

# The State of E. M. Forster Scholarship after the Year 2000

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**Abstract:** The article offers an overview of book-length scholarly studies in the life and work of E. M. Forster published after the year 2000. Approximately 50 books have been considered; they are mostly books of which Forster, his life, and works are the primary subjects. The books are briefly presented and commented upon. They have been divided here into four sections – Forster’s own writings, memoirs and biographies, monograph studies, and edited collected volumes. The article is supplemented by complete bibliographic information concerning all the discussed books.

**Key words:** E. M. Forster, literature overview, scholarship, scholarly publications, English literature

Scholarly interest in the life and works of Edward Morgan Forster has fluctuated over time, increasing whenever new groups of scholars such as representatives of gay and lesbian, queer, or postcolonial studies rediscover his oeuvre and attempt to read him in a new light, from a different critical angle. Sometimes this interest is triggered by events outside the academia, as was the case when five movies based on Forster’s novels appeared in a relatively short period between 1984 and 1992. The combination of enhanced interest in Forster as the subject of studies written from the gay and lesbian angle, as well as the interest generated by the movies led to a major outpour of critical writings in the 1990s. This tendency has changed since and the number of Forster-related publications has decreased noticeably by the year 2000, although, as I shall attempt to show in the present article, the number is still quite impressive.

Forsterian scholarship has not managed to generate a broader academic following yet; there is no “Forster industry” to speak of. Perhaps this is caused

by his position outside (or at least on the margin of) any recognised literary groups or generations—he seems equally distant from H. G. Wells and from Virginia Woolf. The fairly limited size of his oeuvre may also be a factor. Sadly enough, it was only quite recently that academic societies which aim to champion studies in Forster's work have been founded. So far there is no Forster journal, although several special thematic issues have appeared. Consequently, it is fairly difficult to keep track of new publications as they are greatly dispersed between several continents and languages.

The most important issue with accessing and estimating the scale of Forster-related research is lack of a regularly updated bibliography. The most recent edition, the seminal work of Frederick P. W. McDowell, was published in 1976. The present paper is an attempt to fill in the gap, even though its intended scope is limited only to books of which Forster, his life, and works are the primary subjects. As the number of books worthy of inclusion approaches fifty, they have been divided here into four sections—Forster's own writings, memoirs and biographies, monograph studies, and edited collected volumes.

### **Forster's Own Writings**

For the Forsterian scholars, the new millennium began with the publication of the two final volumes of the Abinger Edition of Forster's works. The edition, which began in 1972 with great momentum (eight volumes by 1975), apparently ran out of steam in the 1980s, only to be picked up in 1996, after which year six ultimate volumes were published within eight years. The last of twenty volumes included in the collection (seventeen "basic" volumes and three volumes of manuscripts) were *Marianne Thornton 1797–1887. A Domestic Biography*, edited by Evelyne Hanquart-Turner and published in 2000, and *Alexandria: A History and a Guide, and Pharos and Pharillon*, published in 2004 and edited by Miriam Allott. Although the editors changed from volume to volume in the second stage of publication, the quality of their work was maintained or even gradually increased.

It might have seemed at that point that the publication of Forster's writings was complete with a selection of his letters and the commonplace book available since the 1980s. The editors, however, turned in their search for new material mostly to the period when Forster largely gave up writing fiction (except for the short stories collected posthumously in the volume *Life to Come*

and *Other Stories* in 1972) and concentrated on his writing for the press and the BBC, preparing radio broadcasts which were later published regularly in *The Listener*. The results of their diligent work first appeared in 2008.

Jeffrey M. Heath was the editor of the massive volume (814 pages) entitled *The Creator as Critic and Other Writings by E. M. Forster* (Toronto 2008), which contains a great variety of Forster's works, most of which had never been published before nor had been intended for publication. The volume offers a selection of talks and lectures, essays, memoirs and memoranda, broadcasts, and, finally, among the appendices, Forster's own poems. It also features extensive introductory and editorial notes, amounting to over half of its size. The value of numerous of these individual pieces of writing may be debatable, but taken together they greatly expand our knowledge of Forster's literary and quasi-literary activities.

Mary Lago's undertaking, *The BBC Talks of E. M. Forster 1929–1960. A Selected Edition* (Columbia and London 2008), was in a way fairly similar to that of Heath. Her aim was to give readers access to the quite elusive body of Forster's radio talks. Unfortunately, she was unable to complete her task, which had to be taken over by Linda K. Hughes and Elizabeth MacLeod Walls. The collection of over seventy talks offers an overview of Forster's interest and styles. Arranged chronologically, they give a clear view of the changes in these largely forgotten texts over time, and the variety of subjects covered. The two collections overlap to a minor degree, as they were prepared concurrently, but they are a necessary addition to the library of any Forsterian whose interest exceeds the texts of Forster's novels and short stories.

2008 was also the year that started a sequence of three volumes expanding our knowledge of Forster's correspondence with fellow-writers and fellow-homosexuals. All of these editions departed from the form chosen by Mary Lago and P. N. Furbank for the two-volume edition of *Selected Letters of E. M. Forster* (1983–1985), which presented only the letters written by Forster. These volumes present the complete correspondence (more precisely, as complete as it is possible, as Forster destroyed parts of his correspondence on several occasions) rather than exclusively Forster's own letters. The first of these volumes, *Letters between Forster and Isherwood on Homosexuality and Literature* (Basingstoke 2008), was edited by Richard E. Zeikowitz. The richness of the available material allowed Zeikowitz to recreate the exchange of ideas between the two writers over the period of almost forty years, giving the book an almost novel-like quality, greatly expanding

our knowledge of the lives of the authors and making the volume equally valuable to specialists in the works of both Forster and Isherwood.

The situation of Peter Jeffreys, the editor of *The Forster-Cavafy Letters: Friends at a Slight Angle* (Cairo 2009), was not quite as comfortable as that of Zeikowitz due to the relative scarcity of material, both in the number of letters and in their length, and the greatly different relations between the correspondents. Cavafy “was not as anxious to know me as I him” Forster wrote in a letter quoted in the *Introduction*, although it is absolutely clear from the correspondence that Francis King was wrong to claim in his biography of Forster that “there is no indication that [Cavafy] even bothered to read the novels” (1978, 68). As a result, the selection is far from perfect (or, perhaps more specifically, there is little actual selection here) and for instance, the letters of introduction written for friends of Forster visiting Alexandria (even if their list includes Robert Graves) could have been left well aside. Approximately 50 out of 86 letters included in the volume form the actual correspondence between Forster and Cavafy. The rest, however, is connected with Forster’s attempts at promoting (apparently almost against the wishes of Cavafy and, for a long time, unsuccessfully) the works of his Alexandrian friend in Great Britain. The reader more interested in Cavafy will be delighted to find in the volume the translations of George Valassopoulo intended for the never completed edition of Cavafy’s poems prepared by the Hogarth Press in the 1920s.

*T. E. Lawrence correspondence with E. M. Forster and F. L. Lucas* (Salisbury 2010), edited by Jeremy and Nicole Wilson, records a friendship which lasted only for eleven years and was largely carried out through letters (according to the included list of their known meetings, Forster and Lawrence met in person seventeen times). As it is in the volumes discussed above, we are able to trace the development of this friendship and the involvement in each other’s affairs. Forster assisted Lawrence in the work on *Seven Pillars of Wisdom*, in turn sharing his own works, both published (he regularly sent Lawrence copies of his books as they appeared on the market) and unpublished (the volume includes an early version of the short story *Doctor Woolacott* published only posthumously). As an addition to their correspondence, the volume includes also Forster’s early attempts at the edition of *The Letters of T. E. Lawrence*, which he took up in 1936, only to abandon the task in January 1937. The quality of scholarship can only be praised here; however, very few will ever have

an opportunity to see it, as the edition (it is Volume V of *T. E. Lawrence Letters*) was printed for subscribers only in 377 numbered copies.

The most important publication in this section, however, appeared in 2011, when the three volume collection of *The Journals and Diaries of E. M. Forster* (London 2011) was published, meticulously edited by Philip Gardner. Gardner collected previously unpublished memoirs of Forster and arranged them chronologically. The famous “Locked Diary”, however, is presented separately as the second volume of the set with exhaustively detailed endnotes. The included materials offer an opportunity to access texts previously available only in the archives to very few scholars and biographers, and, consequently, to get to know Forster a little closer. Most readers, however, may find this edition somewhat overwhelming, as Forster quite apparently only seldom wrote his memoirs for posterity. The majority of the entries record rather mundane events, while the infamous “Locked Diary”, written in a rather cryptic style, requires a great deal of guessing and checking the extensive notes. The publisher clearly recognized the limited commercial appeal, as the edition was available only in hardcover and at the rather prohibitive price of £275 for the set.

I can point out only one single reason to criticize the edition. Gardner decided against republishing those parts of Forster’s memoirs which had been made available previously. Consequently, in search of, for example, Forster’s Indian diaries and recollections (such as *Three Countries* and *Kanaya*), one must still look up *The Hill of Devi* (Volume 14 of the Abinger Edition), while a small selection of Forster’s memoirs (including the often quoted essay *Sex*) was included in Heath’s volume in 2008. A seasoned Forsterian shall be able to locate all these texts, yet a novice may find this scattering of source materials somewhat difficult to handle.

### **Biographies and Memoirs**

The publication of as many as three biographies in fifteen years (the seminal work of P. N. Furbank in 1977–1978, a far more personal and more concise study by Francis King in 1978, and the somewhat overlooked biography by Nicola Beauman in 1993) might have seemed to leave little more to be said about Forster’s life. *Brief Lives: E. M. Forster* by Richard Canning (London 2009) partly confirmed the suspicion. This indeed brief account of Forster’s life offers

a personal view of the author (e.g. Canning is apparently put off by Forster's off-handed dismissal of Wilde, which is hardly surprising for an Oscar Wilde's biographer) based quite exclusively on previously published sources. As a result, even though it is indeed a successful introduction to Forster's life and oeuvre, interested readers will have to reach to one of the more complete biographies.

Wendy Moffat, the author of *E. M. Forster: A New Life* (London, Berlin, and New York 2010, also as *A Great Unrecorded Story: A New Life of E. M. Forster*, New York 2010), began with a quotation from Christopher Isherwood: "Start with the fact that he was homosexual"; and the fact remains important throughout her extensive book. Moffat made much more use of the "Locked Diary" as well as of numerous, previously not accessed sources. As a result, the focus of her debut work (and, as it seems, her only book so far) is, far more than in the case of any of the earlier biographies, on Forster's personal, emotional, and, ultimately, erotic life. This shift of focus allowed the publishers to market the book successfully, but the appeal, after all based on a fact which has not been much of a secret at least since *Maurice* was published, has gradually waned and the book failed to replace Furbank's biography as the basic biographical reference.

Two more books dealing with Forster's life deserve to be mentioned in this section. Tim Leggatt returned in his *Connecting with E. M. Forster: A Memoir* (London 2012) to his friendship with the writer, which started in the mid-1950s while Leggatt himself was a Cambridge undergraduate and spanned almost two decades. The connection outlasted Leggatt's studies and influenced a large part of his adult life. The memoir, expanded with correspondence and entries from Forster's diaries, offers a rare opportunity to observe Forster as a private person in the final decades of his life. Damon Galgut in his *Arctic Summer* (London 2014) chose a very different approach to Forster biography and showed the novelist's life from his first to his last visit in India as a novel. The novel, however, is firmly rooted in sources, which makes it a peculiar reading for someone well versed in Forster's biography but, at the same time, a truly enlightening choice for those willing to get to know Forster better.

## Companions

There have been numerous introductions and companions to Forster's oeuvre since 1938 when the first such book, *The Writings of E. M. Forster* by Rose Macaulay, appeared. A number of scholars, like Lionel Trilling, attempted to present their own personal overviews of Forster's literary achievement; in more recent times it was done by Glen Cavaliero (*A Reading of E. M. Forster*, 1979), Claude J. Summers (*E. M. Forster*, 1983), and Nicholas Royle (*E. M. Forster*, 1999), to mention but a few. Four Indian scholars followed this trend after the year 2000. They are B. K. Singh, the author of *E. M. Forster: An Endless Journey* (Jaipur 2008), Avtar Singh, who wrote *The Novels of E. M. Forster* (New Delhi 2008), and finally A. A. Khan and S. Mansoor Ali, the authors of *Grooming the Middle: Life and Perspectives in the Novels of E. M. Forster* (New Delhi 2012). The latter work is something of a peculiarity due to its authors' staunch refusal to engage with contemporary critical studies—the most recent publication in the reference list appeared in 1986, while the majority of the sources quoted come from the 1940s and 1950s. The authors also refuse to acknowledge the very existence of *Maurice*, which, by the way, is also omitted in B. K. Singh's book. It is consequently doubtful whether the book can be, as the authors claim in the preface, "helpful for students of post-graduation, M.Phil. aspirants and for those who have indulged in research projects". Mike Edwards, the author *E. M. Forster: The Novels* (Houndmills 2002), perhaps deserves to be included here as well, although his book, published in the series *Analysing Texts*, is more of a manual introducing readers to the art of individual in-depth reading of the works of Forster on the basis of selected excerpts than an overview of his oeuvre.

The year 2007 saw the publication of two companions to Forster. The first of them, *The Cambridge Companion to E. M. Forster* (Cambridge 2007), was edited by David Bradshaw, who collected a team of fifteen scholars to assist him with this task. Sadly, many of them were rather new to the field of Forsterian studies. The editor apparently did not control the volume beyond establishing a general frame. Consequently, the chapters are of quite uneven quality. Some of them do not offer much beyond stating the obvious ("Filmed Forster" as well as some of the chapters on specific novels), some reflect their authors' personal agendas without moving on to the alleged subject matter ("Forster's life and life writing" offers surprisingly little information about his biography), while others show an intriguing lack of interest in Forsterian criticism

("Forsterian sexuality" does not include any references to critical works at all, as if the author desperately wanted to discover everything by himself or because he failed to do his research).

Many of the articles share one common element: the authors seem uncertain about why they should be writing about Forster at all. The words "Forster's career as a novelist was spectacularly lopsided" open the *Introduction* and this phrase sets the tone to the whole volume. Too many authors of the companion concentrate on the question "why did EMF dry up as a novelist?" so much that they seem to miss that the readers may not want to read about the books he never wrote or short stories he chose to destroy. Nevertheless, one must praise the chapters such as those written by David Medalie and Howard J. Booth, to mention but two, but they are not many enough to save the volume from criticism. Perhaps this assessment is partly caused by the fact that one expects much more from Cambridge University Press than from many less renowned publishing houses, and in this case the book hardly met the expectations it had raised.

The three volumes of *A Companion to E. M. Forster* (New Delhi 2007) by Sunil Kumar Sarker could not be much more different from the work edited by Bradshaw. Sarker states it clearly in the preface: "I claim not even the least originality in this book, and no observation on, or criticism or appreciation of, Forster, here, is mine (except in a very few cases, and those only by the way) what I have done here is an orderly collocation of materials relevant to Forsteriana." Consequently, the book of 1127 pages (including almost 400 pages about *A Passage to India*) consists of summaries of Forster's short stories and novels, to which are added relevant quotations from various though not very many critical works mostly from the 1960s and 1970s (only one among 86 books listed in the bibliography was published after 2000). It is certainly a work of great love for Forster, yet its value as a work of scholarship is quite debatable.

## Monographs

At least twenty-seven monographs in five languages dealing with Forster and his works have appeared since 2000. Their actual number may be even higher, as I decided to concentrate here on the works which deal more exclusively with the writer. As they are still far too many to be dealt with



individually, I shall group them here according to the subject matter. Complete bibliographical details are provided in the reference section below, while some of the monograph studies have been reviewed separately and the reviews are included further in the present issue of the *Polish Journal of English Studies*.

The most popular aspect of Forster's oeuvre in the recent years was clearly his Indian writing with as many as ten monograph studies dealing more or less directly with the topic, predominantly *A Passage to India*, but also other, later texts drawing on his Indian experiences. The novel itself was analysed in close detail by Tania Zulli in *Come leggere 'A Passage to India'* (Chieti 2014). This particular interest was, naturally, the result of the growing popularity of postcolonial studies – the very titles of books such as Purabi Panwar's *India in the Works of Kipling, Forster and Naipaul: Postcolonial Revaluations* (Delhi 2000) clearly indicate this critical angle.

Panwar's book belongs to a distinct group of monographs which attempt to compare Forster's Indian writings with those of other, more or less contemporary authors. Yves Clavaron chose for this purpose the works of Marguerite Duras (*Inde et Indochine: E. M. Forster et M. Duras au miroir de l'Asie*, Paris 2001), while Christel R. Devadawson (*Reading India, Writing England: the Fiction of Rudyard Kipling and E. M. Forster*, Delhi 2005) offered a somewhat different approach to the comparison between the works of Forster and of Kipling. The fourth monograph study of this comparative group, Antony Copley's ebook *A Spiritual Bloomsbury: Hinduism and Homosexuality in the Lives and Writings of Edward Carpenter, E. M. Forster, and Christopher Isherwood* (Lanham 2006), concentrated on a rather particular aspect of the interest in the Oriental philosophy and religion. The issue of Forster's attitude towards Hinduism was later on presented in a much more critical way by Nirmala Sharma in *Unravelling Misconceptions: A New Understanding of E. M. Forster's A Passage to India* (Bloomington 2016).

The political dimension of Forster's Indian works was in turn analysed by Mohammad Shaheen (*E. M. Forster and the Politics of Imperialism*, Houndmills 2004) and Alberto Fernández Carbajal (*Compromise and Resistance in Postcolonial Writing: E. M. Forster's Legacy*, Basingstoke 2014). Finally, the interest in Forster's Oriental writings was combined in two monograph studies with his other literary voyages to the Mediterranean: in *Eastern Questions: Hellenism & Orientalism in the Writings of E. M. Forster & C. P. Cavafy* by Peter Jeffreys (Greensboro 2005), and Neval Berber's *Nello specchio dell'altro: orientalismo, balcanismo e queerness in E. M. Forster* (Roma 2012).

The revival of Forster's popularity in the 1980s and 1990s was triggered at least in part by the five movies made of his novels. In the discussed period, three books were written which dealt exclusively with the film adaptations. Earl G. Ingersoll in his *Filming Forster: The Challenge in Adapting E. M. Forster's Novels for the Screen* (Madison Teaneck 2012) attempts a new approach to the adaptations, moving away from assessing their faithfulness to the literary originals and focusing on the process of film-making. Although some details of the analysis may be disputable, the resulting book is truly engaging and should be taken into consideration by Forsterian (and other) scholars interested in Forster's posthumous career on the big screen. The other two books on the film adaptations, Laurent Mellet's *L'œil et la voix dans les romans de E. M. Forster et leur adaptation cinématographique* (Montpellier 2012) and the rather unsuccessful Bogdan Moczko's *Filmowe adaptacje prozy Edwarda Morgana Forstera* (Katowice 2014) will, unfortunately, require additional linguistic skills, and, in the latter case, the effort will not be fully rewarded.

Forster was interested in art from his early childhood, and in his early years he was quite an accomplished pianist. Moreover, his studies at Cambridge gave him extensive knowledge of history of art. Three monograph studies approach his various artistic interests. In her *Difficult Rhythm: Music and the Word in E. M. Forster* (Urbana, Chicago, and Springfield 2010), Michelle Fillion offers an extremely valuable analysis of the greatly various uses of musical motives and allusions in Forster's works. Her book is the more recommendable as Fillion is a musicologist. She brings to the discussion her professional knowledge incomparable with that of any critic who had previously tried to analyse the issue. At the same time she is an accomplished literary scholar, which makes her work one of the most important Forsterian publications of recent years. Hanna Rochlitz's *Sea-Changes: Melville – Forster – Britten: The Story of Billy Budd and Its Operatic Adaptation* (Göttingen 2012) includes an exhaustive account of the transformation of Melville's short story into Britten's opera. Forster, as the title indicates, is merely one of the three main protagonists of the story, yet the book still belongs in the reading lists of many Forsterians. Finally, Anna Kwiatkowska in her *Sztuka na miarę, czyli dwa światy bohaterów E. M. Forstera* (Olsztyn 2013) attempted in turn to analyse the place of fine arts in Forster's novels. Kwiatkowska presents the contemporary views on art and seeks to find how these views are represented in Forster's novels, and how he moves beyond them, offering his own vision of the existential dimension of art.

The variety of approaches to Forster's oeuvre is quite well reflected in the remaining ten monograph studies which do not fit any of the groups presented above. Their list opens with David Medalie's *E. M. Forster's Modernism* (London 2002), an attempt to solve the question of Forster's complex relations to the dominant trend of English literature through a large part of his life. Krzysztof Fordoński in *The Shaping of the Double Vision. The Symbolic Systems of the Italian Novels of Edward Morgan Forster* (Frankfurt am Main 2005) proposes a new approach to the often discussed issue of Forster's use of symbolism. The works of the French-American philosopher Michel Riffaterre served as the theoretical foundation of this attempt. Stuart Christie in his *Worlding Forster: The Passage from Pastoral* (New York 2005) presents a collection of essays on both Forster's writing as well as that of his contemporaries and colleagues such as Virginia Woolf and Christopher Isherwood. "*Light that Dances in the Mind*": *Photographs and Memory in the Writings of E. M. Forster and his Contemporaries* (Oxford 2007) by Graham Smith discusses the practice of introducing imaginary photographs in the texts of modernist literary works. Although only his name is mentioned in the title, Forster is discussed merely in one chapter, and, later on, the works of Proust, James, and Woolf are presented and analysed.

Frank Kermode's *Concerning E. M. Forster* (London 2009) deserves our attention for several reasons. The book evolved from Kermode's Clark Lectures he gave in 2007, which brings to mind Forster's own *Aspects of the Novel*, which started as a series of Clark Lectures. It was also the last book that Kermode wrote and it proposes here new ways of approaching Forster and his works. The same may be said of Jason Finch and his book *E. M. Forster and English Place: A Literary Topography* (Turku 2011). Finch proposes a new analytical method which he calls "deep locational criticism". His book combines a meticulous reading of Forster's work, e.g. through the lens of the works of Henri Lefebvre, with journeys and research in locations which feature prominently in Forster's life and works. David Postles's *Literature and Imaginary Geographies: Aspects of E. M. Forster's Novels* (published by the Author 2014) tries to approach the same issue, but it clearly lacks the scope and depth of Finch's study.

Ruby Roy rather courageously, bearing in mind the pronounced reticence of Indian scholars mentioned above, chose *Maurice* as the subject of her *A Comparative Study of E. M. Forster's Maurice* (New Delhi 2015). Unfortunately, the effect of her work does not come up to expectations. The analysis is rather pedestrian while the whole book suffers from the same

flaw as the aforementioned books of her compatriots – the most recent sources Roy refers to were published in 1974, over forty years before Roy's study came out. As *Maurice* itself was published in 1971, this left out basically all the existing relevant critical writing.

Alexandre Aguiar de Menezes, the author of *Mudanças e transições na Inglaterra no século XX em Howards End, de E. M. Forster* (Domingos Martins 2016), selected *Howards End* as the subject of a socioeconomic analysis, discussing how the writer represented in his novel the changes in British society at the turn of the 20<sup>th</sup> century. In the final part of the book, Aguiar de Menezes moves beyond Forster's text and analyses how the changes were presented in the Merchant and Ivory movie adaptation and Zadie Smith's novel *On Beauty*.

*Ecocriticism in Modernist Imagination: Forster, Woolf, and Auden* (Cambridge 2016) by Kelly Sultzbach is the most recent of the available monograph studies. Sultzbach was the first to apply to Forster's works a new critical approach on such a scale, proving yet again that they can be read in a variety of ways, each time elucidating a new aspect of Forster's oeuvre.

### Edited Volumes

A significant part of Forster-related volumes published before the year 2000 originated as conference proceedings – perhaps it is enough to mention here the seminal collection *Queer Forster* edited by Robert K. Martin and George Piggford in 1997. The popularity of Forsterian research declined, however, in the first decade of the new millennium and the first such conference was held again only in 2008 at Jean Monnet University of Saint Etienne. The articles based on the papers presented at the conference were included in the volume *E. M. Forster et l'étrange étranger*, edited by Yves Clavaron (Saint-Étienne 2010). Another conference, intended to commemorate the 40<sup>th</sup> anniversary of Forster's death, was held in Warsaw in June 2010 and resulted in the volume entitled *New Aspects of E. M. Forster* (Warszawa 2010) edited by Krzysztof Fordoński. The two conferences were followed after five-year long period of silence by another held again in France at Jean Jaures University in Toulouse. The resulting volume, far larger and more varied than the two previous editions, *Only Connect: E. M. Forster's Legacies in British Fiction* (Bern 2017), was edited by Elsa Cavalié and Laurent Mellet.

Two more recent conferences have so far not resulted in the publication of proceedings. The first of them was held in November 2012 at St Andrews and commemorated the centenary of the conception of *Maurice*. The long expected volume, *Twenty-first-century Readings of Forster's 'Maurice'*, edited by Tsung-Han Tsai and Emma Sutton, should be available from Liverpool UP in 2019. The International E. M. Forster Society held their conference in Olsztyn, Poland, in September 2016. The present issue of the *Polish Journal of English Studies* includes the first part of the proceedings; the second is expected to appear in 2019 in a book form.

The present list of edited volumes would not be complete without the special issue of the Italian scholarly journal *Merope* entitled *E. M. Forster Revisited: Epistemic Disconnection, Otherness and Beyond* (*Merope* 61–62 Gennaio–Luglio 2015), prepared by Gloria Lauri-Lucente, Francesco Marroni, and Tania Zulli. The volume includes nine papers on a variety of Forster-related subjects.

## Conclusion

It is difficult to conclude an overview of this kind, as each year brings new books which deserve at least a brief comment. It is even more difficult to come up with a coherent conclusion to such a variety. The presentation above is certainly greatly superficial, but it is just as much as it was possible to include within the limited confines of an article. Without a doubt, the discussed books represent a great variety of critical approaches and topics, indicating both the richness of Forster's oeuvre and the related scholarship, pointing towards paths that can still be taken. If there is one flaw that can be pointed out in several of them, it is the lack of knowledge or even awareness of the existing Forsterian scholarship, which I blame on the lack of appropriate, generally available bibliographical resources. I hope that the present article, even if the presentation of numerous books here is sketchy at best, will at the very least alert scholars to the existence of these recent works, helping them in proceeding with their studies.

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