Cary, is interested more in style than in truth or characterization; his aim is to build up a mosaic of sensual impressions. And the style does not vary greatly from character to character. Also in the "Quartet," in contrast to Cary's trilogies, the peripheral characters and events take on more life than those in the central focus. The writer who came closest to Cary's first person, multi-dimensional trilogy was André Gide in his L'Ecole des Femmes, a trilogy of short novellas which present the relationship if three members of a family. In the first of these, "L'Ecole des Femmes", the mother, Eveline D., tries to justify her separation from her pompous mediocre husband. In "Robert," the second novel, the husband is allowed to present his own view of the marriage, and to justify his approach
to life; while in "Genevieve," the third journal, the daughter critically appraises both parents and analyzes her own motives. Although there is much similarity between Gide's method and Cary's, Friedson suggests that Cary may not have read this work as he makes no mention of it in any of his various articles on technical matters in which he frankly acknowledges other influences. "With Cary, possibly as with Gide," says Friedson, "the second and third novels in the trilogy came spontaneously from a liberal temperament. Having stated a case, he felt compelled to consider the other side." Friedson also points out that Cary's novels are less restricted and more complex; that his characters did not write in rejoinder but, in fact, "none of them appeared to be aware that the others were writing." As a result, says Friedson, "the areas of situational overlap in Cary's novels are less frequent, and pat, than in Gide's novel, and the ironies resulting from the different viewpoints are more profound and far subtler." Also one realizes that Gide's characters are more stereotyped than Cary's; this is especially true of Robert whose statement of his own case does little to modify his wife's antagonistic judgment.

Having assessed briefly the techniques of other writers of sequence novels, one can better evaluate the method
of Cary's own trilogy. Cary decided to use the first person viewpoint because he knew that it gave strength, life, intimacy and simplicity to the narrative. But at the same time he was aware of the limitations of this technique. Discussing this problem in "The Way a Novel Gets Written," he says:

> The first person imposes not only limitations of character, place and time, but of event. Everything that does not happen to the character must be related by him, and is therefore farther removed from actuality than a story told in the third person. For that story is related by a real person, the author, and this one is told by a fictitious person, the character.

What Cary was looking for, therefore, was some technique which would retain the close intimate power of the first person viewpoint, while gaining at least some of the added advantages of breadth and objectivity of the third person narration. The trilogy with its three dimensions, showing three characters, not only in themselves, but as seen by each other, proved to be the method that Cary was seeking. As Wright says: "...the reader is constantly required to compare and assess the versions of the same world presented by competent but interested witnesses." Each character, is:

> ...a kind of a crystal, and the reader's vision of each is complicated by the fact that he is invited to look through one crystal into another. Invariably, each crystal observed reflects the crystal which is observed.

Having worked out this technique of multidimensional first
person narrative, Cary applied it to his First Trilogy. Sara Monday, narrator of \textit{Herself Surprised}, was to view the world and her two men from the domestic point of view; Thomas Wilcher, narrator of \textit{To Be a Pilgrim} was to present his world from the point of view of society and politics, while Gulley Jimson, picaresque artist-rogue narrator of \textit{The Horse's Mouth} was to portray his complete world from the point of view of art. The link between the two men was to be their relationship to the woman. Cary's plan was successful, but he was not completely satisfied. The characters, given the freedom to move in their own worlds, told stories that only touched at certain points and the result was a group rather than a sequence. Cary began the Political Trilogy determined to improve his technique. As he said to the interviewers of \textit{Writers at Work}, "I've set out this time with the intention of doing better. I think I am doing better." In the Political Trilogy he emphasized especially one thematic area to gain unity; he created one character strong enough to hold a dominant position in each of the three novels; he limited the temporal overlappings to increase depth and complexity, and he brought the two men into tense relationships to one another as well as to the woman. Also Cary made the woman more intellectually perceptive than Sara Monday so that she could better evaluate the two men. And many critics agree that Cary did do better in the second
trilogy. A reviewer writing in the *Christian Century* states:

Never has he come nearer to greatness than in the trio of novels concluded in *Not Honour More*. . . . the trifocal device is risky, but it comes off beautifully. Each of his major characters grows and lives. Events are completely real... The author's imagination, empathy, sheer writing ability puts the reader where he watches the action and developments from the inside. There is depth, perception wisdom all the way along.\[13\]

A study of Cary's multidimensional technique raises the question of his choice of the trilogy rather than a quartet or even a quintet—why three novels with three individual narrators? In order to answer this question it is necessary to understand Cary's tripartite vision. Andrew Wright has discovered that throughout all Cary's novels the leading characters tend to fall into three main categories. As he says: "Cary portrays again and again the same three people because for him it is the commonness of the human dilemma which is compelling. The man who must create, the man who would preserve, and the woman who as female resembles both the one and the other but also differs from either."\[14\] Therefore, it is logical and almost inevitable that Cary with this tripartite vision would choose to present his world through three first person narrators corresponding to these three character types. Examining the Political Trilogy, one
finds that the leading characters do fit into these three groups: Nina, as the "female" is torn between her love for James Latter, "the man who would preserve" and her loyalty to Chester Nimmo, "the man who would create."

In Wright's grouping of characters in Cary's earlier novels, certain prototypes of Nina, Chester and James Latter are to be found. Brief descriptions of a few of these will show how these three types grew into the complex narrators of the Political Trilogy.

In Cary's first published novel, Aissa Saved, one of his African stories, Aissa, as the "female" shows this dual function, in that her physical love for her pagan husband conflicts with her loyalty to Jesus as another demanding lover. Throughout the novel she runs from one love to the other, even as Nina does, being continually driven back to Jesus by the dictates of conscience which she interprets as the Voice of the Holy Spirit. Again in the First Trilogy, we have the dualism in Sara, the female, as her love for Gulley Jimson clashes with her loyalty to Thomas Wilcher. As Friedson points out, Sara plays also a paradoxical role in the Blakean sense; "She is the female will operating in opposition to the masculine will; but she is also the female will which keeps the masculine will going." A prototype of Nimmo as "creative man" can be found as far
back in Cary's writing as a *Saturday Evening Post* short story published in 1920 entitled *None But the Brave*. Merridew, the character in the story, is a broadly drawn portrait of a political opportunist. A young man of humble origin, he is driven by his energy and ambition into a position of governmental importance. Merridew, however, fails in his attempts to win the local rich girl, but consoles himself with dreams of a more wealthy and sophisticated match in the city. Merridew is merely a caricature of Chester Nimmo. A prototype with closer resemblance is the character of Porfit in *Castle Corner*. Here is an earnest lay preacher, who, because he supplies the Liberal Party with the evangelical spirit it requires at the time, is catapulted into high political office. Porfit endures the humiliations of class differences in order to court the beautiful and wealthy Lucy Chorley. Like Chester Nimmo, Porfit is pacifistic in principle and is a supporter of the godly Boers in their fight against the gold-greedy British imperialists during the Boer War. James Latter, the conservative man, has a prototype called Cock Jarvis, who appears first in an unpublished novel of the same name. In a 1950 broadcast, Cary described this character as a man with "a high sense of honour and duty like Kipling's soldiers" but adds that "he was essentially liberal in sympathy." Cock Jarvis is mentioned again in *African Witch*.
and appears as a younger man in Castle Corner. Here he resembles James Latter. Like Jim, he was anarchistic in his disregard of authority in Africa and was removed because of it. Like Latter, he had courage and soldierly intelligence. Wright thinks of James Latter as an older, bitter, and disillusioned Cock Jarvis.18

Cary's vision therefore was tripartite, as shown by the three general character types in his novels; and, when he came to write a trilogy his plan was to use three narrators and to give to each a distinctive style. Cary states this intention in the Preface to the Harper edition of the First Trilogy:

...each of my three chief characters had to write in the first person and reveal his own world in his own style.19

In creating first person narrators, Cary could make use of his great gift so universally acclaimed, namely, his ability to feel himself into his characters so that each becomes unique yet vitally alive. Walter Allen describes this protean quality:

...pre-eminently, he is 'the one Proteus' of the English novel to-day...he appears to have 'no identity--he is continually in for and filling some other Body'...He is, to put it at the lowest, a superb impersonator, a truly protean actor.20
In his first person narrative, House of Children, and in the two Trilogies, Cary developed for each narrator an individual style which depicted a unique character. Speaking of the Trilogies, Wright says:

He can suit the words to the character so justly that in the novels of the two trilogies there are six styles, six metaphorical structures, six schemes of syntax, six kinds of interior monologue—indeed, six worlds.21

A brief survey of first person narratives preceding the Political Trilogy will illustrate this emergence of character through style. In House of Children which is largely autobiographical, the narrator, Evelyn Corner, reminisces on his boyhood days in Ireland. Here the style is suited to that of an older man recalling the boyhood of a sensitive impressionable child. The beauty of the imagery, the varying cadence keyed to the moods of both the calm and the vigour of the sea, reveal, as Cary says, "the clarity, the large skies, and the wide sea views, which belong to the vision of my childhood."22 There are echoes of this intonation and cadence in some of Nina's descriptions of the sea. In Herself Surprised, the first novel of the first trilogy, Sara, as narrator, uses a simple and pragmatic syntax and vocabulary which reveals her practical domestic nature. Also the managerial side of her personality is shown, as Friedson says, by the "pert speed and sturdy push which are endemic
to the indomitable spirit." Her style has vitality and humour and a quality of radiance which expresses an inner joyousness. In To Be a Pilgrim, the second novel of the First Trilogy, Thomas Wilcher, as narrator, uses the form of a journal, with a rich, complex, authoritative, philosophic style. The formality of his style is modified by a mild and self-analytical humour. At times, Chester Nimmo's style resembles Wilcher's, but Nimmo's has greater variety showing his nature to be more complex and out-going. In The Horse's Mouth, the third novel of the First Trilogy, Gulley Jimson, as narrator, uses a style that is intense, extravagant, rhetorical, slangy and visually dramatic. Ironic understatement pervades the style, revealing disillusionment but undaunted courage. There is a frenzy of intoxication in his prose which depicts the restless exuberance of his nature. Certain features of this style are observed in Not Honour More but James Latter expresses more bitterness and defeatism than does the incorrigible, imaginative Jimson.

In the first person novels which preceded the second trilogy, each narrator's character is revealed through his unique style. Any further study of Cary's depiction of character through style is best undertaken in the ensuing discussion of the Political Trilogy itself.
Chapter II

Prisoner of Grace

Ruth Van Horn, writing in the New Republic, quotes from a letter she received from Joyce Cary in which he comments on his purpose in writing *Prisoner of Grace*. According to Cary, the "point of the book" is to show "the whole political world, not only as restricted to parliaments and congresses, but as it works in marriage and in the nursery, in all human relations--that is to say it is a study of another aspect of that world which has been imposed upon us by freedom, individuality and the necessary isolation of the individual in a free world."¹ And *Prisoner of Grace* does portray the clash of political personalities on both the public and private level. Its public politics show the conflicts involved in government policy in grave historic crises and provides insight into political strategy and party manoeuvre during the eventful days of Boer War controversy and World War I decisions and indecisions. And on the personal level the novel exposes the politics of the domestic situation with its demands for continuous adjustment
by tactics of concealment, compromise, parley, resourcefulness and sudden attack.

Nina's style in *Prisoner of Grace* reveals her as a "credible witness," a "soft-shrewd, ultra-feminine observer" who acts as commentator, evaluator, judge and participant in this politico-domestic psychological narrative. And Nina, in her role of narrator, states clearly her purpose in publication. The book is to be an apology for Chester Nimmo, "that great man who was once my husband," to precede "revelations" which are soon to appear defaming his name. Throughout the book she attempts to answer charges against Nimmo that on both the private and public levels he was dishonest, hypocritical, a "wangler," and a self-centred egotist.

On the private level, she defends him against the charge that it was only the hope of her five thousand pounds for his political advancement that induced him to agree to a marriage of convenience when she became pregnant by her soldier cousin, Jim Latter. She suggests that Nimmo may not have been informed of her condition by Aunt Latter, who arranged the marriage, and insists that Chester married her primarily because he was in love with her. Nina also defends Chester against the charge that he kept her a prisoner against her will. She insists that she failed to run away to
Jim, for example, because her own conflict between loyalty and love prevented her feet from moving until the train pulled out. Nina denies also, that Chester's discouragement of her son Tom's interest in art and the theatre was responsible for his failure and subsequent suicide. Chester had a great anxiety concerning Tom, she says, and could not be held responsible for the overpowering influence he had upon the boy. Nina finds it more difficult to defend Chester's attacks upon former friends—his ruthless exposé of Goold, an outspoken critic of Chester's war policies, and his interference with Jim's campaign against the Europeanization of the pagan Lugus in Nigeria—but she suggests that even in these two cases Nimmo's political sense was sound even though his actions were suspect.

On the public level, Nina finds it imperative to defend Nimmo against specific charges such as the accusations of crooked dealings in the infamous "Contract Case" (PG, 215); the charges of "hypocrisy and chicane" concerning his adoption of the vote-catching pacifist line in the 1913 election; and the accusations that he was a "traitor to his pledged word" in the "great betrayal" of 1913 when he accepted a portfolio in Asquith's War Cabinet.

Nina may believe that her chief purpose in *Prisoner of Grace* is to justify Chester Nimmo. But in a very
feminine manner she immediately seizes the opportunity to defend herself against attacks—launched in most cases by Nimmo's own friends and supporters, the evangelical chapel-goers who form the bulk of his constituents. She defends herself against the charge that she is the "scarlet woman" (PG, 350) who "corrupted her poor husband, not only in soul but body" (PG, 113) — the "evil influence" which "so long encompassed our beloved leader" (PG, 350). She refutes accusations that she has led Chester astray by teaching him to love luxury and high society; she launches out at her attackers who blame her for the so-called "wives' conspiracy" in which she supposedly encouraged Daisy in her rebellion against the tyranny of her husband, Goold, (PG, 118), and denies that she seduced Tom from his filial duties. Finally, at the end of the novel when Nimmo is attempting a political comeback after two defeats in the post-war Liberal disasters, Nina tries desperately to explain her complicated motives in accepting his presence at Palm Cottage and in submitting to his sexual attacks while still claiming to be desperately in love with her new husband, James Latter.

Is Nina a reliable critic? Is her judgment to be trusted concerning Nimmo, Latter, Tom, and herself? Aunt Latter thought not, and sometimes Nina herself wondered whether she was merely making excuses simply to hide from
herself her "own weakness of character and love of peace" (PG, 388). One of the major tasks of this study will be to attempt to assess how much of the truth Nina really perceives; to determine to what extent she is the "credible witness" Cary thought her to be.

But *Prisoner of Grace* is more than an apologia—it is essentially a study of character and a presentation of the intense drama that results when three protagonists clash as they strive to adjust to increasingly complex situations. Character is Cary's chief interest—to him greatness in a novel depends upon the depth of characterization. And the purpose of this study is to show that in *Prisoner of Grace* there is this depth, and that it is directly related to Cary's depiction of character through style. Through Nina's eyes the reader does gain his first view of Nimmo and Latter, but the profundity is chiefly in the emergence of the narrator herself. Nina reveals her essential nature through her specialized use of parenthesis, in her metaphorical pattern, through allusion and quotations and by her style of humour and narrative power. As Wright says of the trilogies in general: "Style becomes the man or woman narrating the story."\(^4\)

Even a cursory examination of the general style of *Prisoner of Grace* tells much about the narrator. Nina
writes informally as if to an intimate friend and confidant, expressing her judgments with verve and conviction but with complete artlessness. The style is loquacious—the words and phrases flow out unceasingly; the tone is realistic and frank—from the reader there are no concealments. In general, Nina's style abounds in dialogue. She sets it going and the conversation extends the narrative, reveals the characters, gives contending points of view and underlines her own personal relationships. The style is feminized by her use of italics for emphasis or irony, and by her continual employment of involuted constructions. Often her reactions are emotional rather than intellectual and her reflections, childlike as well as mature. Nina's style is intelligent and analytical; she shows willingness to look at all sides of a question, to give the point of view of others even though this may be contrary to her own.

The feature of the style which makes this quality most obvious is Nina's continual use of brackets. In his preface to Prisoner of Grace, Cary relates the difficulty he faced in establishing the point of view and style of this novel. Apparently he started out using the first person but found that Nina "telling on her husband, analyzing his motives" appeared mean and small and therefore made her, as he said, "an unreliable witness." The mood of the novel was
too cynical and "told nothing true of the political experience." Then Cary tried to use the third person but the central scene at the station "did not come through." In despair he devised a "false first," that is he created a new character, a brother to Aunt Latter, a retired civil servant who was devoted to Nina and who was to tell the story. According to Cary this character "ran away with the book" and everything was "falsified and cheapened." When Cary was ready to throw away a year's work it suddenly occurred to him that Nina had a "brackety mind," was essentially a woman who could understand another's point of view," that all her judgments were qualified. "And," said Cary, "qualifications go into brackets." Cary insisted that the brackets made the book possible, "without the brackets there would have been no book" (PG, 8). Almost a third of the novel is enclosed in these parentheses so a good deal of attention must be given to this characteristic of style.

Primarily, the use of the brackets reveals Nina's probing quality of mind, her intellectual awareness of the real truth behind the appearance. This is shown in her description of a scene with Chester which follows Nimmo's denial that he was aware of Nina's pregnancy before their marriage. The suggestion that she had practised treachery has created an utterly impossible situation for Nina:
And as soon as Chester came to the bedroom (he was very late—I daresay on purpose, and I was already in bed)\textsuperscript{A} I said that now we were alone together I hoped he would admit the truth. "Don't you see," I said, "that you are putting me in an impossible position by making me responsible for such a mean act? And how can I ever trust you if you do such things?"

And when he simply made no answer at all, I was so enraged by what I thought his impudence that I threw back the clothes and was trying to jump out of bed on the other side to run away from him, when he caught me by the arm and said in an anxious voice (but I thought it also sounded cunning)\textsuperscript{B}, "I see now, of course, how you could make such a mistake." (PG, 43).

The first bracket (A) cited above shows that Nina was aware of Chester's favourite technique which she calls the "Time Game"; that is, to do nothing until your opponent is in a weakened condition. Bracket (B) shows that Nina is well aware of Nimmo's shades of tonal quality which makes his concern very possibly a cloak for further strategy. This use of brackets for the analysis of Chester's feelings and motives is illustrated again later in this same scene. Chester is speaking of Nina's goodness and of the necessity of beginning again in the new life of the spirit:

And he was so moved and excited (and it was a true feeling even if he had given it to himself) that, of course I said that I did understand. ... (PG, 46).

In this bracket cited above, Nina honestly admits that Nimmo was not fooling, that his desire for forgiveness
was genuine. But she also includes the damning accusation that he had given this emotion to himself.

Another use of brackets is to allow Nina to analyze her own feelings. For example, after Chester was elected to the Council, Nina finds the "impossible" situation of her marriage much easier to accept than she had imagined but she is bewildered by being at the same time emotionally unsatisfied:

As I say, just then I sometimes thought that I was growing, to love the man, and this pleased me very much because, tho' I had been so relieved to find that marriage was possible with only politeness, I was now (which was unexpected, but perhaps Chester by stirring up all my nerves had made me less contentable) much greedier for happiness. I thought how nice marriage must be for people who were "really" in love. (PG, 37).

Here, as can be seen, she has used the brackets for a psychological explanation of this feeling. This use of brackets for introspective analysis is illustrated again at the climax of the romantic seduction scene with Jim in the garden. Both Jim and Nina are in a state of emotional ecstasy. The brackets are used to comment upon the event in retrospect:

And so we walked on again, and went on debating for a long time; or we thought we were debating, when perhaps we were enjoying happiness which (as I dare say we knew in our bones)A could never
again be that enchanted joy of our first communion. I should have liked it to go on for ever, but nothing goes on even for a short time.... And at last, Jim, growing more and more impatient (though, of course, nothing on earth could have satisfied our feelings at that time—I mean no action possible to human beings), B said that we could never go back to the old miserable false life, even for an hour. (PG, 84).

In the bracket (A) cited above, Nina's mature judgment shows that she and Jim, even at that time, were aware of the truth; and in bracket (B) she gives a penetrating analysis of the general truth of the situation. The second bracket also illustrates Nina's favourite habit of making a statement and then reinforcing and clarifying it further within a bracket.

Brackets allow Nina to generalize from a specific event, to advance philosophic judgments about life and politics. For example Nina learns that when Chester bought Cousin Slapton's London house, Slapton wrote off Jim's debts, while Aunt Latter, who had suggested the idea, received a new silk umbrella. Concerning all this apparent bargaining, Nina says:

(people do not make such bargains, they do not need to have anything definite—they just do each other the good turns that are satisfactory to each other). (PG, 129).

A second example of brackets setting off philosophic comment
occurs when Nina is describing Nimmo's obsession with the problem of whether or not to lead pacifist groups in a Cabinet revolt in 1913. So much was this decision weighing upon Chester's mind that even "(at a most unexpected moment when he seemed intent on anything but politics)" he suddenly cried out, "What do they take me for?" Commenting upon the all pervading influence of politics, Nina says:

(But I had noticed long since how politics goes on spreading through one's whole life. It is like "drains"--you may be in the garden but they seem to hang on the air, to get even into the flowers. You smell a rose and it reminds you of the plumber.) (PG, 251).

Often such statements as those cited above seem to echo Cary's own opinions presented elsewhere in his non-fictional work. This suggests that the brackets are, at least to a certain extent, a technique for interpolation. But Nina echoes Cary so very often outside the brackets as well as in that this theory is not really plausible.

A theory more easily substantiated concerning the use of brackets is that they help to overcome a major difficulty in novel writing discussed by Cary in Art and Reality. This is the problem of keeping the reader aware of the progress of the narrative without breaking the emotional mood of the conflict. Nina tosses into brackets, almost as an
afterthought, scraps of essential information to keep the reader up to date. For example, when Nina listens to the excited discussion between Chester and Goold following the riot at the Anti-Boer meeting at Chorlock Hall, she is annoyed by the men's blatant almost sadistic attitude towards supporters of the war effort, and has to constrain herself from openly giving her views.

I was just going to say that it was natural for people with relatives at the front (one of my cousins was killed in the first month, and we had just heard that week of Jim's being wounded) to feel the same indignation at the same remark abusing the troops. But I did not. ... (PG, 49).

Now the fact that Jim was wounded is most important in this story but Nina quickly throws it in without interfering with the heightened feeling of the moment.

Brackets are also used by Nina in her description of characters where apperception accompanies the visual perception. This is illustrated in her first description of Daisy:

She would lean her great cheek against the cow's ribs (it would bulge out sideways and quite shut her eye, already small enough; she had the smallest little Dresden blue eyes, real "peepers") and present to me her enormous hips in a spotted blue print, while her great pink hands and mottled arms pumped up and down. But she had a shy broad grin (which caused both her eyes to disappear at once) which made one feel suddenly cheerful and also fond of her. (PG, 99-100)
This preoccupation with eyes—why they opened and shut and what this revealed about the character—is shown again in Nina's description of Daisy's husband, Goold. Once again the bracket gives the mental reflection on the physical perception:

...Goold, looking at me with his big dog's eyes (his eyes protruded, and always had rather a mad look as if to say, "You won't like it, but who cares"),... (PG, 51).

The brackets also serve another purpose in allowing Nina to describe the gestures, stance or expressions of a person while he is speaking. This technique is used particularly in describing Nimmo. Early in their married life, Chester seeks Nina's opinion on a circular at which he has been working for several days. Nina, afraid of the storm that would result from its extreme views on "Class," questions the wisdom of publishing it. Chester, vexed and deflated, tears up the circular:

You don't know what class is," he said (and I saw him shaking with excitement). "You don't know how different you are. Why you would have more in common with a negro—I mean a negro gentleman—than with Bill Code". (Bill was our gardener for one day a week). "You think me a cad" (and he made a face as if he were going to burst into tears). "No, no, that's not fair—not true" (he put out his hand and just touched me on the breast, as if to say, "Forgive me") "you feel me a cad." (PG, 33).
These visual pictures within the brackets tell as much about Chester as his actual words. A second example of this use occurs during the scene in which Aunt Latter quarrels with Bootham and thus provides the excuse for Chester to get rid of her. Chester says nothing that would imply his disapproval of her but his actions, as described in the brackets, give him away.

"Excuse me," Chester said (he was standing with his hands clasped together, and his head a little on one side, and his eyes turned a little upwards and sideways, in what I used to think of as his shop-walker attitude). "I am rather at a loss." (PG, 149)

Aunt Latter, who was quite as quick as Chester to sense a shade of meaning, understands that she must leave at once.

It must be realized that the brackets are not always used for exceptionally important reasons. Often they are included merely for asides; for Nina's little womanly remarks about her clothes or appearance; for ironic comment; or simply for adding emphasis. It is quite possible that on occasion, in the effort of writing the story, Cary himself became a little careless of their use. But without doubt the brackets are of vital importance to the style and Nina's character emerges through their use. Her continual play of mind upon the narrative reveals the brightness of her
intellect, the quickness of her visual perception, the philosophic depths of her nature, the sharpness of her wit and above all her ability to evaluate varying points of view, including her own.

Nina's visual acuity is shown most clearly in the wealth of metaphor in Prisoner of Grace. "Joyce Cary's characters must see if they are to live wholly," says Pamela Johnson, and certainly Nina possesses this gift of sight. Her metaphors reveal much of her background and interests and by "free association" the qualities of her psyche.

The metaphors fall loosely into categories; those related to natural phenomena such as air and sky, sea storms and darkness; those pertaining to children and animals; others associated with war and captives, and many referring to sickness and the human body. Some of these metaphors describe the peaceful and pleasant, others, the violent and grotesque. They vary from short vivid pictorial flashes to long involved analogies.

Several times during the narrative of Prisoner of Grace, Nina escapes temporarily from her state of bondage into the extraordinary happiness of release. In seeking to describe these occasions, Nina usually makes use of metaphors connected with the sky and air. Of the "deep peaceful
complete joy" of pleasant days of sailing on calm seas with Jim, Nina speaks of:

...the glittering atmosphere through which we slipped like dream royalties in Hans Andersen, among a noise like fountains, of the immense calm sky all round us,...that such alarming remarks (concerning private passions) came to me without the least shock. It was as if they had been rendered harmless, on the way through this beautiful transparent air full of contemplation as lucid as itself. ... (PG, 79).

Air and sky are again the metaphorical subject used to describe the "immense calm gaiety" that Nina feels at the boat races at Oxford with Tom:

There was a twittering sound of voices all round, sounding, as they always seem to sound over water, very light and as it were full of air, a feeling of large stretches of sky and time surrounding us,... (PG, 246).

Again in her escape to Buckfield in horror of Nimmo's backstage blocking of Jim's Luga meeting, Nina again feels this joy of release. Her mind seems to expand to the far reaches of the sky:

Something tense in me seemed to dissolve away in that sleep, so that my mind,...seemed to have spread itself abroad all through the house and yards; even the gardens and fields, the lake (full of weeds and mud) and the local sky. For one thought of Buckfield as having its own sky, enclosed in an irregular wall of low hills and scraggly woods,... (PG, 296).
But for Nina, sky and air do not always have connotations of peace and happiness; skies can be cloudy and air can be foul and poisonous. She uses gloomier sky and air metaphors to describe the world of politics. Nina speaks of the "party" man living all his life in that "dirty cold fog of propaganda and bitterness" (PG, 160), and complains of that "congested air of politics." (PG, 19). Again, when she is forced to meet with political people during Chester's wave of popularity after the Lilmouth riot, she describes her strange unnatural horror by using a cloud metaphor:

...the strange and horrible feeling which afterwards became so familiar to me (but not less horrible), of living in a world without any solid objects at all, of floating day and night through clouds of words and schemes and hopes and ambitions and calculations. ... (PG, 59-60).

Nina uses storm metaphors to describe Chester's vital energy and the electric atmosphere which he created around him in his political life. At the Lilmouth meeting Nina says:

you could feel at once what is called "electricity" in the air, and it is really like the feeling after a flash of lightning when you are waiting for the thunder clap. (PG, 56).

On another occasion, Nina uses an earthquake analogy to describe her feelings of frenzy at what she calls the "mysterious" difficulties which obstructed the hiring of a hall
for the Luga meeting:

But now I had the feeling myself—they say the most terrible effect of an earthquake is the sense of immediate distrust and fear which it brings upon people. The walls of their own homes which had been their most certain protection—as familiar as their husbands and children—suddenly become a threat, a deceitful screen behind which fresh disasters (floods and looters) may be creeping up; the whole solid world becomes treacherous and deceitful. And that is why people in earthquakes go mad. Certainly I was thrown into a kind of frenzy. (PG, 291).

But the greatest number of Nina's metaphors relate to the sea and sailing. Nina is obsessed by the sea, hating the terror of its storms, praising the bliss of its calms. In one analogy she compares "the lovely touch of the water" bearing one up with "its enormous mild strength" (PG, 76), with the feeling of being carried by her mother "the soft warmness of her body, and the soft bouncing movement of her walk" (PG, 76). But, on reflection, Nina decides that the feeling was only similar in the escape (she had been rescued from hiding in terror in some narrow hall of a strange house), and that the "bosom" of the sea was not at all like a mother:

It is too cold, too beautiful...a power, stronger than stone and smoother than snow, the most beautiful and strongest thing in the world,... (PG, 77).
In two other longer analogies, Nina uses childhood sailing experiences to justify Chester's political and social attitudes. In one of these Nina describes a terrifying escapade with Jim, when, in answer to a supposed dare, he sails out to the open sea in a bad storm. When they have reached "beyond the head" and the seas are breaking right along the deck (PG, 226), both children realize that they have little chance of getting back into the estuary. Jim shouts that he has no intention of going back; that this is just the opportunity they have been waiting for to visit a small fishing village about ten miles along the coast. Nina, knowing that the settlement lies amongst dangerous rocks and tides cries out in protest, but Jim merely turns down wind. They batter forward through waves "sending up spurts and fountains twenty feet high" and would without doubt have been drowned had they not by a lucky chance hit an oil patch where the following waves lifted them over the bar into safety. Now the whole point in Nina's telling this story is to point out that it was Jim's pretence of having planned the whole journey, his making the whole affair "rather glorious instead of a scapegoat escapade" that had "kept her up and perhaps saved them from being swamped in the first five minutes" (PG, 229). And the analogy she draws from this is that even as no one would attack Jim for this deception, so no one has a right to denounce Chester for an
occasional pretence in his political storms:

No one would dream of calling Jim a hypocrite for pretending to himself and me, in the middle of a violent storm, that we were doing something reasonable and possible. And no one has any right to call Chester, who had ten times more imagination than Jim, a hypocrite for pretending in the middle of a political storm (which went on all his life; he was never "in harbour"--there is no such thing in politics) that he had always meant this or that, when, in fact, he had only taken note of it as a "way out." (PG, 230).

Another sea analogy explains Chester's attitude towards the changed mode of behaviour of the Twenties. This strange experience occurs on Nina's first sailing expedition with Major Freer and Jim. She wakens in the cabin very early and hurries on deck to view with delight the beauty of the seascape. But when she happens to look towards the shore suddenly she gives a cry of horror:

...for the whole shore of last evening had disappeared; and when I whirled round to look past the schooner, the village on the other shore had turned into a wood with a gasworks in it. And yet all the boats were around me exactly in the same places--it was as if some malicious demon had played a complicated trick or I had gone mad and simply could not understand anything anymore. (PG, 337).

Jim with a furious glare stalks past her stating: "You ass! We've only swung with the tide."
And even before he had dived down the hatch, the whole scene changed again, like a pantomime when the gauge is pulled up, and came out quite solid and ordinary as the Mulhaven estuary seen the other way round at about twenty yards downstream. ...it looked so solid and ordinary that the whole view had lost its sparkle... (PG, 337).

Nina states the analogy here very concisely:

It was really I and Tom who had been swung round in the tide of those years after the war and Chester who had stayed, and it was only because nearly everyone had turned round with me that I didn't notice it; and when I did notice the "solid ground" of Chester and his evangelicals I was disgusted by its dullness. (PG, 337-8).

Not only is Nina afraid of storms at sea but she is also terrified of the night and the dark. As a child she would come rushing into bed with Jim, pursued by apparitions which haunted her. Night terrors plague her even in the last scenes as Jim's wife in Not Honour More. Therefore, it is natural that these fears should appear in metaphor. For example, Nimmo's emotional hold upon her is expressed in terms of darkness: "His love and anger, both swallowed me down a little farther into a horrible stuffy darkness... (PG, 175). Again when hatred of Nimmo comes to the surface:

Hatred kept me awake at night, and even if I slept I seemed to be occupied with it like an illness which makes one's sleep in a hospital a kind of haunted "possession." (PG, 307).
At times Nina's state of "possession" borders on mental unbalance. Her nerves play such a prominent part in her life that they also appear in metaphor. An illustration of this is when, unable to lie to Nimmo that she loves him, she states that "The nerve which wanted to hate absolutely held down my tongue" (PG, 288). Nina uses a nerve metaphor again to describe her reactions at the night club where she witnesses Tom's loathsome impersonation of a Nimmo speech:

Yet the voice, the gestures, absolutely fixed one in a kind of trance and one could not keep out the words, one could not prevent them entering in; it was as though they simply took hold of some nerve and danced one's soul upon it like a puppet on a string. (PG, 341).

It is to be noted that in the quotation cited above, Nina also uses a puppet metaphor. Puppets frequently appear as a subject for comparison as do other forms of children's entertainment, such as zoos, carnivals, pantomimes and parties. Quite frequently she uses these entertainment metaphors to describe Nimmo. Sometimes they are employed to lampoon his grotesque antics; at other times they express Nina's maternal feeling towards him. Chester in great excitement is like "A child in a carnival of animals" or "like a small boy who has gone a little mad at the end of a party" (PG, 61). Chester, exhausted after a strenuous day of political activity, would "collapse like a child who has had too much excitement at a party and does
not know what to do with itself" (PG, 223). Much later, when Nina had been Jim's wife for two years, she is startled by the change she sees in Nimmo. The childish qualities seem to have become predominant and grotesque. Here Nina uses several of these entertainment metaphors to show this change:

His long upper lip seemed still longer and his nose was thrust out like a crag. But his energetic "prophetic" head, which seemed to have grown bigger till it was out of all proportion, was stuck upon a body so dried and shrunk that it appeared like a doll's, made of wood and sawdust; there was something angular and jerky in all his gestures which suggested the same idea. He was like a marionette imitating himself. (PG, 370).

Nina develops one long entertainment analogy to show that Chester's rapid aging has resulted chiefly from the strain of his wartime responsibilities. Here her general mood is sympathetic, contrite, even penitent. For her comparison she uses a childhood recollection of Christmas parties at Slapton. The major treat at these gatherings had been a magic lantern show in which the local operator had always added to the thrill of the performance by putting in a new slide before taking out the old one. "This," says Nina:

...gave us children a strange and delightful sense of being for the moment suspended between two states of excitement and enjoying at once both the satisfaction of the past and the anticipation of the future, already throwing its bright suggestions on the screen. (PG, 310).
What brings this recollection to her mind is the sight of an extraordinary shadow thrown on the wall of their bedroom by Chester in baggy pyjamas kneeling on a rug in front of the newly lit fire. The shadow, says Nina, looked like "a witch with an immense chin and nose and goggles and her thin hair blowing up in a draught." Suddenly, observing Chester, she seems to see a double vision, a "kind of transparent scene":

...the Chester I had known for more than twenty years grew suddenly dim and melted into the worried haggard fierce old man, who then stood before me like an apparition. (PG, 310).

And it is here that Nina realizes that Chester has changed and that in a real sense he is a victim of the war. As she says, "he, too, was a wounded soldier" (PG, 311).

Prisoner of Grace deals chiefly with war eras so it is quite logical that Nina's collection of metaphors would include many dealing with military subjects. When Nimmo deserted his pacifistic principles to join the War Cabinet, Nina talks of politics as a type of war:

Politics, after all, is a kind of war (and in many places they still shoot or even torture the defeated), and the people who are fighting for their lives (at least their political lives) have quite a different view of things from those who only work and eat for them. (PG, 225).
Nina perceives that Chester, like an army commander, glories in conflict and secret diplomacy: "He was used (I imagine from childhood) to live in a world of manoeuvres; he was always taking up positions and digging entrenchments. He was very good at the art" (PG, 174). But as for herself, she adds: "But I could not bear to be always at war; I could not learn to live with a secret enemy, even when he loved me" (PG, 174). Nimmo's major defeat at the polls after the war affects him disastrously, Nina understands that something has broken in him but at the same time, knowing him and his methods so well, she is convinced that he is "already making, out of the debris, some new position of defence or attack!" Chester's new adjustment is described in military metaphor: "Chester's new trenches, his new batteries aimed at the Latters, made me feel as it I were under artillery observation, even when he was not shooting at me" (PG, 334-335). Nina includes in her military metaphors certain "captive of war" comparisons to describe her position as Nimmo's prisoner. One of these occurs when she is describing her complete submission during her "conversion" after the second abortive suicide attempt:

And he turned round and went back to bed while I followed like a trojan captive on a rope, with a feeling of submission so acute and complete and sudden that it was comical. (PG, 309).
Nina makes a very different use of the "slavery" metaphor to describe her regimented life as Jim's wife:

But one day when I was wondering how I endured such a "life of slavery", it struck me that I was amused at these big words, and that I did not want the life to stop... For I saw that so far from being Jim's slave, I belonged to myself more intensely than ever in my life before. (PG, 364).

It would not be right to conclude the study of Nina's metaphors without including one special battlefield comparison. She uses this to describe Nimmo's complete isolation towards the end of their married life. Again it is at the time of his political defeat. Nina says of him:

...as I realized that evening, he really was alone. It was impossible any longer to reach him. He had, so to speak, in thirty years of war, made such devastation round himself that to talk to him at all was like calling across a waste full of broken walls and rusty wire and swamps of poisoned water, full of dead bodies,... (PG, 334).

Nina's use of "allusion" in *Prisoner of Grace* also adds to the reader's knowledge of her character. Without doubt, she is the most liberally educated of the three protagonists but there are very few
clues as to the books she had read, the music she likes or the plays she has seen.

Nina makes it clear that she has always been a prolific reader. Both her men are constantly trying to cut down on her habit—Nimmo by indirect hints, Jim by physically removing her spectacles. Whenever any subject relating to books arises, Nina can always discuss it with the casualness of one to whom books are everyday acquaintances. Several times Nina refers to her reading of French novels. For example, in commenting upon how little discomfort she had experienced in her arranged marriage to Nimmo she states:

For instance, I had read a great deal in French novels about the private agonies of girls married off without love, and I was a little apprehensive, but I certainly felt nothing even very uncomfortable. (PG, 25-26).

Sometimes she makes use of French words and expressions. Speaking of Chester's habit of sending flowers or chocolates when he wanted a special favour, she says:

what I mean is that for Chester these attentions not only expressed gratitude and affection—they formed part of a complicated "politique". They were meant to set up moral obligations; they smoothed the way for a delicate pour parler; they prepared a rapprochement or brought about a détente. (PG, 135).
Nina uses such expressions very seldom and not affectedly. These cited above convey her ideas succinctly. When she quotes Aunt Latter's French expressions they are enclosed in quotation marks to imply irony. For example, Aunt Latter liked to talk of Chester's "belles assembles." Nina has read Moliere but thinks Tartuffe a very hollow character because as she says: "People don't need to be hypocrites. They can so easily "make" themselves believe anything they fancy" (PG, 225). She has read Balzac and Vauvenargues but can't remember which one called matrimony a "political education." Her reading in non-French authors includes Tolstoy and Goethe both of whom she refers to when attempting to justify Nimmo's "lickerish lechery" in old age. She has heard of other great men, she says; "who in their old age seemed to forget the most elementary conventions, (falling in love with little girls, like Goethe, ceasing to wash themselves, or talking, like Tolstoy, so coarsely that the roughest men blushed for them)"(PG, 388). Thinking of her childhood at Palm Cottage, she talks of the moor as a real "Lorna Doone" country (PG, 16). Again, she pokes a little fun at Miss Braddon's style when she parodies it to express her consternation at Nimmo's refusal to acknowledge Tom's parentage: "...and for a moment I felt very uneasy--it was very much as if in the words of Miss Braddon, "a gulf opened beneath me" (PG, 30). Nina reads the London papers,
such as the *Times*, and occasionally refers to Round's articles in the Tarbiton *Courier*. She also refers to the other biographies of Nimmo and corrects their errors in statistics. These literary allusions, although few, show that Nina received a good education. But certainly the last thing Nina wants to do is to pose as a pedant.

As for the drama, Nina lets the reader know that she is almost as shocked as Nimmo by Strindberg's play, that she enjoys Tom's critical discussions on the weakness of Pinero or Barrie (*PG*, 247), and that is all.

Jim points out how "mad" Nina is about music—one of the most important scenes in *Not Honour More* deals with her frustration at being denied the right to attend a concert. Yet there is hardly a reference to music in *Prisoner of Grace*, except perhaps the metaphor Nina uses to describe her horror at sneezing in the prayer scene. Here she says; "I felt as if I had dropped an umbrella during a funeral sermon, or the Jewel song" (*PG*, 45).

Allusions to art again are few, but Nina apparently knows enough about art to discuss Ruskin and to appreciate the beauty of Italian churches and Italy in general, "so warm and full of colour" (*PG*, 28). Nina also shows great interest in Bob's theories of art, especially his beliefs about "national art as a revelation of national character,"

his theory that the causes of the war could be detected in German art (PG, 297).

Chester and Aunt Latter influence Nina to realize, whether she likes it or not, that, "a perfect storm of history was raging over us all the time and it was rather weak and small to shut one's eyes to it" (PG, 102). She enjoys Bob's "large view of history." Listening to him, she says, "one's mind seemed to spread over history just as it was apt to relax over the countryside" (PG, 297). It is obvious that Nina is aware of the current issues of the day and even if she hates politics she understands the intricacies of governmental policy and principles. And it is in the field of politics that she does become vocal. Continually, as has been seen, she reflects upon the ethics, techniques and validity of political action. And, of course, this is as it should be. It is enough for the reader to sense her general intellectual tone and her occasional allusion to the liberal arts to know that her educational background is rich and varied.

Quotation marks and italics occur in Nina's style with unusual frequency. Naturally the dialogue is set off with inverted commas, but special uses of quotations show unique qualities of Nina's character. For example, quotes are used for "internal monologue," sometimes contained with-
in the brackets. Often this "talking to herself" occurs when she is very exasperated or perplexed. Trying to understand why in the world Nimmo would invite Jim to stay with them at the Orchard, Nina suddenly comprehends:

"There," I said to myself, "it's the old confidence trick. We are to stop Jim from doing any more damage by trusting him not to." (PG, 68).

At other times it is only a part of her nature which assumes the role of spokesman. Viewing Nimmo with distaste as he holds her in his arms, Nina says:

...the little frightened soul inside me would think, "Look at him now, how ridiculous he is really, almost crying with excitement and greed; here is your prophet of the lord. ... (PG, 62-3).

Again, internal monologue occurs when Nina is under great strain. Following the affair with Jim in the garden, she is in terror of the very silences which seem to speak for Chester too "as if they were his thoughts brooding over my deeds" (PG, 88). Nina soliloquizes:

What am I doing waiting here for him to invent some new trick to catch me? Am I going, or am I not going? Somebody must suffer, whatever I do" (PG, 88).

Sometimes Nina encloses in quotations what she thinks someone else might be saying. This technique is used
during a scene in London's most expensive hotel, Johnson's, where Chester has arrived to continue his campaign of reconciliation. Nina watches him cross the hotel lobby to pull the bell cord and his very "stance, the way he carries himself shows his disdair for "high society" and seems to say:

"They're very sure of themselves, these ladies and their minions; but I'll show 'em--I'll change their tune" (PG, 103).

Nina encloses in quotes countless words and expressions which for various reasons she would not use--except perhaps ironically. These include trite, colloquial, and sentimental expressions such as "honeymoon ticket" (PG, 141), "on the map" (PG, 59), "lone pioneers of the Pax Britannia" (PG, 168), and Chester's word, "nest" (PG, 116), for the London house which to Nina was "more like a public building" (PG, 116). Nina can be emotionally moved by trite sentimental words but she laughs at her weakness and scorns to use them. Again, she puts into quotation marks examples of political jargon used by Nimmo and the politicos. At all these expressions heard in the "belles assemblées," Nina cries out, "Good Heavens, what cant!" (PG, 60). Jargon such as "our great cause" (PG, 263), "rising man" (PG, 65), "sources of information" (PG, 118), quotations from newspaper articles condemning Nimmo's "mad extravagance" (PG, 116),
"going into society" (PG, 198), "deals" (PG, 130), Nina's critical judgment recognizes as loaded words to be handled with great care and suspicion. Nimmo's old-fashioned words such as "recitation" (PG, 249) for Tom's burlesque skit and such outworn phrases as "queen of his soul" (PG, 19) referring to Nina, are quickly set off in quotes. Nina comments on these:

"I had never dreamed that young men could use such words except in rather bad novels... But also, of course, I saw that Nimmo meant every word of them" (PG, 19-20).

An example of the contrast between such trite expression and Nina's own style is shown in her analysis of Nimmo's power at the Lilmouth meeting:

But Chester even then had a power, not, as people say, of "letting himself go," but of keeping up with his own excitement; of thinking so fast that he went with the crest of the wave and did not sink into confusion. (PG, 56).

Sometimes Nina puts into quotation marks words with special connotations for herself alone. Such a one is the term "French plan." This is Aunt Latter's "wild" scheme for Chester to buy Buckfield, the Latter estate, and to place Jim there as his agent (PG, 311). Another example is the word "impossible" which refers to a state in Nina's married life when she cannot face existence with Nimmo any longer. The word, "conversion" means that again she has accepted or
submitted to her function as "prisoner of grace" and that life has become not only bearable but even pleasureable. These states re-occur. The term "religious," when in quotation marks, refers to Chester's special evangelical manner and pose. The word "involved" means involvement in politics—a state which terrifies Nina.

Sometimes Nina employs quotation marks for emphasis, but more often gains this effect by using italics. Some of these italicized words and phrases are most important to the narrative. In the central railway station scene when Nimmo is working on Nina's guilt feelings to make her return to him, two words have great significance. "If you really want to go, I shouldn't dream of stopping you" (PG, 90), says Nimmo, and "Naturally your ideas are different" (PG, 93). These two words, "want" and "naturally" keep echoing throughout the whole scene. "But, of course, you will say that it's natural for me to think like that. Naturally I'm different and I stoop" (PG, 94), answers Nina. Again in her desperate attempt to defend Nimmo's part in the "Contract scandal," Nina uses italics to drive home her points. "Because the truth was (and is) that Chester did not have information" (PG, 214) and "it would have been quite misleading for Chester to have told the whole story of Banks Ram. It might have produced a great injustice ..." (PG, 214). This use of it-
alics for purposes of inflection gives the style a feminine quality. Delia, in *House of Children*, for example, uses italics in a similar way. It is amusing at times, like a dainty woman swinging a sledge hammer.

Nina's style of humour in *Prisoner of Grace* also enriches her character. Her humour includes gentle satire, searing wit and broad comedy. From the very beginning of her relations with Nimmo, Nina finds him a source of humour and often it is by laughing at him that it is possible for her to live with him. Even before she married Chester, Nina would try to avoid meeting him, first, because she was "startled by the animation of his response" (*PG*, 19), but chiefly because she could hardly control her amusement: "...When I began to find him gazing at me with what I called a languishing expression, I was in an agony to hold my giggles" (*PG*, 19). During the "prayer scenes" of the honeymoon when Chester prays that they shall not forget their call to holiness in "greed and low ambitions and the lustful appetites of the flesh,..." Nina feels uneasy, sometimes angry and disgusted, but more often she is convulsed with laughter "...which was equally unpleasant because the laughter was, like the disgust, something which I couldn't help, like a schoolgirl's giggling" (*PG*, 27). But Nina soon realizes that laughter is dangerous because she and Nimmo
laugh at different things. Chester, for example, roars with laughter when a "rather important gentleman" has his new top hat blown into the canal at Venice. Nina feels only sympathy for the man "because he looked so foolish," and after all, as she says, "he had dressed up for some important occasion, and it is right to dress up for them..." (PG, 27).

Even in the big emotional scenes with Nimmo, Nina is often torn between laughter and tears. When Nina's hatred leads her to a second attempt at suicide, Chester grasps her arm to stop her from throwing herself down from a balcony. Her brain seems to be flying to pieces. Suddenly Chester has pyjama trouble:

But just then Chester's pyjamas (he had taken to them at last when he had begun to visit generals—but he did not manage them very well) began to slip down and he grabbed at them with such an offended look (as if they had tried to "betray" him) that I had a horrible impulse to laugh. (PG, 308-9).

Later that same evening after the "conversion" and reconciliation she is "filled with laughter" (PG, 309). Even in the last distasteful scenes in the novel, Nina, "(while still trembling at the danger just escaped and at what he had done to her)" (PG, 389), still wants to laugh as she watches Chester after one of his successful assaults:
...he would seem ten years younger, his eyes would sparkle, he would thrust out his chest and strut about the room with that air (allowing for his shaky legs and shrunken body) which had caused the papers, thirty years before to describe him as something of a buccaneer. (PG, 388-389).

Nimmo is also a source of much of Nina's irony. Concerning Chester's prayers again, she says that when Chester prayed "as we forgive them that trespass against us, it nearly always meant me" (PG, 136). Nina also pokes fun at Nimmo's speechmaking. When Chester decides to help Jim pay off his gambling debts she says: "In fact, he made a little speech, which was, I thought, a good sign—he was feeling better" (PG, 181).

Although Nina consistently tries to defend Nimmo from his opponents, she cannot resist passing on some of the many stories and sayings which circulate about him. She includes a few of Aunt Latter's choice epigrams such as the one concerning Chester's entry into the business world: "he thought he was going into business with God" (PG, 140).

She enjoys Chester's nicknames in his early days, such as "Pretty boy" and "The maiden's prayer" (PG, 18). Best of all is the old joke she retells concerning Nimmo's ability to profit by any occasion:

...if Chester Nimmo, stark naked, were attacked by two desperadoes, armed to the teeth, there would be a short sharp struggle, and an immense cloud of dust, and then it would be found that the footpads had murdered each other and that Nimmo was wearing the full evening dress of an archbishop with gold watches in every pocket. (PG, 138).
Nina loves broad humour as is shown in her relations with Daisy. Once during one of their shopping tours, both pregnant women suddenly view themselves together in a large looking glass. They cannot stop laughing; they are "hysterical in the true sense of the word" (PG, 121).

Daisy said, "Well, I never! Look at me--talk of a bluemange!" and giggled so violently that we had to sit on a sofa to let her recover herself. "Oh dear!" she said then, wiping her eyes with the back of her hand. "Now I've give me a pain." And I said, "I hope not." Whereupon Daisy uttered such a shriek (rocking herself to and fro, and putting her face in her hands) that people in the shop turned to stare. (PG, 121)

Nina also enjoys Daisy's bawdy stories about intimate relations with her fiery evangelical husband, especially the story about how Goold, attempting to escape observation by an early chambermaid, ripped his nightshirt. Nina and Daisy are on such laughing terms because, as Nina tries to explain:

...it was an immense pleasure to feel so helpless and abandoned, so carried away from the proper world...into this free lunacy where there was nothing to do but laugh (PG, 121).

Nina is at ease with Daisy not only because she provides so much good comedy, but also because Daisy, in spite of her dairymaid background, completely disregards class barriers. Adventures with her provide Nina with yet another release from her bondage.
Nina's humour in *Prisoner of Grace* not only gives charm and humanity to her character, not only reveals the subtlety and sharpness of her wit, but also serves a dramatic purpose of comic relief.

The narrative style in *Prisoner of Grace* follows Cary's general pattern of many episodes each contained in one short chapter. This chain of sequences flashes by like the shots in a movie scenario. There are, however, certain unique features of Nina's narrative style which reveal qualities of character.

There is great variation in pace in the novel. Long breathless outpourings of narrative during exciting scenes, such as the love-making in a cab (*PG*, 396), are contrasted with slow, weary descriptions of the morning after. This change of pace coincides with a contrapuntal change in mood. In this same scene, the "exalted moment" of the night is balanced against the "fearful headache" of the day.

Dramatic effect is strengthened by the rising climax or sudden anticlimax of the chapter endings. Many of these are rapid unexpected entrances or exits by Nimmo. When Chester forces Aunt Latter to leave, Nina follows, swearing that nothing can induce her to go back to Chester. She pledges undying love to her Aunt: "It was in the middle of
this affectionate scene that Chester walked in, with a large basket of fruit, and greeted us in the most unem­barrassed manner" (PG, 153). Again at the climax of the railway station scene, Nina, worked up to a state of hysteria about her natural reactions, refuses to let Chester get a word in: "Then he jumped up, kissed my cheek and walked out on the platform and out of the station" (PG, 94). Dramatic developments like the declaration of war and the expose of the Contract Case, all come like curtain lines at the end of the chapters.

Nina's habit of going off on long tangents in her narrative is in character with her type of "brackety mind." She starts out to describe a new character, Bootham, some relative of Goold's who "came in a bargain and stayed as a spy" (PG, 117). But this is followed immediately by a five-page explanation of how Goold's quarrel with Chester is dissipated by their common jealousy and concern about the exploits of their respective wives. These exploits, which are Daisy and Nina's shopping sprees, are then described in some detail. Finally after the long detour, Nina, because she is intelligent, arrives, back at the "planting of Bootham."

Nina's use of flashbacks differs somewhat from Cary's customary use of them. In Writers at Work, Cary states that "a chronological run-through by itself is no good," 6
and adds that the chief purpose of flashbacks is to show contrast between one generation and another. In *Prisoner of Grace*, however, Nina makes use of flashbacks, as has been shown, chiefly for purposes of analogy, to illustrate a principle or to reinforce her judgment of a character. For example, Nina describes how, as a child, she was obsessed by a desire for a toy glass ball to the point of stealing it from her Aunt's drawer. The incomprehensible fact at that time was that her Aunt did not punish her when her crime was exposed. The function of the flashback is to illustrate how, in her new relationship with her Aunt in their life together in London, she suddenly begins to comprehend the deep human qualities of her Aunt's nature, and to appreciate the long role she has played as "unwilling but anxious guardian" (*PG*, 146). These flashbacks also add knowledge about Nina and give warmth and richness to her narrative.

Nina's use of setting to create mood for the narrative illustrates her power of visual imagery. Her picture of the bohemian and relaxed atmosphere of the Tribes' home, so different from her own Nimmo-pervaded residence, is vivid and mood-provoking:
It was the kind of household where everyone seemed to do what she fancied at the moment, where total strangers (sometimes renowned writers or painters) would be wandering through the passages looking for one of the girls who had asked them to come and forgotten to receive them; where nobody was surprised at any remark or any opinion, and where a tea-party might turn into a dance, a private view into a charade, or a charade into a philosophical discussion (going on to three in the morning) on the nature of God, or the need of a new art of the theatre. (PG, 203).

Nina's narrative style in *Prisoner of Grace* may be rambling and episodic but two factors help to tighten the form. The first of these is what Cary calls the "total symbol". According to him a book as a whole is greater than the parts; the separate forms do not possess their whole content until the work is complete. As he says:

> All these separate pages and chapters, like the movements of a symphony, do not have a complete significance until the whole work is known. They are, so to speak, partly in suspension, until at the end of the last movement, the last chapter, they suddenly fall into their place... That's why I call the book a total symbol. It is both richer than its parts and actually different from them."}

Discovery and description of the "total symbol" of any literary work may not be possible. But perhaps the clue to the "total symbol" of *Prisoner of Grace* lies in the title. Certainly everything that happens in the book is related to the fact that Nina cannot leave Chester. And the reason that she cannot leave him is her immutable commitment to grace—the goodness in Chester and his cause. This symbolic aspect of
form helps to give unity to her narrative. The second factor which helps to unify the novel is the historical fabric on which the narrative is built. In "The Novelist at Work," Lord David Cecil states that Cary "only picks out of history what is significant" and in Prisoner of Grace the events which are chosen are those that Nina would find significant. She claims, as has been stated, no real interest in politics and very little concern about history as such. What is significant to her are those historical facts which have some important bearing upon her family life and her relations with Nimmo. She describes in detail the major crises of Chester's career; the Liberal anti-Boer War campaign, the Pacifist movement before World War I, and the hectic and often dangerous life in wartime London. Outside of this there are only occasional references to such events as Lloyd George's fight against the Lords in 1909 (PG, 184), the first Zeppelin raid (PG, 269), and the Khaki election (PG, 326). But few as these are, they do help the reader to realize the passage of time; they anchor the rather timeless domestic drama on the firm foundation of charted decades. Not only does Nina present this history but she also evaluates it. As Barbara Hardy says in her analysis of Cary's form: "The conflicts, losses and gains of social change are criticized as they are chronicled, and the criticism is made directly through character and obliquely
through form.

The discussion of relationship between style and character in *Prisoner of Grace* has attempted to emphasize the fact that the style is the woman. In the general style of the novel, Nina emerges as a natural, friendly, polite and intelligent woman, well educated in the manner of upper middle class society at the turn of the century.

The loquacity and the involuted constructions enhance her femininity. Variation in the length of sentences exemplifies the diversity of her emotional response. The abundance of dialogue reveals Nina's interest in what people say and why and how they say it. The general style also reveals her realism and utter frankness, her basic naturalness and amorality. Variation in mood ranges from abject terror to supreme bliss and from unhealthy morbidity to wholesome gaiety. The use of brackets reveals the brightness of Nina's mind and the quickness of her perception, and shows her willingness to judge character from many angles and to study questions from many points of view. The metaphoric pattern shows much more than visual acuity and creative imagination. By associative imagery, it exposes Nina's deep-rooted conflicts, claustrophobic oppressions and irrational fears. The analogous flashbacks reveal the roots of her experience and origins of her basic relationships. Allusions and references in the style prove Nina's keen appreciation of literature,
music and art—culture which for her is something to be enjoyed rather than put to use. The unique habit of quotation adds charm to her feminine characteristics. Word selection shows her critical judgment, her resistance to cant and propaganda. Internal monologue exposes her deep desires normally curbed by intellectually disciplined restraints. Italics produce a change in intonation for subtle ironic comment and emphasize the importance of her arguments. A varied humour enriches Nina's character. Sometimes there is a strain of cruelty in her irony, but usually this is tempered by a following sympathy. Sometimes the humour is outrightly farcical. Nina's ingenuous reactions, her feminine intuitions and occasional self-deceptions enrich character with humour and humanity. The style of narrative shows Nina's dramatic power. Though she may often ramble, the action is often rapid and direct; time is ignored in the importance of the event while a sense of foreboding and foreshadowing points to the inevitable tragedy. Nina is, as Wright says, Cary's brightest and most complicated character.\textsuperscript{11} She is alive in depth; and her depth of character emerges from the style.

In Cary's "Political Trilogy" the trifocal technique is used most fully to present the character of Chester Nimmo. In each novel a new view of the man is revealed. Already through the style of \textit{Prisoner of Grace} much has been
suggested about his character; his relations with the world of politics and with the domestic-political scene. A final evaluation of Nimmo's character cannot be made until the three views have been surveyed. However, at this time, it is necessary to study in closer detail the portrait of Nimmo drawn by Nina as she views him in retrospect and sees him in an immediate, close and dangerous relation.

When Cary was asked if the character of Chester Nimmo was based upon that of Franklin D. Roosevelt, his answer was, "No, he belongs to the type of all these—Juarez, Lloyd George, Bevan, Sankey and Moody, Billy Graham." Nimmo takes his place, therefore, amongst the world's great "spellbinders"; his voice, as Nina says, "made him a power" (PG, 44). As a speaker, he had the ability to rouse his audience to a fever of enthusiasm. Even Nina, who was so aware of the triteness of the phrases, the use of the "big" words, the grand gestures, could not resist its spell. His critics brought a charge against him that he could even "spellbind himself with his own voice" (PG, 70).

His opponents also insisted that Nimmo was so wrapped up in his own ego that he would "sell his soul for office" (PG, 151). Certainly, as Nina says, he "knew a great deal about power" (PG, 141), and she speaks of his "enormous ambition and self-confidence, his contempt for "the masses."
At times, Nina felt that Nimmo was pitiless and completely self satisfied. "He has become a god," she says. "He would kill me as he nearly killed his oldest friend, poor Goold, because we have not given ourselves over to him, bodies and souls" (PG, 308).

Besides the power of his voice and his complete egotism, Nimmo had mastery of political technique; "he never stopped his manoeuvres" (PG, 127). For Chester, the "ultimate problem of democratic politics" was the "difficulty of 'managing people'" (PG, 148) and he set himself to learn how to handle men who were quite as strong-willed as himself and more important. He managed them by his "courage and good humour, his marvellous resourcefulness" (PG, 109). He knew what was going on in other people's minds and used this knowledge to turn them against themselves. He could twist facts around with great subtlety, outwit opponents by "leading them right away from their own point and answering some question that they had not asked" (PG, 177-8). He could be frank when it served his purpose to be frank; he could apologize, and then begin again from where he had left off.

Much of Nimmo's power came from his deep-rooted Protestant faith. Nina points out that Chester's "politics were mixed up with religion" and that his "religion was always getting into his politics" (PG, 231). This "truly Protestant cast of mind," Wright states, "is revealed again
Nimmo possessed a "very delicate conscience" (PG, 192). In his private life he was always on his guard "against a low idea of human nature and mean worldly ambitions" (PG, 67). His political life was founded upon strict religious principles. Nina insists that Chester would never reveal governmental secrets to his business associates and points out how he sacrificed an income of a thousand pounds a year rather than take a directorship of a company known to own public houses. Protestantism gave Nimmo his love of individualism and freedom; he joined the Liberal party because he believed it embodied in politics the "...true spiritual roots of the liberal tradition—the veritable protestant succession of the free soul" (PG, 387). As the duties of high public office bore more pressingly upon him, Nimmo's formal religious activities lessened. His critics accused him of being a "traitor to his religious principles," because he no longer preached nor regularly attended chapel, but as Nina contended "as you found in any crisis, he was still a religious man" (PG, 181-182). The beginnings of his religious faith, and its powerful influence upon his direction in life will be determined better from a study of his own writings in *Except the Lord*.

Nina gives us many examples of Nimmo's deep and complicated emotional nature. She speaks of his "spontaneous warm affection which made him so attractive a man" (PG, 183).
At times he was "naive and childishly frank" (PG, 112), at others cunning, close and inscrutable. He was sensitive and nervous, always suffering from a "nervous digestion" (PG, 104). This nervousness and nervous energy showed itself in the speed of all his movements. Feelings and energies seemed to run into each other:

...his religion stirred up his politics and his politics stirred up his religion, and both of them stirred up his affections and his imagination, and his imagination kept everything else in a perpetual turmoil (PG, 395).

Not only did Chester convey these nervous excitements to others but he was constantly building them up within himself.

Nina's observations of Chester's relationships with Tom and Sally show other sides of his character. Both children, when young, adored him and found his vitality exciting and exhilarating. Chester's power of mimicry was a veritable delight to Tom. Father and son would literally roll on the floor with helpless laughter at some of the stories he created (PG, 158). Nina actually became worried about the father's power to excite the boy for, as she said, "Chester was like a drug to him...and too much of it produced a reaction" (PG, 184). In later years, Tom was torn between admiration and hatred of his father, and his tragedy was that he could never break completely from Chester's influence. Nina blamed Chester's jealousy and spite for Tom's
suicide, but later came to the conclusion that Chester could not be held responsible for his intense influence upon the boy; that he had treated the boy with devotion, patience and "a special anxiety" (PG, 356). Chester's influence upon Sally produced an entirely different result: "the same anxiety towards Sally made the girl adore him, and turned rather a frivolous and lazy child into a very good, serious and responsible young woman" (PG, 356).

Chester's relationships to Nina are, of course, of major importance. In the first place, he married her because she was beautiful and because she had "class". He was determined to get a lady. "None of your backlane girls for me" he said; "I always swore I'd get a lady and I have" (PG, 34). But Chester married Nina chiefly because he was in love with her and sincerely wanted her to be happy. On the honeymoon, he expressed joy in looking after her—assuming all responsibilities and, in a feminine way, being thoughtful and tactful. He loved to dress her up in bright colours; (PG, 103)—he enjoyed extravagance in a woman (PG, 209). Of course, Nina also exasperated him; he was bewildered by her inscrutability and could seldom decide what was going on in her mind at any one minute. Quite often his love and hate were intermingled. But no matter how he hated her, he knew that he needed her as he needed no one else. Nina was tied
to Chester by her deep knowledge of this need. She knew that she alone really understood him and was trusted by him:

For I knew a Chester unknown and unimagined by anyone else in the world, a man full of whims and nerves and feelings, who needed from me something that I only could give, not because I was a woman but because I was myself, because I knew him through and through, because our ways had grown to fit each other, because he could trust me (even though I was disloyal in not admiring all his "political acts") to be sympathetic in a thousand things which the most adoring stranger, even Sally, would not perceive (PG, 316).

Nina was completely in his power. As she says, Chester was "influencing me all the time" (PG, 96), was always "playing a kind of political game with me" (PG, 47). He used religion, duty and class to give her a guilt complex. And it was this fear of guilt that right until the end, was, without doubt, the chief reason why she could not leave him. Almost her last words in the novel emphasize this terror of guilt. "For I should know that I was committing a mean crime against something bigger than love. I should despise myself, which is, I suppose, what Chester means when he says that such and such a "poor devil" is "damned." And I am terrified of "damnation" (PG, 402).

Certain critics state that Nimmo's character is static; that there is no development throughout Prisoner of Grace. Nina claims again and again that he has changed, that the responsibilities of high office, his habit of dealing
with masses of people had influenced his attitudes and his techniques and that the strain of it all had even changed him physically. He became less sensitive to such matters as "Class" and Nina was very conscious of a general new and broader viewpoint towards herself:

And I thought that just as he was not so nervous of "class conspiracies," so he was not so touchy with me. That is,...he did not flash out at me about our "difference of standpoint," or say (as once he had always been saying or hinting), "But then, I'm not a gentleman" (PG, 172).

But Nina makes it clear that this was not really a new tolerance but rather a new sense of proportion. Things which were of importance to him in the past were now of little consequence. But for matters that had now gained predominance, Chester was more inflexible than before. In his growing isolation from individuals, he "had long ceased to know what did not suit him" (PG, 360). He no longer attended to arguments: "discussion of any kind with him was a kind of debate" so that "in this battle words like class, plot, treachery, even truth,...were simply weapons which he picked out of his store because he thought they would do the most damage to the enemy" (PG, 334). Even in his relations with Nina, he no longer bothered with concealment:

What surprises me still is that Chester, at this time, did not make any attempt to hide his strategy. There seemed nothing left of the old Chester, so sensitive and clever, so skilful in making me feel the weight of his love, except the nervous energy with which he pursued his object and his firm belief that God was on his side. (PG, 305).
There was a new ruthlessness in his actions; anyone who stood in his way was eliminated without scruple. Even his subterfuge of sending the "notorious brute," Sir Connell, to bring Nina back to London, caused Nina to exclaim:

"He has changed a great deal," I thought, "in these last years, especially since he has been what Mr. Goold calls a 'power in the land'...(PG, 302).

In his very old age after it was suspected that he had suffered a slight stroke, Nina sensed that something basic had changed in his nature. The attacks upon her at Palm Cottage were different from any approaches of earlier times; they lacked the "spiritual" quality that had tempered his passion in the past. Nina believed that old age had changed the "balance" of his "moral ideas"(PG, 388). The sympathetic side of her nature excused him by suggesting that perhaps the physical actions were to him merely nothing compared with the "tremendous ideas and anxieties which filled his mind night and day"(PG, 387-388). The antagonistic part of her character, with its distrust of politics, suspected that Chester's deterioration resulted from the corrupting influence of his political experience. But Nina's pity was aroused by the awareness of the state of isolation that Chester had reached; "...he really was alone. It was impossible any longer to reach him"(PG, 334). As she said at the end,"... one might say that, from this time, nothing at all from the
world reached Chester across the no-man's-land of his isolation" (PG, 386).

But this is not to say that Chester entirely changed with the times. He fiercely denounced the cynicism, disillusionment and decadence of the postwar era, and looked backwards to the days "when even the simplest could feel the greatness of a cause; when no one was ashamed to have enthusiasm or to show it, to confess a real faith, something to live and die for" (PG, 393).

Up to this point little has been said about James Latter. But Nina also reveals much about Jim in Prisoner of Grace. He plays much less a part than Chester in this novel but his relationship to the other two heightens the general tension. One quality of Jim's character which appealed to Nina was his simplicity; "...he was so simple and complete" says Nina, "that he was like another piece of nature" (PG, 77). Jim might be simple but he was also intensely proud. Aunt Latter warned Nina about this when he first came to stay with them as a boy. "Don't ever forget," she said, "that Jimmy is very proud. He does not like to be under obligations" (PG, 10). In fact Jim would rather die than admit failure, and when on one of his visits from Africa he actually admitted a fault, Nina was "really astonished" (PG, 73). This innate pride led him into a great deal of foolishness and many pig-
headed adventures; Jim could never resist accepting a dare. But he was courageous as well as foolhardy and never lost his nerve in a crisis.

In most ways, Jim was conservative and even old-fashioned. In 1918 he dressed in the styles of 1910 and deplored the decadent clothes and manners of the Twenties equally as much as Nimmo. He possessed an old-fashioned prudery in his relationship with young women. Nina's reference to her size in pregnancy made him, as Nina says, "frown in his mind. He did not approve of what he considered a lack of refinement in my remark" (PG, 78).

Nina states that Jim was attracted to austerity in his life; he liked "a hard mattress and cold baths, and his own bedroom and his own luggage all to himself" (PG, 74). She adds that "Jim could have been a Jesuit if he had not been so mad about horses and so fond of domesticity--I mean the idea of domesticity" (PG, 74).

Politically, Jim called himself a Tory, but Nina knew that he was not very political:

"(Jim may be thought very Tory, but he was really not political at all--he simply followed his convictions and instincts)" (PG, 23).

When Jim had a real experience with politics in regard to his
primitive Lugas, he was bewildered and embittered. As Nina says:

It was his first experience of "real" politics—of the confusion and injustice and spite and trickery which make political life horrible to those who are not brought up to it.\textquoteleft(PG, 361).\textright

It is no wonder that Latter developed such a contempt and antagonism towards governments in general. Jim was an individualist, in many ways an anarchist. He lived by a very strict code, had a very clear idea of what was right and was "very critical of laws that interfered with that idea"\textquoteleft(PG, 354).\textright Most of Latter's ideas were as outdated as his fashions, and although Nina supported his Luga campaigns, she also knew that his policies were wrong. With consistent failures, Jim became more and more disillusioned, hiding his hurt behind a cynical blustering exterior. Nina sensed this when occasionally she would catch him off guard:

\ldots he had the air of a disappointed man\ldots that expression which you see in such men when they think no one is looking at them: of anxious enquiry, as if something had just happened to them which it is important for them to understand.\textquoteleft(PG, 72).\textright

But Jim's bewilderment often would change to anger; he could hold his temper only for so long. When it became too strong for him "it would explode with a violence unjustified by the
actual occasion" (PG, 321). In these "cold rages" he was, as Nina said, "capable of anything" (PG, 322).

Jim was very easily moved by his feelings; beneath the stoical exterior was a true sentimentalist. This part of his nature came to the surface when Nina was a young mother. But Nina points out that most young men of those days were sentimentalists. "They would cry like fountains at a play called East Lynn..." And it was right, she said, for Jim in 1902 to be sentimental about young mothers; it was "a true manly feeling" (PG, 74).

Latter's usual relations with Nina were far from sentimental. During most of their lives, he and Nina "were always at war" (PG, 12), or as Jim expressed it "like two cats in a sack" (PG, 79). His letters to her were usually full of abuse, accusing her of treachery, swindling and deceit. When the two fought, it inevitably ended with Nina's going "limp" and this always put Jim into a state bordering on madness. Jim always tried to dominate her and as Nina says, "he would throw away his life to get a cry of fright out of me" (PG, 13). Yet Jim all his life loved her faithfully and needed her to build his inner strength and self respect.

Honour was basic to Jim's code of behaviour. When Nina fell in the "new love" with the "new Jim" at the Orchard,
Jim insisted that they tell Chester, that deceiving him would "be a most dishonourable thing" (PG, 82). Also he warned Nina that she must not return to Chester and live the lie, "...not if you have a grain of honourable feeling!" (PG, 86). Again it was Jim's "honour" that kept him from returning to England until he had paid off his gambling debts. His strict "code of honour" also applied to children. Words like "gentleman" and "gentlemally" meant so much to Jim, says Nina "that he put the most terrific force of meaning into them..." (PG, 197). This all encompassing obsession with "soldier honour" is what builds the crises and causes the tragedy in Jim's own narrative, Not Honour More.

Latter's style in the dialogue of Prisoner of Grace is racy, colloquial and angry even as a boy. It becomes serious, rather taciturn, straightforward and sentimental with Nina as a young mother. It is usually abusive towards Nimmo. In Chapter IV a comparison will be made between this style in Prisoner of Grace and his own style in Not Honour More.

In Prisoner of Grace, Nina reveals the characters of the two men who predominantly influence her life. But in greater measure through her style she depicts the many facets of her own nature.
After reading the last scenes of *Prisoner of Grace* with their almost unbearable tensions and forebodings of tragedy, one expects that the second novel of the trilogy will continue the narrative and produce a dénouement. Instead, the reader is given an account of Nimmd's boyhood and youth in a "Victorian memoir" which stops even before the beginning of his political career. To the interviewers of *Writers at Work*, Cary gave his explanation for selecting this field for his novel. "When I'd finished *Prisoner of Grace,*" he said, "I planned a second book on political religion, but contemporary religion. And I found myself bored with the prospect. I nearly threw in the whole plan." Then he says that one of his children urged him to go on and he
had the idea of writing Nimmo's religion as a young man. This gave him the challenge that he wanted; it opened "a new world of explanation" as well as presenting a strong contrast to the last book. "So I got to work," he said, "and tried to get at the roots of left-wing English politics in evangelical religion."¹ This memoir of Nimmo's early life also allowed Cary to focus a new light on Nimmo's character; to reveal evidence unknown by Nina which increases the reader's sympathy. The portrait of Nimmo at the end of *Prisoner of Grace* as a crafty, grotesque, power-seeker in complete isolation is greatly softened by the sincerity and self-effacement revealed in this simple and rather tragic tale.

But Nimmo is not a simple character and right at the beginning of his narrative he expresses varied and complicated motives for writing these memoirs. His first purpose, he says, is to "draw back now the curtain" from his family life "to honour the dead."² His critics disregarded this motive, stating that Nimmo used the memory of his sister merely to arouse emotional support for his political aims. They pointed out that the visit to his sister's grave, which opens the narrative, is his first visit in forty years. But the reader of *Except the Lord* comes to realize that the book does honour the dead; that Nimmo portrays the members
of his family with sympathy and appreciation, abnegating himself in order to highlight their worth and importance. Nimmo's second purpose, he states, is to present a story that will "throw light upon the crisis that so fearfully shakes our whole civilization" (EL, 5). It is to be remembered from Prisoner of Grace that this crisis, according to Nimmo, is the materialism and cynicism of the faithless generation of the 1920's. Certainly his book illustrates the peril in his own life that resulted from rejection of faith, and it exposes the general danger of materialistic philosophies that lead men "to do evil in the name of good" (EL, 252).

Nimmo also has hidden motives for writing his memoirs. At this time he is an old man who has suffered defeat in two major elections, and who has seen his party, which embodied his liberal principles, divided and cast out. In his bewilderment, he is anxious to take stock of his life, to test his principles in the light of defeat. And in his book he rediscovers, as Wright says, "the source and cast of his life... in the evangelical background of his poverty-striken family." He becomes convinced that he has not gone astray, that he has not only fought the good fight and kept the faith, but that his work is still unfinished. Nimmo's other hidden motive for writing is very subtly to
present and underline the thesis that "pure integrity does not work," in order to answer his critics who have accused him of "double dealings." His story illustrates vividly that the ruin of his whole family was brought about by the incorruptibility and devotion to beliefs of his gallant but uncompromising father. In other words, Chester is saying that politics and domestic life are not so simple that they can be run by absolute truth, absolute honesty and complete submission to conscience.

Having stated and implied his purposes for writing, Nimmo draws back the curtain and begins his story by revealing early memories of a childhood where poverty was never absent—poverty that called for a great deal of self-sacrifice. As Chester writes, he senses again the excitement of the Great Fair at Lilmouth where, as a young boy he witnesses the Victorian melodrama, Maria Martin. The influence of this play upon the boy's development is striking; he awakes to an awareness of social injustice; he discovers the power of the word for good or for evil.

Political experiences come to the young Chester after his loss of faith in the traditional teachings of his father. In searching for a new ideal, he is influenced, by the reading of a pamphlet, to accept Proudhon's theories of
idealistic anarchism. But when theory does not remedy immediate injustices, he joins the unionists in search of a more pragmatic philosophy. Through the influence of a top union executive, Pring, Chester becomes an ardent Marxist and is commissioned to lead the Lilmouth strike. In this position he shares responsibility for instituting the technique of "private persuasion"—a euphemism for violence against non-co-operators in strike action. This experience of despotic authoritarianism reveals to him the ruthlessness of the Marxist philosophy which subordinates the individual to the cause. He resigns from the union committee.

At the age of twenty, Chester returns to Shagbrook in hopeless despair, but his father's reading of a favourite psalm and the sympathy of his sister, Georgina, brings him to a mature acceptance of evangelical Christianity and provide him with inspiration for a new beginning.

Much can be learned about Nimmo from the narrative of Except the Lord, but the purpose of this study is to investigate the dramatic change in style in this novel from that of Prisoner of Grace, and to ascertain how this style reveals the character of the narrator.

The style in Except the Lord varies from formal to
lyrical to simple. The formal style again can be loosely divided into the expository, the evangelical and the rhetorical.

An illustration of the formal expository style occurs quite early in the story when Nimmo explains how the dangers of strong drink made his father object to his sister Georgina's leaving G.'s shop to work in a public house:

But drink, in those days, was an evil inconceivable in ours. The fearful uncertainty of life, unemployment, the appalling squalor of slums, drove millions of the weaker nerve to drink.

Wesley has described the state of our mining villages before their conversion—there were still towns all over England where great regions containing millions of souls were nightly given over to scenes whose bestiality could only be surpassed by their hideous rage against everything that dignifies humanity—vice delighting in foulness only to express the spite engendered by its own despair (EL, 57).

The long sentences heavily weighted with polysyllabic words create a sense of gravity and profundity. The writer assumes a dignified attitude towards the subject and also towards the reader. Evangelical phrases abound: "the fearful uncertainty of life," "millions of souls," "hideous rage against everything that dignifies humanity." The quotation concludes with an epigrammatic maxim to reiterate
and underline the evidence. The words themselves have an archaic ring: "the weaker nerve," "engendered by its despair."
The continual use of the dash, so characteristic of Nimmo's style, provides the required pause for the point to sink in or the onrush of the new ideas.

An example of Nimmo's formal evangelical style with its Biblical rhythms and cadence, occurs later during his discussion of the errors of his biographers. To their charge that he learned rabble-rousing from his father, Nimmo answers:

He took no party sides, and that was his crime, he spoke the truth as he saw it, and that was his danger. Angry men do not like the truth, they want to be flattered. He tried to save others from injury, and that was his own, because the others were not afraid of injury so long as they could injure each other(EL, 105).

Note the strong echo here of such Bible passages as John's description of Jesus:

He was in the world and the world was made by him, and the world knew him not. He came unto his own, and his own received him not. 4

Examples of Nimmo's formal rhetorical style occur usually during the description of some very emotional event. After the moving experience of the melodrama, young Chester
hardly hears Georgina's protest against the evil of the rich. Nimmo orates upon this fact:

What are the best arguments in the world if they do not strike the time and the heart? I had not come to my moment of illumination. I had lived with inequality all my life--for me still the cruelty of social injustice was swallowed up in a vaster, more dramatic, more immediate fatefulness of life itself, of arbitrary death.

One child was born crooked, another straight; one to bad parents, another to good; one man was stricken, another left (EL, 100).

This passage opens with the orator's technique of the rhetorical question followed by the answer couched in the form of exaggerated metaphor. Here also is generalization arising from specific instance. Here are rolling phrases followed by staccato clauses in parallel sequence for emphasis. Often at a high pitch of emotion, Nimmo in his rhetorical style makes use of repetition; clause is piled upon clause each picking up a dominant word from the one preceding until a crescendo is reached. Recollecting, for example how Georgina sympathizes with him after his failure at the Lilmouth strike, he writes:

She was consoling me and it broke my heart--I felt then an indescribable shock of anguish and exultation. And instantly among the turmoil of my senses a darkness fell away, great presences were revealed, things absolutely known and never again to be obscured, grief that I knew for love, love that I knew for life, Joy that I knew for the joy of the Lord (EL, 286).
In contrast to his formal style, Nimmo adopts a lyrical style for nostalgic reminiscences of his early childhood. Here he frequently makes use of the historic present tense to convey, as Wright says, "a sense of the immediacy of these events" and also to express Chester's own intimate relationship to them. The scenes of Chester's life at Highfallow provide examples of this lyrical simplicity with its sense of joyousness and complete abandonment:

I am paddling in the little shallow stream that runs through the orchard to the cow-pool. It is spring, the blossom is falling round me like snow, the sun is throwing down its broad yellow bars between enormous clouds, but the water is so cold that I jump in and out quickly with cries of mock pain.

My sister Georgina, one year older but at least a head taller, is beside me—she is performing what she calls a water-dance, a kind of slow minuet in a pool, to the accompaniment of her own song which in various keys and tones consists of the one word 'water-ee--wateree--wateree.'

Suddenly she laughs insanely, lifts up her skirt, gives a high kick and staggers against me. I push her over into the pool, and fly for my life (EL, 8).

Occasionally the historic present flashes momentarily into a description to give a sudden vividness, an eyewitness reaction at the very moment of perception. This juxtaposition of tenses occurs in a description of Chester as stable boy at Shagbrook driving his cart on a cold morning of a long
I had been perhaps an hour upon the road with sacks wrapped round my legs and a sack for hood to catch the night frost, when upon the high moor the first greenish light, itself as green as ice, defined the eastern horizon. All round me that broken landscape has taken form in black and white like a landscape of the moon, and thick frost lying in the furrows of last year's tilth has made as strange a picture on some hillside as the canals of Mars, little more remote from man's handiwork. (EL, 110).

In contrast to the oratorical style and the lyrical historic present is Nimmo's very simple style which he uses for much of the narrative. Most evangelicals are unable to escape from their ecclesiastical phraseology, and most politicians cannot disentangle themselves from their political jargon, but Nimmo can use the simple phrase and natural dialogue with dramatic effect. One example selected from a great many is the scene when the union bosses are considering the use of "private persuasion" against defiant strikebreakers:

"We're done if this breakaway gets hold.
'Ah,' said Banner, 'three-quarters of them are ready to chuck it up this minute.' Pring said then that we needed a more active approach, more activity in the pickets, especially at warehouses. The wives, too, were a weak spot; they might lose everything for us. 'In Sheffield,' he said, 'the grinders broke some windows and smashed a few parlour chairs, and that had a very good effect.'
'That game wouldn't do round here,' Brodribb said. 'Our chaps in Tarbiton wouldn't stand for it.' But the rest of us were silent in our mood of anxiety. (EL, 250).

It is to be noted in the example cited above that there was no use made of dialect. Most of these local people used a very broad Devon accent as did Chester himself in his village conversations. Nimmo explains that he has avoided dialect because it would tend to emphasize class differences and would also interfere with a true communication of personal feelings. As he says:

I have not chosen anywhere in this record to set people apart by their speech, for that speech was the expression of their feelings, their anxieties, which would only be hidden from you in dialect, and I do not deal with a world divided into classes—of gentry and yokels—but one of human creatures under the same sentence of life, their doom and their delight. (EL, 28).

Friedson in his *The Novels of Joyce Cary* suggests another reason for this avoidance of dialect: "Dialect can easily become comical," he says, "and Cary was not trying to describe yokels in a parody of west country peasant life. He was trying to establish his characters as people of dignity reacting to serious problems." Nimmo gains the impression of roughness of speech by his choice of words and colloquial expressions. Even in moments of heightened excitement, the simplicity of style is often retained.
The breaking of the dammed bridge at Shagbrook with its danger to the workers below is described dramatically but with no trace of the melodramatic:

Meanwhile I continued to gaze at the stick. A voice had cried out, 'It moved—it's moving,' but I could see no movement. Georgina turned to me and said urgently, 'Get father to call them back. They really will be killed. I know they'll be killed.' And at that moment the beam slowly leant towards us. There was a sound as of heavy waggons rumbling over a hollow road, and two or three splashes; then with a roar the whole debris of the bridge collapsed into itself and the river poured over it in a foaming broken wave. (EL, 183).

Nimmo's choice of words is, of course, closely related to his varieties of style. His work is heavily loaded with abstract words; "noble," "sacred," "soul," "honour," and with pretentious phrases such as his description of funerals as: "...a vulgar travesty of those pompous obsequies where no grief is" (EL, 42). Religious words and expressions abound, such as "sure foundation," "just punishment," "flock," "restorer of the soul," and resounding evangelical phrases like "Rhadamanthine judgment of Heaven" (EL, 95). There are the old-fashioned sentimental expressions such as "fast plinning bosom" (EL, 164), "the manners of her caste" (EL, 117), "in my nonage" (EL, 140). Victorian delicacy is revealed by the avoidance of certain vulgar expressions. Nimmo talks of "scratched
limbs" (EL, 22), and when veracity requires the use of profanity, he gives only the first and last letters of the word. Nimmo defends the old-fashioned words: "Do not be deceived by these old-fashioned words, soul and flesh, appetite and brethren..." he says, "only fools can trifle with the things they mean..." (EL, 58). Occasionally, as was noted in Prisoner of Grace, he uses a slang expression which sounds rather out of place. For example, when talking about his brother Richard's advancement at University, he says:

Richard had bridged that abyss—his feet were set upon the path of power, he would become great among the rulers of the nation, those who knew how, as they say, the strings were pulled. (EL, 168).

As would be expected, Nimmo uses local words and colloquialisms for his country scenes: "lairage and shippon" (for shelter of the animals), "farmsteads," "Hampshire crook," "mouth of the combe." For his waterfront scenes, he uses terms such as "bollard," "neap tide," and "tidal creek." His union terminology includes euphemisms such as "discipline," "pressure," "private persuasion."

In his variety of style and his choice of words, Nimmo reveals much about his own character. His formal exposition shows his essential dignity and respectability, con-
veys his sense of the deep importance of life and his awareness of the grandeur of existence. Nimmo's formal evangelical style reveals his rich spiritual background and expresses his close personal relationship to the Godhead. The formal rhetorical style presents Nimmo the spellbinder; his love of the dramatic, his clever sense of timing, his skilful use of the loaded word, and his ability to infuse the trite expression with sincere emotional power. Nimmo's lyrical style with its careful use of the historic present shows another side of his nature, a bright joyousness, a romantic exuberance underlying the conventional and grave. Nimmo's simple style with its abbreviated dialogue reveals the "real Chester" shorn of his affectation. Here the rural richness of his character is apparent—his affinity with the soil and landscape. And in this simple style Nimmo also reveals his greatest dramatic strength.

Nimmo includes a variety of metaphors in his style. Some are very simple country comparisons while others are pretentious, exotic and romantic. Although he does use trite and commonplace imagery at times in his formal style, most of his comparisons are strikingly original and vivid. Once again, as in Prisoner of Grace, the metaphors reveal characteristics of the narrator.

So much of the action of Except the Lord takes
place in rural Shagbrook that it is natural that country metaphors should appear. Many of these are very simple. The sun is "almost as yellow as the butter which Georgina was beating with such violence" (EL, 129); a speech is "as familiar to me as bread" (EL, 136); the faces of the barkers at the fair "still had the leather look as if tanned in perspiration" (EL, 79). Country sounds appear in metaphor. The half-asleep farm boy hears his father's reading of a psalm "as the Shag pouring away through the combe" (EL, 110). The overshadowing influence of the moor upon the simple people of the village becomes a subject for metaphor. Nimmo's needing a leader in life is like a traveller "benighted on the moor" desperately searching for a guide "before he walks over some precipice, or sinks drowning into some bog" (EL, 237). The mists disappearing in the morning sun on Back Man Tor on the day of the Second Coming are compared to spirits of the night "drawing down their heads among the combes...descending sullenly into their narrow graves" (EL, 118), and the small clouds above are like the "frosty breathing of some genius of the moors" (EL, 119).

Nimmo makes use of a great number of metaphors connected with death. This is natural for a man at the end of his life, old and broken, who, as he says, is thrown in the
gutter to "sit and wait for the night, the last darkness" (EL, 274). Also, there is the influence of his recent grave-side visit in Shagbrook, setting his mind on the theme of death and upon those who have gone beyond the shadow. Nimmo, as a lay preacher of the Protestant faith with its central death symbol, would also be in the habit of using these images. An example of a death metaphor occurs when Nimmo explains his loss of faith after the failure of the Second Coming: "My faith," he says, "the unquestioning faith of the child in what he has been told by his parents--had received a mortal wound. It was already bleeding to death" (EL, 125). Silence and darkness at Nimmo's defeat are like a "vast dark mind...gradually thinking itself to the point of crushing me out, a bug, a nothing, a creature rejected" (EL, 273). Diseases that eat away at life appear in metaphor. A sight of London would show "a spreading littleness, of a creeping disease blindly eating its way into the flesh of a stricken land" (EL, 231). Fear is "like a man with a cancer" (EL, 248). To describe silence and lack of motion at the dockside during the strike, Nimmo again uses death metaphors. Cranes are "motionless as gibbets already struck with rottenness from which the very bones have fallen;" mist hanging over the sea is "like a winding sheet, cold with the death sweat;" the pale sun
gleaming low through the fog is "like the glazed eye of death itself" (EL, 243). Nimmo's description of Georgina in her last stages of consumption contains a striking death metaphor:

As she looked about, the white beam from overhead shockingly revealed her emaciation, the deep hollows of her cheeks, the eyes grown too prominent in the shrinking of her face. The rich and shining abundance of her black hair springing from that pale forehead brought back moor tales of the dead whose hair lives after them, and who walk from tombs to enchant and twine the living in its coils. Georgina then seemed indeed a revenant—her face as she searched, frowning, had the impatient feverish expression of one released only a little while from the grave to do her work on earth.(EL, 285).

Nimmo's concern with death is without doubt related to his late stage of life, but it may also come from his pre-occupation at this time with the decadence of the age itself, a dying civilization led by a lost generation. He speaks of the mechanical world "that devoured man as a thrasher swallows corn" (EL, 235).

Nimmo makes use of a great number of building metaphors. His favourite psalm, from which the title of the book is taken, Psalm 127, states: "Except the Lord build the house they labour in vain that build it." Nimmo compares faith gained in childhood to a building made of steel: "it is like the elastic steel of those tall houses which in an earth-
quake sway each way but will not fall" (EL, 129). But thinking of his own loss of faith during adolescence he adds: "But if this steel be flawed and the frame of that house break, it cannot be mended, the sharp ends tear at the fabric till the whole is one wound" (EL, 129). Nimmo again uses a building metaphor to describe his rediscovery of faith in humanity through Lanza's speech:

I saw rise before me an edifice in which every part was secured by the weight and tension of fact, and every proportion carried the assurance of beauty, a vast and lofty cathedral of the spirit, which united under one majestic dome both my religious intuition and those vague political notions derived from so many sources, (EL, 141).

A striking building analogy is given by Nimmo to express how his life was exposed in all its evil after his humiliation of failure in unionism. He describes in his analogy the collapse of a house of ill repute in Tarbiton, many years before. The townspeople had pronounced this disaster a judgment upon the evil of its inhabitants. When Chester as a young boy had arrived to view the inside of a "house of pleasure thus exposed to the air" what he viewed was dirty squalor "even more pitiful than it was contemptible" (EL, 279). He points out in comparison, the squalor of his own exposed life: "...a ruin with all my secret places laid open,...My glory had ended in this pitiful rubbish heap" (EL,
279).

Now Nimmo's real reason for going to view the collapsed brothel was his expectations "of magnificence... of wicked glory" (EL, 279). This insatiable desire for splendour in the midst of drabness is an important aspect of Nimmo's personality. He is essentially a Romantic, exercising his imagination to add colour to the mundane. This romanticism shows itself in rather unexpected exotic metaphors. Nimmo's interest in the fabulous East may have been stimulated by the pictures in his mother's Bible. He refers to these when describing the Lilmouth fair:

...the sun blazed down on us through sparkling layers of bronze as in the missionary pictures in my mother's Bible representing the children of Israel in the desert. (EL, 80).

An Eastern metaphor compares the Victorian father's protection of his wife and daughter in a world "inconceivably brutal" to "Eastern potentates, whose women are guarded for their whole lives in a fortress of a seraglio" (EL, 56). Mrs. Coyte's appearance as she is carried in the porter's chair to direct the action during the flood evokes another eastern metaphor:

Here she appeared only like a dark bundle sunk down in something between a rajah's howdah and those strange conveyances for oriental women seen in old pictures of the flight into Egypt (EL, 174).
Nimmo describes the great hills of the moors with exotic imagery: "Sphinx-like tors...like a guard of monsters extinct in all the world _drowsing_ like the beasts of an older revelation upon the bed of winter" (EL, 7). Giants and sorcerers and other fairytale characters appear in metaphor. The closed wicket at the London wholesale firm where Richard worked looks like "the drooping eyelid of some giant for whom my entry meant less than the buzzing of a fly" (EL, 233), the fair is "a sorcerer's world...where anything was possible and everything was strange, exciting, violent..." (EL, 80).

Nimmo's romanticism is shown again in his use of war metaphors. It is surprising how few of these appear in Except the Lord when it is remembered how major a part war played in Nimmo's career. The explanation is probably that Nimmo, emersed in office routine and political strategy, had no conception of modern war and the battlefield. His war metaphors use merely conventional figures from ancient and heroic battles. The reading of the psalm which brings about Nimmo's conversion is compared to a trumpet call stirring up the feelings of a soldier:

...As the trumpet brings with it to the soldier more than he can speak or even analyse, vast regions of history, of his nation's glory, so I felt the release of a man who becomes for that moment greater than himself.(EL, 284).
Not machine-guns and mortars, but swords are used by Nimmo for comparisons. His Father's rigidity of faith is described as "the somewhat heavy and wooden scabbard of a precious steel which was for us all the very mirror of truth, the bright star of our faith" (EL, 196). One of the most inspiring, beautiful and dramatic events of the book is the sudden appearance during the Second Coming of the "great sword of fiery light [piercing] through the hollow air" (EL, 119), with its almost incredible effect upon the congregated faithful. Outside of these examples there are few other war metaphors. The violence that Nimmo hated was not the violence of war, which he did not comprehend, but the fighting which he himself had witnessed in village brawls and union clashes.

Nimmo's choice of metaphors, therefore, has revealed qualities of his character. Country metaphors illustrate the influence of field and moor upon him in his impressionable boyhood. Death metaphors expose his preoccupation with his imminent decease and his awareness of decay in a materialistic, mechanized society. Building metaphors suggest his searching for security in a toppling civilization and exemplify his belief in Christian principles as the only sure foundation for private and public actions. Exotic imagery exposes his inner desires for the sensuous and romantic. And his conventional war metaphors show his inabil-
ity to avoid the trite and formal image when he moves outside of his direct experience.

Nimmo selects his allusions with studied care and presents them formally to reinforce arguments and to illustrate principles. These deal almost entirely with the subjects of religion and politics.

Nimmo uses the great heroes of the Old Testament for comparison. In describing a certain Sam Weaver, a true pillar of the chapel, he refers to him as "a Samson who could indeed lift up the gates of the Philistines and let in the army of the Lord" (EL, 100). The march of lanterns at the Second Coming is "as of a new army of Gideon, conveying to the assault" (EL, 116). Nimmo makes reference also to the great heroes of the Protestant faith such as Milton, Bunyan and Wesley. He speaks of Milton's message of liberalism in Paradise Lost, explaining how his father had pointed out the conflict in that great poem as between a real good and an evil "so terrible that it could scarcely be conceived—the absolute government of cruel and lustful egotism—the utter destruction of the very ideas of liberty, of love and truth" (EL, 94). He thinks that Bunyan might have used old Lilmington for the model of his fair with its "'Juglers, Cheats, Games, Plays, Fools, Apes and Rogues,'..." (EL, 80). Rever-
ently, he refers to the great authority of Wesley and quotes favourite Wesleyan hymns.

Ruskin is another well-loved author of the Nimmo household. When Chester's mother reads Ruskin in the open air she is accused of witchcraft by the primitive villagers. His favourite passages in Ruskin, quoted by Nimmo, do not deal with art but with the religious significance of nature. For example, the effect of viewing mountains is to "fill the thirst of the human heart for God's working—to startle its lethargy with the deep and pure agitation of astonishment'..." (EL, 110).

Nimmo alludes to authors who had such powerful influence upon him as a young agitator. Proudhon's name became for Nimmo a name of power; Mazzini was to remain a permanent inspiration. Concerning the effect of liberal writing upon his development, Nimmo exclaims: "Can I describe the effect of some of the most magnificent writing in the world, the masterpieces of literature, on a boy in my situation?...What intoxication in such works from Mazzini!" (EL, 156). The itinerant tailor, Gomme, who raises doubts concerning the Dollings is "a great radical, a republican, a single taxer, a disciple of Henry George..." (EL, 188). Gomme's hard-headed realism influences Nimmo to turn to practical men of action and to accept unquestioningly the dia-
lectic materialism of Marx. In his old age, Nimmo decries the propounders of materialistic philosophies; he lists amongst these dangerous users of words, "Rousseau, Proudhon, Owen, Marx..." He dams their power as the power of sorcerers: "...the spell they cast is abracadabra. And the fruit of their sorcery is egotism and madness, war and death" (EL, 274).

Nimmo makes practically no allusion to painting or music. He does emphasize the grave responsibility of the artist to influence men for good or ill, but he does not illustrate this with specific examples. The "songs in his memory" are the sound of nature; his only reference to formal music is the "lively air of Villikins" played by Maria before the performance of the melodrama. It is strange that the attraction of the play at the fair did not lead him to a love of the drama, but his statement is that he did not enter another theater for thirty years. It is to be remembered how critical he was of a performance of Strindberg in Prisoner of Grace, and how he apparently disapproved of Tom's career in the theater.

Nimmo's formal education was sporadic and limited. His learning was based chiefly upon the Scriptures and the writings of political liberalism. This narrowness of background may explain much of his inability to comprehend the
breadth, tolerance and flexibility of Nina's nature. Nimmo's rigidity, his gravity and his narrow-mindedness are also more understandable.

So much has been noted already of Nimmo's use of quotations—his inclusion of scriptural passages, prayers, hymns and philosophic excerpts—that little more remains to be said. However, his inclusion of two important letters should receive some comment. His first is a letter written by him to Nina at the time of the Lloyd George Budget debate of 1909, which he now publishes to refute accusations by a biographer. This critic claims that Nimmo was one of the first "to dangle before the mob the offer of something for nothing, pensions and doles, buying their votes with subsidies which must in the end ruin the national economy and confound poor and rich, industrious and lazy, the parasite and the worker, in one common disaster" (EL, 104). Nimmo claims that the letter to Nina proves his position then was that of a Christian and Protestant rather than a demagogue:

'True religion (I wrote) centres in the family—for the Protestant priesthood resides in every parent responsible for a child's upbringing. That is why we are bound to stand for any state policy that can secure the family unit as a unit. For it is only in family life that the freedom and dignity of a responsible citizen accords with his religious duty, and who shall say that one, who knows the burden of authority over helpless de-
pendents, is thereby weakened in responsibility towards the state that is a father to its people' (EL, 104).

Nimmo's quoting of the second letter is for a very different reason, namely to expose the depth of degradation he had reached as a Marxist during the Lilmouth strike. This letter, written by him as a report to the union committee on the success of the "active policy," was seized in a police raid and published in the Lilmouth Advertiser. The letter not only exposed Nimmo as a co-planner of the violence but also revealed his pride in its achievement. Nimmo's authorship could not be proved in court so he was acquitted, but his sense of guilt is still strong fifty years later. There is an echo of the old-fashioned evangelical testimonial in this personal confession of guilt. Chester's emphasis upon the "seriousness of the crime" which brought him "so close to perdition" has a characteristic histrionic quality. An examination of Nimmo's narrative style will reveal more of his powers of the dramatist.

Allen speaks of Except the Lord as "a very packed novel...rich in the quality of felt life". This richness is shown in the strength of its characterization, in the wealth of anecdote, in its realistic and mood-provoking description and in its deep philosophic and religious message.
The result of these varied components is not confusion but logical progression and closely-patterned mosaic. Not only does the narrator's own character develop throughout the narrative, but also other strongly drawn personalities emerge: Nimmo's father, old soldier turned farmer, strong in faith and saintly in duty to family and to God; Georgina, powerfully affectionate yet strangely aloof, tormented by responsibilities and wild in her pride; Richard, brilliant, detached, a dreamer, willing to accept failure to attain what he knows he wants from life; Ruth, soft, pliant, retiring, quietly efficient—yet a mimic and a tease. Outside the family there is Mrs. Coyte, massive, powerful, authoritative self-appointed squire of the village, abusive yet protective towards the Nimmos, and her son Fred, mother-dominated, a child-man, cunning, belittled, insecure.

The narrative style is chronological but not continuous. There are great gaps in time which are not accounted for. Nimmo, in his urgency to tell his story before it is too late, is "impatiently patient," seizing on the years of vivid memory, losing himself in the narrative, occasionally groping for time checks to give events a logical progression.

Although the narrative is generally chronological, there are again, as in Prisoner of Grace, contrapuntal effects, when events of past and present are put into juxta-
position for comparison and contrast. An example of this "intermingling of recent and old memories" occurs when Nimmo, watching Nina writing beside his bed, thinks of Georgina's and Ruth's non-political world:

Through her I look back fifty years to that time when Ruth laughed at her love, but wept because she could not have him, and Georgina wondered and raged at me and said, 'Everything isn't politics.' And I understand how little I knew of the real world in which people actually live and make their lives. (EL, 215).

This movement to and fro in time is illustrated again by Nimmo's habit of adding information to a scene by reference to a later conversation. An example of this occurs when Chester is describing how he and Richard came to apologize to Georgina in a "crisis of conscience" before the fair. Georgina's reaction to this apology was an inexplicable silence. Nimmo now brings in a later conversation with Georgina to explain her attitude at that earlier time:

It was not for many years that Georgina told me how, that evening, she had thought of killing herself. She had had in her pocket, as she sat in the corner, a bottle of spirits of salt which she had taken from the inn—Mrs. G. was accustomed to use it for cleaning the sinks...

Georgina said that when we had spoken to her that evening, she was only the more furious with us because she saw then that she could not kill herself. 'You would simply have said that I was as spiteful as you thought, and good riddance!' (EL, 74-75).
This technique of using later conversations is, of course, a subtle method for overcoming the limitations of the first person point of view. At the same time, Cary handles this time change so skilfully that the narrative is enriched rather than interrupted.

Nimmo, as narrator, does interrupt the flow of the narrative much more openly than by a sudden switch in time. Constantly he assumes the role of omniscient author interpolating philosophic comment, apt maxims and associative exposition. Nimmo's excuse for this procedure is that his chief interest is not the action but rather the "struggle in a young boy's soul." Therefore interpretation, evaluation and elaboration of the narrative are essential to his purpose.

An example of this interpolation by the narrator is Nimmo's assessment of Mrs. Coyte's repentance after her seizure. Formerly a woman of action, cynical towards chapel-goers, Mrs. Coyte had now become almost a recluse, spending hours in her chair reading the Bible or a book of sermons. On Sundays, she actually attended Nimmo's father's meetings where her "amens at service were even louder than those of Edward G." (EL, 153). Nimmo, as a young man, agreed with those in the village who stated that Mrs. Coyte, "having had a sharp eye for the main chance all her life, was now anxious
to secure her place in Heaven" (EL, 154). But Nimmo as an old man who has "looked his own death in the face," now supports Mrs. Coyte's sincerity of repentance. He explains how late it was in his own life that the realization of mortality struck him "with the stunning force of a bolt from heaven, showing me at long last the pits at my feet" (EL, 155). Having interrupted the narrative at this point, Nimmo goes on to a further reflection. Unlike Mrs. Coyte's withdrawal from life, he says, his own reaction to an awareness of the imminence of death has been a renewed energy which has led to the writing of this memoir. Now, after this major "digression," Nimmo returns to the narrative to reveal the effect of Mrs. Coyte's repentance upon his own family's fortunes.

Nimmo interpolates not only religious comment but frequent exposition related to the action. The rebellious attitude of the women at the tin miners' strike meeting gives Nimmo the opportunity to discuss the social and economic results of the early Industrial Revolution. He describes the shift in population, which left in its wake "broken homes and deserted villages." He points out that even those who suffered believed in the principles of "laissez-faire," that their misery resulted from economic laws as absolute as the laws of nature, and that both types of law were God-made.
But the poor also believed, illogically, says Nimmo, that God also commanded charity towards those who of necessity must suffer. These explanations are obviously digressions from the action but serve the purpose of anchoring the narrative in its historic period. A knowledge of the relationship between religion and unionism is also vitally necessary to understand the attitudes of varying groups during the later Lilmouth strike.

Nimmo may interfere with the progress of the action but he is at the same time a master of dramatic technique, with an innate sense of communication, and a perfection of timing. It has already been noted in his relations with Tom in *Prisoner of Grace* that he could enthral small children as well as adults. An example of his dramatic simplicity in *Except the Lord* is Nimmo's introduction of Nina into the story. The scene occurs when Chester as a young clerk in Battwell, arrives at Palm Cottage to interview Aunt Latter concerning a report of a charitable committee. Nimmo's class consciousness is aroused by the term "cottage" being applied to a ten-roomed house staffed by six servants, and more so by the fact that he is ignored by being left to wait in a small back parlour while maids titter in the adjoining room. Suddenly he hears a new sound:
At this moment I heard a peculiar sound outside as of something falling on the floor, and a mur­mur as of conversation. The door-handle rattled and I quickly took my seat again upon the nearest chair. The door-handle, after further rattling in both directions, was finally turned, the door opened, and after a pause a small girl entered the room carrying a large book clasped in both arms. The sound I had heard first was the placing of this book on the floor while the owner struggled with the door-handle.

She entered without observing me in my place behind the door. She was talking to herself, as children do, with great animation and rapid changes of tone. But turning to shut the door behind her with a jerk of her elbow, she perceived me in my corner and fixed her eyes upon me with a wide, unwinking stare. (EL, 138).

Nimmo's anger increases when he sees the child. He knows, by experience, that the children of the rich are even more detestable than their parents because their arrogance is more openly expressed. He expects the little girl to command him to hold the book for her and to proffer even further humili­ations. Nina's attitude is, however, astonishingly differ­ent.

She did indeed hand me the book—but then, still gazing at me with the same splendid and curious glance, climbed upon my knee and said, *Please will you read to me?*(EL, 138).

Nina's entrance is dramatic in its simplicity, first by the curiosity aroused by the sounds preceding her entrance, and secondly by the contrast between Nimmo's expectations of re­buff and Nina's frankness and confidence.
Nimmo's ability to handle the spectacular dramatic scene is apparent in his description of such events as the Second Coming and the Lilmouth melodrama. But even in these, Nimmo uses his simple rather than formal style with resulting strength of realism. An example of this is his description of the effect upon the young boy of the dream revelation in the play:

Pure awe, indeed, fell upon him at sight of Maria as she appeared in her mother's dream to reveal the place of her grave--pure terror when she rose through the very stones of the condemned cell, a ghost with snow-white gleaming face and shift all dabbled with great gouts of blood, to stand in silence before her murderer. (EL, 94).

And then follows the execution of the villain:

How the boy's very bowels shrank within him at the sight of Corder on the drop, between chaplain and hangman--with bound hands and noose about his neck. I remember how he tried to turn away his head when the hangman drew the white cap over those staring eyes, that pale haggard face--and failed. His eager glance devoured to the last moment of his existence the villain, the devil--and the hero. (EL, 95).

Chapter beginnings and endings in Except the Lord differ from those in Prisoner of Grace. Nimmo likes to begin his chapters with a philosophic statement which he can elaborate, and to end chapters with a concluding argument or a studied maxim. For example, after the scene be-
ween Georgina and Chester on top of the haystack, Nimmo begins his new chapter with the statement: "The young, they say, are absorbed in themselves..." (EL, 162). This comment arises because Chester has just shown little sympathy for Georgina's decision to marry Fred Coyte as a sacrifice to the family. Having made this statement, Nimmo proceeds to refute it by claiming that it was not absorption in himself that made him callous towards his sister's suffering, but rather a preoccupation with his mind's extraordinary adventures. An example of a philosophic chapter ending occurs during the fair, after Nimmo has stated that the old-fashioned lighting, lanterns and naphtha flares, have greater dramatic effect than strings of electric bulbs. His conclusion to his chapter is a parallelism and generalization to reinforce his argument against mechanization: "It is, I believe, no sentimental illusion that mechanism is everywhere the enemy of joy; no less than the mechanical centralism of bureaucratic Utopias is the enemy of true citizenship" (EL, 81). Many of these chapters are organized like a sermon with the opening text and the strong "thumping" conclusion.

Another dramatic technique used by Nimmo is foreshadowing. For example, Chester is startled by Georgina's
sudden look at Wilson during the flood, her "intent, curious, apprising gaze, her smile that seemed to anticipate the word before it was said..." (EL, 182). By this look, the reader, as well as Chester, is warned of danger to follow. Later, when Georgina finally breaks with Fred Coyte, her tragic martyrdom is foreshadowed by her father's foreboding statement, "How will she forgive herself a thing like that?" (EL, 195).

Dramatic conviction, in the narrative, is strengthened by Nimmo's careful attention to detail. Verisimilitude is gained by the introduction of accurate historical fact and reference to living personnages. The little device of disguising a person's name because important relatives are still alive, also gives authenticity. Nimmo presents almost photographic detail to set the stage for his narrative. An illustration of this is his description of the Coyte's kitchen:

To reach the house from the yards it was necessary to pass through the kitchen, a room which seemed smaller than it was because of its great height and the amount of large furniture in it—two immense presses over nine feet tall, the great table at which, in harvest time, twenty persons could sup, a settle six feet high and eight feet long, a huge dresser with its rows of crockery, and numberless small cupboards, stools, chairs of all sizes, bins and boxes, barrels and peat baskets. The corners were filled with whips and poles, spudded sticks, rake-handles waiting for new heads, and heads of all kinds waiting for
handles. The walls were hung with bags, twine axes and clippers, Fred's gun, never used, muzzles, straps, some old calendars from seedsmen, a large salt-box and two pairs of fishermens's long boots. Hams, and often whole sides of bacon, dangled from the blackened ceiling beside a huge rack for clothes-drying, the whole moved by complicated ropes and pulleys, secured to cleats by the fireplace. (EL, 150).

On the surface this detailed description seems to have been included merely as a vivid memory of a farmhouse kitchen; vivid because the young Chester had to pass through this room every night for years. But a more important reason for the inclusion of this description is that it explains why Chester was unable to see Mrs. Coyte when he first entered the kitchen on the night of her seizure, and allows the more dramatic discovery of her on the floor behind the settle later on. In other words the description is an integral part of the narrative. At other times Nimmo acts as a camera eye recording a momentary flash of vision. He watches his father smoking in bed in the dark: "...by the glow of the bowl we would see upon his eyes, at the bottom of those dark pits of their orbits, two steady gleams of reflected light, fixed in contemplation..." (EL, 280). Sometimes the camera eye records a changing scene. Chester is trying to see through the crowd at the fair:
When suddenly I found myself at gaze, between a woman's fashionable head, a tower of hair and feathers, and a labourer's vast pink ear, at two men, a young and an old, who stood upon a stag­ ing with crossed arms, my first wild notion, those are actors, gave me a sense as if the blood had run out of my heart...

But the crowd was moving again, a surge turned me half round—the fashionable hat and its curled feathers was carried some yards away, the great red ear was replaced by a baby in arms. It was sucking calmly while its mother, a red-faced woman streaming with sweat, fiercely elbowed her neighbours back, and I caught my first glimpse of striped canvas, lights brighter than all the rest, and a man in a shining tall hat, a dress suit and white waistcoat...(EL, 82-83).

A reviewer in the New Yorker suggests that Except the Lord, although a "rich and spirited piece of work," lacks "the excitement of a natural rise, or climax, and of a natural ending." This introduces the point of "form" in the narrative. Nimmo has defined his purpose in writing as a study of a young boy's "development of soul" and he has presented the stages of development as a series of conversions, alternating with periods of agnosticism. The young boy who has accepted his early faith by authority becomes an agnostic at the failure of the Second Coming, but by Lanza's speech he is converted to a new faith in Humanity. Gomme's criticism of the Dollings and his own desire for action leads him to reject idealistic anarchism, and through Pring's influence he adopts Marxist dialecticism. Defeat and disgrace in the Lilmouth Strike awake him to realisation of the evil and fallacies of Marxism, and through the influence
of his family he is reconverted to Christianity. Even as Nimmo completes the cycle from evangelical religion to a new evangelism, so also does the book end where it began at the graveside in Shagbrook. It should be noted that the second book of a trilogy even if it stands on its own as a separate work, cannot of necessity bring the story to a conclusion. *Except the Lord* completes Nimmo's cycle of early development but at the same time points forward to continued action: young Chester to the work of a lay preacher; old Chester to the attempt at a political comeback.

As in *Prisoner of Grace* the chief aspect of form is the "total symbol," the complete significance of the book as a whole. Allen claims that everything in the novel is "subordinated to the theme of the religious nature of man as manifest in the direct intercourse of man with God" and elaborates this assertion by stating that *Except the Lord* is "Cary's most explicit rendering of the Nonconformist, Protestant spirit...." The incidents in this book when gathered together do seem to symbolize the Protestant spirit driving the individual to come to terms with a sensitive conscience. It is Nimmo's father's conscience which will not allow him to fire Wilson even when it might save Georgina's reputation, his conscience that causes him to lose his occupation after Mrs. Coyte's death bringing poverty upon his family, his conscience that influences him to remain in
Shagbrook even when it means Georgina's loss of a husband and her early death. Georgina's conscience drives her to self-imposed martyrdom. Although Chester loses his early faith, he does not lose his sense of moral values. His changes of philosophy during adolescence are part of the search for a working weapon against the injustices he sees around him. When injustice results from the policies of Marxism, his conscience drives him back to his traditional faith. The whole point of *Except the Lord* is to show that Nimmo's later political action was guided by the dictates of Christian conscience nurtured in his youth—but a conscience flexible enough to adjust to a political pragmatism also imposed upon him in his early years.

Although Nimmo's development is certainly influenced by the dictates of conscience, it owes much also to chance occurrences. Nimmo, like Cary, is a great believer in the importance of chance in life and when these strokes of luck appear in the story they are labelled as such. Nimmo's attendance at the melodrama came about, he says, because a chance acquaintance of his father happened to be standing beside Richard in the crowd and to be drunk enough to give away the half-crown for Chester's entry fee (Georgina unlike Chester did not wait for chance, but pushed under the canvas). Nimmo's conversion by Lanza occurred because by chance
he saw the notice of meeting when it was raining and he needed shelter. Nimmo uses the word "accident" when he explains how he was saved from perdition as a Marxist: "...my heart might have died, my whole life have been twisted, if it had not been for an accident" (EL, 269). Whether in this case Pring's decision to ask Nimmo to resign can be termed an accident is doubtful, but at least chance does play its part.

Allen states, that "comedy is almost entirely absent" in Except the Lord. Without doubt, there is very little humour in comparison to the wealth of comedy in Prisoner of Grace, and this is surprising when one remembers Nimmo's gales of mirth at broad farce, and his hilarity occasioned by his own stories. But this rather superficial response to stock situations does not necessarily indicate a real sense of humour such as would appear in literary production. Also, Nimmo is writing as an old man who has recently suffered major defeats and disillusionment. Again, his purpose, is a sombre one, deeply religious and moral. But there are elements of humour in the novel as it stands on its own apart from the trilogy, and there is definite comic irony for the reader of Prisoner of Grace and Not Honour More.

Nimmo's only mention of humour in the novel is his
reference to his father's unexpected wit concerning human frailties. An example quoted by Nimmo concerns villagers going to the harvest fair: 'If the labourer is worthy of his hire,' says his father, 'I suppose the circus is worthy of the labourer's hire' (EL, 78). On a later occasion when Georgina is resigning herself to accepting Fred Coyte as a suitor, his father comments that women are like horses, "over the hedge at a bit of paper, and rock to a thunder storm when 'they've made up their minds to it'" (EL, 167). Nimmo points out how he had noticed a similar vein of humour "in other evangelicals deeply convinced of the human fallibility" (EL, 78).

Nimmo's description of his father's trial contains elements of humour. Major Udall while in the witness box takes the opportunity to announce the date of the Second Coming and to warn the jury that they will be damned if they harm the man who prophesied the event. Mrs. Coyte's spectacular entrance into the courtroom and her attack on the magistrates is amusing. Even when her statement that she saw the whole event is proved to be perjury, she still not only makes an all-out attack upon Tarbiton, but also succeeds in gaining Nimmo's father's release. Occasionally Nimmo snipes at his political opponents with an ironic aside. Reflecting upon the maturing effect on Georgina of
her lie to her father (concerning her relationship to G.),
Nimmo makes the general comment that no one grows up in a
moment under stress. This leads to his ironic jibe: "I
have thought even to see the traces of the child in one of
Her Majesty's Cabinet Ministers not far short of seventy
years of age" (EL, 52). There is double irony here for the
reader of Prisoner of Grace who remembers Nina's frequent
references to Nimmo as a child. The reader of the first novel
of the trilogy is also somewhat amused to hear Nimmo lash
out at spellbinders and demagogues. In contrast to these
spellbinders, Nimmo points to the "fifty-thousand" servants
of the Lord who unobtrusively teach the principles of truth
and mercy towards all men. Here Nimmo amuses the reader by
including amongst the host of saintly dissenting pastors a
few poor and forgotten Anglican vicars.

It is Nimmo's eulogy to Nina that provides the
strongest irony in Except the Lord. He has had a heart
attack at Palm Cottage and Nina is beside his bed assisting
him to write his book, anxious, as he says,"to dispel through
these memoirs a cloud of misunderstanding which has thrown
so black a shade upon my last hours" (EL, 214). He speaks of
her sacrifice and truthfulness and makes the startling claim
that Nina and he are "one flesh":
One flesh, how magic and how terrible is this phrase to those who love—one flesh for good and for evil— one flesh and one soul in which the nerves, the sympathies, speak as across a common heart, with meanings not to be expressed in words.

She is part of me as I of her—she is my woman's part, and through her in all those years of our joining I came to know the other half of the world where women live and feel—no, it is not a half world but the whole world seen through a woman's soul (EL, 214-215).

Now it seems obvious from information given in the third book of the trilogy, Not Honour More, that this scene at Palm Cottage occurs more than two years after Nimmo's divorce and after Nina and Jim have been married for some considerable time. Also, this is the time when Nimmo is making his sexual attacks upon Nina. Nimmo's statement is, therefore, amazingly ironic. It is true that Nina wants to dispel the "clouds of misunderstanding" concerning Nimmo and it is obvious that this is an act of self-sacrifice. But Nina is here at the bedside as "prisoner of grace," tortured with the danger of her position and torn asunder by the dilemma that has no solution. Nimmo's claim of physical union with Nina is not as it sounds a mere confession of the depth of their mutual love— but it is a declaration of his claim upon her, his refusal to acknowledge the dissolution of their marriage. Nimmo's almost unbelievable presumption is humorous, but the irony is so grim that it becomes frighteningly sardonic. This claim upon Nina may also be Nimmo's rationaliz-
ation for his sexual attacks. Wright, discussing this section on Nina and the nature of woman that follows, states that Nimmo's reflection here "has a pious ring," but with knowledge of Prisoner of Grace "the reflection is not only pious, it is also, and equally, lascivious."¹²

In summary, Nimmo's variation of style reveals a many-sided nature. His formal style expresses his essential dignity, his ingrained respectability, his liking for old-fashioned ideas and established points of view. There is pomposity in the way he speaks of himself in the third person; there is pride in his choice of the "nice word" and the studied expression. Nimmo's rhetorical style presents the spellbinder, the maker of set speeches; and yet it reveals also that Chester is one of the few orators who can use the big words and trite expressions with convincing sincerity. The strong blending of the evangelical with political rhetoric shows that Nimmo's nature is rooted in the tenets of the Protestant faith. His simple narrative and natural dialogue reveal what Nina probably meant by the "real Chester," sincerely interested in people and visually alert to the dramatic potentialities of everyday experience. His occasional use of a lyrical and romantic style for childhood reminiscence expresses brightness and exuberance.

Nimmo's extensive vocabulary shows his familiarity
with both the rural and the urban community, his association with people of high and lowly state. His choice of quotations and allusions reveals his qualities of preacher and teacher, exposes his liberal and revolutionary tendencies, and shows the importance in his life of personal identification with an ideal. His references also explain the origin of his antagonism towards the use of violence as a political or economic weapon.

Many of Nimmo's metaphors are clichés of the spellbinder and the evangelist, but most are original and vivid, revealing his visual acuity and imaginative power. His death metaphors show his preoccupation with his own demise and the influence of approaching death upon present action. Metaphors arising from the mystery and evil influences of the moor exhibit his interest in the transcendental. His building metaphors illustrate his search for security and foundations of faith; while unexpected exotic imagery exposes his romantic affinities, his unwillingness to accept the drabness and mundaneness of everyday existence.

Nimmo's narrative style is much more rapid and direct than Nina's. Episodes are grouped around eras with intervening lapses of time, showing Nimmo's patience in attending to essential detail, yet his restless impatience to
finish the work. The anecdotal quality of the narrative emphasizes again his interest in people, at least in remi-
niscence. Nimmo's interpolation of philosophical comment, and his moralizing upon each event, express more than preten-
tiousness; they reveal his intense anxiety to determine the psychological reasons for personal action. His willingness to modify early judgments by mature reflections shows his flexibility, his realization of the need for modification and compromise. Once again in *Except the Lord* the character is depicted through the style.

Richard Hughes, writing in the *Spectator*, advances the theory that Chester Nimmo in *Except the Lord* is not the same ruthless, tricky demagogue of *Prisoner of Grace*. He insists that Nimmo was "too far gone in dis-
integration to have assumed the benignity that we feel in the present narrative, this philosophic detachment and tol-
 erance."\(^{13}\) It is true that a person who begins to read the second novel might have a similar doubt, but gradually, as he reads on, it should become apparent that the change is merely a change in focus on the same character. There is bound to be a disparity in Nina's view of Chester at the end of *Prisoner of Grace*, where her opinions are influenced by personal antagonism towards him and by the particular cir-
cumstances of their relationship. Looking back to *Prisoner
of Grace, one is immediately aware of similarities between Nimmo's style in the quoted dialogue of that book and his style in his own memoir. There are abundant examples in Nina's account, of his simple, colloquial style, and much evidence of a formal style identical to that in Except the Lord. A example from Prisoner of Grace of this formal style will illustrate this resemblance. It is taken from one of the last scenes in the novel where Nimmo, the so-called decadent "demagogue," is speaking to Sally, his daughter, at the time when she is attempting to dissuade him from staying at Palm Cottage:

"...We have been talking about the old spirit which we must recapture, but we have forgotten what it is; we have lost all knowledge of the spirit and our words are wind. They are worse than wind--they are a smoke screen to hide the vacancy of our hearts, the emptiness of our faith. The cold truth is that we have suffered the fate of every institution, of every party, in losing our way among the dust of our own achievement. We have come down from Pisgah, and forgotten the great vision that led us down. ..." (PG, 381).

Here we have the rhetorical devices: the parallel structure, the abstract words, loaded terms, the metaphors heaped upon metaphors. It is the same Chester of Except the Lord, idealist and opportunist.

Nimmo owes some of his idealism to the influence of his father. He respects his father as a saint even though
he rejects his blind obedience to the dictates of conscience. Nimmo's hatred of violence is certainly influenced by his father's teachings, but arises chiefly through his own personal experience in union activity. His father's family worship has a stabilizing effect upon Nimmo's waywardness as a boy but faith merely accepted from his father cannot stand up to the arguments of reason. Nimmo's chief "illuminations" in the novel are brought about by outside influences such as the Lilmouth play and liberal speeches, and his final conversion comes not from his father's teaching but from the emotional sound of a Psalm and from Georgina's sympathy. Chester's opportunism causes tension in the relationship of father and son, because his father's voice is the voice of conscience and his father's life the absolute of Christian living which Chester cannot reach.

Nimmo's relationship to his sister, Georgina, strengthens his political pragmatism yet also increases his idealism. Chester depends on her strength and aggressiveness; she is the force that arranges the practical means for his advancement. Yet having set Nimmo on his unionist career, Georgina is forced to pay the price of estrangement from him. Georgina's pride amazes and frightens Chester; to him she is "our proud queen and our dangerous enemy..." (EL, 180). Though she abuses Chester and disapproves of his aims, she
fiercely defends him because, as Nimmo says, "I was part of her soul" (EL, 268). Again and again as children and then as adults, Chester and Georgina try to break through the wall of each other's isolation, but their natures are both too impetuous to retain more than fleeting contact. In his later years Nimmo comes to realize the extent of Georgina's self-sacrifice, and is inspired anew by "a heart that could not know despair because it forgot itself in the duty of its love" (EL, 287).

Nimmo makes only two references to Nina in Except the Lord, his first meeting with her as a child and his reference to her presence at his bedside. He claims that her influence has been the motivation for his continuing idealism, and he gives her the credit for his successes in life: "I might say," he insists, "that to the chance entry of that child I owe all the achievement in the world for which, rightly or wrongly, I have received honour" (EL, 139). It was "the cast of her soul" (EL, 139), her "qualities of thoughtfulness and sincerity," her sense of "inborn truth," and "generosity of affection," he claims, that shaped the fundamental principles for his later political action. He points out that Nina taught him "during more than thirty years of happy marriage" to know "those bonds of gratitude and loyalty" which "transcend all divisions of class and give
the best, indeed the only, promise of lasting achievement to any political enterprise" (EL, 140). Nimmo, in his "sincerity of the moment" is describing Nina as the romantic ideal of a Victorian woman. All these sentiments expressed here will reappear in Not Honour More.
Many readers, unaware that Not Honour More is part of a trilogy, read it as a separate novel and are shocked and perplexed. Here is a book with all the ingredients and flavour of a murder thriller: melodramatic violence, sexual motives and overtones, attempted suicide, bribed witnesses, "planted" informers, and a final Mickey Spillane ending where justice is not left for the court, but is carried out by the avenger himself. It is understandable that German publishing houses hesitated to print the novel until they gained assurance that Cary was not himself the narrator. Even the reader of Prisoner of Grace and Except the Lord is shocked by the virulence of tone and by the discovery that the tragic forebodings at the end of
Prisoner of Grace have already been realized; that apparently Jim has killed Nina and is here writing his last testament.

Cary has never sidestepped violence in his novels; in fact he is often at his best when describing "pandemonium let loose," whether it be slave traders massacring villagers, or rioters breaking up a political meeting. Cary introduces violence into Not Honour More for a very definite purpose: namely, to test the relative efficacy of violence and persuasion in solving problems of public or private significance.

Cary takes for the setting of this novel the 1926 General Strike in Britain. His reason for choosing this event can be surmised from a statement in Britain and West Africa in which Cary contends that "Deadlock is the chief danger of the free states. It may destroy them." His argument here is that during such a deadlock as a general strike, democratic leaders are tempted to resort to authoritarian techniques and thus to become themselves authoritarian. The 1926 strike therefore provides an excellent case for testing the relative merits of violence and persuasion. Chester Nimmo remembers that the Lilmouth Strike failed because of violence, and the London dock strike of 1889 succeeded because it "bred no tale of revenge, reprisal,
and reaction, but rather a new understanding, a new draw-
ing together of classes, a new peace."² Therefore Nimmo
in his position of authority in this strike of 1926 "... will
make deals," or, as Jim states it, will "wangle." But Jim,
who has no conception of compromise, will shoot to "assert
honour and restore order."³ On the private level, Cary has
already created his deadlock; namely, Nina's dilemma that her
love for Jim ties her to him, and her acceptance of the
role of "prisoner of grace" forbids her to turn Nimmo away.
Here on the personal level, Jim will again resort to vio-
lence to break Nimmo's hold on Nina, while Nimmo will attempt
persuasion to keep a grip on Nina, and to prevent Jim from
destroying them both. Concerning this public and private
focus, Wright says: "...in the course of the book the two
focuses become one. Not Honour More establishes, this time
catastrophically, the connection between public and pri-
ivate politics."⁴

Jim Latter, as narrator of the novel, is writing
his testament to relate the circumstances which led to what
he terms the "execution" of Nina, and to explain why this
action was, as he expresses it, "necessary". He states that
the specific reason for his action was betrayal by Nimmo
and Nina; the purposeful withholding of evidence which led
to the unjust and cruel conviction of an innocent man. The
"execution" was made necessary by Jim's awareness of the full extent of general corruption on the private and the public level. Latter is, therefore, not preparing a defence in order to gain a reprieve--his own life is of no concern to him--but rather it is to remedy public misunderstanding which has arisen through misrepresentation by the press.

Jim's story opens with immediate violence on the private level because not only has he received anonymous warnings that Nimmo has had sexual relations with his wife, but he has actually caught him in the act. What follows is almost a burlesque; an inversion of the theme of "the avenging husband" in which the lover, "this old swine over seventy years old" back-somersaults through the window as he is shot by the young husband, while the wife struggles with the rifle barrel. Nimmo's bodyguard arrives but Nimmo is not dead and, wanting to avoid a scandal, he encourages Nina to assist Jim to escape so that the incident can be announced as an accident.

On the following morning, Jim, learning that Nimmo is alive, returns to Palm Cottage to "finish him off." Nimmo courageously arranges a private conference and uses all his powers of persuasion in an attempt to keep Jim from using violence. Jim, in a temper shoots at Nina, but finding the pistol empty he strikes her with it, gashing her head.
After reloading, he shoots in disgust at the floor at Nimmo's feet. The crowd surges in; Nimmo, taking Nina with him, is whisked away and Jim is left alone.

When the General Strike is called on May fourth, the narrative focusses on the public level. Jim, reluctant, but feeling it his duty, becomes the leader of the Special constables under orders of Nimmo who heads the Emergency Committee. Latter suspects that Nimmo is making deals with Pincomb, the communist leader in Tarbiton, and that in some way or other Nina is involved. He also believes that Nina's attempts at reconciliation are part of Nimmo's strategy. Chester constantly warns Jim against using violence in handling strike incidents, but the warnings are not heeded. Both at the Bus Incident and the mass meeting of strikers at Potter's independent shipyard, Jim takes forceful action. The result is mob violence in which a Special, Maufe, is arrested for striking Pincomb.

The narrative refocusses on the private level as Jim returns to Palm Cottage, disgusted at Maufe's arrest. Here he discovers Nimmo hiding in Nina's bed. When the three protagonists return to Tarbiton to check Nimmo's story, Nina, who according to Jim "cannot stand any more lies," attempts suicide by throwing herself in front of a passing army lorry.
The public and private focusses now become one as the narrative centres on Maufe's trial. Nina testifies concerning her meeting with Maufe, but Jim believes that she omits evidence and that the missing facts are recorded in certain letters she sent to Nimmo during the strike. When Maufe is convicted, Jim is angered to the point of reading the letters, in which he finds proof of collusion between Nimmo and Nina. Chester arrives and confronts Jim, but persuasion again yields to violence. Nimmo takes flight to a W.C. where, after crying a warning to Nina, he dies of a heart attack. Nina returns, and Jim, never having loved her more, but having no other choice, carries out the "execution."

The narrative of Not Honour More, violent and exciting, reads like a Jacobean melodrama. But there is more to the novel than plot. Once again the character of the narrator is of primary significance and the study of relationship between style and character is of paramount importance.

A major difference in the styles of the three novels of the Political Trilogy is the change in pace. Prisoner of Grace is relatively unhurried; Nina's involuted constructions make for continual reflection, and her
rather leisurely reminiscences range over about forty years. *Except the Lord* is more agitated because of Nimmo's urgency to finish his story; but it is still a far-off remembrance of twenty years of early life. In *Not Honour More* the narrative pace is furiously accelerated. Here the whole story is condensed into a few weeks of time; and three-quarters of the book deals with the events from May first, when Nimmo makes his speech at Shagbrook, to May eleventh, when Jim resigns from the Specials. Moreover, the events are recent and therefore more dramatic. There is also spatial concentration in the narrow-screen drama focused on the "microcosm of Tarbiton." And Cary heightens this "shut-in" feeling by the use of a telegraphic narrative style.

James Latter, as narrator, uses this contracted style in his description of an excited gathering of "Big Brass" in the Town Hall to deal with a mass demonstration of the unemployed. This is at the time when Nimmo by strategy gets himself elected chairman of the Emergency Committee. Here is how Jim describes it:

What a fearful situation! Unemployed won't swallow any more wind. Want bread. Councillors running about like hens in a thunderstorm. With faces spreading alarm and despondency. Telling each other, 'I told you so. It's all so-and-so's fault, for not talking the right slush.' Lady secretaries making tea like mad. Four members of Watch Committee arguing with Chief Constable. Time for truncheons, or too late? About four, mob gets on move. Sends in demands--special relief--
new works to be started—resignation
three councillors who'd opposed works and
said something rude about Mr. Pincomb. De­
putation to be received at once. Mayor says
no. Councillor X says, yes. Councillor Y
says, let 'em in and the mob will storm the
Hall. Chief Constable says fatal to give
way to force. Councillor Y says fatal not to.
(NHM, 15).

This style which James Stern calls "the ugly elliptical
language of the paranoic," 6 creates the impression of agi­
tation and fanaticism. The syntactical construction is
chaotic. Articles, verbs, sometimes pronouns and even
phrases are omitted. Whole sentences are implied by a dash
or suggested by a fragment. Direct quotations run into
one another. Well known persons in the town are merely cari­
catured by generalized symbols.

Latter uses this style for definite reasons. His
own excuse is that he is dictating the whole statement at
high speed for shorthand. As he says:

I wish therefore to put on record any errors or
omissions are not by my will but due solely to
pressure of time. Nor any fault of policewoman
Martin taking dictation practically all night.
(NHM, 28).

Jim's other excuse is that he is not adept in the use of
words. He tells Drew to be patient when the reporter tries
to hurry him for a statement: "I said we had plenty of time
as landlord would hold stairs. Also I was not like him
used to quick composition, and needed time to pick my words"
But there seems to be a better reason for his use of this extreme contraction: namely, that it becomes a vehicle for irony. He only adopts this style when he is not too emotionally involved; when he can make use of the scene for his own type of satiric lampooning. Most of the exciting events in the book are described in a much fuller style. Wright says that as the book draws to a close "Jim's style becomes increasingly agitated, increasingly mad." but it certainly does not become more elliptical. Extreme uses of the telegraphic style occur only in the first part of the novel.

An example of Jim's fuller style being used to describe an exciting event, is his account of the fight which takes place after his Press Conference at the Water Boy. He does not find this scene amusing because people are taunting him as an ex-soldier:

A lot of young people came pushing through to the front and took up a threatening attitude. Also a lot more of them were laughing. Not caring about the truth or country but only making game of everything. I said I wasn't accusing them of being Communists but they were being misled by Communists. Some of them now began to jostle up, someone started a shout, 'The army against the people' and 'Put him in the river.' I shouted I had left the army twenty-five years but they shouted me down. However, just then a young man I knew, and a girl also known to me, took me by the arms and pushed me towards the side of the street (NHM, 35).
There is very little contraction in the above citation and there is no irony.

Jim sometimes uses a formal style, for documents and articles. This style is often rather pseudo-formal as colloquial invectives are dropped in modifying the gravity of tone. It is actually a parody of a dignified style. But Jim is taking great pride in his careful arrangement and in the quality of his "fine" writing. His statement to Drew illustrates this:

The reason of my action against Lord Nimmo was because I caught him interfering with my wife. Repugnant as it is to any decent man to make such facts public in the Press, I hereby give them as a public duty. For many years I have considered Nimmo and his gang of a character without the first idea of honourable conduct, public or private, and this proves it. They have been the ruin of our beloved country—have always supported our enemies everywhere and once more in the present terrible danger are only seeking their own advantage to worm their way back into power (NHM, 26).

Jim shows here his liking for the abstract word: "honourable," "duty," "danger," "power," and for such loaded expressions as "beloved country."

When Jim is with Nina, he sometimes uses a very emotional style which reminds the reader of the "new Jim" in Prisoner of Grace, so romantic with Nina as "young mother." He uses this style to describe his tearful inter-
view with her at Palm Cottage after he has shot Nimmo:

But now at this terrible time, seeing her in such great agony of mind, I took my wife's hand and said to her we must not quarrel any more. I said for all the evil I had ever done to her I begged for her forgiveness. 'Perhaps,' I said, 'I shall never be able to speak to you again without witnesses, before they hang me, and so I want to thank you for your great true faith­ful love, as I saw it proved this afternoon'. ...(NHM, 12).

Latter makes use of some unusual techniques of style for special reasons. For example, he uses dramatic format to set off conversations of extreme importance. When Brightman first warns Jim of the foolishness of vio­lence and the advantages of a scandal (during the entr'acte of his duel of wits with Nimmo), the following playlet ensues:

BRIGHTMAN: 'It's just as I feared, and worse, Nimmo's right back on the map.'

LATTER: 'In the paper.'

BRIGHTMAN: 'Any violent attempt against Nimmo now would be enormously to the advantage of his party.'

LATTER: 'He might get a bigger tomb.'

BRIGHTMAN: 'But his party would come in--have you reflected on Nimmo's real strength?'

LATTER: 'Yes, he's as clever as a monkey.'
BRIGHTMAN: 'The chapels. That is his strong suit. The religious line. Hence these addresses at Shagbrook. Yes, but the chapel side's his weak side too,' and he pointed out that a scandal, a real scandal where Nimmo came out in a bad light, as a guilty party would ruin him. For instance, if I sued for divorce. (NHM, 53).

After making use of this technique, Jim discards it, as can be seen, without warning. This playwright style is used dramatically in the cross-examination of witnesses in Maufe's court trial.

Another special technique of style is Jim's documentation of events in organized sequence to bring information up-to-date before continuing the narrative. These lists sound like a colonial administrator's summarized reports. Jim uses this technique chiefly in his description of the rapid events of the strike. He outlines, for example, the general situation on the morning of May tenth, when the communists have planned a mass meeting of strikers to intimidate Potter's workers. Here is Latter's report:

Position, therefore, on morning 10th May was as follows:

1. Vigilants still withdrawn from patrol on Potter's quay and main gates owing to Coston-Latter correspondence as per schedule. This correspondence now continued by letter from Strike Committee quoting Lady Bootham's letter in Brightman's paper *New Worlds for Old* and accusing Watch Committee breaking pact to keep
volunteers clear of political action. 
Letter received 10.30 hours. Answered by 
express on bicycle. Lady Bootham removed from 
duty. No acknowledgement Strike Committee. 

2. Meeting summoned by strikers and commies at 
Chapel Road within fifty yards of Potter's 
main gates. Report this meeting to be addressed 
by Pincomb in person. (NHM, 154).

This condensed style packs in a great deal of information 
and impresses with its brusk official tone. Latter seems 
to write this style with ease from long colonial experience.

Finally, a special technique of style used by Jim 
with dramatic success is his inclusion of excerpts from Nina's 
and Nimmo's letters in sequence, to reveal evidence of their 
betrayal of Maufe. This technique is necessary to overcome a 
limitation of a narrative written in the first person. The 
problem in this novel is to reveal the truth of collusion 
between Nimmo and Nina during the strike. The letters pro-
vide this indisputable evidence. These allow the reader 
to "'slip into the domestic privacy of the characters," 
and to receive the "unreserved expression of the writer's 
own private feelings," not only about the Maufe case but also 
about Jim himself. Reading the letters that passed between 
London and Tarbiton during the crisis, one feels the heighten-
ing of suspense as fact following fact reveals the extent of 
the betrayal.
Latter's use of varied styles emphasizes qualities of his character. His verve and vitality are obvious from the very first statement of his narrative. Although he is apparently sane, several aspects of his style suggest that he is under great strain. First, his flow of invective against his enemies exposes a one-track mind moving round and round the point of his contention. Secondly, the bitter irony of his language seems a defensive technique for a hurt and disillusioned man on the brink of breakdown. Either he becomes a "comic cut" (NHM, 32) or he bursts into tears. And Jim both clowns and cries in his state of emotional instability. There is a resemblance between Jim in this condition and Hamlet in the guise of madman spewing out invectives, obscenities and sardonic humour. Both men are seeking for perfection in a world of imperfection. Latter's general style also shows that he has difficulty with expression—one has the feeling that often he uses the earthy colloquialisms because they come more readily than words which he must "pick" in slower composition. Jim reveals his pomposity in his formal style—he takes pride in his writing and is especially anxious for the reader to know that he has already published a book. His emotional style exposes the romantic idealist beneath the hard exterior core. He can only express these softer feelings by using trite words and phrases, but the feelings themselves come through as genuine.
Latter's special techniques of listing reveal an administrative mind.

Latter's choice of words reveals, soldier, political administrator, sportsman, Imperialist and wit. Army expressions abound, especially in his dealings with the military actions of his Specials; administrative jargon has already been illustrated in his official communiqués. He proves himself a jingoist in this love of the abstract words of patriotism and imperialism. Jim's racy colloquialisms suggest the man's man of the barroom or barracks and the sportsman of the race track or yacht club.

Latter uses metaphorical devices for sardonic attacks upon people or institutions. His figures are predominantly physical; relating to animals, the human body, or debased aspects of sex. A few metaphors deal with sport or with war. Most of these comparisons are very short--there are no long analogies.

Latter resembles other satirists who relegate man to the animal level. Like Aldous Huxley, Jim makes frequent use of monkey comparisons. Nimmo, for example, "was gibbering like a monkey" (NHM, 60), the world described by the papers is "monkey-hill at scratch time" (NHM, 84), the political grabbers are "first monkey on the cork." Nimmo's handing:
out jobs to his political supporters when he seized control of the Unemployed Workers' Centres is his "usual game," says Jim, using an animal metaphor, "to hang a nosebag on everyone, keep 'em quiet" (NHM, 82). Jim has two connotations for the term "rabbit"; when he uses it for Frant, the big business shipbuilding rival to old Potter, it means frightened—Frant is "born rabbit and millionaire" (NHM, 153); when Jim uses the term "rabbit" for Nina, it is his favourite term of endearment. Another significant animal metaphor used in his relationship with Nina is the expression "gone mule." This, it is to be remembered, refers to Nina's infuriating habit of reacting to his attacks by going limp. The real reason why Jim tries to shoot her in the garden at the beginning of this story is because she suddenly has "gone mule." Insects also appear in metaphor. When Jim and Nina have escaped to a hideaway after she is released from hospital, they feel that they are at least free from what Jim calls the "gimme game, the grab boys, the bunkum and spoof" (NHM, 189). But they find that in England it is impossible to evade this; it is soaked into everything: "It's a bug that floats about in the air. It's a web that's tied up people's lives till even their private thoughts are stuck up ready to be eaten by the spider" (NHM, 189).

Jim's human body metaphors are as gross and excre-
tory as those used by Swift and Huxley. Jim describes the "politicocks" who cluster around Nimmo at Palm Cottage hoping for Cabinet posts, as those "who would sell your mother's skin for the ministry of piss-pots" (NHM, 43). Another example is in Jim's answer to Vicar Sherman in their discussion of communism. The Vicar, trying to be tolerant, has said, "'We have to remember that Communism has a strong moral appeal. Indeed, the early Christians practised community of goods. Christ even laid it down for the apostles'" (NHM, 148). Jim scathingly replies:

'He didn't say the state should own the lot including apostles and give it leave to crush a man's balls to teach him not to believe in God.' (NHM, 148).

The Vicar is somewhat shocked but admits the point.

Prostitution, the debasing of love, is a subject for Jim's ironic metaphors. An example of this occurs in his conversation with Nimmo on the day after Chester has been shot. Nimmo tries to point out how a scandal will prevent him from answering his country's call to leadership in the crisis. He states that Jim does not realize the situation. Jim flares in anger:

'God damn it,' I said, 'I think of nothing else. Fifty years of it. Since you and your gang set out to pimp for every gimme in the game. And bought your first ponce's pants with Nina's money--and
Nina's soul. The situation. A whoreshop for syphilites—everything goes because you'll all get it...You've poisoned everything you touched and it's still working. ...' (NHM, 67).

Jim often mixes his metaphors and gets lost in his analogies. After the strike is settled, Potter in his despair at not understanding why the banks refuse him money to reopen his shipyards, comes to Jim for explanation. Speaking of the connection between business and the banks, Jim says:

Don't be rude about the money game, Tom. Money is power. And power is a damn nasty customer. Frant and the banks. Winfield and the banks. The unions and the banks. All hooked up at the back like a whoreshop madam on the warpath, to keep the tarts in order and put up the price to the customer. (NHM, 205).

Jim in bitter anger cannot find words low enough to express his loathing. The only time he expurgates his speech is in the presence of women—usually nice young women.

In contrast to crude physical metaphors, Jim uses a few society-tea comparisons. He probably chooses these for satiric reasons rather than for any personal significance. Jim has a tendency towards austerity rather than luxury, although Nina does point out that Jim spent most of his leaves in "good living" on the Riviera. An example of the "tea-party" metaphor is one that adds yet another grotesque nose to Cary's great collection. According to Latter, Miss Willis,
Nimmo's imperious secretary, has a nose that resembles a sugar-plum. Miss Willis is summoned to report to Nimmo in the middle of the night, after Nina's "suicide"; but she refuses to hurry even though she has in her possession an important telegram. She waits to dress in full uniform "complete with pince-nez and powdered nose, puce on purple, like a sloe dipped in sugar" (NHM, 178). Jim uses a re-occurring "sports tea" analogy to describe the influence of the strike in softening up people's opinions. According to him, the Lefts were veering towards the Right; and the Rights were sliding towards the Left:

A lot of minds were melting like neapolitan ices at a gymkhana when thunder's coming on, going soft at the edges and the colours running a bit. The white getting in the red, the red into the white, and the green all over the plate. (NHM, 146).

Jim sneers at these weaknesses of democratic compromise in time of crisis. When the strike is over and the trial is in progress, Jim concludes his analogy to show how people, forgetting their fears during the crisis, have now regained firm or even firmer opinions:

And all the people who had been melting and sliding about between May 4th and 12th were now on the 20th quite firm again, and even a little stiffer than before. (NHM, 194).

It would be expected that Jim's passion for sailing
would be reflected in metaphor. But there are very few sea comparisons. Probably sailing is too clean a subject to be used for the exposure of corruption. The only real yachting metaphor is applied to the Vicar after Jim assures him that the churches should be safe during the strike: "He cheered up at once," says Jim, "His waistcoat bulged out like a spinnaker on the home leg" (NHM, 148). Jim does find one sea metaphor to describe Nimmo, when he discovers him in Nina's bed at his return to Palm Cottage: "I saw the real Nimmo," Jim says, "a miserable old wreck fairly coming to bits with its own putrescence" (NHM, 164). Jim uses one other sea metaphor to describe Nimmo's clutching at him for support after the attempted suicide: "He hung on to me," says Jim, "like a life-buoy in a short sea" (NHM, 178). A sporting metaphor connected with boxing occurs when Jim describes how the Depression of the Twenties hit the poor. He makes specific reference to its effect on his assistant in the Specials, Varney, and his impoverished family:

When the slump hits the poor, it hits them hard. Gets them on the ropes and gives them one, two, three, like lightning. Knocks 'em silly. They don't know where the next real smasher is coming from. The next one came from the Ministry when it refused Fred's pension. (NHM, 81).

The Government's treatment of old soldiers, is one of Latter's frequent complaints.
For an old soldier, Jim uses surprisingly few war metaphors. When he does use the subject of war, his comparisons are not romantic figures, like Nimmo's, but realistic down to the mud. Jim is explaining to Varney how superiors often give only verbal orders to the ranker so as to be able to use him for a scapegoat if the plan fails. The common soldier gets the dirty end of the deal:

'...One hand dirties another and both of 'em to push the man in the ranks into the mud. Let him choke, the silly bugger. He's only a bloody fool who doesn't know how to dodge out of keeping his word.' (NHM, 86).

To describe Nimmo's game of confusing everything, Jim uses mixed metaphors connected with London air raids:

Wherever you went near Nimmo, you got in a blind spin, a mass of dirty fog full of wreckage like London in a November bomb raid. You could only bash yourself against the walls and break your nose if it wasn't your neck. (NHM, 70-71).

Latter, as man of action rather than of contemplation, tends to see in simple and chiefly physical images. His use of carnal sexual comparisons shows his awareness of the distortion of the beautiful and the prostitution of the good. Many metaphors, however, show his highly developed sense of humour, where keen wit modifies the vituperation; and earthy colloquialisms exemplify his realism, his blunt straightforwardness and his essential good nature.
Latter as soldier-sportsman makes very few cultural or historical allusions. His only reference to art is to a "dark Italian picture of Tivoli" (NHM, 56) hanging in the downstairs room which Nimmo occupies at Palm Cottage. Jim says that this picture came from his father's collection, (It is remembered that Jim's father spent most of his time on the Continent as connoisseur of art and women). Jim mentions this picture not for any cultural reference but because he notices that the glass of the picture reflects the window. His suspicious mind seizes upon the fact that Nina could have seen him looking in the window at the time he caught Nimmo interfering with her, and that therefore she might not have been struggling because of Nimmo's action but rather because of Jim's approach. Latter's historical references include several comparisons of Brightman with Napoleon. When Jim and Sally visit the fascist leader at the time of the trial, Jim says:

I found the hero in the hall standing among his generals like Napoleon at Austerlitz. And he'd got to look a good deal bigger in the last few days. Due to sticking his chest out and throwing up his jaw. And probably cork lifts in his shoes. (NHM, 185).

Latter compares himself with Galileo in that they both suffer persecution for expounding the truth. He presents this analogy in his description of an interview with a certain Lawyer
Clint. The advocate sees no possibility of a libel suit against the communists for linking Jim with the fascists. Jim comes to the conclusion that "justice is all for the crooks and liars" \(\textit{[NHM, 152]}\). Speaking then of Galileo's judges, he says:

They said he was an ignorant fool and also a goddam nuisance. They were in the job of telling people the truth--they were trained in it and no one else was supposed to open his mouth. \(\textit{[NHM, 153]}\).

Latter quotes two favourite soldier poets; Kipling and Lovelace. He uses Kipling to back up his complaint that governments mistreat ex-soldiers:

\begin{quote}
A making mock of uniforms that guard you while you sleep.
Is cheaper than them uniforms, and they're starvation cheap.
\end{quote}

\(\textit{[NHM, 81]}\).

As a soldier and patriot, Latter feels a kinship to Kipling; but would probably challenge Kipling's theory of the "White Man's Burden." According to Latter, the white man should drop his burden and leave the blacks in their natural state of bliss. Lovelace is not quoted by Jim but is misquoted by Nina as a "jibe" at his attachment to duty. Her version of the line from "To Lucasta on Going to the Wars," is:

"'You could not love me dear, so much, loved you not duty
more'" (NHM, 126). She recites this in the garden of the Water Boy where she has sent for Jim in an attempt at reconciliation. Nina had a habit of baiting him with this line and it always made him furious. At the age of fourteen, he had told her in a letter of his discovery of this great poem. As he says petulantly, "At ten years she didn't laugh at an idea because it was true and fine. It was only after thirty years of Nimmo and London society, she found anything comic in a word like duty and could use it to make a fool of her husband" (NHM, 126). The correct quotation:

I could not love thee, dear, so much,
Loved I not honour more.

has a grim significance in the story, foreshadowing as it does the tragic ending. The lines, of course, also provide the title for the novel.

Jim's lack of allusions suggests that he has no interest in culture except for a few nostalgic memories of the classroom. Certainly the mutual attraction of Nina and Jim is not on the intellectual or cultural level. Jim's apparent lack of interest in reading helps to explain the narrowness of his vision and, also, his inability to understand the complexity of words and ideas.

Latter includes a variety of quotations as evidence to
support his case. Newspaper headlines and articles, administrative reports and communications, verbatim testimony of witnesses, excerpts from pamphlets and letters are all carefully itemized and commented upon. Examining these references, one can easily see that they have been selected to support a slanted point of view. An example of this prejudiced viewpoint is Jim's selection of two quotations concerning Nimmo. The first of these is taken from a communist leaflet which Nina brings to Jim at his headquarters at Town Hall. It pictures Nimmo as a "capitalist stooge" and insinuates that his investments in Frant's big shipyards make him welcome the strike. Jim quotes only the last section of the leaflet:

"Nimmo belongs to the class of capitalist stooge who buys and sells everything and everybody. Everything has it price for a Nimmo, workers, women, children. He buys them body and soul and when he has paid, he wonders why anybody should shoot."

Jim does not seem to worry, as Nina does, about the implication, here, that he is a kept man. Rather, he seems to welcome the publication of a well-worded indictment of Nimmo. The section of Nimmo's address at Shagbrook which Jim includes, suggests, when taken out of context, that Chester, the so-called 'capitalist stooge,' is a communist advocating violent revolution:
'...Be in no doubt—you are the masters—power has passed to your hands. And your wrongs are deep and perpetual, you would be perfectly justified if you used that power to tear the present scheme of things apart, to destroy for ever a society which has turned a deaf ear to your legitimate complaint, and a blind eye from your gross and patient sufferings.' (NHM, 107).

Jim does not bother to read any further but states that this is proof that Nimmo is hand in glove with the communists. He intends to report the speech as seditious.

Jim's quoted evidence is meticulously accurate, but his interpretations are biased. Constantly Jim rails against prejudice but cannot, or will not, realize how slanted is his own viewpoint.

Latter's narrative style is intense, dramatic, action-packed. The element of suspense is strong in spite of the reader's awareness of the culmination of the action. Suspensefully, the evidence of betrayal is withheld until the end as the protagonists are manoeuvred like pawns into the position of checkmate. Suspense is also heightened by Jim's habit of leaving escape hatches for Nina and Nimmo. Jim makes Nina decide whether he shall accompany her and Nimmo to the Town Hall to verify Chester's story—her decision that he must come, results in the attempted suicide. Jim gives Nina every opportunity to destroy the incriminating
letters from Nimmo, but she keeps placing them within his reach. Even while Jim is reading these letters there is still plenty of opportunity for her to escape with Nimmo. And Jim hopes to God that she will take the opportunity. But she returns. Nimmo, too, can still escape but because of his courage or, as Jim suggests, his presumption, his belief that "there was no one he couldn't talk round—nothing he couldn't explain away" (NHM, 218), he also remains. It is because the characters have this freedom of choice that the suspense holds until the end of the novel.

Jim's use of description in the narrative differs greatly from Nina's or Chester's. In fact he very seldom sketches in the background at all. His only interior setting for the narrative is his satiric picture of Brightman's "Olde English farmhouse":

...ye olde tyme lounge hall, panelled in Elizabethan linen-fold oak made out of chewed paper painted olde shitte colour. Full-length portrait of Brightman at east end, about eight foot high, as olde Englishe goodchappe, with shorts, open shirt and pipe. Slap-up bar underneath with olde chromium fittings. (NHM, 73).

Here, the ersatz quality of the house matches the false pose of the owner. Jim's descriptions of people are thumb-nail caricatures. Frant and Winfield, two capitalists who arrive at Varney's to try to persuade Latter to head the
Specials, are designated thus: Frant—"a big man, who looks small, with a round baby face and little silly features"; Winfield—"a sharp little man like something you see in a race track crowd, picking pockets or selling winners" (NHM, 89). Pincomb, the communist, could be easily recognized in the crowd at the bus incident "being very tall and thin with a red face and a scar on his nose" (NHM, 114). Quite often these caricatures are concentrated into one nickname. At the Press Conference at the Water Boy, the reporters receive the names of "Red-Face," "Cheese-Scoop," "Cock-Nose"; and at the gathering of politicos at Palm Cottage the next day, the socialites are referred to as "Lady Doll-Face[who] sent her eyebrows into her hair" (NHM, 41), Moustache, "about eight feet high," (NHM, 41), "Fat Boy," Nimmo's aide and now his son-in-law, Bootham. Friedson points out how Jimson in The Horse's Mouth uses this same ironic nomenclature. When Jim comes to describe a friend such as Varney, his sergeant, it takes about four pages. Here he does not give a visual portrait but rather a eulogistic biography. Latter seems to lack the visual perception of Nina or Chester. He is more interested in what people say and do than in the details of their appearance.

Latter's narrative style follows Cary's usual pattern of short linked episodes. These are more continuous
than those of *Except the Lord* because of the time-space limit. Because the novel emphasizes action rather than reflection, the episodes resemble the scenes of a play. For example, many chapters end with the closing of a door while the next chapter will begin with the opening of a door—it is like watching a revolving stage. The Palm Cottage pursuits are handled in this way. Sometimes the chapters resemble sessions of a court, opening with the Prosecutor's accusations and containing the rebuttal by Jim, acting as if he were Defense Counsel.

"Flashbacks" are used far less in *Not Honour More* than in *Prisoner of Grace* and *Except the Lord*, but two important reminiscences occur concerning Jim's early childhood with Nina. The first of these comes to his mind while Nina is holding and scolding him after he has shot Nimmo (*NHM*, 12). He thinks of his childhood love for her, and he remembers the unhappiness of their first lovemaking at the Blue Lion Hotel at Lilmouth. The second flashback comes after he has struck Nina with the pistol, and she has left Palm Cottage (*NHM*, 71). Here he again dreams of his childhood, remembering how Nina would cling to him at night for fear of demons; and how, at that time, she would promise that she would not lie or steal again. These links with the past reveal a relationship between Jim and Nina very different
from the bitter tension of the moment. Latter does not use the historic present in any of these flashbacks; he lacks the imagination to recapture the immediacy of the past experience.

Friedson has pointed out how the novel Not Honour More falls into three sections: the "private relationships" which end with the hurried exit of Nimmo and his followers from Palm Cottage after Jim shoots into the floor; the "public political focus" which deals with the strike and ends with Maufe's arrest of Pincomb; and the "personal and private focus" which includes Nina's attempt at suicide, the exposé of the betrayal and the final judgment. Between sections one and two, Jim travels by taxi from Palm Cottage into the bigger world of the strike at Tarbiton; between sections two and three Jim returns to Palm Cottage where the personal clash of the three protagonists is continued. The form of the narrative is also tightened by Jim's fairly detailed time-scheme for the events as they occur. Not only are dates recorded, but hours and even minutes. His technique of summarizing the events also ties the action together and strengthens the structure. Also the reader is never allowed to forget that the narrative is a brief to be presented to the court. Jim uses such phrases as "I beg to bring this point to notice of court" (NHM, 150); "I want
to remind court" (NHM, 138); "...whom I propose to call as a witness" (NHM, 121). The chief feature of form is again the "total symbol," the complete significance of the book as a whole. In this book the "total symbol" seems to be the gradual increment of incidents which tend to symbolize the failure of violence to root out corruption. In section one, Jim strikes out blindly at corruption on the personal level and the result is greater prestige for Nimmo and his "gang"; in section two, because he is more aloof from the public evil, Jim strikes at it more deliberately and impassively, but the result again is failure; in section three the strength of his emotion makes Jim attempt an almost omniscient violence against private and public corruption, but here the result is not only failure but also tragedy. This symbolic aspect of form unifies the narrative. The structure of Not Honour More is tighter than that of either of the other two novels.

In spite of the violence and tragedy in the novel, Jim's narrative is hilariously amusing. The humour of his ironic invectives, his grotesque caricatures and his hyperboles, has already been exemplified. Jim also sees comedy in normal human relations and often illustrates this without bitterness. His description of the women at the road-block attacking him for failure to get the buses running, shows
that he can take a joke on himself:

Some of the women were screaming at me to know how they were going to get their men's dinners if I couldn't keep the buses running. I asked them, had they heard there was a strike on, and one old woman screamed back at me, 'What's that got to do with me and my shopping? Strike, strike, strike--it's all you men can say.' Several other women called out, 'That's it,' and 'You tell him, Mrs. Biggs.' Most of them, even the quiet old grandmamas, seemed to agree with her, and about eight of them began at me all together about the prices in the market, the rents, the state of the main Lilmouth road, and about half-time at some local works. ...(NHM, 116-117).

Jim slips in little additions to his story merely for their humour. These occur in his paraphrase of Colonel Kilmain's speech which precedes Pincomb's at the rally in front of Potter's: "He made an appeal for peace, brotherhood, abolition of armed forces, Christian sharing, and also spoke of natural manures and wholemeal bread" (NHM, 156). The novel contains some excellent burlesque, opéra bouffe. Nimmo provides a good deal of this comedy by his grotesque antics and histrionics during the duels with Jim at Palm Cottage; by his mock faint in Nina's bed; and by the brow-beating he receives from the aggressive "boot-faced" nurse at the Town Hall, whom Nimmo curses for "a jack-in-office, a spoilt spinster" (NHM, 175). The scenes between Jim and Brightman--in which they exchange personal insults and where everything ends in a free-for-all--add to the general fun. There is also
a good deal of unconscious irony in the narrative. Latter not only quotes with pride from his book on the Lugas, which the reader of *Prisoner of Grace* knows to be a failure, but he also includes publisher and price. He affixes his signature with full military rank to even minor informal reports and he refers to the communists as "The lunatic fringe. The minority that makes all the trouble in the world..." (*NHM*, 112). There is, perhaps, dramatic irony in Latter's description of Sally as "always like a daughter to me" (*NHM*, 143). Whether Jim is not aware that she is his daughter, or whether he is protecting her from scandal is not revealed. Above all, there is the complete irony of Latter's crusade for the truth with the weapon of prejudice. Sometimes Latter's conscious irony drifts into pathos. An illustration of this is his reaction to the news that Maufe has been arrested. He ironically quotes what he thinks the magistrates are saying:

That nasty ex-soldier, making a ridiculous fuss about some fellow called Maufe. Just one fellow, mark you. What's more, a poor fellow. And what's still more, an absolute nobody--a greengrocer's roundsman or something like that. Not even in a union. The lowest form of animal life--an honest freeman. (*NHM*, 205-206).

Friedson points out the value of humour to Latter's character. Without it, he says, "Latter's narrative would degenerate to the monotonous outpourings of a man whose naivete lays him
open to constant disappointment. ..." This wit "relieves the indignation and constitutes a comic relief which does not violate the unity of tone."ll

An examination of the style of Not Honour More has revealed much about the character of the narrator, James Latter. His telegraphic style with its abuse of syntax expresses Jim's ironic bitterness while at the same time it proves his astuteness and wit. In this contracted style one senses fanaticism—paranoia and persecution complex. Even in his fuller style the pace suggests a state of extreme agitation. Latter's formal style for press releases and administrative bulletins reveals a clarity of mind for routine duties. His choice of words—his abusive invectives and racy colloquialisms—suggest a physical nature. His vituperation against people of importance reveals courage, but also foolhardiness. Jim's use of abstract words; "love," "beauty," "honour," "duty," expose an absolutism which often achieves tenderness but which at other times degenerates into sentimental idealism. He emerges as a simple patriot, a loyal friend and a gentle lover. His sudden switches in style from the hard satiric to the sentimental again suggest emotional instability. Latter's use of metaphors reveals more clearly his physical interests. His comparisons show that he views life in simple images represent-
ing simple ideas. His choice of ugly, sexual, animal comparisons, expresses the virulence of his anger and the depth of his disgust at corruption in men and institutions. Jim's selection of allusions shows how very limited are his intellectual and cultural interests. His anarchistic tendencies make him despise the Napoleons and admire the Galileos. Jim's inclusion of so many documents and quotations is understandable as he is preparing a court case, but it suggests also his insecurity—it is as if he were seeking to justify his case to himself as well as to others. His habit of pulling excerpts out of their context emphasizes his biased viewpoint. The narrative style of Not Honour More shows him to be an able story-teller with a keen sense of the dramatic; one who is interested primarily in action not descriptive setting. The tidy structure of the story reveals the organized mind at work. Latter's keen sense of humour makes him a likeable personality not only to his associates but also to the reader. He is neither a bore nor a hated psychopath. He is conscious of the affectionate way in which he is regarded as a "comic cut" and, to a certain degree, he is willing to exploit this ridiculous side of his personality. But his ironic and sardonic wit intensifies the malicious scurrility of his violence—making him a man serious enough and strong enough to bring about tragedy. Once again, a complex character is depicted through
the style of his narrative.

Certain qualities of character revealed through Latter's style require further elaboration before one can assess his relations to Nina and to Jim, and before one can understand his motives for the violence at the end of the novel.

The absolutism in his nature, suggested by his love of abstract words such as "honour" and "honesty" is confirmed by his division of people into the good and the bad, the honest and the dishonest. Although he tends to concentrate on the evil, he acknowledges that the good does exist. Thinking of how Varney's family has made a second home for him, Jim says:

And I said to myself, 'This is the best of England,' and I was forgetting it. I was forgetting it had any best at all. I was looking at the outside, the thing you see in the papers, all lies and dirt and grab and the gimmies ready to sell their mothers for loot. ...(NHM, 84).

Jim's relationship to the Varneys shows the deep humanity in his nature; a much more personal feeling than Nimmo's humanitarianism. Jim had procured the Varneys a home and had made a special trip to London to fight for Varney's pension. Jim selects Sally as an example of the honest minority. Thinking of her he says: "But what I say is, the good stuff is there, everywhere, if we give it a chance" (NHM, 105).
Although during the strike Sally slips a little towards Brightman's fascism, Jim still insists that "She was in fact about the straightest girl I've ever known" (NHM, 146). In Jim's division of the people into good and bad, Kilmain, head of the Unemployment Center Committee before Nimmo seized control, manages to qualify as an honest man. Kilmain, says Jim "was a crank and a Plymouth Brother as well as a sapper, but he was also an honest man. He believed in a jealous god but not jibbercats" (NHM, 82). In these judgments of men's honesty, Jim often changes his mind. Bootham, Sally's husband and Nimmo's aide, has always been considered by Jim as "a sound man who did his best by Nimmo" (NHM, 40). But Sir Henry is quickly crossed off Jim's list when, during the Shagbrook speech, he suggests that Nimmo has certain weaknesses of character which make it possible for him to be handled. This treachery towards a superior disgusts Jim: "I saw the chap was as rotten as the rest, I said, 'Hallo, hallo, I thought you were Nimmo's man!'" (NHM, 109). It is the ordinary commoners of England; the non-political, the suppressed, who give Latter hope: "I can't speak too highly of the poor devils, what they call the common British people" (NHM, 122), he says, after reading the paper's account of the steadiness of the public during the general strike. It is these ordinary people who turn out to Potter's funeral, standing about fifty feet off not to see the old widow cry. "They
had manners, those poor gentlemen on the dole" (NHM, 205), he says. And it is because Nina betrays Maufe, one of these "honest freemen," not Latter himself, that Jim feels he must judge and execute her.

Latter's anarchism has been revealed through his style, in the vituperative attacks against authority. There are personal reasons for his bitterness against governments. As a soldier, he had seen regiments weakened by the refusal of governments to adopt conscription. As an ex-soldier in peacetime he had sensed the government's general attitude to veterans as "blood-thirsty blackguards"; and he had seen the government's failure to give his men employment and pensions. As a colonial administrator, Jim had suffered a personal blow when the government disregarded his policies against the Europeanization and exploitation of his pagan Lugas. He had even been removed from the Luga area. As he says, "the government was trying to break my heart and kill me in a death station" (NHM, 97). This personal antagonism to government influenced Latter to believe that the work of individual honest men was all that was necessary. As he said to Bootham during the Shagbrook meeting, "Get honest people to do an honest job and leave 'em to it" (NHM, 108). Cary points out in Britain and West Africa that much of the work in Africa was done by strong individualists who became virtual "dictators" in their outlying states. Sometimes, if
they were lucky, they got away with it, but quite often they would be removed as politically dangerous. Jim's personal attachment to the primitive innocence of his pagans led him not only to spurn governments but actually to advocate tribalism. In a letter written to Nina in the hospital waiting-room after the suicide, Jim says:

I said the older I got the more I was sure my Luga pagans, so despised by the smart fellows in pin-stripes, were the happiest people in the world and lived the best and truest lives. At least before we brought our disease to them and taught them the grab and bunco game. And even now they were a few thousand years better stuff. (NHM, 180).

Cary, writing in *Vogue* explains how in the late Victorian age, Liberals were tempted towards this anarchism and tribalism:

The late Victorians despised the religiosity of the early Victorians and decided that nothing mattered in life but personal relations, complete honesty between man and man, and especially men and women...For liberal faith, when it corrupts to a sentiment, is the emptiest of all. It lays down only one duty for man; to be kind to his friends. That is to return civilization at full circle, to the tribal hut, or rather to the Pygmy family, which does not build huts, but lives they say, in a pre-tribal but affectionate family relationship.

Anarchy is the temptation of every liberal; he believes in the perfectibility of mankind. His instinct is against all government. ...13

Brightman, the fascist, tries to make out that Jim's ideas are identical to his; that they both are working to "clear out
the gang of parasites that have fastened on the country" (NHM, 185)—in fact, that they need each other. But Jim is astute enough to realize that he is no fascist; that "the group, the union, the party" (NHM, 185) are antithetical to his own beliefs in honest individualism. Jim lumps together all "plans": communism with its veering party line, its "grab all" policies, guild socialism, "Mussolini with a coat of paint" (NHM, 147), and nationalization, "lots more officials to push more people about" (NHM, 147). But Jim is still the "political fool" that Nimmo and Nina call him because he has nothing to offer except a slogan of "honest politics" and a method of violence to achieve it. It is to be remembered that Nimmo had rejected a similar anarchism at the age of twenty.

It is characteristic that Jim, who makes primitive tribalism his model for government, should support feudal paternalism in business. He champions Potter's, an association of honest freemen in personal relationship with a sympathetic employer. Jim cannot realize the inevitability of progress, that old ways must change to newer methods of competitive production. To him, the take-over of small plants by large concerns is yet another sign of corruption and injustice. Nimmo, who also laments the growth of mechanization, invests in Frant's, the modern shipyard.
Jim's antagonism towards lawyers and the law is yet another sign of his anarchism. Edward G., an anarchist in *Except the Lord*, had a similar honest disregard for the law when he perjured himself in order to save Nimmo. Jim had already in *Prisoner of Grace* demonstrated that laws should be set aside if they violate one's principles—in his legal manipulations to gain Tom's release. Yet during Maufe's trial, Latter denies the Prosecution's right to present opposing or slanted evidence. To him Counsel and his witnesses are all crooks using prejudice to kill the truth. Jim never doubts Bell's story; he states that third degree methods made Bell admit the discussion of police court evidence with the Specials. In fact, the court would probably not have changed its judgment had Nina spoken openly in court concerning her relationship with Bell. Jim's "honesty" in legal matters was certainly not synonymous with "open-minded honesty."

The anarchism, depicted through Jim's style, appears also in his attitude to religion and the church. Jim as a "Gentleman" and an "Anglican" is reticent about his religious beliefs. He does tell how he "had" religion for a time as a schoolboy under the influence of a one-eyed missionary-Imperialist. And, at the time of the strike, he is still attending the Anglican services but only for matins, in protest against the Vicar's refusal to grant communion to
Nina as a divorcee. Jim's hatred of Nimmo's principles makes him attack the love-cult of Nimmo's religion. He expresses this bitter condemnation after the landlord at the hideaway, who needs money to help his tubercular daughter, accepts bribes from a newspaper reporter. Jim says, "He sold the woman I loved for the girl he loved," and then, almost in despair, he cries out:

And Nimmo tells you God is love. Nimmo's God. A god that doesn't need any principles, that doesn't need to keep his word. A god in the love racket, turning out hot stuff for the papers. (NHM, 189).

Jim's anarchism in religion is shown most strongly at the end of the novel by the way in which he puts God aside and carries out judgment himself.

The violence in Jim's nature, as suggested by the virulence of his style, results from his anarchism. Latter versus the world can use only blind violence as a weapon. He is obviously "trigger happy" in the first scenes where he determines to kill Nimmo and where in temper he is willing to shoot Nina. He does, however, deny the charge that he is a militarist, by pointing out that he opposed the bringing in of troops during the strike; that he condemned the "shoot-em-down brigade" amongst the counsellors who even wanted to send for tanks. Quoting from his Luga book, he states that a major
The lesson he learnt as a colonial administrator was that "The calling in of troops destroys all confidence between a political officer and his people and sets back his work for years" (NHM, 150). But Latter cannot realize that Tarbiton is not Africa. As anarchist, he is quite willing to take personal aggressive action during the strike and thereby stir up violence, when non-interference would probably have saved bloodshed. And it is only when the troops are finally brought in that violence ends and the strike is settled.

As the narrative continues, Latter gradually begins to learn that violence does not always work. When he attempts to use strong measures against Brightman in order to curb scandalous publicity against Nina, he succeeds only in increasing the publicity. He admits that he had been "A fool, a fool and a fool" (NHM, 188). And to Sally he confesses that: "strong measures were no good in politics. What you wanted was a whopping popular lie..." (NHM, 187). But Jim has no weapon but violence. When he uses it in killing Nina, he again has to admit that it has not worked; that, as he says, "It has been a bitter thought to me in these weeks I'm going through hell for nothing" (NHM, 222). The only excuse he can offer at the end is, "I did it because, I myself, had to do it. There was no other choice for a man who wasn't prepared to live like a rat" (NHM, 223).
The word "truth" is perhaps the most commonly used term in Jim's list of absolutes. His simplicity of viewpoint and his scornful indifference to semantics, allows him to state without hesitation what truth is. It is simply not telling a lie; admitting the facts; not "wangling." And to him, realizing the truth and living by it is so easy that anyone who refuses to do so is corrupt. Nimmo, in Except the Lord, has shown by the example of his father, that trying to live by absolute honesty results only in tragedy. Friedson points out that Nimmo's political experiences have shown him "how the end and the means of any belief are so complicatedly intertwined that a man can do evil under the impression that he is doing good." Both Nimmo and Nina attempt to reveal the complications of the truth to Latter. Nina says time and time again: "He cannot understand." Nimmo says: "He could understand if he tried." After Jim has struck Nina with the pistol, he says to her: "It's all these lies, I don't know where I am." And Nina answers: "You couldn't understand, it's no good" (NHM, 62). Later in the scene, Nimmo implies that Jim is a hypocrite; Jim answers in rage:

I said, 'Christ, are you calling me a hypocrite?'
'Yes,' he said, 'and you know it. All this exalted sentiment is just that--no doubt you are trying to deceive yourself as well as me. But it doesn't work and Nina could not bear it. She says you can't understand. But I am not so charitable. I say you can if you try--if you dare.'
'My wife seems to have her own ideas of the truth.'
'Nina is one of the truthfullest women I have ever
known--the most fearless of truth, the living
truth.'
'She was a truthful girl before she met you.' (NHM,
65).

Nimmo finally realizes that Jim will never learn and will
therefore never compromise—that shooting is inevitable.
When he is caught by Jim hiding in Nina's bed at Palm
Cottage, he completely loses his temper, calls Jim a fool
and says:

'...Of course we didn't tell you anything.
Because we knew you'd get it all wrong, because
you are our biggest headache. Because you are
a kept man. Because you have to be kept by
people with some glimmer of common sapience--
kept or you'd starve. Now shoot, you kept ass,
you hanger-on. Shoot--shoot--shoot...Go on, get
it over and give me a little peace.' (NHM, 164).

Finally Jim does use violence to destroy them and their ideas
of the truth, but he remains in a hell of isolation with his
life chained to absolutes in a world where men are fallible.

Latter's strict adherence to absolute principles and
belief in his own infallibility, explain his antagonism to-
wards Nimmo. He attacks Nimmo's corruption on the private
and public levels: "I say he spent his life destroying the
country and selling the people. I say he corrupted every-
thing and everybody who came near him..." (NHM, 8). And Jim's
criticism is particularly violent because he believes that Nimmo married Nina for her money and then set to work "to destroy her body and soul" (NHM, 8). Jim is bitter because Nimmo has "worked the religious game on her, prayed over her frivolity and frightened her with the idea that she was no better than a social parasite" (NHM, 14). No doubt jealousy is at the base of much of this antagonism. It is ironic to hear Jim branding Nimmo as destroyer of the "sanctity of home and marriage" (NHM, 9) when Jim has fathered Nina's children and broken up Chester's union. At the political level, Jim accuses Chester of being "crook and wangler"; he claims that Nimmo's promises were never fulfilled, that he would do anything for publicity: "Truth is he doesn't care what happens country so long as he gets limelight" (NHM, 16). Jim charges that Nimmo puts honest men out of office, mentioning a certain Pickett, who, Latter claims, was put off the Unemployment Committee because he was a Tory (NHM, 19). Jim attacks Nimmo as champion "talky boy" a "first class gas squirt and clack merchant" (NHM, 108), one who can tie everything up in the big words. Latter cannot stand Chester's histrionics, his "famous gestures." At the same time, Jim cannot help admiring Nimmo and his cleverness. He also gives Chester credit for courage, although he suspects that it is arrogance rather than bravery. At times he also pities Nimmo. As he views his grotesqueness during the scene
where Chester is discovered in bed, Jim's anger burns out to sympathy: "And from that moment I began to be sorry for the old crook, thrown out on his neck" (NHM, 164). While the two men are waiting for news of Nina's condition after the "suicide," Jim supports Chester and even tries to get him medicine. Nimmo has always been an enigma to Latter. In spite of his hatred of what Chester stands for, Jim finds him amusing, exciting and sometimes almost appealing.

Nimmo's relations to Latter are indirectly revealed in the narrative. Chester knows that Jim is a "political fool" and a dangerous fanatic, but at the same time he admires Latter's honesty and forthrightness. He chooses Jim to head the Specials not only to keep him from shooting, but also because he can trust him. He knows that Jim is strong and can handle people if given direction. Nimmo has a personal affection for Jim; he has always realized that they share Nina. As Jim says: "...he liked nothing better than to get me in a corner and talk Nina to me..." (NHM, 174).

Nimmo's style in Jim's quoted dialogue shows Chester's same variations from formal to simple as occur in the other two novels. But because in most of this dialogue in Not Honour More Chester is angry or frightened, his speech tends to become more abusive. It is as if Nimmo, the actor, is taking on Jim's tones of invective and even Jim's actual
Jim's view of Nina in *Not Honour More* emphasizes many facets of her nature seen in *Prisoner of Grace*, showing them in a different light, and also reveals the strength of her influence on Latter himself. Nina, more than anyone else, has the power to rouse Jim to blind anger; it is her trick of "going mule" that almost ends her life at the beginning of the novel. Jim is also intensely jealous of her because ever since a child, as he says, she would flirt with anyone. He knows that she can change in a moment from "London charmer to furious bitch" (*NHM*, 102). He admires her for her generous nature but it angers him that this quality has led her into Nimmo's trap. Jim recognizes Nina's intelligence but it angers and amazes him that she is not clever enough to see through Nimmo. He is bewildered by Nina's deceptions—"She was as tricky as a set of Japanese boxes" (*NHM*, 57)—and yet he continually grasps at a feeling that somehow she is essentially honest. Jim is the first to acknowledge that he has always loved Nina; that she has been the only lasting inspiration of his life, "the noblest deepest influence." He tries to understand her and gets as far as to suggest that "she is more weak than wicked" (*NHM*, 139); that it is her "love of happiness" (*NHM*, 179) that makes her do the easy thing. Although he would never
admit it to her, Jim admires Nina's courage; his only moment of extreme happiness in the novel is when he realizes that her "suicide" is not a betrayal of duty but a courageous refusal to take part in a lie. Nina's deep need for his protection builds up his strength. And Jim pities her—pities her even when he catches her with Nimmo at Palm Cottage, and pities her desperate position at the end. He never loves her more than when he has to kill her. This destroying of the loved object is not a new idea in Cary's novels. Cary, being interviewed by Lord Cecil, speaks of this "desire to destroy some symbol which is charged with imagination, which prosaic people haven't been given the means to understand...a sort of desperate attempt to get hold of the thing by destroying it." Whether or not this theory applies directly to Jim's reasons for destroying what he loved, the action leads to reconciliation if not to understanding.

Nina's relationship with Jim is amplified in Not Honour More. She is intelligent enough to realize why he is intolerant and violent, but these qualities annoy her as well as frighten her. She does her best to make him understand that there are more important things than his concept of truth. After he has shot Nimmo, she tries to reason with him to support the "accident" angle. Jim gives his answer:
I asked her if she wanted me to commit perjury. 'I don't want you to do a really wicked thing—cruel and spiteful.' (NHM, 13).

The fact that Jim's idea of the truth is the factor that stands between them makes Nina anxious to satisfy him by achieving this "truthfulness." But by the time of the"suicide"she has become so involved in Nimmo's "wangles" that there is not a possibility of her succeeding. Her love for Jim is a powerful sexual relationship--his violent nature seems to satisfy some deep need in her--and this relationship becomes stronger after her attempted suicide at the Town Hall. The vitality of his presence conveys to her a feeling of hereness and nowness. "You're so terrifically present when you're with me" (NHM, 192), she writes from the hideaway. When he is absent from her she fears that his love is not strong enough to survive revelation of her dealings with Nimmo; and fears that Jim lies to her when he says that she is the most precious thing he has.

'After all,' she says, 'you can never trust a christian being christian to be quite honest and what I'm longing for is the true truth--I mean the real true everlasting cross-my-heart rock-bottom truth that you can go to sleep on even all alone at three in the morning with the wind making a noise outside like a very small and discouraged damned soul just managing not to scream under the red-hot pokers in case of annoying the devil in charge....' (NHM, 191).

When Nina is subpoenaed for the trial, her commitments to Nimmo
prevent her from revealing the truth; but she is determined that Jim must know everything before their happiness can become complete. And the irony of the whole relationship is that when Nina finally meets Jim's requirements of absolute honesty, when she achieves his standard of truth, Jim kills her and thus paradoxically destroys the truth that was in her. Meanwhile Jim has lied, because as Nina feared, his honour was more precious to him than his love for her. Nina does not evade her punishment; she even welcomes it. All her life, although her pride would not allow her to forget Jim's blows, she has had almost a physical thirst for his punishment, as if such acts would pay the price for the union which they have wrought out of isolation.

Nina and Nimmo's mutual relations are intensified in Not Honour More. When Nimmo thinks she is dying after the attempted suicide, he reiterates his former statements concerning Nina's loyalty, her "incapability of hatred," the fact that it was Nina "who gave us life itself" (NHM, 175). Nimmo also admits for the first time in Not Honour More that he and Nina are not really compatible and that he understands why she had to marry Jim. Talking to Latter, he says:

'Yet I must urge you to remember that I divorced her, as I thought then, as I think still, for her own happiness. So that at last she could be with the man she had always loved. The one man on earth who could make her completely happy. For
I know, Jim--I have known all my life that she did not, could not love me. I was too different in all ways--in mind, in preoccupation, in my very class. Yes, and that goes deep, to the very roots of our grief. I am a cruder, rougher clay. ...'(NHM, 61).

Nina's relationship to Nimmo changes in *Not Honour More*. Because of his age and of the fact that Jim is persecuting him, she becomes more protective. She throws herself in front of Chester when Jim tries to shoot him at Palm Cottage. She fusses over him, getting him medicine, worrying about his throat and chest during his speeches. Her request at the end is for Jim to remove his body from the W.C. because he was "so great a man" (NHM, 221). The reason that she betrays Jim is that she believes that Nimmo is a good man and that he is the only leader who can save the country during the strike. And, therefore, Nina follows Nimmo's orders because as Wright says, "Fundamentally she trusts Chester's judgment."16

Nina's style in the dialogue of *Not Honour More* shows more self-consciousness than in her own narrative; her tone is more accusatory and more agitated; there are far more short sentences. In her letters to Jim, however, the familiar style of *Prisoner of Grace* is easily recognisable with its brackets, quotation marks, italics--its involutions, reflections and qualifications.
The characters of Nina, the female, Chester, the man of imagination, and Jim, the conservative man have emerged through their individual styles. A trifocal view of the novels of the Political Trilogy gives a clearer picture of the protagonists and illustrates that, in spite of their diversity, they are all a part of one reality, Cary's world which is itself character. This trifocal view requires a fuller discussion in an ensuing chapter.
Chapter V

Conclusion

From the trifocal view of the Political Trilogy one is able to perceive certain similarities in the styles of the three narrators as well as differences, which suggest emotional and intellectual affinities. For example, the three styles have a general tone of agitation, not only because the characters are all "in a jam," but also because their natures are emotionally high strung; charged with vitality. This aliveness separates them from "the mob, the crowd, or the loomp"; they have what Aunt Latter calls "character...rare but immensely precious." At times, both Chester and Jim use similar sentimental styles with abstract words and trite old-fashioned expressions. Nina laughs at these styles but the sincerity behind them also
affects her emotionally: Jim's sentimentality makes her moodily in love; Nimmo's—although she fights against it—often brings tears to her eyes. Again both Nina and Jim use ironic styles while Chester does not. To be ironic one needs the detachment, self-awareness, "devil may care" attitudes of one who "belongs"; and these attitudes are more likely to be assumed by persons in an upper class of society. For Chester, who had to battle to reach the top, life was too serious for wit or bitter jest; and if irony appears in his style, he is not aware of it. Jim and Nina also show that they belong to the same class in their frankness of expression in dealing with matters of sex. Nimmo shows the prudery of the lower class chapel-goer in his extremely delicate handling of this subject.

Each narrator's choice of words is especially apt, as has been shown, but because the characters are all in such proximity to one another, they occasionally pick up each other's expressions. Nina usually puts Jim's and Chester's words in quotations, but sometimes one of their colloquialisms will appear unconsciously but naturally in her style. During the "seduction" scene with Jim in Prisoner of Grace, Nina suddenly realizes that they are both using Chester's words: "love, honour, truth, feeling, in his 'noble' sense." And when Jim states, '...we have got to get free,' the word 'free'
by itself, says Nina, "seemed to thrill in my nerves. And it was Chester's word..." (PG, 83). In the duel of wits in Not Honour More, as has been noted, Chester ricochets Jim's invectives. This interchange of words makes character and situation more convincing.

Although each narrator has an individual metaphorical pattern, again one finds certain similarities. The fact that each of them uses so many comparisons shows that they are all characters "who can see" and who can describe what they see in clear and vivid images. Nimmo and Nina show through their metaphors how deeply each is influenced by nature—Nimmo, by the grandeur of the moors; Nina, by the calm and terror of the sea—and thus reveal imagination and mystery within themselves. Jim, on the other hand, views nature with the eye of a sportsman.

Nina and Jim by the infrequency of their use of allusions exhibit a very casual attitude towards culture; because they "belong," they do not have to try so hard to prove that they are educated individuals. Nimmo who is self-taught wears his learning "on his sleeve" and uses every opportunity to include choice excerpts from his very limited field. But Chester's religious background shows naturally through his style, giving it a richness entirely missing in the other two novels.
The three characters adopt narrative styles which prove them to be able storytellers. Each uses an episodic technique which shows that the intense moment is more valuable than the tedious hour. Nina and Nimmo make the greatest use of flashbacks because they are both reflective in temperament, more nostalgic for the past, more conscious of the flux of time.

The multidimensional approach makes possible a viewing of the characters "in the round." This trifocal view allows a more studied judgment and evaluation of the nature and function of each protagonist in the Political Trilogy.

In *Prisoner of Grace* Nina attempts to be a "credible witness" but she succeeds only in part. As witness, she does her best to weigh the good and evil features of Chester Nimmo's character and political actions; but the differences of class make it impossible for her to appreciate the effect of poverty upon Nimmo's nature, while her purely formal religion makes his evangelism incomprehensible to her. Nina as witness also views James Latter as "man of authority" and attempts to show his political weakness and personal strengths; but she cannot fully understand how violently he will adhere to his rigid moral code. In *Prisoner of Grace*, Nina also reveals the duality of her nature; on one plane
the physical attraction towards Latter contends with her loyalty towards Nimmo; on another plane her tense opposition to both men conflicts with a desire to give them comfort. The power of these conflicting forces so tears her apart at times that she struggles to free herself by flight or even by suicide. But these crises always end in "conversions" and resumption of submissiveness. In Except the Lord and Not Honour More both views of Nina are out of focus, yet each shows facets of her nature not revealed in her own statement. Nimmo, it is to be remembered, presents Nina as the Victorian ideal of beauty, goodness, truth and inspiration—a romantic fantasy, but one which performs two functions: first, it re-established a balanced picture of Nina after the last sight of her in the distasteful situation of Prisoner of Grace; secondly, it symbolizes her pre-eminent position as "queen of the soul" and "source of life and power" in each man's life. In Not Honour More, the focus again shifts as we look at Nina through the blurred eyes of jealousy and paranoid omniscience. Here Nina's faults are revealed and exaggerated. Although the reader knows that Nina is not the tricky liar that Jim makes her out to be, yet one senses deceit and a certain devilment in her nature; and although one knows that she is not the "furious bitch" that Latter sometime accuses her of being, yet one is aware of a shade of "bitchiness" in her make-up; a willingness to use sex as a weapon.
From the trifocal view, Nina takes shape as a rounded character, vitally alive, attractive and essentially feminine; as one who has a dual role to play and plays it well; and as one who in spite of being a prisoner of grace continually makes her own decisions in an attempt to do right by both men. Nina reveals a love of life and a knowledge of happiness which helps to compensate for her inevitable tragedy.

Only a bifocal view of James Latter is presented in the Political Trilogy as Nimmo does not mention him in his narrative. In *Prisoner of Grace* Nina presents three main pictures of Jim: first, through flashbacks she shows him as a boy; lonely, proud, impetuous—in need of her affection yet in tense conflict with her; second, she shows Jim as a young man on leave from his colonial duties; mature, successful, quietly sentimental towards her and in almost a blood-brother relationship with Nimmo—at least until the "seduction"; third, she gives a view of Jim after his return to England, disillusioned, bitter, frustrated and bewildered. From these three views one gains intimations of the anarchy in Jim's nature, the rigidity of his soldier honour and his love of traditional standards. Nina's understanding portrayal shows the softer side of Jim's nature necessary to modify the fanatical violence of his self-portrait in his own
testament. Not Honour More without Prisoner of Grace would give a distorted view of Latter as a madman and thus throw out the delicate balance of "triple tension of viewpoints which Cary was aiming for in his trilogies." Although Latter fits generally into Wright's category of "conservative man," he is much too complex to be so easily typed. He does live by traditional standards of duty and justice and yet his anarchy shows a creative desire to break down the established order. Within him there is therefore a struggle between freedom and authority.

As the central interest of the trilogy is politics, the trifocal view of Nimmo, the politician, is of greatest importance. Was he, as the man in the street thought, a great man, working for the good of his country; or was he, as his critical biographers contended, a corrupt demagogue? Nina in Prisoner of Grace, as has been shown, sets out to defend Nimmo, but her duality causes her also to become his judge. In his favour, she praises his political talents and his oratorical prowess, his vitality and the warmth of his affection, and portrays the power of his creative imagination to do things on a grand scale. In criticism of him, Nina, influenced by personal dislike of Nimmo and politics in general and frustrated at her role of "prisoner," accuses Chester of "wangling," of being one who could believe in any truth
of the moment, of ruthlessness and insensitivity and disloyalty to friends. But Nina insists that in spite of everything Chester is a good man who did the best he could in a very difficult situation. In *Except the Lord*, Nimmo mirrors his early life to show his roots in evangelical religion and to explain how his ambition and idealism drove him through stages of adolescent experimental development to a firm religio-political maturity. His answer to the age-old controversy concerning "end and means" is that only means based upon Christian principles can produce the desired ends of justice. If the portrait of Nimmo in *Except the Lord* is out of focus in his favour, this view is most necessary to counteract the caricature of Chester as a decadent demagogue in *Not Honour More*. If Jim's view is out of focus to Nimmo's disadvantage, it does show evidence of Nimmo's "wangling" and shady deals and his occasional ruthless disregard of the individual. From the three views, the reader must make his own judgment of Chester Nimmo. Cary probably did not want the reader to hate him, although such an able critic as Andrew Wright says that "Cary makes us despise him." Nimmo's cleverness, his essential friendliness, his courageous refusal to give in to life rather makes one admire or even like him. Essentially one must judge Chester Nimmo as a politician. The question as to whether Nimmo was honest in politics is linked to the general question of public morality—whether there are dif-
fferent standards for the statesman and the private indi-

dividual. Nina argues that there is a necessary dis-
honesty in private as well as public life:

But I'd like to know what would happen if nobody tried to manage people, if mothers always told the facts to children (saying to the stupid ones that they were stupid) and never took any consideration for their nerves and their fits of temper and frights and silliness. (PG, 215).

Then applying her argument to defend Nimmo on the public level, she continues:

And what I'm trying to do in this book is not to make out that Chester was a saint (which would be stupid, after all the books and articles about him) but to show that he was, in spite of the books, a "good man"—I mean (and it is saying more than could be said of most people) as good as he could be in his special circumstances and better than many were in much easier ones. (PG, 215-216).

That Nina is echoing Cary's own opinions of Nimmo is shown in the preface to *Prisoner of Grace* where Cary says:

Nimmo has been called a crook. He is not meant for a crook. A crook is essentially a man who is out for himself, who has no principles...I am not pretending that Nimmo was a completely admirable character. There are few such anywhere in the world. He is an egotist like most successful politicians...Nimmo was a man, too, not very scrupulous in his eloquence. But the modern leader of the people needs to be a spell-binder, and poets have never been very scrupulous in getting their effect...Chester was an adventurer not only for his own career but for a cause that he thought good. (PG, 5-7).
Cary was concerned with the magnitude of the task of the statesman in his unique world of half-truths and complexities. His job was, to "seize these shadows, cut through to essentials, and come up with the best and simplest—if not the ideal--decisions." Cary realized also that the leader "cannot allow private feelings or dislike or gratitude" to affect his politics; his duty to his people is to be "cold-blooded, hard-headed, utterly devoted to its advantage." In answer to accusations that he was recommending universal dishonesty, Cary replied that governments cannot be run by wangle unless, like Nimmo, their lives are founded upon basic principles of honesty, that there is therefore no double standard, "Lies are always lies, evil is always evil, public and private morals are governed by precisely the same law." But Cary knew, also, that statesman like Nimmo could not come out of politics entirely unscathed, morally, physically or socially; that governments do dehumanize men. If the reader agrees with Nina and with Cary, he will think of Nimmo then not as a crook, but as a man dehumanized and to a degree corrupted by politics, but one who in the main did the best he could in a difficult job. Nimmo is essentially a creative mind "in the world of perpetual creation" (PG, 6), but his tendencies towards despotism and his defence of certain traditions show that within him also was conflict of freedom against authority.
Cary's presentation of his political ideas in his novels brings up the question of propaganda and art. Writing in *Art and Reality*, Cary states that every writer is a propagandist:

He wants not only to express his unique idea of things, but to communicate it. He is in fact, almost invariably a propagandist; he is convinced that his idea of things is true and important and he wants to convert others, he wants to change the world.7

The author, therefore, is a man of action who cannot drift with the stream. But at the same time Cary was most aware of the danger of propagandizing in a novel. "For the moment a writer begins obviously to instruct," he says, "he ceases to move."8 According to him "A novel should be an experience and convey an emotional truth rather than argument."9 Cary's own propaganda technique was to convey his message through his characters as they lived out their free lives in a selected world. Friedson says that Cary has a "preference for conveying meaning through character rather than imposing meaning on characters."10

Watching the protagonists of the Political Trilogy living out their lives, one realizes that they are illustrating more of Cary's ideas than the problem of the politician. For example, Cary's antagonism towards absolute ideologies such as communism and fascism is clearly revealed. Although the communists, Pring in *Except the Lord* and Pincomb in *Not
Honour More, and the fascist, Brightman, are not presented as hateful individuals, the principles for which they stand are exposed as dangerous and ruthless. This viewpoint agrees with Cary's own statement about communism:

...it brought in new oppression, new insecurity new deprivations for the workers, and had faith or a cynicism never known before. It appears simply like a vast new misfortune for the whole earth, a further plunge into confusion and anxiety.

The technique Cary uses in the Political Trilogy to advance his ideas on colonial administration is to allow a character to present ideas contrary to his own. Then, when the character is shown to be a "political fool," as is James Latter, his ideas, such as Jim's "tribalism," also appear foolish. Cary's own theories concerning colonialism are stated in two books: The Case for African Freedom and Britain and West Africa. In the latter, he says: "...(the African) cannot go back, so he must go forward. The only way to deal with the modern world is to have modern knowledge, and modern apparatus of living."12

Cary also presents through the characters of the Political Trilogy his theories concerning freedom. To Cary all men "are born to freedom in a world condemned to be free." But Cary makes it clear that freedom does not mean absence of restraint. Writing in Vogue, he says; "...freedom is power,
power to do, to know, to see, to comprehend." And be-
cause man is "condemned to be free," says Cary, the result
is always tragedy. To the free personal Soul "we owe all
love, beauty, everything that makes life worth living; and
also the everlasting conflict and insecurity that makes it
tragic. Freedom is all our joy and all our pain." The
lives of Nina, James Latter, and Chester Nimmo illustrate
the tragedy that comes from this conflict of freedom and
authority. And man's freedom, says Cary, leads not only to
tragedy but also to inevitable isolation--the"dilemma of the
free individual soul, separated by the very nature of his
individuality from the real of which he is nevertheless a
part." Nimmo as "free man" separated by the no-man's land
of his isolation exemplifies this principle so clearly.
As Cary says "We are not alone in feeling, in sympathy, but
we are alone in mind. ..." The three protagonists of the
Political Trilogy continually meet on the level of feeling
but live out their lives of the mind in solitude.

It has not been the purpose of this work to study
Cary's philosophy, but rather his literary craftsmanship
and especially his ability to create character through style.
Cary's work follows in the tradition of such writers as Sterne,
Trollope and Dickens who, like himself, placed character first.
The people Cary liked to create were unique individuals, often
eccentrics uttering the "common spectacle of truth" through "a
grotesque mask’,\(^{18}\) but, whether they be grotesque like Nimmo or beautiful like Nina or violent like Latter, they are intensely alive; and, in spite of all their conflict and tragedy, they exemplify Cary’s indomitable spirit and his relish for existence.
Footnotes

Chapter I


7. Ibid., 492.


17. Wright, p. 50.


Footnotes

Chapter II


10. Compare the breathless uncertainty expressed by the short sentences in Nina's attempt to justify her avoidance of the Lilmouth meeting—(PG, 55), with the distracted rage shown by a one page long sentence—in her description of her assault at the meeting—(PG, 57-58).
11. Wright, p. 76.
12. Writers at Work, p. 57.
Footnotes

Chapter III


2. Joyce Cary, Except the Lord (London, 1953), p. 5—hereafter cited as EL, and identified by page number as the quotation occurs in the text.


4. John I, x, xi.

5. Wright, p. 143.


10. Allen, p. 29.

11. Ibid., p. 28.

12. Wright, p. 145.


Footnotes

Chapter IV


4. Ibid., p. 151.


10. Ibid., p. 465.

11. Ibid., p. 475


Footnotes

Chapter V

10. Friedson, p. 274.
13. See Wright, p. 108.


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