Every Man for Himself Study Guide

Every Man for Himself by Beryl Bainbridge

BOOKRAGS

Contents

Plot Summary

Every Man for Himself, published in 1996, is a brilliant retelling of the story of the Titanic. It is Beryl Bainbridge's second historical novel and one of her favorites. She deals with the decadent life of upper class Edwardians in an ideal setting: the most opulent ship afloat. Titanic's second class accommodations match other liners' first class, and her first-class areas, where readers spend most of the time aboard, defy comparison. She is the only vessel that can boast a Turkish bath.

Bainbridge incorporates in the novel some of the social elite of England and America who actually made that fateful voyage, and her portrayal of them, mostly older folks of fabulous wealth, deftly captures, in very few words, what dry history records about them.

Bainbridge blends them splendidly with characters from her imagination, largely younger people, chief among them a quartet of youthful male friends and three young ladies. She adds a mysterious older philosophic figure, a beautiful but deeply troubled singer and an ambitious dress designer, and she succeeds in making them all are very real to the reader.

In 200 pages, Bainbridge allows readers to participate in the very human, however superficial, relations of her first-class passengers and step into the shoes of some of the personnel who serve the elite, experiencing the haughtiness they have to endure and rather enjoying the cheek they give in return. We feel Titanic beneath our feet for five days and then feel her tilt and sink, with little melodrama but great pathos, following as the narrator, no longer a shallow youth, rises to the occasion and rushes about the ship, helping friends and strangers in their hour of need. Reading *Every Man for Himself* is a remarkable experience.

Prologue

Prologue Summary

On April 15, 1912, two figures, evidently acquaintances, face one another for a frozen instant before being hurled into the waters of a calm sea. Death appears imminent. They encourage one another to face tragedy valiantly.

Prologue Analysis

In two impressionistic pages, readers learn concretely only that the narrator's name is Morgan, which could be either male or female, first or last. We know he or she is determined to survive the coming ordeal by water. Through a brief, final encounter with an unnamed companion, we gather that the narrator is well mannered, very correct, observant and clever. Morgan finds the other's cleaning of his glasses with the hem of his robe somehow sensual. There will be plenty of sensuality ahead.

Chapter 1

Chapter 1 Summary

The story begins on Tuesday, April 8, 1912, when the narrator comes upon a stranger hanging by his coat on the railings of a grand house in the Manchester Square section of London, England. They exchange a few words, and Morgan walks on. The man frees himself and stumbles after Morgan, clutches him and dies peacefully in his arms. Morgan hails the police and watches as the unfortunate man is taken to a nearby barbershop and propped up in a chair to await the coroner. The man has pressed into Morgan's hand a small photograph of a Japanese woman peeping out from behind an embroidered fan.

Morgan continues his scheduled activities. At Princes Gate, he packs an overnight bag and, before rushing out, removes a small painting from a hallway wall. He feels guilty about it, particularly after running briefly into his cousin Jack. Although they have grown distant from each other, Jack helped raise Morgan after his parents died while he was an infant. Morgan recalls nightmares and waking horrors from his youth, and then he jumps back to his itinerary.

Morgan spends a miserable night in a rooming house in central London in preference to a boring night with the Melchetts in Dorset, and then he takes a train westward to the port of Southampton, arriving dockside just before dawn.

Over breakfast in a dockside restaurant, Morgan observes a trio of strangers with whom he is about to sail. He offers preliminary impressions of each and on a series of faces, familiar and unfamiliar, whom he encounters as he boards ship. Long-time chum Van Hopper receives the fullest treatment. He is a childhood companion and college dormitory roommate, amiable enough but untrustworthy. The remaining chief characters are introduced only in passing, in the swarm of passengers boarding Titanic.

McKinlay is introduced as a gossipy steward whom Morgan finds laying out his clothing in his stateroom on C Deck. McKinlay fills Morgan in on numerous cancellations, including industrialists J. P. Morgan and Henry Clay Frick. While the steward goes out for towels, Morgan removes his stolen painting from his coat and props it up on the dressing table. The subject is less pretty than he remembered and does not seem to resemble him. He heads out in search of another friend, Charlie Melchett.

On the grand staircase, readers first meet Mr. Ismay, trailing three children, and Thomas Andrews, who acknowledges Morgan and suggests they talk later. Both are officials of the ship's owner, the White Star Line, making the maiden voyage as trouble-shooters. From the A deck, Morgan watches the lower-class passengers surge aboard. He sees Captain Smith, noting that he first met him while sailing to Europe five years before.

Titanic gets underway with dramatic blasts of its whistles but disappointingly little ceremony. Morgan again sees the trio from the cafy; the woman is agitated. He and Melchett wave to Charlie's mother on the dock. A coal miner's strike had made Titanic's sailing date uncertain, causing most of the cancellations. Morgan's aunt, whom he will meet in New York, suggested he switch to the Mauritania, but he wanted to be near Thomas Andrews. As they pass the SS New York, Titanic's wake causes the smaller ship to break its moorings, endangering the great steam liner. Once safely out into the English Channel, lunch is announced.

Morgan and Melchett go instead to the smoke-room, where readers get to know this character better as an overly enthusiastic, innocent youth, for whom Morgan feels protective. They discuss the stolen portrait and the stranger who died in Morgan's arms, toast life with champagne and then set out on an exploration of E deck, led on this forbidden journey by a young seaman, Riley. An engineer interrupts them and escorts them out of the engine room.

Morgan describes Titanic's opulence but confesses he is more impressed by its engineering. He is introduced to the man with the split lip, whose name is Scurra. He is easy-going and authoritative, and Morgan is disturbed by the way he deals with the tall woman, still unnamed. Morgan and Scurra discuss Thomas Andrews, a common acquaintance, and uncomfortably debate fate. Scurra tells Morgan how his lip was disfigured. Scurra is distracted by the fat man with whom he breakfasted. Back in his stateroom, Morgan replaces the painting with his mother's portrait and takes a nap.

Dinner, a "boisterous affair," offers Morgan the opportunity to introduce his fellow passengers, including Colonel Aster and his young bride, Ginsberg, Molly Dodge, Benjamin Guggenheim and his mistress Kitty, Lord and Lady Duff Gordon, and Ida and Wallis Ellery. The Ellery sisters are developed as characters. Ida is a plain peacemaker, while Wallis is beautiful and unattainable. Wallis asks Morgan what death looks like, learning of the man who died in his arms. The subject frightens her. The company drinks a great deal, as their class is apt to do. They get into a heated argument over Ginsberg's thesis that there are but two overwhelming impulses in human life: hunger and sex. Morgan suggests a third - boredom. Morgan and George Dodge had been friends in their youth, and their primary discussion is about what they would do with women if they had the chance.

Morgan realizes that Wallis is watching him, and he loses composure. She deflates him by mentioning interest in someone else in the dining room, but she is invited to dance before specifying whom. In the Palm Court, a giddy Morgan remains at Wallis's side. They talk about marriage and children, about what Morgan was doing in London and about his future plans. Morgan was supposed to have brought J. P. Morgan's invaluable collection of Reubenses and Rembrandts to America, but this was postponed. When he offers to take her on a tour of the ship, she loses interest, and a disappointed Morgan skulks off to the smoke-room, where Melchett and Ginsberg are betting on when Titanic will reach New York.

The fat man, whom Morgan has seen repeatedly from afar, taps his shoulder and asks his opinion of Scurra. His name is Rosenfelder. Morgan accompanies the two gamblers to the purser's office in order to collect data on the ship's speed. Ginsberg mentions a distinct listing to port, which he hypothesizes is caused by a fire blazing in a bunker. The purser, alarmed, says that the Board of Trade inspector would not have cleared them to sail had there been a fire.

Morgan parts from Ginsberg and, before retiring, observes life on the boat deck. There is a breeze, but it is far from cold. Down in steerage, passengers are dancing. A passenger observes how steady Titanic is. Morgan remembers his first transatlantic crossing as a boy. He next sees, down in steerage class, the tall lady he has twice before observed, and he is perplexed by how she appeared with Scurra on the Grand Staircase earlier. He remembers the stolen picture and worries that it will soon be noticed, and he decides to write his uncle a confession.

Back in Morgan's stateroom, he grills the steward about some of the people he has met that first day at sea. Then, he begins his letter, but he is too tired to finish. He falls asleep, with his mother's painted eyes seeming to watch him.

Chapter 1 Analysis

Bainbridge doles out details very gradually, making it easy to miss minor points that later prove important. Even if this happens, the way in which she develops plot and character, like a classical painter laying wash over wash to build up the picture, makes it easy to continue forward rather than feeling confused and paging backward. Nevertheless, careful attention will be rewarded. At the end of Chapter 1, none of the major characters is yet fully developed, but readers have impressions about them all. There will be surprises ahead, but hints about all of them have been given. Morgan repeatedly suggests that he has changed his outlook radically. Knowing that he is a survivor of Titanic's sinking, the reader is tempted to conclude that the changes are the result of this experience, but the author never confirms it.

Morgan and the dying stranger share an existential exchange: "I know who I am," says the stranger. "It's as well to know oneself," Morgan replies. The man's demise begins exploring the significance of death for Morgan, an issue taken up several times by fellow passengers who want to learn detail about the event. A man in the dockside restaurant before boarding Titanic remarks, "My word, life is a tragedy, what?" While boarding and early in the voyage, passengers are heard remarking on how safe the great ship is. It sounds as if they are trying to reassure themselves.

In Chapter 1 readers get a feel for the ship - its layout, it luxurious appointments, its state-of-the-art technology and power - not as dry background information, but always as part of Morgan's experiences his first day aboard. Like the characters, various locales onboard are built up gradually, in the narrator's observations and often in snooty remarks by various characters. Even the description of the ship's massive power plant does not seem like a recitation of dry data.

Morgan carries with him to Titanic two mysterious objects: a small photograph given to him by the dying stranger and a painting he snatched from the wall of the house where he was staying. Readers learn later in the chapter that it is a painting of the dead mother he never knew and whose mystery fills his heart. The portrait and its subject will figure throughout the novel, and the photograph will resonate with one major character at the end of Chapter 3.

Chapter 2

Chapter 2 Summary

The second day at sea opens with Morgan enjoying an early morning swim with Rosenfelder, from whom he begins to learn the story of the still-unnamed tall goddess and her relationship to Scurra. A gentleman friend stood her up twice, and she was suicidal, traveling with only the clothes on her back and two pounds in her purse. Scurra was encouraging her that the friend might yet appear.

Morgan and Rosenfelder part, and Morgan spends two hours in the library, trying to write the letter to his uncle. Molly Dodge chides him for disappearing the night before, and she will not accept his claim that he has grown tired of fun. He is just playing a part, she says. He makes little progress with the letter and abandons it, reasoning that his uncle has enough paintings to fill the Louvre museum and puts greater stock in power than in riches. He mulls over his ambivalence towards J. P. Morgan, revealing the great man's efforts to provide him suitable employment.

About to doze off, Morgan is dragged to the gymnasium, where Hopper and Melchett use the punching bag. After noon, they tumble onto deck in brilliant sunshine to watch the approach to Queenstown, Ireland, and the mooring. Morgan remembers his encounters earlier that spring with a worker named Tuohy, whom he came upon one day after the man had collapsed on his way to work, and with whom he soon bonded. Morgan watches tenders shuttle mail and passengers out to the ship, and he looks down into the steerage space to see what might happen with the tall goddess. Instead, he sees a commotion as a coal dust-blackened stoker, playing a prank, climbs out of a ventilation funnel. His appearance sets off an alarm among the women, who take it as an ill omen. A bagpiper playing a melancholy farewell to Ireland reinforces the women's mood. Hooper wanders off, leaving Morgan and Melchett to watch the coastline disappear.

The two meet for drinks before dinner, avoiding Ginsberg. Morgan cannot avoid an invitation to Lady Duff Gordon's dinner party, but he is allowed to invite Rosenfelder to the event. They see Wallis leaving the foyer on Scurra's arm, and Melchett asks Morgan about this man who "seems to know everyone on board." Morgan dismisses them angrily, claiming to be hungry and sore from exercise. When Melchett tries to jolly him up by talking about a mutual acquaintance he has recently met, Morgan snaps that they are surrounded by people who know each other and do everything together, including sharing mistresses. "One big unhappy family," he exclaims and wanders off to pace the foyer, muttering aloud, although he realizes this must make him appear unhinged.

Morgan hears a high, fierce cry followed by Scurra's voice, and he sees a couple tussling. He realizes that the tall goddess's friend had not boarded at Queenstown. It takes two men to restrain her, and Morgan is dispatched to fetch her friend, Rosenfelder, to help. On the way, he runs first into Thomas Andrews, who reports a

plumbing problem on E deck, then into Wallis, whose greeting he ignores with pleasure. He pulls Rosenfelder away from a poker game. They find Scurra clinging to the woman's ankle, being dragged along behind her. They coax her into Rosenfelder's stateroom and wait for her to compose herself. Morgan frets about hunger and being late for their dinner engagement. The woman, beautiful despite her fit, tells her story in a cultured, resonant voice. Her name is Adele Baines, and the acquaintance she awaited was a lover who had promised to arrange for her an interview at the Metropolitan Opera House in New York so that she could realize her dream of singing professionally. Scurra escorts her back to the E deck, and they go off to dinner, tardy.

Around Lady Duff Gordon's table there are discussions of religion and commerce. Lady Duff Gordon talks shop about fashion with Rosenfelder and invites him to visit her office in New York. Bruce Ismay shares a brief, stilted conversation with Morgan, which offers the narrator an opportunity to sketch the story of a man whom he dislikes but in whose good graces he must remain for professional reasons. Mrs. Carter is upset to learn that the journalist Stead, seated at their table, is the author of a short story about a ship sinking after striking an iceberg. She suffered nightmares for weeks after reading it. Melchett advises Morgan not to allow Wallis upset him so, and the party breaks up at eleven o'clock.

Morgan, seeking to avoid Wallis, runs into Ismay again in the foyer, where they discuss Scurra briefly. Morgan joins Melchett and Hopper in examining two cars being transported in the cargo hold. Morgan is put off by the childishness of their play and indelicate conversation about women. The narrator fills in details of his two companions' characters. He bristles when they advise him to forget about the icy Wallis.

Returning topside after midnight, Morgan and his companions encounter Riley and another stoker bearing a third between them. Morgan alone stops to help, advising that he needs rest and water. Riley tells him that they have been working double shifts and rails about the company hiring too few men. He reveals that there is, indeed, a fire burning in the Number 10 coal bunker. Morgan recalls scenes from the Titanic's construction and discussions of fire containment with Tuohy, and he trembles at their situation. He advises Riley not to speak about this with others, assuring him that company officials on board will deal with it. They part.

Not ready for bed, Morgan goes to the library. There, Thomas Andrews is at work and suggests that Morgan supervise fixing plumbing problems in the morning and then join him for a thorough inspection of the ship. They discuss Andrew's plans to modify certain details of the ship to improve service. When Morgan brings up the problem in the engine room, Andrews curtly ends the conversation and goes to his stateroom, leaving the narrator crushed. Morgan runs into old Seefax, helps him navigate his wheelchair into the bar and joins him for a nightcap - and a badly muddled conversation about tattoos, women, Scurra and the Civil War. Seeing Seefax safely to his room, Morgan glimpses Wallis and Ginsberg walking together.

Chapter 2 Analysis

Chapter 2 adds detail to the portrait of the major characters, particularly the previously unnamed, enigmatic "tall goddess," "Rosenfelder's woman," Adele Baines. Readers meet Tuohy, seemingly in passing, but we will appreciate his influence on Morgan in later chapters. A second adventure below decks, this time to explore the cargo hold, gives the author the opportunity to build a sense of foreboding. There are ominous creaks and groans down there below the waterline, massive worm-holed beams, a badly under-manned and overworked crew and a fire burning in a coal bin. For a second time, Morgan questions why authorities granted the ship a certificate of sea-worthiness. Readers are set up for more detail during the next morning's thorough inspection of the ship.

Morgan reveals much about his still-developing personality. He is striving to be accepted by the older men around him, and his emotions about his contemporaries range from envy at their carefree youthfulness to disdain for their coarse behavior. Most of all, he is conflicted over Willis, and readers leave Chapter 2 certain that much more remains to be told about their relationship.

Just before bedtime, J. S. Seefax fills Morgan's head with a confused narrative of a woman who once climbed out of a moving train. She crawled along the side to reach the side of a dying man and saved him, for which she was initially rewarded, though she appears later to have been arrested and convicted of fraud. Readers will see the crawling motif incorporated in Morgan's overnight dream, with which Chapter 3 begins. Seefax tells the tale in the context of having known Scurra long ago. Scurra will clarify the story and their relationship for Morgan in the next chapter.

Chapter 3

Chapter 3 Summary

Morgan awakes very early on the third morning at sea, Friday, April 12th, recalling the fragments of a dark, frightening dream, which ends with him turning into the infant he had been carrying. A stranger raged at him as a train rattled across an overhead bridge. He had been scratching in the dust on hands and knees. In real time, Morgan is perplexed to find dirt under his fingernails. The steward reveals that several passengers have had nightmares, but she dismisses this as natural for travelers getting used to life at sea.

Morgan dresses, swiftly attends to the plumbing problem and then joins Scurra and Rosenfelder for breakfast. He is concerned not to be late for his ten o'clock rendezvous with Andrews. His companions are planning to have Adele sing in the Palm Court that evening, wearing the dress Rosenfelder hopes to sell to Macy's.

Andrews is late for the meeting. Captain Smith, in full uniform, leads a separate inspection crew, which crisscrosses Andrews's repeatedly, comically. In the Marconi telegraph room, Morgan hears warnings from other ships of ice danger ahead. Descending into the babel of steerage, Morgan is worried about meeting Adele. Andrews and Smith reveal no concern about the situation in the engine room. Back atop, the party finds equipment all in good order, and problems are all minor. Smith is assured that there are adequate blankets in the twenty lifeboats, and one is lowered successfully to test its mechanism.

Morgan misses the inspection of the bridge and wheelhouse, which he had highly anticipated, since he is dispatched by Andrews to assist a woman he noted being in some turmoil. She had found a snail on the deck and is concerned that it be treated kindly. Out of her sight, Morgan tosses it overboard and then sprints back to rejoin the inspection tour, which is at that moment disbanding.

In the library, over drinks with Scurra, Morgan obfuscates over the snail incident, but he makes up for it by talking candidly about his dream, the fire in the coal bunker, Tuohy's political ideas and seeing Ginsberg and Wallis walking together. They debate Marxism, and Morgan is pleased that the older man appears to admire his mind. This feeling is dashed when Scurra advises him bluntly to rethink his youthful idealism about equality, which is natural in rich, pompous youth, but ill advised for someone of Morgan's temperament. He clarifies Seefax's story about the ingenious, shameful Madame Humbert, a topic that loops Scurra back to a condemnation of Morgan's drowning of the snail.

After a good laugh, Scurra asks why Morgan has not declared his intentions to Wallis in order to obtain a clear yes or no. Morgan demurs, saying that she is too pure and straight to ask such a question, and Scurra chides that Morgan knows remarkably little

about women, particularly Wallis. They part, and Morgan realizes that Scurra has again managed to reveal nothing about himself. Morgan learns by hearsay that at lunch, Hopper and Ginsberg nearly came to blows over more ravings about the Germans. Molly Dodge, of German extraction, was reduced to trembling, and Kitty Webb stepped in to make peace.

Morgan wants to retire to the library to write a secret letter to Wallis, but Melchett and Hopper coerce him to play racquetball. During the match, Morgan is struck in the forehead, drawing blood from his head and great concern from his companions. He retires to the library to read Shakespeare and begin his letter, which declares Wallis "wonderful" and invites her to meet that evening on the promenade. As he signs his name, a tiny drop of blood falls from his head wound, and he decides this adds emotional significance to the communication.

A distraught Rosenfelder flops down beside Morgan, wailing that Adele has refused to wear his dress during her performance that night. She wants an oriental costume to match her song. Rosenfelder wonders whether Morgan bloodied his forehead in the lunchtime fracas being gossiped about everywhere. Morgan sets him straight on the culprits.

Morgan goes up on deck to stroll about and mull over the note to Wallis. He is about to throw it overboard when a gust of wind catches the sheet, and a ratty little dog snatches it up and trots away. Horrified that the animal might deposit the note into someone's hands, he chases it around the deck, but it escapes. Back at the gymnasium door, Morgan meets the dog again, and it drops the envelope, little the worse for wear. Morgan takes this as a good sign and resolves to deliver it to Wallis immediately.

Morgan is diverted by Scurra, who backs off his earlier view on idealism and lauds having the courage of one's convictions. Near Morgan's stateroom, Scurra falls, and Morgan invites him in for a drink. It is cold in the stateroom because McKinlay has left the porthole open. Scurra is surprised to see the portrait of Morgan's mother, whom he recognizes. Morgan shakes with fear at what Scurra might tell him about her. They met twice, Scurra says, in Provence, France, once in the artist Cyzanne's studio and once as she was waiting table in a local cafy. He tells Morgan they have a slight resemblance in the eyes. They return to the topic of the dignity of labor and the equality of man when Morgan says it is hard to think of his mother waiting tables. Scraps of memory about her come to him, and she is present in his troubling dreams. Scurra reads Morgan's thoughts and declares that he is not his father. They laugh together, and then Morgan breaks down in tears, which he ascribes to delayed shock over his racquetball injury.

After Morgan calms down, Scurra narrates the two times that he met Morgan's mother. The first time was when Morgan was five years old. J. P. Morgan had dispatched Scurra to an orphanage in Manchester to look into his background. Scurra reveals how Morgan had come to be cared for by a Miss Barrow at age three and delivered to the orphanage when the woman was poisoned by her landlords. Scurra states that all this was fortunate for the orphan, because it led to J. P. Morgan's adopting him. Scurra ends the conversation with philosophical words about life and death.

Alone in the cabin, Morgan meditates on his mother, on his early life and on his need to be with people in order to restore his spirits. He lies to the steward about why his eyes are swollen, and he gets sharp with McKinlay when he becomes overly talkative. Morgan apologizes but notices that the steward is slower than usual in fetching him the cold tea he requested. Again he finds he has misjudged the man, for McKinlay brings him a dashing eye-patch to hide his black eye.

In the dining room, Morgan's "piratical appearance" is taken as proof of his participation in the lunchtime fight. Kitty Webb defends him. Lady Duff Gordon warns him in a whisper to be more careful about causing offense. The Ellery sisters are seated with Melchett. Morgan is excited when Wallis looks up and smiles at him. As Morgan rehearses what to say to her, Rosenfelder and Ginsberg rush in, excited that Scurra has convinced Adele to wear Rosenfelder's dress. Ginsberg monopolizes the conversation at the table, which Wallis ignores. Morgan daydreams about what might have happened had he delivered his note to this awesomely beautiful lady, who tonight is behaving affably towards him. He joins in the ongoing debate about how Scurra's lip was disfigured. Rosenfelder stands on a chair to announce the upcoming recital in the Palm Court, struggling to speak over the din of conversation.

When the others leave the table, Ginsberg moves close to tell Morgan that rumor has it the fire has been put out. Morgan studies his face and mulls over his ambivalent feelings towards the man. Lady Gordon oversees set-up for the recital, and Rosenfelder does an admirable job, theatrically introducing Adele Baines, who appears dramatically dressed as a geisha to perform songs from *Madame Butterfly*. Morgan observes that he has always found the opera unconvincing and sentimental, but he is moved by Adele's intensity, realizing that she had indeed been prepared to die for love. Adele declines an encore, and the spell is broken. The orchestra plays a turkey trot, and dancing begins. At the Duff Gordons' table, Morgan finds Rosenfelder not disappointed. Adele, on whom all eyes are now focused, has promised to wear his dress on Sunday. Adele appears perfectly at ease in high company, but she surprises everyone with her announcement that she is retiring from the stage.

When Rosenfelder demands a match to light his cigar, Morgan dumps the contents of his pocket on the table. Adele seizes the photo of the Japanese lady he took from the dead stranger in London. Morgan recounts the curious story, and Adele faints at its conclusion. Scurra swoops in to care for her. When she recovers, they summon Morgan to their table, and Adele reveals that the dead Londoner was her lover. She badgers Morgan for greater detail, grows cheerful and departs. Scurra again enlightens Morgan about women: "Given the choice, desertion or bereavement, a woman will pick the latter every time." Wallis comes over to ask whether Adele has recovered. The two men announce they are going out for air.

On deck, the weather is windless but cold. There is no moon. Morgan and Scurra walk in silence a while before Morgan returns to the topic of the division of capital. Morgan wants to use his wealth to help the poor, and Scurra warns him that no matter how much he does, he will face ingratitude and discontent. As Scurra chuckles, Riley approaches to thank Morgan for the tip he sent to him through McKinlay. His voice is

burdened with sarcasm. Scurra asks about their speed, and Riley reveals that Titanic has logged six ice warnings in the last twenty-four hours.

Chapter 3 Analysis

Chapter 3 develops readers' understanding of the narrator. Again, all of the facts come out indirectly, through conversations and inner contemplation. Readers learn about his parents and how he came to be adopted by J. P. Morgan. We see his social idealism, imparted in some degree by the Marxist worker Tuohy and his susceptibility to suggestion. This appears first in his struggle to fit Scurra's objections in with his own convictions in order to achieve a practical solution. We see it again when he writes his note only after Scurra advises him that it is better to find out one way or the other how Wallis feels. We see how the new facts about his early years combine with the facts of Adele's abandonment change his racist views on *Madame Butterfly* (since he thought Asians incapable of high emotion).

Chapter 3 also resolves the mystery of Adele's abandonment and ties up the loose ends about the London stranger who died in Morgan's arms. It also twice brings up ice warnings and draws attention to the lifeboats, which are judged to be in perfect order, twice inspected. The coal room fire that appeared to pose a threat seems, at least in Morgan's mind, to have been resolved.

Chapter 4

Chapter 4 Summary

The morning of the fourth day at sea finds Morgan still struggling with his views on life and the need for personal change. No dream has intruded on his sleep that night, but he feels troubled and melancholy. To shake it off, he goes swimming, talking in the pool with Rosenfelder about Scurra's personality, likely profession and disfigured lip. They discuss the abnormality of their opulent way of life. Morgan, Rosenfelder holds - agreeing with Scurra - has the conscience required to escape his milieu.

At breakfast, Wallis is attentive to Morgan and confesses being sad that he is avoiding her. She likes him. Ida is clearly uncomfortable, sitting with them. Morgan notices that Wallis spars with him as Scurra does and thinks Scurra's spirit must have infected the entire ship. She reveals that the day before, she had joined in a game with Hopper, Melchett and Ginsberg, debating whom they would throw out of a balloon if it were in danger of crashing. Melchett was first, but successfully argued that his knowledge of ballooning would be indispensable in getting down safely. Ida was second, and Morgan was third, since he wouldn't argue his case. She observes that Morgan does not "skim the surface," as his friends do.

Morgan is increasingly distracted by thoughts about an actual affair with Wallis. He lends her his damp dressing gown to wear in the Turkish baths, and he goes to the writing room to mull over his letter. He adds a phrase, which he fears could be misconstrued as a desire to marry Wallis, and he uses a childhood technique to obscure it. He would have recopied the brief note, had he not believed the droplet of blood added something to the communication. The morning drags by for him, and he dares not confide his thoughts to anyone. Morgan drinks heavily during the afternoon and writes and discards a letter to his uncle. Ginsberg awakens him at six o'clock.

Morgan prepares for dinner and on the way slides the note under Wallis's door. As he walks towards the dining room, he imagines her reaction. He pictures her frowning, and at that instant he comes face-to-face with her as he opens the foyer door. Unthinkingly, he embraces her, and she beats him with her fists, suggests he drink coffee and walks out. In a daze, Morgan returns to her stateroom to retrieve the note before she can read it. He advances into her dressing room, nosing about, when he hears the door open. Wallis and Scurra enter excitedly, and Morgan is forced to listen to them making love on the sofa. To divert himself, he remembers a boyhood visit to Mount Vesuvius. They finish and leave. Morgan spitefully scrawls an obscenity on her bathroom mirror in soap and skulks back to his stateroom, humiliated, enraged and wondering how they will get through three more days of confinement on the ship together. Morgan now hates Scurra.

Morgan grabs his mother's portrait from the wall and races toward the deck to throw it overboard, brushing by the Strauses without apology. Scurra stops him. Morgan

complains that Scurra encouraged him to approach Wallis, and now he has betrayed Morgan with her. Scurra takes the painting away from the angry young man and tells him a basic fact of life: "Have you not learnt that it's every man for himself?"

Chapter 4 Analysis

Chapter 4 is short, because it concentrates on Morgan's relationship with Wallis, and he spends most of the day either in a daze over her or passed out drunk. The scene in Morgan's stateroom comes as a surprise, although Scurra has hinted at an intimate knowledge of Wallis. In Chapter 3, Scurra encouraged Morgan to pursue her, but he scoffed not only at the young man's napvety about women in general, but at Wallis's purity and rectitude in particular. The situation is commonplace. A love-smitten young man is caught snooping in a room and forced to hide while something he will not like takes place nearby.

Euphemism in place of description of the climax to lovemaking has found its way even into cartoons. While it is difficult not to think, "oh brother!" as soon as Scurra and Wallis enter, Bainbridge's skilled treatment casts such thoughts aside. Entering the stateroom, Morgan detects the scent of lavender water. Cornered, it turns into a reek. He earlier dreams of casual intrigue with Wallis. Now, hearing the sounds of their lovemaking "with horrid definition," he is revolted. He is offended hearing "prick" and "cunt" used in the context of lovemaking, rather than as words of anger, mockery and contempt. As he leaves the stateroom, he scrawls "fuck" in soap on Wallis's mirror.

Morgan is not as sheltered as readers suspected, nor is the society in which he lives as prim as the narrative has suggested. Previously, the only reference to intimacy was a description of how a younger Charlie Melchett accidentally touched the breast of a nice girl in Dorset. She ran home, told her mother and then vomited. Now, Morgan is listening to the real thing. He is both repulsed and fascinated. He times his groans with the lovers', and "it was over for me quicker than for them."

Seeking to "blot out the continuing din of their beastly coupling," he focuses on a childhood visit to Mount Vesuvius. The narrative is interspersed with italicized phrases from the lovers' lips, which serve to steer his memories. He recalls a seven-course meal at the railroad station, ending with a glass of lemonade and a piece of ice he had sucked small. *"Tie me, said Wallis."* Morgan remembers the ropes that operated the angled elevator that climbed the volcano's slope. *"Not so fast, said Scurra."* Morgan remembers a tourist who foolishly picked up a hot cinder and cursed so violently that the ladies in the party trembled. The tourists then heard a mighty blast of wind and watched as "millions of glowing particles, from the size of a cannon-ball down to a tiny spark, spattered the air and erected a fretwork of fire across the black heavens." Wallis exclaims, "I want to die." The lovers laugh and depart. Having recalled the sulfur smell at Vesuvius, he now sniffs "the unnatural odour that stung the air." He crawls out of hiding like an animal. The cord with which Scurra bound Wallis resembles a snake. From this point on, the sight of ropes will bring back the memory of this event to Morgan.

The chapter concludes with Morgan and Scurra confronting one another. Morgan is bitter and whiny. Scurra is as philosophical as ever and speaks the words that give title to the novel. The attentive reader will realize that these are the two figures who stood together in the prologue; Scurra has repeatedly removed and buffed his glasses during the voyage. The opening scene will be repeated and developed at the conclusion of the book.

Chapter 5

Chapter 5 Summary

The narrator begins reflecting on how "nothing lasts, neither joy nor despair." He had gone to bed drunk and hoping to die, but he awakes Sunday morning full of optimism, vowing to forget the shameful event he witnessed and dwell on it never again. He recalls Sissy's advice that whenever a frightful image comes to mind, he must picture a giant foot coming down to stamp it flat.

McKinlay returns his mother's portrait to Morgan. They discuss when Titanic is likely to reach New York, and the steward tells of the captain's expertise during four crossings aboard the Olympic. Morgan feels the ostentatious steward is growing too bold.

Melchett is surprised to find Morgan sober. Morgan is determined to become "dull as ditch water" and accompanies Melchett to church services in the saloon, but his mind constantly wanders. Afterwards, Morgan apologizes to the Strauses and asks whether they have yet met Rosenfelder. Feeling virtuous at having tried to advance his friend's career, Morgan goes to the library, but he cannot concentrate. He needs exercise.

Titanic has reached midway in its voyage, and regulations require the whistles be tested. All turn out on deck at the mighty sound, and Morgan observes that it has grown much colder. The sea is now black as coal. He runs into Andrews, who invites him to draw up plans he has in mind for converting part of the library into additional first-class accommodations. Morgan is overjoyed, convinced that "God had taken a hand in my affairs." He will no longer drink and will devote his energies to becoming a naval architect or interior designer, possibly both. He gathers tools to measure and draw and hurries to the library, where he encounters Wallis. He now sees only her imperfections.

Morgan delivers his drawings to Andrews. The man's sitting room is an office. Andrews recalls his difficult five-year apprenticeship in shipbuilding, a "litany of hard labour," and advises Morgan that "you must think while others sleep, read while others play." They are interrupted by Bruce Ismay, and Morgan examines a framed text, the last four words underlined: "my work is best." Morgan takes this as his new motto. He overhears reports of a large ice field ahead. The two officials grow heated over the necessity to reach New York in record time for Titanic's maiden voyage to be considered a success. Andrews returns to Morgan clearly irritated. He tells him he will find relevant plans in the vestibule. He may work with them there.

Morgan is quite satisfied with the clever, flexible plans he develops that afternoon, and he goes in search of Scurra and Rosenfelder. Rosenfelder is obsessed about his dress, and Scurra confides he has bribed Adele to wear it. Scurra is pleased by Morgan's work for Andrews. It will bring Morgan untainted money to fund his social projects. Scurra scoffs at the idea of being in love with Wallis, saying that "love is what women feel." Morgan feels a need to reconcile with the seaman Riley.

Kitty Webb tells Morgan that Molly Dodge and Ginsberg have reconciled. She worries about Morgan's worsening reputation, but before he can begin to sulk, she turns the conversation to his plans some day to marry. She playfully debunks the idea that true love exists. They watch the Strauses' snail-like progress through the doorway, and Morgan worries about what would happen if they were detached.

Ginsberg is enthusiastic about Morgan's rising star in the White Star enterprise. Morgan tempers it, noting Andrew's assignment is probably just an examination. He drinks sparingly at the celebration of his success. Wallis joins them late, and Morgan is happy that the giant foot is unneeded. He apologizes for the previous day's foyer assault.

Lady Duff Gordon directs everyone's attention to the doors for Adele's entry on Rosenfelder's arm. Everyone is enthralled at her appearance in the magnificent dress. Morgan is happy for them both. Neither is a "flash in the pan." Hopper alone is cynical. Morgan observes that not drinking alcohol has a hallucinatory effect. He is poised to speak when he passes out. He comes to in an outer room, ministered to by Melchett, Hopper and Ida. They debate which of the recent events might have caused his blackout. He recovers physically but feels something is still amiss mentally. As they walk to the smoking room, Morgan distinctly hears snippets of ominous, unfinished conversations. He accepts a medicinal brandy before going out on deck for fresh air. There he meets Riley, who insolently refuses to talk with him.

Morgan joins a bridge game, but he is preoccupied with conversations at the next table. They are playing when suddenly, the room shudders and the lights flicker. Melchett thinks that they must have collided with another ship, and the quartet rushes to the deck. A voice reports that they have struck an iceberg. It is too dark for Morgan to see anything. Moving to the starboard side, he sees chunks of ice littering the third-class recreation area. Steerage passengers are using them as snowballs. Hopper runs off to join in the fun. It is too cold to remain outside. Inside, men are debating what might have happened. When Hopper returns, they briefly resume playing cards. Morgan goes to the library to read while others sleep. Andrews finds him and says to follow him, in case he is needed.

Morgan is not admitted to the navigating bridge, but he watches through the windows as Captain Smith, Ismay and Andrews talk. Morgan realizes the Titanic is no longer moving. He can see nothing outside. The group leaves the bridge, and Andrews advises Morgan to dress warmly and return immediately. Passing through the foyer, Morgan observes a mixture of formal wear, dressing gowns and bathrobes. Laughter and cigar smoke rise. He dresses as commanded, but he has no idea what his mission might be. He arms himself with paper and pencils. He meets McKinlay, who informs him that all hands have been put on call, but he downplays any concern. Morgan falls in behind Andrews as ordered and listens to technical talk about the ship's condition. It appears ominous. Chapter 5 ends at 11:58 p.m. with Captain Smith's estimate that the Titanic will remain afloat for no longer than two hours.

Chapter 5 Analysis

Chapter 5 describes life aboard Titanic during her last full day afloat, Sunday, April 14, 1912. Readers see Morgan's life being transformed and slowly learn how terribly he behaved the night before in reaction to the Scurra-Wallis tryst. He got drunk, grew abusive, tried to crawl out a porthole and generally made a scandal of himself. He does not know these details when he resolves to forget the incident and reform his life. He sees divine intervention in the drawing assignment and gains a sense of pride at his deft handling of the project. His efforts receive positive reinforcement. He is able to keep his vow of not drinking to excess. His bitterness towards Wallis is minimal, and he bears no residual grudge towards Scurra. He continues to value the experienced older man's opinions. In the final chapter, readers will see the new Morgan challenged by monumental events, and we cannot escape the conclusion that the old Morgan would not have been up to the task.

Sunday provides an opportunity to portray the practice of religion. Morgan is easily distracted from the overly long service. He finds amusement in little discordant details. By contrast, the steerage passengers allowed to attend appear reverent. Only the singing of the mariner's hymn moves him, along with the rest of the congregation. It should be noted that William Whiting's "For Those in Peril on the Sea" is traditionally sung at memorial services for people lost at sea; therefore, it is a prefigurement of what will begin at the end of this chapter and continue into the next.

Readers learn details of the damage sustained by the ship much as we learned about her construction. Information is delivered in context rather than as background information. Morgan overhears a preliminary damage report, delivered in level staccato fashion. We turn the last page knowing that within two hours the prologue's scene will be revisited, and the cold, black sea will claim the opulent liner, whose passengers are ill-prepared, as we see them in the foyer, in various stage of getting ready for bed.

Chapter 6

Chapter 6 Summary

The final chapter opens with the narrator musing about how unprepared people are to face danger until it appears. No one can know until that person is tried what his or her capacity is for nobility or self-sacrifice. Morgan remembers narrow escapes he has had with death: climbing Mount Solaro and sailing the Suez Canal. Falling in behind a silent Thomas Andrews, Morgan is glowing with exhilaration, little understanding the magnitude of what he heard on Titanic's bridge. He receives his assignment, to help lower the lifeboats and avoid alarming people.

Morgan finds his friends in the foyer. The crowd has dispersed, but those remaining are in a boisterous mood. Ginsberg is building a house of cards. Hopper scoffs at the idea of having to abandon ship. Morgan tries to make them take the situation seriously. Lifeboats cannot accommodate everyone.

Rosenfelder comes in with first word that crewmen are telling passengers to fetch their life preservers. He frets about what oil and salt spray will do to his dress. As usual, he is looking for Scurra, but no one knows of his whereabouts. Wallis cannot be found, either. The bar stewards shoos Rosenfelder and Morgan away, advising them to collect their life preservers, purely as a precaution, and report to deck. The friends vow to stick together, as in the old days. They will reassemble in the gymnasium in ten minutes.

Morgan encounters the woman who expressed disappointment in the lack of show as they left Southampton. She is going to the purser to withdraw her valuables from the safe. A companion is sure this is an elaborate hoax. "After all, the ship is unsinkable." Morgan encounters McKinlay, knocking on doors to rouse passengers. Morgan meditates on how good it is to be young. Old Seefax will doubtless perish. He remembers a children's book of a rescue at sea, and he thinks about how Sissy and his aunt will marvel at his present midnight adventure, which will be the greatest of fun, providing it turns out well.

McKinlay helps Morgan strap on his life preserver and tells of his orders to lock the doors in first class. Steerage passengers are said to be looting. The steward eventually accepts Morgan's plea for exemption, on the grounds that he is working for Mr. Andrews and might need the stateroom as a base of operations. On impulse, Morgan strips his mother's portrait from the frame and pockets the canvas.

Morgan joins the stream of passengers. Most are cheerful, joking about each other's curious attire. Morgan observes that the slope of the deck is making it hard to keep balance. He is barred from F deck and watches as crewmen heave mailbags from below. He hears snippets of conversation about canceling plans. He sees Astor and Ismay talking, and Ismay looks like he is on death's door, old before his time. Still, he is reassuring Astor that Titanic will not sink if her bulkheads hold.

The gymnasium is crowded and cold. Mrs. Brown suggests community singing to boost morale, but the ship's orchestra strikes up before they can begin. Kitty Webb appears wearing pajamas, accompanied by her valet. Hopper is absent, and Morgan strikes out to find him. Outside there is a "glorious panoply of stars." Morgan spies his friend after being shaken by a tremendous blast of steam from the safety valves. They team up to help lower the lifeboats. Inside, the orchestra is playing ragtime, and some passengers are dancing. In the absence of information from the bridge, rumors are flying. Most people are optimistic that the well-trained crew can handle anything. How could such a technological wonder carry too few lifeboats to accommodate all on board? Ginsberg is talking with a girl about a long-recurring dream that she is destined to drown. Morgan shares with her that he too is plagued by dreams, but he states that dreams deal with the past rather than the future.

Morgan realizes that he has not seen Melchett recently, and he recalls his promise to his mother. Morgan finds Melchett staring out at the deck, immobilized by the deafening blasts of steam. He encourages his friend to fetch his life preserver, but Melchett is babbling about always disappointing his father and being held back by his mother. He clearly is resigned to death, and he confesses he is worried about the afterlife, because he has not always behaved decently. Morgan assures him that he will go to heaven if they do perish, although he doubts this will happen. Melchett accompanies his friend down the stairs.

Rosenfelder is caring for Ida Ellery, helping search for her sister. He hears voices in Wallis's stateroom, but no one answers his knocks. Morgan hurries there. A steward refuses his demand for the key, hinting that she does not want to be disturbed for obvious reasons. Morgan grabs the key and tells the snide employee to get lost, but he does not open the door, not wishing to confront Scurra.

Back on deck, Morgan notes an atmosphere of relief rather than urgency. The crew has done a good job of calming the passengers. Ida refuses to budge without her sister. Morgan promises to fetch her. On the forward boat deck, Morgan sees some of the most illustrious passengers assembled. Captain Smith is trying to keep them calm while motivating everyone to hurry. On the starboard companionway, an undermanned crew waves off volunteers untrained in operating the complicated machinery for lowering boats.

Finding nothing happening to starboard, Morgan and Hopper cross to port in time to watch a flare launched to soar towards the stars. Women and children applaud the display, but men recognize that this is a desperate measure. Passengers are growing restive.

Boats begin to be lowered, hampered by the fact that the ship's list has grown greater than the machinery was designed to handle. Orders go out that women and children are to go first. Ladies begin to weep. There is no panic, and men reassure their wives that they will follow on a later boat. Mrs. Straus refuses to leave her aged husband. They will die together as they have lived. They toddle off to steamer chairs to watch this live theater. The orchestra plays on to buoy those outside.

Scurra is in the Palm Court, calmly and academically discussing the Peloponnesian War with the journalist Stead. Scurra is wearing a purple dressing gown under his black overcoat. Morgan interrupts to ask about Wallis. Scurra is vague, and Morgan is too preoccupied wondering how long he will survive in the icy waters to argue with him. Scurra and Stead recall the drowning incidents in that war, and Morgan recalls the warm waters of Warm Springs, where he and Hopper swam as children. After Stead departs, the two sit in silence a long while. Scurra breaks it with an untrue tale and then observes that Morgan appears angry or concentrating on the ordeal to come. Scurra raises hopes that the Carpathia is on its way and then dashes them. She cannot arrive in time. Morgan is tired of Scurra's philosophizing. He wishes Sissy would appear and take him by the hand. Scurra continues, wondering why the human spirit clings to life when reality exhorts it to depart. He talks of the emotion of music in a minor key and poetic yearning for an "easeful death." Morgan refuses the thought. Scurra reveals that Wallis and Molly Dodge are being cared for by Ginsberg. Morgan sets out to find them.

On the A deck, Morgan hears many things. Mrs. Brown is offended by some sailors' foul language and public smoking. Mrs. Carter intends to sue the company for ruining her best coat when she was forced to crawl through a window. The crew is looking for ways to make it safer for passengers to board the boats. The A deck is now seventy feet above the water. Morgan runs into Rosenfelder, who asks for help finding Adele, who is determined to rescue her Madame Butterfly costume. Terrible confusion rages in the jammed steerage class. A circle of unkempt men and woman surround a priest reciting the rosary. With the ceiling fans out of commission, the lower decks have become a "subterranean hell," compared to the Eden above.

When Morgan and Rosenfelder find Adele, she is disoriented. She carries a suitcase and a loaf of bread stolen from the kitchen. She wears Rosenfelder's dress, which has already been ruined. The designer frantically dabs the hems, embarrassing Morgan, since so much more is at stake. Confusion is also growing on deck. Patience is wearing thin. The first lifeboat rows away, half-filled. The second hangs up in lowering, and Morgan helps to free it. Morgan begins calculating in his head how many fewer will be saved as they depart below capacity.

Morgan is ordered to the port side, where men greatly outnumber women, so some are allowed to board the boats. The officer is worried that a fully loaded boat might snap in two. Other passengers will be able to climb in from gangplanks lower on the side. Bruce Ismay screams at the crew to speed up the operation, angering the officer, who orders him away. Morgan leans over and sees that no more passengers board the boat.

More rockets are fired, at five-minute intervals. Spectators are now in shock. Morgan again meets Adele, and she is determined to leave only with Rosenfelder and the Duff Gordons. She reports seeing Wallis with Ginsberg and some girl in the foyer. Morgan finds them, drunk, and tries to convince Wallis to go to the lifeboats. Her stubbornness exasperates him. He finds blankets and delivers them and then rushes forward to help lower another boat. He is rebuffed. The crewmen, determined to save themselves, think he wants to climb aboard.

When Morgan hears gunshots, he races in their direction. Melchett meets him and says Wallis wants to talk to him. Hopper has tried to drag her off bodily, but she resisted. He hurries to her, and she begs him to find Scurra. She allows Melchett to carry her to safety. Fighting has broken out for the few remaining places in lifeboats. Morgan has been working so hard he no longer feels the bitter cold. He and Hopper are offered room on one of the collapsible boats bearing Carter and Ismay, but they refuse. Running into Melchett cradling a frantic Wallis, Morgan finally seeks out Scurra in the Palm Court. He tries to convince him to talk to Wallis, if not to tell her he loves her, then at least to say goodbye, but the stubborn old man counters every argument with shallow pronouncements on the meaning of love and death. When an appeal to conscience fails, Morgan gives up.

Having won the debate, Scurra accompanies Morgan. The lovers confront one another, but the crowd is too loud to hear their words. She appears angry, but composure and even vivacity return to her as they part. She declares herself ready to leave the ship. It is almost too late. More gunshots are heard. Morgan finds Rosenfelder wounded in the shoulder when an officer opened fire into the crowd. He had been trying to get Adele onto a lifeboat. Morgan tries to get both women to safety, succeeding with Wallis but failing with Adele. Exhausted, he leaves Adele and Rosenfelder to search for another boat.

Morgan, Melchett and Hopper head astern. Amidships they see the last collapsible launched, and they spy Ginsberg dazed in the water. He had tried to leap aboard. Melchett likens it to rats leaving a sinking ship, and Morgan rebukes him, bringing him to tears. An officer tells Hopper that prayer is all that is left.

The trio moves indoors at 1:50 a.m. and finds card players still at their game. Morgan remembers hearing of toy inflatable rings for sale in the gift shop and heads into the bowels of the ship to fetch some. He has to brace himself for balance. He finds Riley in the barbershop, spinning in a chair. Morgan joins him, and they talk about the fire, the collision and when help might arrive. Riley advises him about the safest place for abandoning ship and reveals that there is one last collapsible, on the roof of the officer's house, reserved for the officers' use. Riley tells him that fat people will suffer heart attacks in the frigid water. Skinny people will freeze to death. Morgan asks why Riley so dislikes him. It was the tip he'd given, so meager compared to the riches Morgan has. Morgan protests, but he leaves feeling ashamed and sickened by the smell of lavender aftershave.

Morgan finds Hopper in the smoke-room. Thomas Andrews is straightening a picture, and he declines to accompany them back on deck. They head to the officer's deck, where the collapsible is being readied. Hopper tells Morgan that Melchett has turned yellow and is making a fool of himself among the demented congregation receiving conditional absolution from the priest. The orchestra begins playing a familiar hymn, and Morgan remembers his pledge to Lady Melchett. He is prevented from going to his old friend by Scurra, who is still philosophical. He leaves Melchett to God, and the two adversary-friends make their way to the officers' house.

Titanic's stern begins to lift. The music ceases. Water tosses Morgan, Scurra and Hopper like corks. Morgan grabs a deep breath and is sucked down as he knew he would be. Then, when the pull of the water slackens, he begins to swim.

Morgan breaks the surface and hears the cries of souls in torment. He prays and grieves, as do many others. Cold quickly silences the voices. Morgan manages to board a collapsible and stares at the stars. He imagines the last moments of Andrews and old Seefax and pictures himself in London, outside the Cafy Royal. He imagines Hopper, Ginsberg, Melchett, Guggenheim, Riley and Scurra in the revolving doors. Charlie alone remains in his mind, pointing to a shooting star.

Morgan comes back to his senses, and he directs the survivors to bail water, balance the load and move their frozen limbs. They see a display of shooting stars. The boats come together. A second lot of shooting stars arch to the sea. They are flares, and a cheer goes up. The survivors begin feeling guilty. At dawn, Morgan sees floating amidst islands of ice a fleet of lifeboats, the detritus of Titanic and the smoke of an approaching ship.

Chapter 6 Analysis

The final chapter follows Morgan around Titanic in the two hours she takes to sink. He is not the spoiled rich boy he began as. Readers dart about with him, moving back and forth many times and seeing what happens to the characters we have met. We experience Morgan's frustration and fears.

The final argument between Morgan and Scurra, as Morgan tries to convince Scurra to talk with Wallis, is given a lighter touch by the presence of a stranger draining a bottle of Gordon's gin. He continually interrupts to ask whether they are having a private conversation. When an exasperated Morgan can stand to talk no longer and says good-bye, the good-natured drunk responds and says, "Delighted to have met you."

Characters

Morgan

The novel's narrator, Morgan is a fictional character set among historical personalities who sailed aboard Titanic. Twenty-one years old, he is the adopted nephew and namesake of J. Pierpont Morgan. As a close observer of life, priding himself on his ability to concentrate and discern, he is an ideal narrator for the story. Orphaned in infancy, he was raised by his aunt and his cousin Sissy in the Manchester Square section of London. Early in life he came to believe that he was destined to be a participant in rather than just a spectator of singular events. He suffered frightful nightmares and waking premonitions about impending deaths as he neared adolescence. He first crossed the Atlantic in steerage, under the protection of an Irish servant, and came to live in Warm Springs, where he boarded with Van Hopper. During a second Atlantic crossing at age sixteen, he met Captain Smith aboard the SS Adriatic. After graduating Harvard University, his uncle sought to install him in Henry Clay Frick's steel empire, but the interview did not go smoothly. For the next two and a half years, Morgan worked in a series of clerical jobs, ending in the offices of Harland and Wolff. He spent the last eleven months before boarding Titanic working as an apprentice draftsman during the construction of great ship, specializing on bathroom plumbing. Nevertheless, as a passenger berthed on the C deck, the enormous ship confounds his sense of direction.

As readers first meet Morgan, he is not above snobbishness but believes in justice and retribution. Dissembling puts him off. He is given to emotional outbursts about the upper classes, who share schooling, tables, travels and even mistresses. "One big unhappy family," he judges. The "transparency of men and the inscrutability of women" trouble him. He realizes that he appears unhinged to people when he moodily paces, talking to himself aloud. Hearing Adele Baines's full story of abandonment by her lover, he sides mentally with the lover. He suspects that she is a practiced gold digger and snobbishly wonders what she was doing on the upper decks. When rebuked by Scurra, he feels mortified at having let himself down before a man whose approval he highly desires.

During the second night at sea, Morgan has a troubling new nightmare. The next day's discussions with Scurra challenge Morgan's idealistic views on social and economic matters and reveal previously unknown details of his infancy. His parents met in London, eloped to Paris and split before the baby was born. His mother died of influenza when Morgan was three years old, and her wealthy neighbor, Miss Barrow, took him in. Eighteen months later, Miss Barrow began experiencing stomach pains. She grew steadily sicker and died. Morgan was turned over to the orphanage by the landlord, Mr. Mellor. Two months later, the Mellors were arrested for murder and convicted. Mr. Mellor was hanged. Newspaper accounts led J. P. Morgan to locate the orphan.

Scurra also motivates Morgan to declare his feelings to Wallis, and Morgan writes a short note inviting her to meet him at the promenade. He struggles over whether or not to deliver it, while imagining the results if she accepts his advances. After slipping the note under Wallis's door, he again daydreams about the outcome, but he angers her by publicly embracing her in the doorway to the dining room. Confounded, he hurries to her stateroom to retrieve the note, only to be trapped in her dressing room as Wallis and Scurra make passionate love. He feels betrayed and goes to bed drunk and hoping to die. He learns throughout the next day how great a spectacle he made of himself. He had cursed, vomited and tried to crawl out a porthole before passing out in his bed. He awakes full of optimism, however, resolving to forget the incident he observed and reform his life. He is absent-minded during Sunday services, but he grows focused when assigned a task by Andrews, whom he greatly admires. Morgan takes pride in the clever, flexible plans he draws up and resolves to do whatever necessary to become a naval architect or interior designer, or perhaps both. Andrews's detailing his own five-year apprenticeship in shipbuilding at first frightens Morgan, but he adopts the master's motto, "my work is best," and heeds his admonition to study while others sleep. At dinner, he makes peace with Wallis, and after dinner he faints from the heat. He recovers, but with a sense of foreboding.

Morgan is playing cards when Titanic strikes the iceberg and just leaving the library when Andrews summons him to duty in the impending emergency. Morgan at first is elated to be assigned to help deploy the lifeboats and help keep calm. When he cannot get his friends to take the situation seriously, he loses his foolish pride. He and his friends vow to stick together as in the old days. For the rest of the novel, readers see Morgan everywhere on Titanic, helping people spiritually and physically. He refuses a place in a collapsible boat, feeling it would be unmanly. He fights a mob to place Wallis and Adele on one of the last lifeboats, and he succeeds with Wallis but fails with Adele. He learns from the sailor Riley about the safest place aboard for leaping into the water, and he uses this information and clear thinking to effect his survival.

Charlie Melchett

A fictional character, Melchett is Morgan's blond, yellow-mustached, bright-eyed, rather boring, wimpish nineteen-year-old friend, a fellow in whom one does not confide secrets. He is a graduate of Eton. Morgan is very fond of Charlie's mother, Lady Melchett, who was always kind to him, and he promised her before the voyage to keep an eye on her innocent son. Aboard Titanic, Melchett and Morgan are drinking companions. Melchett and Ginsberg spend most of the voyage wagering on when the ship will reach New York, although Melchett dislikes Ginsberg's malicious streak. Melchett advises Morgan not to let Wallis upset him, declaring, "she's not worth it." This nearly puts his friend out of sorts again. An excellent racquetball player in college, Melchett teams up with a professional, F. White, to play Morgan and a drunken Hopper, resulting in an injury to Morgan's head. Melchett helps attend to Morgan when he flies out of control after the Scurra-Wallis incident and when he faints after dinner on the last day of the voyage. After the collision, Melchett is shown frozen in the gymnasium, babbling about disappointing his parents, being no good and lacking common sense.

Morgan protests that he has more common sense than anyone he knows and a kind and generous heart. Melchett appears resigned to death. He carries a frantic, shaking Wallis towards the lifeboats, but he cannot get her aboard one. As the last lifeboat departs, Melchett tosses off a comment about rats always abandoning the ship, for which Morgan rebukes him, drawing tears. Later, in the foyer, Melchett confesses his cowardice, angering Morgan again. Readers last see Melchett on his knees among the steerage passengers, confessing silly incidents of his childhood and receiving conditional absolution from the priest.

Van Hopper

A fictional character, Van Hopper is Morgan's uncle by marriage, but only two years older than the narrator. They were childhood companions in Warm Springs and then college roommates at Harvard. Hopper dated Sissy. At twenty-three, Hopper is still child-faced but has grown snobbish and obnoxious. He maintains an apartment in New York and is employed in his father's law firm, but he does little more than drink, fish and wait for the old man to die so he can receive a sizeable inheritance. Morgan is fond of him, but distrustful because they held radically different perspectives on the past. They "crossed swords" on occasion. Onboard Titanic, Hopper is shown as childish and indelicate on the subject of women, with whom he has had but passing contact. He and Ginsberg nearly come to blows at lunch over the latter's anti-German sentiments. Playing doubles racquetball while drunk, he injures Morgan's forehead, and his remorse tickles his wounded team member.

Hopper wounded Morgan once before, tossing him off an orchard wall and splitting open his cheek. He offered a jar of sticklebacks as a peace offering but took them back in the morning. Hopper helps attend to Morgan when he flies out of control after the Scurra-Wallis incident, but he is rather cool towards the turnaround in his friend's life on what becomes the last day of the voyage. After the collision, Hopper is seen building a card house in the foyer. As the danger sinks in, he confides that Morgan is his oldest and best friend. He tries to drag a drunken Wallis to safety, but she kicks him. Joining Morgan in seeking ways to help out, he has his lip split when they get too close to the panicky passengers fighting for space in the last lifeboats. The two are offered space in a collapsible but decline. Hopper suggests they search for things that will float. With Morgan, he makes his way to the officers' house, where he tells Morgan about Melchett turning yellow. Readers last see Hopper in the water, one eye gouged out and looking like a fish on a hook.

Scurra

A fictional character, Scurra is depicted as a robust, middle-aged, bespectacled gentleman whom Morgan first observes in the dockside restaurant. His lower lip is disfigured, giving him a roguish appearance. Loud and authoritative in voice, he attracts Morgan's attention as a person worth cultivating. In time, it will become clear that he knows everyone of any importance aboard Titanic, and Morgan comes to believe his

spirit has infected the entire ship. Scurra is strongly opinionated and speaks always with authority and combativeness. He is incapable of small talk, which makes Morgan uncomfortable in his company. They are formally introduced by J. S. Seefax. Scurra is caring for the beautiful Adele Baines, who is distraught as Titanic sets sail. Realizing that everyone is curious about how he injured his lip, he explains to Morgan that the wound was inflicted by a parrot he taunted at the age of six. Various rumors have it that it was result of a rifle recoil, a bull goring or a duel. No one seems to know what Scurra does for a living.

Scurra takes the lead in preventing a hysterical Adele from throwing herself overboard, clinging to her ankle until help arrives and escorting her back to steerage class when she has calmed. Rebuked by Morgan for this social faux pas, he counters, "What does it matter what anyone thinks?" This oppresses Morgan, for he had begun looking up to, and even loving, Scurra. Ismay, who had known Scurra years before in France, warns Morgan that he is dangerous. During the third day at sea, Scurra chips away at Morgan's convictions about social justice, helping him clarify his thoughts. He also reveals that when Morgan was six years old, he was dispatched by J. P. Morgan to examine the orphan's background, resulting in his adoption. Scurra provides previously unknown information about Morgan's parents and the woman who cared for him between the time of his mother's death and her own murder. He met Morgan's mother twice in France twenty-four years earlier, once in the studio of the painter Cyzanne and once as she waited tables in an outdoor cafy. She was just a girl, nondescript so many years later. He also met Morgan twice, first when he was a five-year-old orphan, and a second time while touring Luxor, Egypt, with his uncle and Van Hopper.

After advising Morgan to declare his feelings to Wallis, Scurra makes love to her, infuriating Morgan. He and Morgan make up, and Scurra returns the portrait of Morgan's mother, which he rescued when the drunken young man tried to throw it overboard. He encourages Morgan to excel as a drafter, noting that the honest money he earns will be better suited to the philanthropy he wishes to practice. As Titanic is beginning to be abandoned, Scurra is found with Stead, calmly discussing the Peloponnesian War. They are perplexed how so many Greek sailors could have drowned during the battle. Scurra brings up and then immediately dashes hopes of rescue by Carpathia. He muses about why the human spirit clings to life when everything bids it to let go. Morgan finds Scurra in the Palm Court and tries to convince him to talk to Wallis, if not to tell her he loves her, then at least to say good-bye.

Scurra counters Morgan's every argument with shallow philosophy, and when an appeal to his conscience results in no more than doubts that he has one, Morgan gives up. Having won the debate, Scurra accompanies Morgan back to confront an angry Wallis, and whatever they say clears her mind. She agrees, nearly too late, to board a lifeboat. "Ships that pass in the night," as he says of her as he goes indoors. Still philosophical, Scurra meets Morgan for a last time at the officers' house where he advises Morgan that it isn't the height but the drop that is frightening. The water separates them, and readers do not see Scurra's end.

Wallis Ellery

A fictional character, Wallis is traveling on Titanic with her sister Ida. She is first introduced "shrivelling" Morgan by rebuking a "vulgar observation" he has made about Kitty Webb. Morgan cannot keep from staring at her beauty. She is as clever as Sissy and unattainable. Dancing with her is "like holding cut glass." She is unimpressed by Titanic's style. She takes up walking with Ginsberg, raising Morgan's ire, but on the third evening of the voyage she treats Morgan kindly. He daydreams about what it would be like to be with her. He idealizes her as pure and unattainable, two notions Scurra assures him are inapplicable. On the fourth morning of the voyage, Morgan notes at breakfast that she likes to spar with him as Scurra does. He lends her his bathrobe for a morning in the Turkish baths, as he daydreams about being with her. She is offended when they collide in the doorway at dinnertime, and she fights off his impulsive embrace. Later that evening, she makes love with Scurra on the sofa of her stateroom, while Morgan cowers in her dressing room.

Clearly, Scurra is correct when he tells Morgan that she is not the innocent he believes. She asks to be tied up and asks that her lover go more slowly. By the next morning, Morgan finds peace about Wallis and sees her in a more balanced manner. She has physical defects and is simply a woman. Kitty Witt remarks to Morgan that Wallis is flat-chested and a prude, and she cannot imagine what men see in her. Morgan agrees, thinking that Kitty is correct only about Wallis's bosom. At dinner the last night, Morgan and Wallis make peace. As operations get underway to abandon Titanic, Wallis cannot be found. Morgan first learns that she is locked in her stateroom, and a steward suggests she is not alone. He learns later that she is with Ginsberg and another girl in the foyer. Morgan finds them drunk. She is defiant about leaving, even when she learns that Ida will not seek safety without her. She agrees to board to a lifeboat, nearly too late, only after Scurra talks with her. Readers last see Wallis pulled into a lifeboat by an officer.

Rosenfelder

A fictional character, Rosenfelder is large-eyed and corpulent but agile. Morgan first observes him closely guarding an oblong box in the dockside restaurant. Morgan's first impression is that he is lusting for his female companion. Morgan next sees Rosenfelder in Titanic's gymnasium, bizarrely riding a mechanical camel. They finally meet in the smoke-room, when Rosenfelder curtly asks Morgan's opinion of Scurra. They talk at length the next morning, after running into one another (literally) in the swimming pool. When the walrus-like Rosenfelder's bathing cap pops off, they are thrown into hysterical laughter (Rosenfelder's being a falsetto giggle). After dressing, they breakfast together and become good friends. Rosenfelder is a German Jew whose family emigrated to England when he was a boy. There, he apprenticed to his elderly cousin, a tailor. He was mistreated but inherited the business when the cousin died. He married a Russian girl whom he had long courted, but she has since lost her appeal. He is sailing alone to America to show a dress he has designed to Macy's, hoping to advance from tailor to

couturier. Morgan informs him that the company's owner, Isador Straus, is aboard Titanic and suggests that as a self-made man, Straus is approachable under the right circumstances.

The dress, upon which Rosenfelder's future depends, is in the box Rosenfelder so carefully guards when boarding. He is watching the tall lady because he wants to see the dress worn, and her build is perfect for it. He shares Morgan's opinion of Scurra as an educated, intuitive person, easily confided in. He provides Morgan the bare outlines of Adele Baines's tragic story. Rosenfelder seems self-conscious of his curly hair and looks for miracle lotions to control it. A gambler, he is holding a good hand when fetched by Morgan to help rescue the hysterical lady on the second night at sea. He insists she be deposited on the sofa in his stateroom rather than his bed, "out of delicacy," Morgan supposes. Rosenfelder puffs a Cuban cigar, smiling like a Buddha as they wait for her to revive. He is measuring her mentally for his dress. At the Gordons' dinner party, he is delighted by the lady couturier's attentions, but he frets over his curly hair. On the third evening, he is master of ceremonies for Adele Baines's concert from *Madam Butterfly,* and although she dresses in a geisha outfit, he is not upset, since she has promised to wear his dress the next evening. Because he craves entertainment, he admires Scurra. He is skeptical about the opulent lifestyle he gladly shares, and he advises Morgan to transcend it. For himself he sees little hope.

At dinner on what turns out to be the last night at sea, Rosenfelder's goal is reached. He escorts Adele, wearing his magnificent dress, into the dining room to the admiration of all. After the collision, he cannot find Adele, and he asks Morgan's help. He addresses Morgan several times as "lamb chop," and Morgan can only guess that he is being affectionate. When Adele appears, Rosenfelder falls to his knees and frantically dabs the hems of his ruined creation. Rosenfelder is shot in the shoulder during the melee beside the last collapsible boat. He is not badly hurt, but he squeals like a pig. Adele holds him. He was trying to put her aboard when an officer opened fire into the crowd. Readers last see Rosenfelder with Adele as Morgan goes off to search for another boat. They do not say good-bye to one another.

Adele Baines

A fictional passenger, Adele is a tall, statuesque, soberly dressed lady, first seen by Morgan breakfasting with two gentlemen before boarding Titanic. He is most impressed by her luminous complexion. When Titanic sails, Morgan watches her, distraught about something, being shaken out of hysteria by the man with the split lip. He next sees her from afar, in steerage, gazing up at the forbidden decks, and he is confused. When ordered to leave the area, she obeys and gazes into the heavens. Rosenfelder first tells Morgan the tall goddess's story. She was to have met a gentleman friend at Southampton, but he failed to show up. He again was not at Cherbourg. Scurra talked her out of throwing herself into the sea in the hope that he would meet her in Queenstown. She is traveling with only the clothes on her back and two pounds in her purse.

When he fails to appear in Queenstown, Adele becomes hysterical and is wrestled into Rosenfelder's suite, where she recovers and reveals her full story. At the age of twelve, her singing talent was discovered, and she began voice lessons. At nineteen, she moved to London and became a model. At twenty-two, she fell in love with a married man who offered to put her up in an apartment in Manchester, but she preferred to maintain her independence. She supported him emotionally when his young son fell sick and nearly died, and he arranged to accompany her to New York to arrange an interview with the Metropolitan Opera House. He booked her into steerage to avoid scandal and was to have joined her at Southampton. Despite the holes in her shoes, she is "very much the lady" in Morgan's estimation.

On the third night of the voyage, Adele performs songs from *Madame Butterfly,* dressed as a geisha, and thereafter she has everyone's rapt attention. Perfectly at ease in high society, she declares that she will quit the stage, because "I no longer feel the finger stroke of love." She comes upon Morgan's photograph of a Japanese woman, asks to hear the story of how he obtained it and faints at the end of the telling. It turns out the stranger who died in Morgan's arms was the lover who failed to meet her for this voyage. Happy to know that she was not deserted, she returns to steerage. She appears at dinner on Titanic's last evening, spectacular in Rosenfelder's dress and on his arm. After the collision, she is determined to salvage her Madame Butterfly costume. When she appears, she carries a suitcase and a loaf of bread stolen from the kitchen. Rosenfelder's dress is already ruined, and the designer frantically dabs the hems. At the lifeboats, Adele devours bread as though she were starving, and she refuses to board until the Duff Gordons tell her to follow them. She and Morgan meet again, and she is still determined to meet up with and accompany her benefactors. She tells Morgan that Wallis is with Ginsberg and some girl. Rosenfelder is trying to get her aboard a lifeboat when he is shot, and she is left with Rosenfelder when Morgan to is unable to battle her onto the boat. Readers last see Adele watching over Rosenfelder and never learn her fate, but we can guess that she perished.

Archie Ginsberg

A fictional character, Ginsberg is a boyhood acquaintance of Morgan's, depicted as a hot-head who holds there are only two overwhelming impulses in life: hunger and sex. He infuriates the Dodges by railing against Germany, their ancestral home, and nearly come to blows with Hopper over such remarks. He and Melchett spend most of the voyage wagering on when the ship will reach New York. Morgan recalls a fight between them beside the Thames. Nevertheless, Ginsberg helps attend to Morgan when he flies out of control after the Scurra-Wallis incident, and he is sincerely supporting of the turnaround in Morgan's life on the last day of the voyage.

After the collision, Ginsberg is skeptical about having to abandon ship. He puts up a brave front, but he has to hold a handkerchief to his nose. Hopper explains this is because of an asthma attack, but Morgan reads depression instead. As confusion deepens, Ginsberg cares for Wallis and another girl outside their circle. Morgan learns that Ginsberg rather than Scurra was with Wallis behind locked doors earlier. They are

drunk. Ginsberg was scrupulous about leaving payment for the drinks he took from the unmanned bar. He pleads that he tried to get Wallis into a lifeboat, but she refused. Readers last see Ginsberg in the water, still clutching his sticky handkerchief. He had been knocked insensible as he leapt towards a departing collapsible.

Thomas Andrews Jr. (1873-1912)

A historical figure, Andrews is Titanic's chief designer. Born in Northern Ireland, Andrews was thirty-nine years old when the Titanic sailed. He died in the sinking, and his body was never recovered. After the ship hit the iceberg, Andrews toured it with Captain Smith and broke the news to the skipper that she would not stay afloat more than two hours. The narrator portrays him as always at work aboard Titanic. On the second night of the voyage, he suggests Morgan supervise the repair of some leaking plumbing before joining him on a thorough inspection of the ship. He has in mind a number of adjustments and alterations to the improve services aboard. Morgan admires him as a hard worker and smart dresser, but Andrews is neither witty nor handsome. Morgan wants nothing more than to remain employed by Andrews. Andrews shies away from conversation on any subject but engineering. Sunday afternoon, he enlists Morgan to prepare drawings for a modification to the library, and that night he mobilizes him to help out in the impending crisis. Andrews is last seen straightening a painting in the smoke-room, waving off Morgan's invitation to save himself.

John Jacob (1864-1912) and Madeleine (1894-1940) Astor

The Astors are historical figures. He is invariably referred to as Colonel, having served as a lieutenant colonel in the Spanish-American War. His career as a businessman, inventor and writer are mentioned. His nineteen-year-old second wife, seven-months pregnant, is barely seen in the novel. They are returning to America aboard Titanic, having laid low in Europe, waiting for the scandal to die down following his divorce from his unnamed first wife, a Philadelphia socialite named Ada. The real Madeleine Astor survived the sinking and received a pension on condition that she not remarry. She gave it up and remarried twice. Bainbridge paints Colonel Astor as exhausted by overwork, with a long nose and a moustache, looking as though he has just come from a funeral. He plays cards with Archie Butt, President Taft's military aid. Morgan recalls that Astor invented a brake for bicycles and wrote a book about ecology. In fact, his book was a science fiction novel, *A Journey in Other Worlds,* depicting life in the year 2000 on Saturn and Jupiter. Readers last see Astor putting his wife aboard a lifeboat. He steps back instantly when told not to follow, and waves farewell with a plucky smile on his face.

Miss Barrow

A fictional character, Miss Barrow was a well-to-do woman who nevertheless lived in squalid conditions in an apartment building in Manchester. When a young mother in the adjoining apartment died of influenza, Miss Barrow took in her son and cared for him eighteen months before falling mysteriously sick. Her only comfort was having the child with her in bed. When she died, the landlord Mellor deposited the boy, Morgan, in the local orphanage. The Mellors were later convicted of poisoning Miss Barrow with arsenic, and the husband was hanged.

Margaret Tobin ("Molly") Brown (1867-1932)

A historical figure, Molly's activities with the Titanic Survivors' Committee and writings about the sinking made her the central figure in the Broadway play and later movie*, The Unsinkable Molly Brown*. For Bainbridge, she is a minor character, just a rich woman from Denver who tells risquy stories, but she rises to the occasion when tragedy strikes and tries to rally the passengers to sing as the situation worsens. She is shown offended by some sailors' foul language and public smoking as they work to abandon ship. From a half-full lifeboat, she yells that they need a man to manage the tiller. In her hat, she appears like a "swooping vulture." A wine steward hurries aboard before the officers can stop him, and he is jeered as the boat rows away. History shows her leading the survivors on her lifeboat and later aboard R.M.S. Carpathia. In New York, she told the press that she was unsinkable, and the name stuck. She became "Molly" only in the 1930s and 1940s, when her story was published, but she is Molly throughout the novel.

William Ernest (1875-1940) and Lucile (1875-1934) Carter

A historical couple from Philadelphia, the Carters sailed on Titanic with their two children, who are not depicted in the novel. At dinner the second night, Mrs. Carter tells about weeks of nightmares she suffered after reading a short story about a ship sunk by an iceberg, which was written by a dinner companion. She intends to sue the company for ruining her best coat when she is forced to crawl through a window as everyone scrambles to abandon ship. As Mrs. Carter boards a lifeboat, her husband shouts that if anything happens to him, everything she needs to know is in a bureau drawer. Readers last see him boarding a collapsible boat with Ismay. In reality, Carter and Ismay boarded the lifeboat at which gunshots were fired. They reached Carpathia before his family. They sued the company for loss of his Renault and two pet dogs.

George Dodge

A fictional character, Dodge was friends with Morgan in school and a coward then and now. His father's new car is being transported in the cargo hold. He does his best to

chaperone his wild half-sister Molly. There were a husband-and-wife couple named Dodge aboard Titanic (Washington and Ruth), but they did not serve as character models.

Molly Dodge

A fictional character and half-sister of Morgan's schoolmate chum George, Morgan remembers Molly Dodge, during weekends spent in their Manchester-by-the-Sea mansion, teasing him whenever a foghorn sounded about having farted. Still sharp-tongued and sassy aboard Titanic, Molly picks up "some bounder" from Chicago. She is deeply upset by Ginsberg's freely shared anti-German sentiments, being German by extraction. Particularly upsetting is his contention that all Germans are crazy, since Molly's mother committed suicide.

Lord Cosmo Edmund (1962-1931) and Lady Lucile (1863-1935) Duff Gordon

The Duff Gordons are a historical couple depicted traveling under the alias of Mr. and Mrs. Morgan. Lord Duff Gordon is an affable "pink porpoise of a man"; Lady Duff Gordon is a successful American couturier. Although she looks sourly on the behavior of Morgan and his young friends, Morgan finds her entertaining and forthright to the point of coarseness, wearing a haughty expression on her long, thin face. She is very good at dealing with people. She takes a shine to the tailor Rosenfelder, telling him that she works for Madame Lucile's dress firm and inviting him to visit her in New York. She supervises rearranging the Palm Court for Adele Baines's performance, and she admires Rosenfelder's showmanship in introducing her. On the last night of the voyage, she introduces Adele and Rosenfelder as she enters in Rosenfelder's magnificent dress.

Later, after Titanic strikes the iceberg, she appears in the foyer in an unrecognizable state, face creamed for sleep and eyebrows vanished, as an icon of the passengers still unaware of and unprepared for their fate. Readers last see Lord and Lady Duff Gordon being lowered in a half-full lifeboat. The historical Lucile Duff Gordon was far more prominent in the fashion world than the novel suggests. She pioneered many later styles, trained a generation of designers, introduced the first fashion models, wrote, and before 1912 had already begun designing for the stage. She would go on to work on Hollywood movies. Sir Cosmo was her second husband. After the sinking, it was alleged that he used bribery to gain a seat on the lifeboat, but the charges were never proved.

The Dying Stranger

Morgan encounters an unknown man in Manchester Square, London, England, hanging by his coat from a great house's fence. The stranger frees himself from the coat and pitches after Morgan, clutches him and then dies in his arms. Morgan follows his body to a barbershop, and there removes a photograph of a Japanese woman peeping out

from behind an embroidered fan. The story of this incident follows Morgan, duly embellished, aboard Titanic. Readers learn late in the novel that the stranger was the lover who appears to have abandoned Adele Baines. She rejoices to know that it was death that prevented their being together rather than desertion.

Ida Ellery

A fictional character, Ida Ellery is Wallis's sister. She is not pretty and therefore, perhaps, easier to get along with. She tries constantly to keep peace among all the characters. Wallis and Ida's mother was insane. As Titanic is abandoned, Ida refuses to budge without her sister, and Morgan promises to reunite them.

Henry Clay Frick (1849-1919)

A historical character, Frick is a Pittsburgh steel magnate and post mortem patron of the arts. He is depicted as having rejected Morgan's application for a job and having cancelled his reservation for the ill-fated Titanic's maiden voyage.

Benjamin Guggenheim (1865-1912)

A historical character, Guggenheim is pictured as being accompanied by his mistress, Kitty Webb. The historical Guggenheim inherited his father's fortunes but was a poor businessman. He tired of his wife, Foretta, and three daughters, and spent time in France, where he took up with a singer named Lyontine Aubart. Bainbridge depicts him as rather insensitive but redeems him at the end. As Kitty leaves to board a lifeboat, she calls out, "Be seeing you Benny." He replies, "Goodbye, little girl." The depiction of his final hours is partly historical. He and his valet did indeed dress as though off to a fine party. He is famed for the quote, "We've dressed in our best, and are prepared to go down like gentlemen." Morgan sees him preparing to board the officers' collapsible, though, tapping with his cane in time with the orchestra's ragtime music. Later, he fights to hold onto the rail as Titanic pitches upward. He and his valet look like mountaineers. In reality, they settled into deck chairs and drank brandy and smoked.

Madame Humbert

Madame Humbert is a fictional character whose story figures in one of Morgan's bad dreams. She was tried for defrauding money from a wealthy American. J. S. Seefax introduces the story to Morgan in confused terms, and Scurra later clarifies it. The two men were in France at the time of her trial. Humbert is said to have climbed out of a moving train, crawled along the outside and reached the next compartment in time to save a rich American, who rewarded her richly. In truth, she forged letters to obtain his money.

Joseph Bruce Ismay (1862-1937)

Joseph Ismay is a historical character. Born in Crosby, England, he is the son of the founder of the White Star Line, who makes a point of accompanying his ships on their maiden voyages. He survives the sinking and is picked up by the Carpathia. Bainbridge portrays him as trailing three pale children, but he was in fact the father of four, who did not sail aboard the doomed ship. In the novel, he is shown first meeting Morgan at a dinner party three years earlier. He publicly humiliates the nineteen-year-old youth, and the incident still smarts. Morgan does not care for Ismay because he lacks the apathy typical of Englishmen. Every time they meet, Ismay mechanically asks whether Morgan has enjoyed his time at Harland and Wolff. His demeanor is overconfident, a defense against his inner sensitivity. Morgan recalls (with historic accuracy) how Ismay once owned the White Star, but was given an offer by J. P. Morgan that he could not refuse and is now just the White Star Line's chief executive. Ismay had known Scurra years before in France and finds him interesting but dangerous. Ismay disappears from the story until Chapter 5, when he is summoned to the bridge after Titanic strikes the iceberg. As the tragedy deepens, he is depicted as old before his time, a man at death's door, but maintaining that Titanic can stay afloat as long as her bulkheads hold. As the evacuation proceeds, readers see Ismay on deck, yelling frantically at the crew to speed up the operation, angering the officer, who orders him away. We last see him boarding a collapsible boat with Carter.

Jack

A fictional character, Jack is Morgan's cousin, though thirty year his senior, and a fellow resident of Princes House. The narrator has but a grunting relationship with him. He helped a youthful Morgan debunk the stories he had been told about his parents' early deaths.

McKinlay

A fictional member of the Titanic crew, McKinlay is talkative, suitably fawning yet forward Scottish steward. His close observations and attention to gossip help fill Morgan in on details about other passengers. He appears on one occasion to have been drinking while on duty. Morgan finds his gossiping unfitting, but he does not reprimand the sailor, reasoning that he might later prove a useful resource. During the third day at sea, McKinlay opens the porthole in Morgan's stateroom and forgets to close it. Morgan grows increasingly irritated by his chatter about his own once having come out of his habitual timidity to strike the ship's doctor with a poker when he could no longer stand to watch the way he sprinkled sugar on his pudding and dismisses him curtly, but he later apologizes. McKinlay brings Morgan an eye-patch to conceal a black eye. The next morning, he returns Morgan's portrait, which Scurra had taken from Morgan to prevent its being cast into the sea. McKinlay informs Morgan about the progress of their voyage and Captain Smith's extraordinary seamanship. As Morgan dresses warmly in preparation for whatever Andrews orders in the aftermath of the collision, he last meets

McKinlay, who is confident that Titanic's engines will soon be restarted and that all will be well.

John Pierpont Morgan (1837-1913)

J. P. Morgan is a historical character depicted as the narrator's adoptive uncle and seen only through his eyes. They are related "by events, not blood." The narrator admits ambivalence towards his thunderous uncle, decrying his hypocrisy, womanizing and cynicism, but thankful for the generous allowance he provides his help in finding him a profession. J. P. Morgan was a fanatical churchgoer but considered mixing scripture with commerce a sacrilege. His large nose is the subject of humor at the dinner table aboard Titanic. In reality, an ailment, rosacea, caused discoloration of his nose, and a popular rhyme ran: "Johnny Morgan's nasal organ has a purple hue..." His wife, depicted as having raised the narrator, has lost her hearing and much of her mind. J. P. Morgan's collecting of art is not mentioned, nor is his considerable philanthropy.

Riley

A fictional character, Riley is depicted as a seaman of small build whom Morgan and Melchett bribe to take them on an unauthorized tour of the engine room. His lower-class Liverpool accent is hard to understand. Riley and Morgan next meet while Riley and a fellow stoker are helping an exhausted comrade out of the engine room. Riley tells how they have been working double shifts in "that hell-hole," and is shown as bitter that the company hired too few employees. Sulking, he discloses to Morgan that a fire has been raging in the Number 10 coal bunker, and at the rate the captain is traveling, the New York fire department will have to meet them at the dock. Later in the novel, Morgan is upset by the sailor's attitude towards him and angered when the man turns his back on him as he tries to discuss the matter. As Titanic enters her last hour, Morgan finds Riley in the barbershop, spinning playfully in a chair. Riley advises him on the safest place aboard for leaping into the water and reveals that there is another collapsible on the roof of the officers' house, reserved for their use. Riley tells him that fat people will suffer heart attacks in the frigid water, while skinny people will freeze to death. Morgan asks why Riley so dislikes him. It was the tip he'd given - so meager compared to the riches Morgan possesses.

J. S. Seefax

A fictional passenger, Morgan's distant relative Seefax is a former U.S. ambassador, now wheelchair-bound and grown mentally feeble. He is a crashing bore, constantly rambling about his career in the Confederate government in America. He introduces Morgan to Scurra, an old acquaintance. On the second night out, Seefax invites Morgan for a nightcap and tells muddled tales about a Madame Humbert climbing out of a moving train, crawling to aid a heart-attack victim and being duly rewarded financially. She was later arrested somewhere, he seems to remember. He switches to the Civil

War, before being wheeled off to his room. Scurra clarifies the story for Morgan later. Readers last see Seefax in his wheelchair, rolling down the slanting deck as Titanic plunges to the bottom.

Sissy

Sissy is Morgan's intelligent, emotional, serious-minded cousin, who helped raise him. Now married to a sloucher, Whitney, and having recently become a mother, she never appears in the novel. Morgan repeatedly thinks about what she would think or say in various situations. Most notable is her recommendation that whenever dark thoughts come to his mind, he should envision a giant foot stamping them out. As preparations are underway to abandon ship, Morgan grows weary of Scurra's philosophizing, and he wants Sissy to appear and take him by the hand. He is sure she will enjoy the story of his midnight adventure (as she had children's books about rescue at sea), if things turn out well.

Captain Edward John Smith (1850-1912)

A historical figure, Captain Smith is the captain of Titanic. Readers see Smith only fleetingly during most of the novel, conducting inspections in dress white uniform, tailed by subordinates or presiding at his dinner table. We learn through the steward McKinlay of the expertise with which he four times navigated the Olympic through the tricky New York channels and docked with precision in tight circumstances. This does not tally with the historical record. The Olympic collided with H.M.S. Hawke in 1912 under Smith's command. Smith was considered a safe commander, but he had had one other accident. Titanic's maiden voyage was to have been the last command in his thirty-two-year career with the White Star Shipping Line. Smith comes to the fore in Chapter 5, as all hands assemble to deal with the iceberg collision. He pronounces the Titanic's fate, that she has two hours at best to remain afloat. As the crisis deepens, he tries to keep calm among the passengers while at the same time motivating them to swift action. He is last seen standing with the quartermaster, staring at the horizon.

William Thomas Stead (1849-1912)

A historical figure and an English journalist, Stead is accurately portrayed as sailing at President Taft's invitation to deliver a closing speech at a convention. Bainbridge makes him the author of a short story about a ship sunk by an iceberg, which gave Mrs. Carter nightmares for weeks. Stead reappears near the end of the novel, calmly discussing the Peloponnesian War with Scurra. They are perplexed how so many Greek sailors could have drowned during the battle. The real Stead was a major figure in British journalism, editor of the *Pall Mall Gazette* until 1895, when a publishing stunt landed him in prison for three months. During the Boer War of 1899 he exerted influence on the imperialist party. He perished, calmly reading in the Titanic's library.

Isador (1845-1912) and Rosalie Ida (1849-1912) Straus

The historical chairman of Macy's and his wife are depicted as a doddering old couple, clinging to each other in order to remain upright and shuffle about. Morgan worries what will happen if they are ever separated. In his anger over the Scurra-Wallis affair, Morgan brushes past them without apology. After Sunday services, he makes a point of begging forgiveness, and he learns that they are awaiting a telegram from their son and his wife, passing aboard Amerika en route to Europe. Mrs. Straus is amazed by the new technology, but she is happy that it will allow this wonderful communication. Morgan suggests that Mr. Straus make a point of meeting Rosenfelder, a talented young dress designer. Mrs. Straus refuses to leave her aged husband. They will die together, as they have lived. They toddle off to steamer chairs to watch this live theater. Morgan later meets them again as they are persuading their weeping maid to enter a lifeboat for the sake of her widowed mother. They take charge of a disoriented Adele. The historical Straus was a German-born Jew who fled to the U.S. to avoid persecution. He purchased the R. H. Macy's company in 1896. He served as a New York congressman (1894-95) and was a noted philanthropist. Married 63 years, the couple raised seven children. Isador's body was recovered from the Atlantic, but Ida's was not.

Tuohy

A fictional ship worker in Belfast whom Morgan encounters while taking a shortcut to work, Tuohy has fallen and spilled his meager lunch into the mud. Morgan kneels to revive him, and Tuohy confides that he is subject to fits and is worried that the gentleman will inform his supervisor. Drunkenness is common among the workers and grounds for dismissal. Morgan is amazed that Tuohy treats him as his equal. Three weeks after their encounter, Morgan attends a socialist meeting with Tuohy and visits his home, where Tuohy's mother treats him with contempt. Tuohy tells Morgan of the danger of fire in the coal bunkers and the damage it could do to the ship. Tuohy believes that the use of sabotage in the struggle for Irish home rule is legitimate and that the end justifies the means.

Kitty Webb

Kitty Webb is a fictionalized character based on Benjamin Guggenheim's mistress, Lyontine Aubart (1887-1964). She is depicted as a lowly born chorus line dancer when Guggenheim fell in love with her. She and Morgan danced together once before at a charity ball. Guggenheim dispatches her during the third day at sea to break up an intense argument between Hopper and Ginsberg, which threatens to come to blows. She upholds Morgan's innocence in the matter when he appears at dinner wearing an eye-patch. On what turns out to be Titanic's final day, she warns Morgan about the bad reputation he is getting, writes Wallis off as a flat-chested prude and sets the narrator straight on his idealized conception of true love. She knows first-hand the fate of mistresses, and she is glad that she accompanies a rich man rather than a commoner. Morgan watches their parting moments as she heads to the safety of a lifeboat.

Objects/Places

Princes House

Princes House is J. P. Morgan's house in London where Morgan stays for several weeks before the story begins. The narrator steals a small painting of his mother from a hallway wall as he leaves.

Mother's Portrait

Morgan steals a framed canvas of his mother as a young girl from J. P. Morgan's house and installs it on the wall of his stateroom aboard Titanic. He looks to the picture for protection. When he is betrayed by Scurra and Wallis, Morgan wants to throw the portrait overboard. Scurra intervenes and rescues it. The next day, it is returned to Morgan by the steward. As the novel's climax approaches, Morgan strips the canvas from its frame and tucks it into his pocket as he dresses heavily in preparation to abandon ship as the Titanic is sinking.

R.M.S. Titanic

The *Titanic* is the ill-fated luxury liner upon which most of the novel is set. She is owned by the White Star Line, financed by J. P. Morgan, constructed at the Harland Wollf shipyard in Belfast between 1909 and 1911 and launched May 31, 1911. She can accommodate 3,547 passengers and crew, but she sets sail from Southampton, England, on her maiden voyage carrying just 2,210 souls. These include a handful of the early-twentieth century's richest and most socially prominent people housed and entertained in the greatest of luxury and a greater number of common folk enduring miserable conditions in steerage. After stops in Cherbourg, France and Queenstown, Ireland, she sets out across the north Atlantic, but she strikes an iceberg late at night on April 14, 1912, and sinks hours later, claiming 1,498 lives. A mere 712 survive, primarily women and children, who receive first priority on the insufficient number of lifeboats. Morgan lives on the Titanic's C deck. E, F and G decks house the engine rooms. G deck houses the squash courts and gymnasium.

Southampton, England

Titanic's homeport is Southhampton, where Morgan first glimpses his fellow travelers while breakfasting in a cafy.

Queenstown, Ireland

The Titanic makes a brief stopover at Queenstown to pick up mail and passengers before setting out across the Atlantic. The town is now called Cobh.

R.M.S. Carpathia

The nearest ship to hear Titanic's call, the Carpathia picks up the 712 survivors and takes them to New York.

Themes

Alcohol

The upper classes are depicted as heavy drinkers. The ship workers in Ireland are frequently drunk on duty. Hopper is drunk when he injures Morgan playing racquetball. Embarrassed by the drunken spectacle he makes of himself after the Scurra-Wallis tryst, Morgan vows never to repeat it. He accepts a drink when his turn-around is toasted, for to refuse would be rude, and he takes a medicinal brandy to revive him from a faint. He is happy that for the most part he manages to break the habit, though. He observes that sobriety has a hallucinatory effect of its own. Captain Smith never drinks, Morgan observes, while talking with the steward about the skipper's extraordinary seamanship. The cause and effect seems obvious.

Death

The stranger who dies in Morgan's arms at the beginning of the story becomes an on-going topic among the passengers aboard Titanic, exaggerated in the telling. Wallis is obsessed and repulsed by the topic. Morgan has already experienced two suicides early in life. Amy Svenson hanged herself, and Israel Wold blew his head off in a park. He explains simply that it is "as though a light had gone out." While Morgan, Scurra and Rosenfelder are waiting for Adele Baines to revive from her thwarted attempt to throw herself overboard, Morgan sniffs that her story is distressing, "but hardly worth dying for." Scurra counters that "few things are." While discussing Marx's views on commodities, Scurra declares that life has use-value; death has no value except for those living in great torment. In the library, Morgan distractedly reads *Romeo and Juliet,* but he is put off by the play's emphasis on death. The death motif is present in many scenes. The Molly Dodges' mother shot herself to death. Morgan throws a snail overboard rather than finding it a safe home in a planter as an old lady asked. These scenes lead up to the final tragedy, where death will be widely present. As preparations are being made to abandon ship, Scurra muses about why the human spirit clings to life when everything bids it to let go.

Dogs

Morgan avoids Melchett's home in Dorset before sailing because their sofas are "awash with dogs." He spoils his first job interview by stepping on Frick's Pomeranian. Captain Smith is always accompanied by a small dog, and Morgan played with one as a teenager aboard R.M.S. Adriatic, Smith's previous command. A small dog snatches up a letter Morgan has written to Wallis, and he chases it around the ship, fearful the missive will fall into someone's hands and humiliate him. McKinlay jokes that it must have been a retriever. Another annoying dog approaches Adele after she faints, but it is kicked aside by Scurra. Colonel Astor has an ailing Airedale named Kitty that lives on the F

deck aft. Morgan recalls that the Melchetts' dogs threatened to lick his face while he made his solemn vow to Lady Melchett to look after Charlie. The constant presence of dogs provides a way to view the characters' natures.

Dreams

As a child, Morgan awakes repeatedly after a nightmare in which an old woman lies next to him on a pillow. Mrs. Carter is plagued by nightmares for weeks after reading Stead's short story about a ship sunk by an iceberg. On the second night at sea, Morgan has a new nightmare about a stranger scratching at the dirt on hands and knees, then lunging at him as a train passes overhead. Morgan turns into the child he was holding in his arms. This vision is brought on partly by J. S. Seefax's story about Madame Humbert and partly by his learning details about his infancy. After the collision, Morgan finds Ginsberg talking with a girl about her long-time dreams about dying by drowning; therapy had failed to end them. Morgan shares with her that he is often plagued by dreams, and assures her that they deal with past events rather than predicting future ones. In the water after Titanic sinks, Morgan has a waking dream in which he sees all of his friends spinning in the revolving doors of the Cafy Royal in London. The dreams, like dogs, provide insight into the characters, giving the author a way to express the characters' fears and insights.

Music

Music is a constant motif in this work, expressing emotions as well as foreshadowing the coming disaster. The Titanic sails without a band's fanfare. The ship's orchestra in the dining room battles conversation to be heard. A bagpiper's melancholy farewell to Ireland while departing Queenstown is taken by women passengers as an ill omen. Adele sings from *Madame Butterfly* and surprises Morgan by the emotion her performance evokes. Her tragedy and new data about his early years allow him to understand the opera's tone, which he had earlier found contrived. Only William Whiting's hymn, "For Those in Peril on the Sea" moves Morgan during Sunday services. Hearing the Eton Boating Song after the collision clears Morgan of exhilaration and turns him pensive about what lies ahead. Mrs. Brown suggests community singing to bolster morale, but the ship's orchestra strikes up before it can begin. As Titanic flounders, they play ragtime. Scurra philosophizes about music to Morgan. Works composed in a minor key are more moving than those in major. He invites him to contemplate the phrase, "half in love with easeful death." Morgan refuses and leaves. The swoon of violins beneath the twinkling stars creates an Eden. As Titanic nears the end, the orchestra replaces cheerful tunes with a hymn. As the deck pitches, the music ends, and the players with their instruments slide toward doom.

Religion

Bainbridge depicts religion as having only a slight hold on upper-class society, but the fervent hope of passengers in steerage. Compare J. P. Morgan, an avid churchgoer, who does not allow this to dampen his sexual exploits, to the worn-out sailor whose back is tattooed with a large crucifix. Seefax explains to Morgan that this was a common practice in the old days, as a hopeful deterrent against lashings. Morgan joins in Sunday morning services conducted by Captain Smith, but he is constantly distracted, able concentrate only during the singing of William Whiting's moving hymn, "For Those in Peril on the Sea." After the collision, Morgan and Melchett confront their fears. Charlie, his voice wobbling, admits to fear of judgment, since his behavior has not always been decent.

Morgan, who thus far has indicated no interest in religion, assures him that God will certainly send his angels to fetch Charlie to heaven. Still, he quickly suggests this will not happen soon and that Charlie will have a lifetime to atone. Morgan observes steerage passengers surrounding a priest, reciting the rosary. He "gabbles" rather than speaks, and the responses are like the "hectic buzzing of disturbed bees." The heat of the lower decks is likened to hell, while the deck is an Eden with its violin music and twinkling stars. Melchett joins them for conditional absolution and is shown making a fool of himself, confessing childhood deeds. Breaking the surface of the water after being sucked below, Morgan finds prayer. Others in the water pray for rescue or for a quick, peaceful death. In fact, there were two Catholic priests aboard Titanic, who celebrated Mass Sunday morning for the immigrants, preaching in a variety of languages about the need for a lifeboat in the midst of life's shipwreck. They ministered to people of all faiths as the end came. They were Fr. Thomas R. Byles of London, en route to Brooklyn, and a German cleric whose name is not preserved.

Sexuality

Both Morgan and Hopper have philandering fathers. J. P. Morgan is a renowned womanizer, and keeping mistresses is common practice in the upper-class circles depicted in this novel. Men, Morgan holds, are transparent, and women are inscrutable. Morgan and Melchett often muse about what they would do if given the opportunity to be with a woman. They view all women as either sisters or whores. After hearing Adele Baines's story of falling in love with a married man, Morgan dismisses her claims that she placed no demands on him. That, he thinks, is proof she believes she is owed something. As she lies recovering, Morgan's eyes are drawn to her exposed neck and gowned bodice. The love scene between Wallis and Scurra reveals that high-society is not as prim as it appears. Innocent Wallis is obviously experienced, asking Scurra to bind her. Morgan has heard and used sexual obscenities, but he is shocked to hear them in the context of love-making. Kitty Witt wonders why men are attracted to Wallis, a flat-chested prude. Enclosed in Rosenfelder's magnificent dress, Adele's large bosom is admired by all.

Starlight

During most of the voyage, the sky is empty of stars. After the collision, a glorious panoply of stars witnesses the tragedy. The dying ship's release of steam seems powerful enough to shake them. Morgan tells the hopeful Melchett that a light on the horizon is more likely a star than a rescue ship. Morgan hears this hope expressed wherever he goes. As work gets underway to lower the boats, "a million stars sprinkled the heavens." Morgan tells himself that as Captain Smith stares at the horizon, he might believe he sees a flotilla of rescue ships because the stars were bright even where the sky met the ocean. As the last starboard lifeboat is lowered, a great cloud of smoke obscures the sky. When the stars reappear, the first gunfire on Titanic erupts. Stars loom over the survivors in the water. There is a spectacular display of shooting stars, and a second display turns out to be rockets fired by their rescuers. Their burst brings renewed hope. The stars give an overarching perspective to the scene. They depict hope, but they also show how small those looking up are in the grand scheme of things. They are humbling.

Wealth

Morgan's aunt remarked when he was sixteen, traveling with her across the Atlantic, that the rich experience thievery more keenly than the poor. Contact with the Marxist Tuohy helps Morgan raise his consciousness above that of his boyhood friends, all of whom come aboard Titanic contemptuous of its opulence. Morgan has a higher idealism, and he wants to use his wealth to improve conditions in the villages. He resists Scurra's scoffing that no matter how much he does, he will meet only discontent. Morgan and Rosenfelder also discuss the unreal world in which they live. Rosenfelder is sure he is trapped forever but that Morgan is sufficiently high-minded to transcend it. As Morgan feels his life turn around after completing his drawings for Andrews, Scurra congratulates him on being able to use money earned through honest work as a more fitting way to practice the philanthropy he desires. In a last encounter with Riley, Morgan feels guilty for having given him such a paltry tip, remembering how mindlessly he gambles money away.

Style

Point of View

Every Man for Himself is told in the first person by a twenty-one-year-old narrator named Morgan. He is perfectly at home in the well-to-do settings of *Titanic*, but he is troubled by social inequities, a result of contact with socialists he met while working in Ireland. Morgan often reflects on past experiences, and he learns new facts about himself and his parents from older passengers. For the most part, though, he simply relates the events of a routine voyage, concluded by the extraordinary events of the great ship's sinking.

Setting

Every Man for Himself is primarily set in the staterooms and opulent public areas of R.M.S. Titanic during her maiden - and only - voyage, April 8-15, 1912. Through the narrator's memories, readers also glimpse London, Manchester, Dublin, White Springs, Mount Vesuvius, France and Egypt, but only to help clarify the picture of life aboard Titanic.

Language and Meaning

Every Man for Himself is couched in the language of upper-class English society towards the end of the Edwardian age. Many words and idioms are likely to be unfamiliar to modern readers, but understandable in context. Difficulties may arise when a word's current meaning has changed. The adjective "gay," for instance, is used in its original sense - happy, light-hearted - and should not be understood as homosexual. This might seem obvious, but the young male characters are often cast in what has become a familiar modern stereotype. They mince, giggle and blush. As the story develops, however, it is clear that Morgan, Melchett and Hopper are heterosexual, albeit inexperienced. Technical language is restricted to a few passages in the engine room and on the bridge, and it is easily understood. Scurra's philosophy is his own. There are no obscure references. The only reference to politics is Tuohy's loyalty to Irish Home Rule, which was building in the region where Titanic was constructed. The arts are restricted to scattered references to Shakespeare, Cyzanne and Dickens. Adele's songs from *Madame Butterfly,* whose Italian lyrics are not translated, do not hinder appreciating the scene. There are historical references to President Taft and various barons of industry, but they serve only to show that the passengers move in powerful circles. Even reference to the Peloponnesian War requires no explanation. The context, sailors drowning, is clear enough. Several times, two stories or dialogues are interwoven to heighten interest, but for the most part, the narrative is light, simple and sparkling.

Structure

Every Man for Himself consists of a prologue and six chapters. Each is devoted to a single day of Titanic's voyage and is headed by that date. The prologue presents a snapshot in time from the ship's sinking and sets the novel's tone and themes. This scene is fleshed out in Chapter 6. Chapter 1 (Wednesday, April 11, 1912) shows the boarding and introduces the major characters. Chapter 2 (Thursday, April 12) deepens their portrayal. Chapter 3 (Friday, April 13) concentrates on the narrator, Morgan. Chapter 4 (Saturday, April 14), the briefest, concentrates on Morgan's relationship with Wallis. Chapter 5 (Sunday, April 15) shows Morgan's rebound from the shock of Wallis's tryst and determination, through work, to change his life. Chapter 6 follows the two hours between Titanic striking the iceberg and her going down, with a brief sketch of the hours the survivors spend on the ocean before help arrives at dawn.

Quotes

"I could have told him who I was and put him in his place but was loath to puncture his sense of self-importance, having had my own pricked on numerous occasions, and with more cause, by my Uncle Morgan." Chapter 1, pg. 35

"He said, 'Andrews is a curious man. Unlike many who regard succession as a right, he believes in proving himself. I find that very boring, don't you? He also believes in fate.'" Chapter 1, pg. 38

"No one ever dared flirt with Wallis. Dancing with her was like holding cut glass; Hopper got it about right when he complained she made him feel he left finger marks." Chapter 1, pg. 42

"In our circle such family upsets were commonplace, but then, so was stupidity." Chapter 1, pg. 47

"'It's very kind of you,' I began, but before I could add another word she had turned away, one hand fluttering the air to attract the attention of a new arrival." Chapter 2, pg. 71

"Wrestling to restrain her I couldn't help thinking we resembled those tugs at Southampton endeavouring to drag the *Titanic* out of the path of the SS *New York."* Chapter 2, pg. 73

"He then fell into a reverie, eyes fixed on the leaping flames, one parchment claw twisting the black cord from which his spectacles dangled. I waited with him; the ship was as steady as a rock but he was a frail and ancient man and I feared he might fall if left to get to his room on h is own." Chapter 2, pg. 94

"Almost the instant I sat down she said she was glad to see I hadn't inherited the Morgan nose. I couldn't see any point in telling her there was no reason I should have; instead I dwelt on the trouble my uncle's notable facial protuberance had caused him in his younger days, meaning he'd suffered agonies of self-consciousness over its size.

"'It's not the only protuberance that's given him trouble,' she dryly remarked." Chapter 2, pgs. 80-81

"'One must distinguish,' he said, 'between use-value and exchange-value. The air we breathe seldom has exchange-value, but always high use-value, being necessary to life. Philosophically speaking, life may be said to have use-value, but only for the individual. Its exchange is death, which has no value whatsoever unless one is in severe torment.'" Chapter 3, pg. 107

"I did as I was told; there was something of the lion tamer about him as he strode back and forth, stabbing the air with one finger as his clawed mouth spat out the facts." Chapter 3, pg. 120

"And then, of course, his shoulders heaved with laughter, in which I joined because I couldn't help myself. I guess it was his way of puncturing false concern. It's bunkum to suppose we can be touched by tragedies other than our own." Chapter 3, pg. 135

"Even as I watched the blocked sun burst forth, dazzlingly pale and ringed with crimson as it sank towards the sea. A little ratty dog skidded towards the rail and jumped upwards, jaws wide, thinking he might catch it. This so perfectly mirrored my own deluded behaviour that I took out my letter and was in the act of casting it overboard when a sudden gut of wind tore it from my hand and blew it back on deck, at which the dog, cheated of the sun, pounced on it and trotted triumphantly away. Horrified that others might read what I'd so foolishly written, I gave chase." Chapter 3, pgs. 114-115

"It was bitterly cold and deadly calm; even the huge ship beneath my feet seemed but a plank of driftwood inert upon the unfathomable depths of that vast and silent ocean. I felt more uneasy than ever, which made me melancholy." Chapter 4, pg. 141

"I shuddered with revulsion. It wasn't the words themselves that shocked me - *I want your lovely prick,* nor his reply - *Show me your lovely cunt,* but the context in which they were used. Such expressions belonged to anger, mockery, contempt; how foul they sounded when linked to the making of love." Chapter 4, pgs. 150-151

"'Serves her right,' she crowed. 'I've never understood what you boys see in her. She's flat-chested and she's a prude.'

"'You're probably right,' I said, though I was only speaking of Wallis's chest." Chapter 5, pg. 169

"Adele and the dress were one, and as she advanced, the splendid column of her neck circled with borrowed diamonds, those pearl-pale eyes with their strange expression of exaltation fixed straight ahead, we held our breath in the presence of a goddess." Chapter 5, pg. 172

"I clapped my palms over my ears under the onslaught and turned giddy, for the noise was like a thousand locomotives thundering through a culvert. Even the stars seemed to shake." Chapter 6, pg. 188

"I couldn't but do arithmetic in my head and subtract the saved from those left behind, particularly those bewildered souls I had seen below in the steerage class." Chapter 6, pg. 203

"'I almost went,' she said. 'Earlier, with Molly. I felt rather guilty about it. She was clutching my arm and at the last moment I just twisted away. I couldn't stand the idea of being cooped up with all those bawling children.'" Chapter 6, pg. 205

"'There was a bit of a rumpus on the port side. Some of the men tried to rush the boats and the second officer fired over their heads. They were steerage passengers, of course.'" Chapter 6, pg. 208

"'That is because of unfortunate circumstances,' he reasoned. 'I didn't expect to couple with death so soon after engaging for what passes for love.'

"'I don't want to hear it,' I shouted, and I meant death, not the other thing, of which I knew nothing.

"'Supposing I come with you,' he argued, 'and do as you say. Ten to one she'll rebuff me. Women are like that, don't you agree? And if I say those comforting words, which have no basis in truth, she may spend the rest of her life deceived into believing that the best has gone for ever, simply because this night is like no other.'

"I could stand it no longer and jumped to my feet. 'Good-bye,' I said. 'There is nothing more to say.'" Chapter 6, pg. 212

"We marvelled that time had crept so slowly, for it seemed we had lived a life-time in the space of an hour." Chapter 6, pg. 215

"'No, you bloody well didn't. Still, it don't matter now ... you with your millions and me with me half-crown, we're both in the same boat.' And with that he took a silver coin out of his pocket and dropped it in the sink. Then he went out of the door. I saw there a moment, feeling sick." Chapter 6, pg. 218

Topics for Discussion

Describe Sissy's function in the novel. Would her "large foot" technique work for you?

Describe Tuohy's function in the novel.

Describe McKinlay's function in the novel.

Discuss how omens are used early in the novel.

Discuss how Scurra's spirit permeates Titanic. How does his disfigured lip affect the story?

Are you satisfied by the way Bainbridge handles the revelation that the stranger who died in Morgan's arms was Adele's lover? Why or why not? How did he end up on the fence?

Who is Morgan's best friend? To whom is he a best friend?

Where does the book's title come from? How does "every man for himself" *not* reflect the spirit of the novel?