CHAPTER TWO

THE OLD GANG
All the Conspirators

> Our youthful author is so emotionally involved in the great war between the old and young that he keeps forgetting his lesser loyalties and antagonisms. His motto is : My generation — right or wrong.
>
> — Christopher Isherwood.

Right from his school days at St. Edmund, the young Isherwood developed an attitude of revolt against all established authorities including his monstrous mother, Kathleen. He discovered quite early in his life that every form of authority presents some constricted existence which stunts the growth of an artist. For a young rebellious artist, therefore, the construction of a counter-myth is a ready-to-hand escape from the domain of dependence that authority presents. Stephen Spender in *World Within World* records how Isherwood, as a child, grew into more than a mere rebel 'passing through a phase of revolt against parents, conventional morality and orthodox Christian religion' (1977,128). By that revolt Isherwood built his anti-myth in fictions and non-fictions as well. This spirit of revolt is one that enabled him to define his self, to establish his identity as an artist and to instill a certain pattern into his works.

A burgeoning iconoclast, Isherwood sought to demolish all that his family, particularly his domineering mother represents. When he was a child, he found his mother, Kathleen, enforced by all outward circumstances, to nurse her grief for her warrior husband, Frank, who went to the war but never came back. The sensitive child was quick to react against his mother's mourning, as he made the shattering discovery that it was a matter more of form than of feeling. He also chafed at the idea of living all through as 'a Sacred Orphan' under the tutelage of his 'Hero Father' and to carry on 'the absurdity of the military mystique and its solemn cult of war and death' (Isherwood : 1971, 503). Isherwood also rebelled against what his parents demanded of him. His mother wanted him to become a 'Don' at Cambridge, but he deliberately cut a poor figure in his examinations; when his mother wished that he should secure a job, he became

an artist; his mother persuaded him to marry, but he told her frankly, he was a homosexual. It may, however, be noted in passing that homosexuality was not Isherwood's mere nature, much more, it was his own particular form of rebellion against the traditional establishment of heterosexuality. Homosexuality is anti-sex, anti-family and anti-marriage.

Years later, the young descendant of the Bradshaw family discovered that he was 'obviously the offspring of a doomed line and must expect to be dragged off, some day soon, screaming in a strait-jacket' (1971, 305). He soon turned himself into what he calls in the Foreword to the 1958 American edition of *All the Conspirators* 'a pre-historic Angry Young Man.' In the Foreword, Isherwood writes : 'To-day's Angry Young Man is angry with society and its official representatives .... The Angry Young Man of my generation was angry with the family and its official representatives; he called them hypocrites; he challenged the truth of what they taught' (8). Isherwood's anger with his family, along with his ancestral hatred, as he traces it in his 1930 translation of Baudelaire's *Intimate Journals*, marked an important step in the rebellious artist's quest for authentic self and also became, in spirit and mood, the *raison* d'etre of his first two novels, *All the Conspirators* (1928) and *The Memorial* (1932).

Isherwood's iconoclasm is no less evident in his defiance of the whole environment of the public school at St. Edmund and of the Corpus Christi College of Cambridge. He writes in his autobiography: 'I had arrived at my public school thoroughly sick of masters and mistresses, having been emotionally meshed about by them at my preparatory school' (1947,12-13). He felt that the public school ethos was absolutely uncongenial to the attainment of one's cherished ideals. Abetted as he was by Edward Upward's hatred of the school authority and disenchanted with all normal public school values, Isherwood left Repton, and moved to Cambridge in 1923. At Cambridge , too, both Isherwood and Upward developed an intense disgust of the authorities of the University for their preferential treatment of the privileged as against the working class students. As they felt, they were 'venturing like spies into an enemy stronghold' (1947,23). They reacted against the whole ethos of the University of Cambridge by fabricating a private world of fantasy, of surrealistic nature, Mortmere. Mortmere refers, as Isherwood formulates in *Lions and Shadows*, to a bizzare

village peopled by Christopher and a group of rebellious artists like Edward Upward. It provided them with an escape from the daily odds at the University of Cambridge. It also signified the depraved state of men in the post-war period and a form of rebellion, particularly, against the corrupt and crumbling disorder that lay concealed under the whole fabric of education. In fine, 'the anti-myth, begun as a revolt in the nursery or anti-nursery' says Paul Piazza, 'materialised at Repton and was expanded at Cambridge with Upward and after Cambridge with Auden' (1978,8).

These early experiences were, however, of great significance, as they formed the very foundation of his first autobiographical book, *Lions and Shadows* — the book that formulated the essential matrix of Isherwood's art in his early fictions. Isherwood started his autobiography as early as 1914, completed it in 1925 but did not publish until 1938. As a faithful record of the first stages in a life-long education — the education of a novelist — the book occupies an important position in the sequence of Isherwood's writings as it provides, perhaps, the clearest insight into the artist's overriding concern with identity. Within a month of finishing *Lions and Shadows* Isherwood embarked on a novel, *Christopher Garland*, in February 1925. The plot consists of Isherwood's experiences of a young Cambridge undergraduate with literary pretensions, who finds the University utterly stultifying. The novel, which shows Isherwood's relentless penchant for defining his new self, was, however, abandoned.

In January 1926 Isherwood was at Scilly Isles. There he met Edward Upward and turned his experiences into a novel, written in the Forsterian technique of 'tea-tabling', which was to be called *Seascape with Figures.* E.M. Forster's technique of 'tea-tabling' refers to the toning down of the tragic incident to its lowest possible pitch, and was first used, with remarkable success in *Howards End.* However, *Seascape with Figures*, based as it is on Isherwood's effort to establish identity in relation to the society he belongs to; shows his increasing bitterness with his mother. But it was rejected by two publishers, and Isherwood set it aside. After *Seascape* being rejected, Isherwood started a new novel in imitation of Balzac in its elaborate plot construction. The novel was entitled *The North-West Passage* and was intended to be a massive survey of

the post-war generation and had references to Isherwood's friends, Chalmers (Edward Upward), Weston (W.H. Auden), Philip (Hector Wintle) etc. The book shows Isherwood's recurrent and most favourite use of Test which became more rationalised after his reading of Bleuler's psychological writings. Isherwood's categories of Manhood as such — as found in *The North-West Passage* — fit in with the Chinese philosophy, the Truly Strong Man being the Taoist sage who sees through the world's imbecility or the Confucian 'Cheng-tzu' (gentleman). However, Isherwood's myth of Truly Strong Man and Truly Weak Man, as elaborately dealt with in *The North-West Passage,* would inform all Isherwood's pre-war fiction, finding its first clear expression in *All the Conspirators* and its proper definition in his 1938 edition of *Lions and Shadows.* Isherwood's interest in Truly Weak Man and Truly Strong Man continued and cropped up again in his short story 'Gems of Belgium Architecture'.

Back home in the Autumn of 1927 Isherwood started revising the rejected novel, *Seascape with Figures*, the plot of which he and Upward conceived during their visit to the Scilly Isles in 1926. The two central characters were a medical student and a would-be painter and writer. The artist persuades the medical student to give up his medical career and to leave home as well in the pursuit of art and of ascertaining his position as an artist. Edward Upward appreciated the plot of the book but disliked its title. Both Christopher and Edward toyed with many titles — *An Artist to His Cycle, The Family of the Artist, The Old Life,* to name a random few. Finally, Isherwood recalled a quotation from Shakespeare's *Julius Caesar* which he learnt during his school days : 'All the Conspirators save only he / Did what they did in envy of great Caesar'. It decided Isherwood's choice. *All the Conspirators* had a better ring to it, though little or no relevance to the context of Shakespeare's play.

All the Conspirators (1928) is Isherwood's first published novel that continues the writer's search for the self with a vocation to become independent. Based as it is on 'the great war between the old and young', the novel gives vent to the author's gesture of defiance at the generation of the diehards, here represented by his termagant mother, Kathleen. While Isherwood was writing this novel his relations with Kathleen were at their worst. It was clear to Isherwood

that his mother, masking her strength under the appearance of weakness, using tears and sighs as her primary weapons, seemed to be his chief enemy on the way to becoming independent. Just as Michael Ransom, in *The Ascent of* F_6, who loses all his energy, crew and more importantly, his idealism in a bid to reach the peak of F_6. So the young artist hurls a lively revolt against 'the family and its official representatives'. *All the Conspirators,* 'the angriest of all Isherwood's novels' as Alan Wilde says (1971,27), is a voice of protest against the barricades, and like Auden's poem ***1929*** t here is the feeling for the need of regeneration and demand for the death of the 'Old Gang'.

The novel opens with Philip Lindsay, the protagonist, who fights hard to become free from his mother's domination. Being egged on by his friend, Allen Chalmers, he quits his job in an Insurance farm and flees to a remote island. A mock Stephen Dedalus, Philip fancies himself as an artist in exile. On the island Philip dabbles on various canvases, contemplates upon the nature of art and squabbles with Allen. Both Victor Page and his uncle, Colonel, who are sarcastically called 'Poshocrats' (a term Isherwood and Upward used for the rich, privileged Cambridge Dons) are stock Edwardian types. Philip has every reason to avoid their company, for the Pages represent what Philip has already renounced by leaving home. But Mrs. Lindsay, Philip's mother, disapproves of his attempt to break free from home and office. She employs all her tactics of 'domestic guerilla warfare' (*All the Conspirators,* 79) and thus constricts his consciousness. Philip lives in her presence but dreads direct encounter with her. When he meets her accidentally, as on the stairs, he is stricken with 'a queer atrophy of the will' and feels 'bored, shamed, wishing only to get away' (*All the Conspirators,* 43-44). Indeed, the undeclared warfare between the monstrous mother and the aspirant child, as Alan Wilde observes, 'is psychological above all, and the chief enemy is Dorothy Lindsay, widow, matriarch and survivor of a dead (deadening) Edwardian world. Progenitor of that line of "Evil Mothers", as Cyril Connolly calls them, who appear in Isherwood's work, Mrs. Lindsay symbolizes all that is worst in the family' (1971,27).

Evidently the novel gives vent to a dislocation of generation, and Isherwood here introduces his favourite theme of intergenerational conflict which is inherent

in every social set-up and is necessary for ensuring continuous rejuvenation of human life. The 'Old Gang' often appears to the younger generation as 'diehards' clinging to authority and power, and are the real 'Conspirators' against the youth to whom the title of the book appropriately refers. Philip Lindsay, bent as he is on becoming an artist, fights hard against his 'evil' mother who says: 'And it is not till you grow older that you begin to see how true old proverb is of the Hare and the Tortoise. The people who have idled about and wasted their time, get left behind' (*All the Conspirators,* 50). Mrs. Lindsay never understands Philip's instinctive urge for art and calls him 'frivolous'. But Philip is too much his mother's son to remain inactive. With Victor Page, a potential member of the family, he vies with his mother to clinch him as an ally in his struggle for artistic independence.

One day Philip frets before Victor, cavilling about his sterile life and middle-class job, and thus exhorts Victor's sympathy. But Mrs. Lindsay is not to be disconcerted. She senses that Victor has joined with Philip in the war at home. She skilfully contrives to remove Victor from the family by suggesting to him that Joan, her daughter, has attraction for Allen and has promised to marry him. Victor, who is aware of Allen's debauchery on the island, recoils from Joan. Joan is goaded by her mother to get engaged with Allen, and tells Victor frankly: 'I'm sorry. I ought to have known our affairs would bore you, sooner or later' (*All the Conspirators,*118). Afraid as he is of his sexuality, Victor retires into his weak and diffident self. So, both Philip and Victor are unable to emerge victorious in the 'domestic guerilla warfare'. All the young people in the novel consider break with the past to be a major operation, and they are portrayed as victims of an 'Old Gang'. They all fail to establish a link between the self and the world outside, represented by their elders. Through their interior monologues and reminiscences the readers are aware of their attempts to cope with the repressive elders, their negative responses to the objective world that is hostile and frightening, and the result is inevitable failure of communication. Alan Wilde says: 'Among the people, Allen takes the role of a rebel; Joan, of victim, and Victor, of surrogate for the olg gang. Philip encompassing all these, as well as Allen's negativism, Victor's impercipience and Joan's unconscious imitation of their mother, points up what is common to them all and to the generation they

symbolize : the failure to emerge from the battle against their elders with the prize of authentic selfhood' (1971,32). It is, after all, the undeclared warfare between mother and son, between an older and younger generation that invests the novel with an overpowering feeling of genuine passion. So Isherwood wrote that 'he keeps forgetting his lesser loyalties an antagonisms. His motto is : "My generation — right or wring" ' (*All the Conspirators*,8).

Isherwood's first novel, therefore, mirrors vividly the whole attitude of the younger generation of the twenties. In his introduction to the 1939 re-issue of the novel, Cyril Connolly observes : 'Like Prufrock, which was a key to T.S. Eliot and to the Teens, this first novel is a key to Isherwood and the Twenties' (quoted in Piazza : 1978, 29). Although the novel never touches nor was intended to touch such areas of the life of twenties as poverty, political upheaval, women liberty among others, it is invaluable as a key to the attitudes of the upper middle-class young people of the twenties. All four characters of the book, Allen, Philip, Joan and even Victor Page suffer from the restlessness of intercepted growth and are in a state of revolt against 'the official representatives' of their family and the whole establishment that imposed repressions and inhibitions. All of them experience the oppression of empty lives. They respond to this emptiness and react to the general state of suppression either by escaping into fantasy or by exploding into violence. Allen, the most self-aware and romantic of the four, feels from time to time 'helpless and physically sick (*All the Conspirators,*13). Both Joan and Victor, although engaged to each other, are controlled by Mrs. Lindsay with her heavy hands and become symbols, like E.M. Forster's Wilcox, of the inadequacy of the outer life and of the inability to connect. Victor predicts inevitability of conflict and uneasy compromise, while Joan foresees the terrible consequences of a married life without love. Mrs. Lindsay sensing that Victor might stand beside Philip in his bid to flee from her dominance skilfully makes arrangement for Joan's engagement with Allen. She thus not only cripples Joan's and Victor's instinctive urges but also thwarts Philip's growth.

Philip's life, inhibited as it is, is the most violent in its rhythmic texture. Sometimes he attempts escape, sometimes revolts. But he ultimately fails, partly because he does not have the courage and initiative to venture out into a

world in which he must learn to support himself and more subtly, because he seems to find and enjoy the maternal domination itself. Philip's closest friend, Allen, the hearty man, Victor and his sister, Joan — all of them know what they want — total release from their elders' dominance — and all of them suffer from a paralysis of will that retards their progress. 'None of the characters, in fact', says Alan Wilde, 'are able to establish link between self and world, and their inordinate mingled sense of desire and failure is made most apparent in their self-consciousness' (1971, 29). All are most defensive and most embarrassed when sexually repressed either at the hands of parents or schoolmasters or even by the whole ethos of the society. With their inner lives exposed, it becomes clear that they share certain fears and exhibit negative responses to cope with their repressive elders and with the world they have made. Isherwood's latest critic, Francis King, sharply brings out the basic inertia of the rebellious young in the book : 'What is both saddening and surprising about the book is the basic timidity and impotence of those young, despite all the vehemence with which they denounce their elders' (1976, 5). They all submit to the wills of others and assert their own wills when it no longer matters. It is for the portrayal of these anti-heroes that Isherwood's *All the Conspirators,* as K. W. Gransden has pointed out, belongs to a genre which includes Forster's *The Longest Journey*, Maugham's *Of Human Bondage* or Butler's *The Way of All Flesh.* The basic assumptions of the novel sound identical with W.H. Auden's concluding observation in the final chorus of *Paid on Both Sides* (published in the same year as Isherwood's first novel): 'Though he believes it, no man is strong ... he is defeated .... His mother and her mother won' (quoted in Finney : 1979,72).

One of Isherwood's eminent critics, Brian Finney, diagnoses various forms of illness and deeper malaise of the psyche, affecting the young people in the novel. In his book, *Christopher Isherwood : A Critical Biography*, Finney observes that '*All the Conspirators*, is; for its time, a subtle exploration of various forms of sickness and health' (1979, 72). Victor Page, by conforming to the rigid codes of his society, is destined to catch psychological morbidity, as did his perverted uncle, given to photographing mating puffins. His capacity for sexual love has been stunted, as Isherwood suggests, by the public exposure at school of his homosexual feelings for another boy. But having to repress his homosexual

urges, Victor is left sexually crippled. Mrs. Lindsay adopts a pre-Freudian and conservative attitude to Philip's poor health, and the readers are aware that none but Lindsay is wholly responsible for his ill-health, both physical and mental. Although she pretends to see Philip 'safely launched ... before anything happens' (*All the Conspirators,* 50), the demon mother tries to convince Philip that he is sick and continues to dominate him. Whenever Philip shows any sign of self-assertion and independence as an adult, Mrs. Lindsay contrives to find some ailment in Philip to prolong his dependence on her. Much earlier in the novel, Philip, after coming back from Scilly Isles, becomes weak; his mother cast a concerned look at him :

> His weakness roused her. She emitted a primitive, glabrous sound, as they embraced 'My darling boy'.
>
> As soon as possible, Philip went up to his bedroom and lay down. Ten minutes later, he was vomiting (*All the Conspirators*, 51).

Indeed, whatever she does and whatever she says, she is propelled by her complex sentiment to retain her domineering hold on her son. Brian Finney justly remarks : 'Like the old men (according to the 1920's myth) who sent their sons off to die in the war to prolong their positions of power, she (Mrs. Lindsay) has unknowingly sacrificed her son to preserve her own *raison d'etre* as a mother and head of the family' (1979,74). Allen Chalmers, Philip's friend, who has a noble aim to become a doctor, is no less infected by the disease of the psyche. He feels 'physically sick' (*All the Conspirators*, 13) and 'has got a rotten headache' (*All the Conspirators,* 23). Boredom drives him to drink; his addiction is an indication of the whole adolescent world getting affected through sexual repression. His 'callousness is diseased' (*All the Conspirators,* 56) which retards him from entering into life. This is one reason why Isherwood accuses the older generation, in the Foreword to the1958 American edition of the book 'of reactionary dullness, snobbery, complacency, apathy', and explains what particularly angered him and his contemporaries was that 'a Freudian revolution had taken place of which they were trying to remain unaware' (8). The younger generation of the novel suffers from a repression so fundamental that their life has become 'one gigantic lie', and 'are infected' as Brian Finney finely sums up, 'by the cancer of a pre-war ethos' (1979,75).

All the Conspirators continues, though at a less obvious level, Isherwood's penchant for Test — the proving of oneself which was so important to his generation and to the establishment of individual identity. That concern was already prominent in his earlier book, *Lions and Shadows.* The protagonist, Leonard Merrows, served as a model for fashioning the character of Philip Lindsay in *All the Conspirators.* As Merrows was prevented from encountering the Test at public school by a bout of rheumatic fever, so is Philip prevented from facing the Test by becoming ill. The Test implies, for Isherwood, rebellious artist's need to secure his independence from parental dependence, which is of paramount importance in achieving identity. Philip sets a Test for himself: at loggerheads as he was with his mother, he determines to leave home, quit his job in the Insurance farm and devote himself to writing and painting. He emigrates to Kenya and with the help of Colonel Page secures a job. In order to avoid his domineering mother Philip, sick with brain fever, flees through thick fog, down sombre dirty streets among crowds of malevolent people. He thus asserts his rebellious gesture for establishing himself outside the family. By the end of the novel Philip is found to accomplish his overt goal : he is selling his paintings and winning prizes for his writing. He does so, however, not by standing up to his mother, but by indicating that he is going to follow what he has all along craved for : to establish his individual identity. As Paul Piazza says : 'With [illegible] mother hovering in the background, and with Joan ministering to his every need, Philip has established his own island'. (1978, 27-[illegible]). Philip's departure from home and commercial success as a painter clearly indicate his position as an independent artist. Alan Wilde remarks that Philip's last-minute flight from his 'evil' mother is an indication of 'the determination of his ego to survive on any terms' (1971, 32-33).

Philip Lindsay, however fails to achieve his overt goal of becoming an independent adult. His departure for Africa signifies his inability to survive on his own conscious terms. He is not secure enough to risk confrontation with his domineering mother and the possible consequent withdrawal of her love. None but Philip knew, he went out into the oncoming fog to avoid his Test by taking a job in East Africa. He intensely craves for his mother's presence; for without his mother he merely hangs about — impotent, even paralysed. Almost overnight

Philip's vague gesture of rebellion founders. He falls ill, collapses and returns in a huff to London. Philip's retreat from South Africa to his mother's household prompted Alan Wilde to remark that 'Isherwood's Philip neither learns nor develops. Instead, he retrogresses with decreasing awareness and degenerating moral fiber from early gesture of activity to, at the last, a state of passive and ludicrous defeat' (1971,32).

At home, Joan, outraged and horrified, suddenly usurps her mother's place; for no one can nurse Philip but Joan because of 'the special things to do with the nursing' (*All the Conspirators*, 152). She is terrible in her determination to block Philip's departure. Ostensibly, her reasons are that the climate and the job 'will kill him (Philip) inside a year' (*All the Conspirators*, 119). Like Joan, Mrs. Lindsay's attitude also softens. Earlier she had been charged with the iron will and ruthlessness of Lady Macbeth. Now Isherwood's portrait of Mrs. Lindsay sags; she is 'too full of the milk of human kindness'. Seeing Philip come back, she 'was radiant. She looked years younger' (*All the Conspirators*, 138). In fact, the relationship between Philip and Mrs. Lindsay finally appears to be complex. As Paul Piazza observes : 'Both are locked in a symbiotic union. Without him, Mrs. Lindsay is grim and morose; without her, Philip cannot even begin a painting or a book' (1978,23). For, no one is sure of her or his success in the 'great war between the old and young'. Not Philip, because he has come back home and lives with his mother; not Mrs. Lindsay, because she has relinquished her motherhood to Joan. 'Perhaps not an individual', says Piazza 'but the family has won, with Mrs. Lindsay's and Joan's and Philip's separate conspiracies uniting them into a family.' (1978,28).

Stylistically, one may find in Isherwood's *All the Conspirators* an aura of modern literary 'tricks'. But what seems appealing to Isherwood was the Joycean interior monologues and the method of 'tea-tabling' which he inherited from E.M. Forster, who happened to be Isherwood's preceptor for the craft of fiction as Ezra Pound was to T.S. Eliot for *The Waste Land*. In his Foreword to the 1958 American edition of the novel, Isherwood speaks of the echoes of Forster, Woolf and Joyce . Woolf's influence on Isherwood is least obvious, 'although Isherwood's use of Stream of Consciousness', says Brian Finney 'owes as

much to her way of rendering a character's thought-stream as to Joyce's' (1979,70). However, the device of thought-stream is well handled and adds clarity, establishing tone without recourse to third person omniscience. We may mention Victor's thought-stream in which he fancies that Philip's sitting-room would be one of 'an adult male extrovert' where he would see 'observable tendencies of narcissism and claustrophobia' (*All the Conspirators*,72). Isherwood's free use of this technique brings forth unnecessary complications but makes the novel realistic and shows the influence of psychology on modern fiction. This is why Isherwood thought of the novel essentially in terms of technique, of conjuring, of chess. This is what he tells us in *Lions and Shadows*: 'I imagined a novel as a contraption — like a motor bicycle, whose action depends upon the exactly co-ordinated working of all its inter-related parts' (1985,159).

But E.M. Forster's influence on Isherwood was far more profound. While reading Forster's *Howards End* Isherwood discovered that Forster was the only one who understood what modern novel ought to be. *In Lions and Shadows* he writes : 'Our frightful mistake was that we believed in tragedy: the point is, tragedy is quite impossible now-a-days.... We ought to aim at being essentially comic writers' (1985, 107). The whole of Forster's technique is based on 'tea-tabling' : instead of trying to screw all his scenes up to the highest possible pitch, he tones them down until they sound like 'mother's meeting gossip'. Isherwood followed the method both in theory and practice in his novels. The tragic spectacle of the murder of a girl, which was planned for *Seascape with Figures*, is tea-tabled down to an indecisive, undignified scuffle in Joan in *All the Conspirators*. Victor's murder is also perfectly tea-tabled, and the ending of the novel becomes an apotheosis of 'tea-tables', a decrescemdo of anti-climaxes. Again, the Forsterian 'flash back' is no less found in Isherwood as it enables the novelist to focus interest more on the reactions to an event than the event itself. For example, Mrs. Lindsay and Miss Durant discuss Joan's engagement, but not before ten pages are we privy to Victor's apparent proposal. Thus the scenes frequently appear as a series of episodes, the action moving from place to place or time to time, the same events presented to the readers sometimes as they occur, yet not necessarily in chronological order.

To conclude, though the final judgement of the novel is non-committal, if not deluding, *All the Conspirators* marks, for Isherwood, as for Philip Lindsay, an important milestone in defining his self. It records his feelings about his family, his attempts to break free of his domineering mother and his awareness of his individual identity as an artist in a hostile world. Philip may fail in his pursuit, but his motivation is clearly discerned by one and all, his wholehearted efforts to overcome his weaknesses are counted. 'We shall not perish' declares Edward Upward in the epigraph to his novel, *Journey to the Border,* 'because we are not afraid to speak of our weaknesses, and we shall learn how to overcome our weakness' (quoted in Wilde : 1971,36). The sentiment is Isherwood's, as evinced in his later novels that trace the artist's ceaseless toil to tide over the hurdles in his way to self-realization. As time wore on, Isherwood's rebellion was further intensified; his desire for freedom from parental control more determined, leading ultimately to the dislodging of the mother-figure. No wonder, this development is reflected in his next novel, *The Memorial* (1932) which shows a greater objectivity of the artist who wants to discover himself in terms of others.