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# The central consciousness technique; a study of three works by Henry James

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THE CENTRAL CONSCIOUSNESS TECHNIQUE  
A STUDY OF THREE WORKS BY HENRY JAMES

by  
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Presented to the Graduate Faculty  
of Lehigh University  
in Candidacy for the Degree of  
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This thesis is accepted and approved  
in partial fulfillment of the requirements for  
the degree of Master of Arts.

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May 24, 1965  
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## Introduction

The central consciousness technique, which Henry James defined in detail in his Preface to The Princess Casamassima, developed from the unpolished early attempt in Roderick Hudson to the perfected late style of The Wings of the Dove, The Ambassadors, The Golden Bowl, and some of the mature stories.

Madame de Mauves (1873) represents the first successful use of the technique. To achieve unity and dramatic effect, James revealed his theme through the central character, Longmore. Longmore's experience lies in his observation and ultimate comprehension of Madame de Mauves. The confidante appears in this short novel but is of little importance in comparison with the confidants and subordinate characters of the later works. Madame de Mauves herself is thinly drawn in relation to James' later heroines, and Longmore's observation lacks the depth and subtlety apparent in the mature works. Madame de Mauves is limited in many aspects and, for the most part, merely contains the seed of the technique which, by 1903, developed to artistic perfection; nevertheless, it is worth looking at as an early attempt.

In 1880 James wrote The Portrait of a Lady, a lengthy novel built on the growth of the pivotal character, Isabel Archer. This dramatic portrayal treats the problems of manners and morals through the scruti-

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nizing eyes of the young woman whom James described in greater detail and with more careful observation than can be ascribed to any previous Jamesian character. The secondary characters in this work are shrewdly drawn and strategically placed to provide interest and entertainment. Through a series of logically developed metaphors and meaningful meditations, James revealed a young woman's gradual awareness of the ironies of her existence, ironies emphasized for the reader by the subtlety of expression and contrasting views of the other characters, all of whom remain subordinate to her vision of herself and the life about her.

The most celebrated of James' stories, "The Beast in the Jungle," was written in 1901 when the author was at the height of his career; his style and themes developed to mature excellence. Through the recorded thoughts and observations of John Marcher, as well as Marcher's discussion with May Bartram, a confidante of major concern, James treated his theme of the unlived life. The manner of telling includes subtle irony which, combined with vivid imagery, make this story dramatically effective.

Emphasis in Chapter II, Madame de Mauves, is on the discussion of four forest scenes which serve as the basis for the development of Longmore's growing awareness of Madame de Mauves. In the fourth scene, an

allegory presented as a dream, James foreshadows the destruction of Longmore's innocent illusion of freedom. In Chapter III, The Portrait of a Lady, the focal point of discussion is the famous scene in which Isabel Archer reviews her life. Here James succeeds in presenting the growing awareness of a sensitive personality. While Isabel meditates by the dying fire, she comes to understand the meaning of her imprisonment. In Chapter IV the study of "The Beast in the Jungle" considers the irony implicit in this story, with particular emphasis on the most effective symbol, the image of the "beast." James' artistic presentation of this single image, which dramatizes a total experience, includes a series of abstractions that provide significance and universal meaning.

An element of detachment exists in each of the three focal characters of the above mentioned works. They are unable to immerse themselves in emotional or physical action. In his presentation of their growing awareness of the truth about themselves, James has two stories to tell: the story told from the view point of the character and the story to be deduced by the reader. It is the process of telling, the central consciousness technique, that makes James' presentation of felt life provocatively fascinating and stylistically unified.

## Abstract

This paper will consider the development of the central consciousness technique in three of Henry James' works; an early short novel, Madame de Mauves, a novel of James' middle years, The Portrait of a Lady, and the story, "The Beast in the Jungle," written at the height of the author's career.

Chapter I considers the development of James' style from Roderick Hudson to The Golden Bowl. Roderick Hudson, by James' admission, was unsuccessful in its attempt to illustrate the disaster of the main character, but should be recognized as the earliest evidence of the technique. Emphasis in this chapter is placed on the Preface to The Princess Casamassima since it outlines James' plan for the use of the technique. This plan is defined and applied to the plot of The Princess Casamassima and its point of view character, Hyacinth Robinson.

Madame de Mauves, treated in Chapter II, is viewed as the first successful application of the technique. Emphasis here is on Longmore, the central observer. His development is revealed through his thoughts, his conversations with Madame de Mauves, and particularly through four forest scenes which, through use of symbol and metaphor, reveal his growing awareness of his experience.



In Chapter III, The Portrait of a Lady is discussed. This lengthy novel portrays the imagination and desires of Isabel Archer as well as her blindness to evil and refusal to become emotionally involved with people and the world about her. The reader of this novel sees life subjectively through Isabel's thoughts and objectively through the subtle critical intervention of the author. Symbols and metaphors are treated at length, and Chapter 42, the supreme illustration of the general plan, is considered in depth.

Chapter IV discusses the irony in "The Beast in the Jungle," a story in which the central consciousness technique is developed with skill and dramatic interest. This chapter traces the growing awareness of John Marcher in relation to his attitude toward society, his friendship with May Bartram, and his concept of the beast image. The irony implicit in this story comes from the dual presentation; Marcher's view and the author's subtle comments, which make the reader aware of much more about Marcher than he can understand about himself.

The three James prose works dealt with in this paper consider the problem of the confidant, the theme, the extent and purpose of the setting, and to a minor degree James' treatment of the international problems encountered by his characters. All are considered in relationship to the development of the central consciousness technique which is the paper's focal point.

## Chapter I

### Analysis of the Central Consciousness Technique

It is impossible to determine precisely when or how, in the literary life of an author, the embryo of a technique begins to form. James fumbled through a variety of inconsequential, serial-type novels before reaching the refinement of the latter works.

From the writing of Watch and Ward (1870) and Roderick Hudson (1874) to the writing of The Golden Bowl (1904), the center of consciousness technique developed to its perfected height. James comments on this development in the Preface to The Princess Casamassima, where he states his intentions of tracing in his works, from Roderick Hudson to The Golden Bowl "that provision for interest which consists in placing advantageously, placing right in the middle of the light, the most polished of possible mirrors of the subject." "Rowland Mallet, in Roderick Hudson is exactly such a mirror," and he can be traced through a long list of "intense perceivers" to the culmination of the technique, Lambert Strether, in The Ambassadors, who "is a mirror verily of miraculous silver and quite pre-eminent, I think for the connexion."<sup>1</sup>

This chapter will review James' comments on and definitions of the central consciousness technique.

Throughout the entirety of James' fiction and criticism we are aware of his continuing conviction that the art of fiction is an organic form and the nucleus of this form is the commanding centre. In The Art of The Novel, a collection of critical prefaces written by James for the New York edition of his works, James' most definitive, most involved, and most useful critical work, the author takes it upon himself to enlighten for the reader the "substance and principle of his career as an artist."<sup>2</sup> Reading the "Prefaces," we become aware of the devices used to create the organic whole, the chief device being the "problem of securing a compositional centre."<sup>3</sup> "The plea for the use of such an intelligence both as an end and a means is constant throughout the Prefaces -- as the proudest end and as the most difficult means."<sup>4</sup>

In 1872 the Atlantic Monthly published, in serial form, James' first full-length novel, Watch and Ward. However, since James later referred to Roderick Hudson as his first novel, the former has almost disappeared, and we will consider Roderick Hudson as the first evidence of the central consciousness technique. Although James considers Rowland Mallet the first central consciousness character, he admits in the preface to Roderick Hudson that the work was unsuccessful in its attempt to illustrate the disaster of

the main character and was rather weak in its theme and form. The work was successful in the technical sense, however, and deserves recognition as the earliest evidence of the central consciousness technique.

James comments, in the preface to Roderick Hudson, that the work "remains in equilibrium by having found its centre, the point of command of all the rest." "From this centre the subject has been treated, from this centre the interest has spread, and so, whatever else it may do or may not do, the thing has acknowledged a principle of composition and contrives at least to hang together."<sup>6</sup> The work "hangs together" because the interest is maintained by the reader's concern with Rowland Mallet. James continues in the preface with the comment that "the centre of interest" throughout this novel is in Rowland Mallet's consciousness."<sup>7</sup> The "centre of interest" is the young sculptor, Roderick Hudson, who, frustrated by his law studies and life in Northampton, Massachusetts, finds an escape through the benevolence of Rowland Mallet. The latter proposes that Hudson accompany him to Rome, where the young law student can develop his artistic genius. On an emotional whim, Hudson proposes marriage to his cousin, Mary Garland, and leaves for Europe with the memory of her adoration and great hopes for his glorious future. Christina Light, "the best thing in the book," as

Beach says, enters the scene, and genius gives way to passion.<sup>8</sup> From the time of this meeting to the novel's end, the artist gradually deteriorates from an optimistic genius to a man engulfed by hopeless passion and creative apathy.

Cornelia Kelley, commenting on Rowland's place in the novel, states that "Rowland is the first of those characters through whose consciousness the situation and the action are revealed, which were to be James's contribution to the novel."<sup>9</sup>

While Beach agrees that Rowland Mallet's position as observer provides the novel with technical fineness, he also suggests that his presence is the main reason for the book's failure. The reader wants to learn about Roderick Hudson through his own eyes rather than through the "optics of Rowland Mallet." We are sympathetic with Mallet but certainly not fascinated with him.<sup>10</sup> Unlike Lambert Strether, a mature Jamesian observer, Rowland Mallet is only vaguely involved in the action, and his all-pervading presence in the novel is frequently more frustrating than satisfying.

Leon Edel, in his biography of James, suggests that Rowland Mallet, "the watcher," is more than technique. James is discussing the problem of the artist and the struggle to combine a "feeling" and a rational self. Together, Roderick Hudson and Rowland Mallet

constitute the whole man.<sup>11</sup> Although Edel meant his belief to be a positive advantage for the novel, it is obvious that it points up a weakness of the central consciousness character. Rowland Mallet is a very immature and underdeveloped forerunner of Lambert Strether. The "whole" of the story, as James suggested in the Preface, is indeed what happened to Rowland Mallet; Rowland Mallet, however, was not yet a whole in himself.

Rowland Mallet was the first attempt. It is now necessary to consider the qualifications necessary for the finished product. James' most concise definition can be found in the "Preface" to The Princess Casamassima.

Beginning the "Preface," James tells of his habit, during the first year of a long residence in London, of walking through the streets of that city for exercise, amusement, and, most important, for impressions. It is easy to imagine how the vast variety of London humanity penetrated the sensitive, but discriminating, mind of the author. Out of the shadows James searched and found "some individual sensitive nature or fine mind, some small obscure intelligent creature whose education should have been almost wholly derived from them, capable of profiting by all the civilisation, all the accumulations to which they testify, yet con-

demned to see these things only from outside."<sup>12</sup> This is the initial requisite for the central consciousness character -- the "individual sensitive nature or fine mind." To create a theme or conflict, James "had only to imagine such a spirit intent enough and troubled enough, and to place it in presence of the comings and goings, the great gregarious company, of the more fortunate than himself -- all on the scale on which London could show them."<sup>13</sup>

With this combination of a sensitive person in conflict with London society (Paris or Rome) James has the germ of an interesting theme. In the case of The Princess Casamassima the sensitive mind is Hyacinth Robinson. James stresses over and over the necessity for the central character to be "finely aware," to be able to feel, for "the figures in any picture, the agents in any drama, are interesting only in proportion as they feel their respective situations," and the consciousness of the character in relation to his situation provides the connection or awareness for the reader. Thus, we are aware only of what the central characters are aware of. It is their degree of awareness that "makes absolutely the intensity of their adventure." As an example of being finely aware, James uses Hamlet and Lear, who, existing among a myriad of coarse individuals, evoke the interest and

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curiosity of the reader by their own innate qualities.<sup>14</sup>

When planning the central character of The Princess Casamassima, James recognized the problem of crediting his point of view character with possibly too much intelligence. Above all, the character must remain "natural" in light of his circumstances; he cannot show too much understanding lest the reader lose his compassion. There must be the right mixture of intelligence and bewilderment. James reasons that in order to provide "that sovereign principle the economy of interest" the characters of a novel must be acutely intelligent and at the same time sufficiently lacking in their ability to grasp a situation or (and) understand it. To create "an issue or suspense" they must have as much experience as possible "to be aware of a situation yet not quite enough to conquer it immediately." In this way, the observer becomes aware, perplexed, and then, in the "simplest" of terms reports to the reader.<sup>15</sup> If the thoughts and feelings of the character are presented intensely the reader should feel an intimacy with and a sympathy for the character. If the author has been successful in this attempt he should have then established a chain of sympathy and understanding between himself, his character, and his reader.

It is now necessary to consider the theme and character in relation to each other and consequently



in relation to society. To obtain a clear picture of what the author is presenting, the "pictorial whole," the reader must have some "concentrated individual notion" of each character. In the case of Hyacinth Robinson, we are concerned with him, not because he is terribly clever, but because "of its so mattering to his very life what he does make of things."<sup>16</sup> We see this young man as sensitive and intelligent (the latter in a rather limited fashion). We see that he is terribly concerned with life, and for that reason he encourages our sympathy.

Once the reader has a view of the central character sufficient to induce sympathy, the author introduces the reader, through the central character, to the world around him. The reader observes this world only through the perceptive eyes of the central consciousness. James comments on the observations of his character: "I find myself again recalling, and with the possible 'fun' of it reviving too, how I recognised, as revealed and prescribed, the particular complexion, profession and other conditions of my little presumptuous adventurer, with his combination of intrinsic fineness and fortuitous adversity, his small cluster of 'dingy' London associations and the swelling spirit in him which was to be the field of his strange experience."<sup>17</sup> The "swelling spirit" in

The Princess Casamassima is Hyacinth's dissatisfaction with his life of poverty and his jealousy of a life of ease -- a life with which he was too unfamiliar for his own contentment. The nature of Hyacinth's precise involvement with this social world will be left for the curious reader. Our next concern in the study of James' technique and plan for the novel is his use of a confidant or "connexion," i.e., someone to provide, for Hyacinth, an opening into the social world.

In this novel, the connexion or "confidant" is the Princess Casamassima, a "world-weary" invalid, with "an aversion to the 'banal'" and a passion to "feel freshly about the 'people' and their wrongs and their sorrows and their perpetual smothered ferment."<sup>18</sup> As a result of this ability (or at least her belief in this ability) Hyacinth is encouraged to talk to her, and we are encouraged to listen. The author has established a chain of sympathy from himself to the character and, thus, to the reader. Christina Light is an early and, comparatively speaking, rough and unpolished version of the confidant. The use of a confidant is an essential ingredient of the central consciousness technique, for it is to the confidant that the point-of-view character reveals himself. The varying degrees of the confidant's importance will be revealed as we consider specific works.

Our concern with the novel itself must be limited to an evaluation of it as a work aiming to use the central consciousness technique.

The novel's theme, according to Leon Edel, is the "plight of the London working class and its nascent revolutionary impulse."<sup>19</sup> It is the story of an insignificant London bookbinder, Hyacinth Robinson, who is pulled from his lower middle class existence into the dazzling sphere of the Princess, Christina Light. Previous to meeting Christina, Hyacinth was committed to supporting the revolutionary element and was surprised to find how thoroughly he enjoyed the physical ease and mental stimulation of the aristocracy (the targets of his revolutionary affiliation). Torn between his old sympathies and his new friends and surroundings, and between his plebeian and aristocratic heritage, the youth is unable to carry out his assigned task of assassinating a Duke, and ultimately ends his troubled existence by destroying himself.

Critics have surveyed the technical aspects of this novel with opposing views, and the conclusion seems to be that it is highly questionable whether James had written a novel with a successful central consciousness character.

Beach states that there is a "strong tendency towards the author's distinctive method of gradual

revelation" and that The Princess Casamassima is the "nearest approach to the technique of the later period"; he will not grant, however, James complete success.<sup>20</sup>

Alwyn Berland supports this view and states that "James employs Hyacinth Robinson as a center of consciousness in The Princess Casamassima in only a limited way," the limitation caused by the shift in point of view and the reader's awareness of ideas and situations which are not known to the protagonist.<sup>21</sup>

Other critics vigorously assert that James has failed in his attempt. Van Wyck Brooks believes that no young man raised under the impoverished conditions ascribed to Hyacinth would have been imbued with the "social envy" attributed to the young bookbinder.<sup>22</sup> Cargill refutes this suggestion by reasoning that Hyacinth could easily have a portion of the sensibility of his creator, since James was the grandson of an Irish immigrant, who apparently possessed ideas beyond class or calling.<sup>23</sup>

Also refuting the stability of Hyacinth as the central consciousness character is Pelham Edgar, who claims that the reader is unprepared for the change in Hyacinth's outlook, as he invades the world of political thinking and gracious living. "This violent transition is wholly insufficient and the inadequacy of his explanation diminishes our sympathy with

Hyacinth."<sup>24</sup> Should Edgar be correct in his view that the reader is unable to "feel" with Hyacinth, James has failed; however, Edgar is assuming that he understands what every reader "feels," a large assumption indeed.

Stephen Spender appears to agree with Edgar by suggesting that the theme of the novel is the "death of society" and "Hyacinth himself is a feeble revolutionary, and his existence as a bastard makes him a living contradiction in terms of class."<sup>25</sup> Spender ignores the problem of point of view.

Opposing the critics who note a lack of consistency in the character of Hyacinth Robinson, Louise Bogan insists that the young man is "an artist, a clear, sensitive intelligence, filled with imagination 'which will always give him the clue about everything.'" The latter statement was James' initial aim in the novel.<sup>26</sup>

Elizabeth Stevenson states that James' accomplishment in the novel is that he has succeeded in revealing the "expansion of the young man's moral and aesthetic powers" and caused the reader to "hang breathless upon each step of Hyacinth's way." She considers The Princess Casamassima a "prime example of James' ability to extract the last bit of excitement from a sudden, explosive opening out of imaginative comprehension."<sup>27</sup>

Differing from the views of the above critics, F. W. Dupee comments that "Hyacinth seems a case merely

of unrequited sensibility, of the man who is too good for this world." He adds that Hyacinth's fate (suicide) "is the fate of sensibility in the present world," and "this sense of evil is the very stuff of things; and a new province is discovered for literature, the province of the latent."<sup>28</sup> The first part of Dupee's statement should be weighed with previous critical remarks. The latter, the problem of "the sense of evil," and the central consciousness character's awareness of evil will be discussed at length in chapters dealing with Madame de Mauves and The Portrait of a Lady.

In conclusion, it is safe to say that The Princess Casamassima has never been received enthusiastically by James' readers: it is not a mature creation, nor is its central consciousness character a fully developed sensitivity. It was, however, an inspired attempt to portray a struggling observer who became fully aware too late. He cannot be greatly admired because his struggles are often frustrating and his goals too undefined. In spite of its weakness, the novel is the seed of a technique which, when grown to maturity, is superb.

The basic materials for the Jamesian center of consciousness novels have been presented. The groundwork, according to James, was entirely dependent on the author's ability to be in "full personal possession

of his matter" and James repeatedly stresses that his notes were "exactly the results of his gathered impressions and stirred perceptions." He concludes his preface to The Princess Casamassima by stating ". . . if you haven't, for fiction, the root of the matter in you, haven't the sense of life and the penetrating imagination, you are a fool in the very presence of the revealed and assured; but that if you are so armed you are not really helpless, not without your resource, even before mysteries abysmal."<sup>29</sup>

## Chapter II

Madame de Mauves

In the early short novels of Henry James, we find the seeds of his most characteristic themes, styles, and techniques. Charles Hoffmann states that "the dramatic method and scenic development, the indirect approach, the central observing intelligence, pictorial representation, objectivity and consistency of point of view -- all these elements of James' art of the novel are utilized in the early short novels."<sup>1</sup> More specifically, the critic notes that in Madame de Mauves, published in 1874, we have the "first successful use of the central consciousness technique," a work in which "James achieved a remarkable degree of technical control and maturity of style," and the control of theme through technique is achieved by the use of a central observer, Longmore."<sup>2</sup> For further justification, Philip Rahv notes that this work differs from other stories of the early 1870's, because it does focus on the central consciousness technique, although it does not have the perfected style of The Ambassadors.<sup>3</sup> The consistency of point of view will be the focal point of the following discussion, with a necessarily limited consideration of the other elements.



Having been educated in a Paris convent, Euphemia Cleve allowed her imagination to dwell upon the belief that marrying a title would guarantee a mate with "ideal delicacy of feeling." When her school friend, Mademoiselle Marie de Mauves, took the girl to the family castle and introduced her to her brother, the cynical, perverted, and totally un-conscientious Baron de Mauves, Euphemia thought she had found the answer to her desires. After a two year trial separation, insisted upon by Euphemia's Mama, who suspected the Baron to be interested more in Euphemia's generous allowance than in Euphemia, the couple were married. It did not take the previously innocent Euphemia long to realize that noble birth was no guarantee of moral conduct. A mutual friend, Mrs. Draper, introduced the silent, suffering heroine to Bernard Longmore, and the two enjoyed a reserved, compatible and unexciting friendship until the respectable hero fell in love with the "gentle" Euphemia. Scorning advances as something beneath both of them, Euphemia advised Longmore's immediate return to America. Two years later Longmore heard an interesting bit of news from his Paris acquaintance, Mrs. Draper. It seemed that the Baron had sincerely repented of his evil ways, begged his wife to forgive him, and acknowledged his love. Upon her cold refusal, M. de Mauves lost his "joie de vivre," and

"one fine day they learned that he had blown out his brains."<sup>4</sup>

Although the plot of the short novel is relatively uncomplicated, the theme and the author's purpose have caused questioning among the critics. Cornelia Kelley suggests that Madame de Mauves is the story of how Longmore "follows the urging of Mrs. Draper to "prove to Mme. de Mauves that an American friend may mingle admiration and respect better than a French husband."<sup>5</sup> Rahv suggests that the theme is the "ruinous marriage of an American girl to a French aristocrat of low order" and Euphemia Cleve is a type "experimentally international," a view also supported by Cargill.<sup>6</sup> Osborn Andreas carries the idea further by suggesting that the theme is the "essential immorality of any attempt to order other people's lives for them." James, he recalls, objected to the "emotion of personal love," because it "dulled the sense of truth."<sup>7</sup> Somewhat tying together the above views, Kelley also states that James' immediate concern in Madame de Mauves was to depict the characters and conflict between two nationalities where the basic principles of human nature in each are totally different."<sup>8</sup>

The themes mentioned above are certainly not absent from the story; however, it was not James' purpose to emphasize the international situation, nor was he at-

tempting an ethical evaluation of French and American mores. The following discussion will try to reveal that the central consciousness technique was at the center of this work, and Longmore's growing understanding of his experience is James' main concern in the short novel. This work should be viewed as one in which the central consciousness technique is at its premature best.

We are introduced to the story through a view of Paris. The viewer is Longmore, the observer and central consciousness character. He looks at the city spread before him in "dusky vastness . . . with a feeling of painfully unsatisfied curiosity" and the recurring sensation that he is "to miss some thrilling chapter of experience."<sup>9</sup> Indeed, he is to have an experience, a mental experience, which is to provide him with a new understanding of human nature. Unlike Strether in The Ambassadors, to whom Paris was delightful and imaginatively provocative, Longmore's Paris provides no re-awakening of the germ of youth, and after his initial observation, the city is of no consequence.

In the beginning Longmore is merely the observer, but, as the plot progresses, he assumes a more active role. He is not merely critic or observer but an integral part of the world of Saint Germain. He is passive in his reluctance to express openly his feeling for Madame de Mauves; nevertheless, his mind is strug-

gling to comprehend his own feeling, the feelings of Madame de Mauves, and the seemingly contrasted views of French and American morality. As he attempts to understand, he becomes more socially involved with the actors of the little drama, and, unlike Strether of The Ambassadors, who merely watches, Longmore is deeply involved with the suffering French wife.

Longmore tries, but he is unable to comprehend fully what is happening, thus fulfilling James' theory that the central intelligence cannot be omniscient, and must have the "right mixture of intelligence and bewilderment." We learn from the narrator that Longmore was "what one may call a disappointed observer," and one who "never chose the right-hand road without beginning to suspect after an hour's wayfaring that the left would have been the interesting one."<sup>10</sup> Thus, he is not in the least an omniscient observer, fitting the Jamesian ideal of an observer who cannot be "too interpretative of the muddle of fate, or in other words too divinely, too priggishly clever."<sup>11</sup> Not only is Longmore not omniscient, he is also what James would call "bewildered." He, by his "opposed and tangled state," helps keep down the "complexities." This can be accomplished, James commented in the Preface to The Princess Casamassima, by not attributing "feelings to persons who wouldn't in all probability have had any

to speak of."<sup>12</sup> The complexities in all their bewilderment exist in Longmore's mind.

At times we feel that he is perhaps more "bewildered" than intelligent. Philip Rahv comments that Longmore belongs to "James' long line of sad and uncertain young men whose ideal frustration so splendidly confirms their delicacy of feeling."<sup>13</sup> Like John Marcher in The Beast in the Jungle, Longmore is too actively engrossed in his own emotions to be acutely aware of the character of the person he is observing. It is not until the very end of the story, after learning how the action of Madame de Mauves results in her husband's suicide that "in the midst of all the ardent tenderness of his memory of Madame de Mauves, he became conscious of a singular feeling, -- a feeling for which awe would be hardly too strong a name."<sup>14</sup>

We shall now consider the manner in which Longmore became finely aware of his experience and arrived at an understanding of Madame de Mauves.

The novel achieves unity, according to Robert Gleckner, through four forest scenes which "chart formally, the development of the relationship between Longmore and Euphemia and the former's growing awareness of the full strength of character shown by the latter in her relationship with M. de Mauves."<sup>15</sup>

The first of these scenes occurs in Chapter IV

when Longmore and Madame de Mauves, having left the latter's "excessively artificial garden" of "narrow alleys" and "a thin spouting fountain,"<sup>16</sup> wander into the forest and rest on a fallen log. Here Longmore pointedly attempts to learn the cause of Madame de Mauves' unhappiness. She supplies no direct answer, and Longmore learns little more than that the young woman desires friendship and not romance. That evening, in a letter to Mrs. Draper, Longmore comments that Euphemia's love marriage was no more than an "absolute idealization," and that she has struck him as a "person who is begging off from full knowledge, -- who has struck a truce with painful truth, and is trying awhile the experiment of living with closed eyes."<sup>17</sup> This incipient stage of Longmore's understanding is more of a guess than a true comprehension of the feelings of the heroine.

Scene two, according to Gleckner's appraisal, takes place in the same setting as the above mentioned scene and occurs after Longmore's return from Paris, where he has observed M. de Mauves dining with another woman. During this meeting with Madame de Mauves (Chapter V, pp. 46-51), Longmore proposes that she is far too good for the husband and social standards she lives with, and a better choice would be "a society possibly rather provincial, but . . . a good deal of

solid virtue; . . . and no particular iniquities and adulteries," plus a husband or her own "faith and race and spiritual substance." To his surprise, she considers his suggestion a "vision" and adds that "'visions are vain things; we must make the best of reality.'" Longmore cannot understand Madame de Mauves' inability to leave her husband, but does realize that she is "somehow beyond him."<sup>18</sup>

Confused and perplexed, Longmore travels into the French countryside and observes a seemingly innocent panorama of rural life at a country inn. This, the third scene contributing to Longmore's mental development, proves to be a disillusion.<sup>19</sup> As he watches a young artist and his devoted female companion, Longmore is charmed by the couple who seem so free from evil, so natural and so perfect in the idyllic setting. For a moment his faith in conjugal fidelity is restored. Then he is shattered to learn that, in all probability, the couple are not married and the charming young woman is merely a temporary necessity in the life of the artist. After learning from Madame Clairin that an affair with Euphemia would be in the family tradition, Longmore thinks he has escaped into a world of ideal goodness. For the second time in two days Longmore's ideals have been shattered. He has observed and has been disillusioned by what he has seen and heard, and

he finds it difficult to accept. He does not yet understand that Madame de Mauves has been disillusioned by her physical experience and has accepted it. In her acceptance she anticipates Isabel Archer.<sup>20</sup>

Longmore's dream of Madame de Mauves constitutes the final forest scene. In this scene James "fore-shadows allegorically the final destruction of the illusory freedom, innocence, and escape which Nature seems to offer."<sup>21</sup> In the dream, Longmore finds himself in a wood with a stream dividing him from Madame de Mauves who, when she recognized him, "looked at him very gravely and pityingly."<sup>22</sup> Wishing to be with her, Longmore considers plunging into the current to reach the other side; however, he sees a boat with an oarsman whose face is out of view. The boat stops; Longmore enters and is taken to the opposite shore, only to find that Madame de Mauves is now on the other bank. As the boat proceeds down the river, the oarsman turns, and Longmore recognizes the face of the Baron.

Presented as a dream, the allegory seems "spontaneous" and thus suitable for a dramatic story.<sup>23</sup> As the young man considers the dream, he becomes aware that "no great ingenuity was needed to make it a rather striking allegory, and it haunted and oppressed him for the rest of the day." Gleckner comments that "the forest world of freedom, which Longmore reached by



penetrating through it to pastoral innocence, is an illusion, for it is only by means of M. de Mauves' offer that that freedom can be attained." Sacrifice, in this instance, is necessary for the "preservation of good, of reality, of truthfulness, of the dignity and inviolability of the human soul."<sup>24</sup> Longmore has learned that Madame de Mauves would be denying all her ideas of ethical conduct, should she subscribe to her husband's suggestion. What M. de Mauves has not taken into account is that "both Euphemia and Longmore are Americans in whom conscience and reason and dignity are stronger than passion."<sup>25</sup>

While the main activities of Longmore's mental experiences occur in the four forest scenes, there is more to his growth which must be considered. His experience and view of Madame de Mauves' situation are not entirely his own: he is influenced by his American friend, Mrs. Draper. The confidant, a character of major importance in The Ambassadors and The Beast in the Jungle, is of questionable importance in Madame de Mauves. Beach comments that Mrs. Draper is only a "hint" of this character. James does; nevertheless, assign the role, unimportant as it may be, to Mrs. Draper, and he describes the confidant as someone with whom the observer may discuss the situation, compare notes, and check up on theories.<sup>26</sup> This is the case, to a very limited

degree, in Madame de Mauves. While Mrs. Draper does introduce Longmore and Madame de Mauves, to provide the problem, and, at the close of the story, inform Longmore of Madame de Mauves' fate, she has little to do with the formation of Longmore's experience as it develops. If Mrs. Draper is to be considered the confidant in any sense of the word, it must be due to the result of her initial influence on Longmore when she informs him of the problem of the long-suffering wife. "It's the miserable story of an American girl, born to be neither a slave nor a toy, marrying a profligate Frenchman, who believes woman must be one or the other."<sup>27</sup> Longmore, unfortunately, accepts her biased opinion (it is not until the end that he questions it) and assumes that Madame de Mauves is unhappy being married to an "unclean Frenchman." The Baron confirms Longmore's opinions by giving the young man a humorous account of his visit to America and stating that he considered the country a "gigantic joke," thus conforming Longmore's ideas of French superficiality.

Other than the limited influence of Mrs. Draper, the ideas Longmore forms from his observations are his own. The reader, however, can deduce his opinions from both Longmore and the often subtle intervention of the narrator. As in The Beast in the Jungle, and The Portrait of a Lady, there are two stories to tell.

In The Psychological Novel, Edel comments on the point of view as a literary technique. This method presents certain limitations beyond which the author cannot go in showing his readers a "character's 'relation' to himself." There are two levels of awareness: the story the reader sees through the eyes of the observer and the illuminating characters and the story to be deduced.<sup>28</sup> The deduction is, of course, the reader's responsibility. We have considered and viewed Longmore's observations. It is necessary to consider aspects of Madame de Mauves which are not immediately apparent to Longmore.

Early in the work the reader is forewarned of the outcome of the plot. In Chapter II, the narrator suggests the vulgarity of the young Baron, by describing him as "very shrewd, very positive, very ironical, and very French." Included, also, is the warning of the Grandmother, old Madame de Mauves, who advises the young girl "not to lose in life and be wary of people." After the proposal of the Baron, she cautions Euphemia, "Whatever befalls you promise me this: to be yourself."<sup>29</sup> We are subsequently told by the narrator that the words of old Madame de Mauves "were the result of a somewhat troubled conscience, -- a conscience which told her at once that Euphemia was too tender a victim to be sacrificed to an ambition."<sup>30</sup>

As the reader observes and listens to Madame de Mauves, in her discussions with Longmore, it is possible to question her character. Perhaps Longmore is biased in his views. She has grace, charm, and beauty: does she possess feeling? Longmore, subtly questioning her passivity, learns from her: "I have a really pusillanimous dread of moral suffering. I believe that -- without base concessions -- there is always some way of escaping from it. I had almost rather never smile all my life than have a single violent explosion of grief."<sup>31</sup> Louise Dauner suggests that the constancy of Madame de Mauves is "really an emotional and spiritual frigidity," and she is unable to bend to feeling.<sup>32</sup>

During the second to last of Longmore's visits, Madame de Mauves reveals the chilly depth of her nature. After commenting, in a matter of fact manner, on the friendship she has for him, she informs the young man that he is not to see her again. Obviously aware that Longmore feels and desires more than friendship, she states: "I have such confidence in your reason, that I should be greatly disappointed if I were to find it wanting." Longmore, who can barely believe the meaning of her words, answers, "My reason? Reason is a mere word! The only reality in the world is feeling!" Now, shocked by the idea that it is his reason Madame de Mauves is appealing to, Longmore notices something about

her of which he had not previously been aware. "As she went on her manner grew strangely intense, and she had the singular appearance of a woman preaching reason with a kind of passion. . . . In her white dress, with her pale face and deeply lighted eyes, she seemed the very spirit of the summer night. . . . Were her words in their soft severity a mere delusive spell, meant to throw into relief her almost ghostly beauty, and was this the only truth, the only reality, the only law."<sup>34</sup>

The expressions, "spirit of the summer night" and "ghostly beauty," suggest that this presumably noble creature is out of touch with reality, and we entertain a feeling of "awe" before Longmore does. The "gentle" Euphemia has managed to inspire an unknown fear and dread -- a feeling of "awe." As yet, Longmore does not become fully aware of this sensation, but he knows he does not understand the woman before him. Miss Kelley suggests that possibly James had been "overscrupulous" in his portrait of Madame de Mauves and "was forced to regard Euphemia with a kind of 'awe'" because he did not really understand people. Euphemia and Longmore are too good to be true, and the speeches made by the young woman and the subsequent replies by her admirer are unreal.<sup>35</sup>

During his last visit to Madame de Mauves, Longmore is told: "I mean that it's better to have done nothing

in bitterness -- nothing in passion." Afterward, amazed by her strange, unearthly quality, devoid of feeling, Longmore comments to Mrs. Draper, "Madame de Mauves has not a grain of folly left. . . . She has her consolation in herself, . . . she needs none that any one else can offer her."<sup>36</sup> By demanding her "chivalrous lover to sacrifice his passion to an ideal of fineness" Madame de Mauves has acquiesced in "conventional morality."<sup>37</sup> She has, as Hoffmann states, handled Longmore with "dignity," a dignity lacking in her "spiteful treatment of her husband, who, appreciating her fineness in rejecting Longmore, falls deeply in love with her." "Her refusal to forgive him and accept his love, though consistent with her disillusionment, is inconsistent with the high level of behavior she reaches with Longmore."<sup>38</sup> Indeed, she has been wounded and suffered, but her period of martyrdom reaches an end, and she refuses to accept it. She is unable to forgive. She is not, as Hoffman suggests, motivated by "an ideal of love,"<sup>39</sup> but rather by a rigid moral standard, which appears to drain her of any natural humane feelings. Truly, she is capable of filling one with "awe."

As Longmore realizes, she needs no one in her world. Madame de Mauves herself comments, "This is not America, perhaps, about me, but it's quite as little France. France is out there, beyond the garden, in the town, in

the forest; but here, close about me, in my room and -- she paused a moment -- 'in my mind, it's a nameless country of my own.'<sup>40</sup> She is quite alone in her "nameless country." She is alone by choice. By his observation and meditation, Longmore becomes aware of the experience he was afraid he would miss. Madame de Mauves has been his experience. He has felt life.

What happens inwardly is what counts. Longmore's dominant character trait is his "passivity" and refusal to act; however as he observes the behavior of Madame de Mauves and her insistence on admitting only the friendship of their relationship, his view of life is enlarged. He has gained, in mental experience, something of infinite value. Madame de Mauves has lived up to her ideal of moral conduct. She has preserved her virtue and maintained a fineness of character. Longmore, on the other hand, accepts her rejection, not from pangs of conscience, but from a sudden recognition that if he persists he will be doing what the vulgar spectators expect him to do. Perhaps the "awe" he feels relates to his own awareness.

James has succeeded in creating a short novel in which the success of both form and idea are dependent on the "atmosphere of the mind." Having followed with interest and concern, the frustration, resignation, and realization of Longmore's mental experience, we

recall the admonition of Madame de Mauves, "Don't laugh  
at your conscience . . . that's the only blasphemy I  
know."



### Chapter III

#### The Portrait of a Lady

In 1880 James traveled from the social orbit of London across the channel for a month's vacation in Florence and back for a London reunion with his brother William. Accompanying him was the fragment and first installment of his novel, The Portrait of a Lady. Ultimately, the author relaxed at number 3 Bolton Street and slowly, but diligently, wrote and re-wrote the story of Isabel Archer. The work was completed in Italy during the following year.

The Portrait of a Lady appears as Volume III in the New York Edition. It was written to be published as a serial in The Atlantic Monthly and began to appear in 1880.

In Isabel Archer, the "heretofore scattered traits" of the early James heroines are "unified and corrected." She is, according to Philip Rahv, the first of James' heroines in a "truly pivotal position, comprising the dramatic consequences of a conflict not merely of manners but of morals as well."<sup>1</sup> Comparing Portrait with Hawthorne's House of Seven Gables and Cooper's Satanstoe, Richard Chase credits the work with "more detail" and "more careful observation" than the novels of the other authors, because James has "'researched' his subject."<sup>2</sup>

It is the purpose of the author, states Dorothea Krook, to show how beauty and grace co-exist with corruption, as well as to indicate what a fatal fascination these can have for a susceptible young lady.<sup>3</sup> Our concern will be with this young lady and her observations of the world about her, a world which Dorothy Van Ghent calls the world "of an imperishable consciousness."<sup>4</sup>

Leon Edel, whose biography concerns itself with the autobiographical significance of James' novels and short stories, suggests that the allusion to the "flame-like spirit" of Isabel Archer brings to mind the late Minny Temple. James admitted that he thought of his cousin when creating the "eager imagination" and "intellectual shortcomings" of Isabel; however, the portrait of Isabel could not parallel the life of Minny Temple since the latter did not live to maturity. There is, nevertheless, much autobiographical material in The Portrait of a Lady, including a similarity between the heroine and the author of childhood background and youthful ambitions, which lends interest to James' portrayal of truth in this novel.<sup>5</sup>

Describing the germ of the plot, James confessed that no plot, as such, existed. His inspiration did not come from the usual series of related matters, but from "a single character, the character and aspect of a particular engaging young woman, to which all the

usual elements of a 'subject,' certainly of a setting, were to need to be super-added."<sup>6</sup> Like Turgenieff, whom James admired, the author drew inspiration from the appeal and interest of a particular person. He viewed this person "subject to the chances" and "complications of existence" and then had to create "situations" and "relations" which would bring them out and produce feeling.<sup>7</sup> In his Preface to The Portrait of a Lady, James stressed the importance of finding first the figures and then the setting. "The figures who were to contribute to Isabel Archer's story -- Ralph Touchett, his parents, Madame Merle, Gilbert Osmond, his daughter, Lord Warburton, Casper Goodwood, and Henrietta Stackpole, simply descended upon the author." These he referred to as "the numbered pieces of my puzzle, the concrete terms of my 'plot'." "It was," James continued, "as if they had simply, by an impulse of their own, floated into my ken, and all in response to my primary question: What will she do?" The author compared "the others" to the invited guests who come to a party in order to insure there being one. The only member of the retainers to merit special attention in the Preface is Henrietta Stackpole, the "light ficelle," whose presence in the book is to provide amusement and "cultivation of the lively." She, like Maria Gostrey in The Ambassadors, is "like the fishwives who helped to bring back to Paris

from Versailles, on that most ominous day of the first half of the French Revolution, the carriage of the royal family."<sup>8</sup>

For further clarification, James states in the Notebooks that "the idea of the whole thing is that the poor girl, who has dreamed of freedom and nobleness, who has done, as she believes, a generous, natural, clear-sighted thing, finds herself in reality ground in the very mill of the conventional."<sup>9</sup>

These, then, are the circumstances and plan for the novel: to present the working of the mind and life of an engaging young woman, surrounded by a variety of people and under a special obligation to be amusing. They may appear weak, but they are all the author "offers up." He "offers them up" in a neat and carefully proportioned novel of three almost equal parts. The first 200 pages reveal little of Isabel's thoughts as the central consciousness figure, but they do indicate the attitudes and ideas which shape her future.

The first part, which introduces Isabel, the daughter of Mrs. Touchett's rejected and now dead brother, includes the first nineteen chapters. At Mrs. Touchett's proposal, Isabel accompanies her aunt to England and the Touchett estate, Gardencourt, where she is met by her aunt's invalid husband and their semi-invalid son, Ralph, as well as the wealthy Lord Warburton. By the concluding

chapters of the first part, Isabel has asserted her charm and personality to such an extent that the dying Mr. Touchett, at his son's persuasion, agrees to will Isabel a substantial portion of his estate, enough to make her free and independent. Lord Warburton, in turn, offers himself as well as his fortune in a rather pathetic proposal, a proposal rejected by the heiress after careful, cold deliberation.

Sixteen chapters comprise the second part of the novel. Isabel, now the somewhat bewildered holder of 70,000 pounds is about to "choose her fate." Almost simultaneously with the money, Madame Merle (a merle is a blackbird) appears, and the complications which lead to Isabel's misery and confusion begin. Through Madame Merle, Isabel meets Gilbert Osmond and his passive and obedient daughter, Pansy. With Osmond's dignified and appealing proposal, Isabel's acceptance and defense of her acceptance to various people concerned with her choice, the second part is concluded.

The novel's third section, Chapters 36-52, introduces the disturbing consequence of Isabel's marriage and reaches its climax when Osmond forbids Isabel to travel to England to visit her dying cousin, Ralph Touchett. After much deliberation and a visit to Pansy, who is safe in a convent, Isabel disobeys her husband and at the bedside of the dying Ralph purges herself of her

fears and passions. Remaining chapters afford little more than an opportunity for Isabel to conclude her relations with Ralph, Mrs. Touchett, her friend Henrietta, and the ever-persuasive Casper Goodwood, who makes one final impassioned plea. Isabel, of course, rejects his proposal and the novel ends. The heroine is still a young woman, possessor of a sizable fortune, a meaningless marriage, and a horrible awareness.

The following pages will attempt an evaluation of the effectiveness of the central consciousness technique in The Portrait of a Lady. This will be accomplished by first establishing through critical comments that Isabel is the central consciousness character; second, by revealing the development of this character through a discussion of setting and James' use of metaphor; and third, by analyzing Chapter 42 as the prime example of Isabel's recognition.

Richard Chase acknowledges that Isabel Archer is to a "considerable extent our point of view" and "tends to see things as a romancer does." The other eye, through which the reader sees, is the "objective," "more comprehensive," and "more disillusioned vision" of the author.<sup>10</sup> Miss Kelley believes that James "gave the whole novel" to Isabel and "not only placed her in the center," but "he placed the center in her consciousness, in view of herself and of life." Miss Kelley adds, how-

ever, that, after James focused everything on Isabel, "then he looked at everything as she saw it."<sup>11</sup> Thus, while it is Isabel's experience which lies at the center of the novel, the reader gains his experience from Isabel's point of view, as well as the author's subtle use of setting, metaphor, and suggestive statements. Dorothea Krook comments that the novel's purpose is to reveal the "suffering, a suffering of the kind peculiar to the highly intelligent and highly imaginative 'full vessels' of consciousness."<sup>12</sup> Beach, supporting the idea of the importance of the type of person chosen for the point of view character, states that the adventures of Isabel Archer are "mild" by ordinary means "without her sense of them, her sense for them."<sup>13</sup> We might conclude that Isabel is the pivotal point of the novel, but the author's subtle intervention provides the reader with a fuller view than could be gleaned from Isabel's eyes alone. The theme, according to Dorothy Van Ghent, is the "informing and strengthening of the eye of the mind."<sup>14</sup> As Isabel, through the process of observing, develops into a fuller consciousness character, the reader too develops.

James reveals the development of his compositional center partly through his use of setting and metaphor.

Although Miss Kelley discounts any emphasis on "places" in the novel, seeing the work strictly as a

"portrait of a mind,"<sup>15</sup> and William Troy, in his essay "The Altar of Henry James," suggests that "nowhere in the book is the garden theme explicit,"<sup>16</sup> the careful analysis of the symbolic use of setting by Richard Chase and Dorothy Van Ghent disqualifies the hasty treatment of Troy and Kelley.

The settings must be considered for their symbolic significance and the manner in which they contribute to our understanding of Isabel Archer and the meaning of this novel.

We have our first view of Isabel when she strolls, bareheaded, across the lawns of Gardencourt, the Early Tudor mansion of the Touchett family. The ample description of the estate provides a feeling for the English country-side; however, as the story progresses the various house and garden settings have relatively little scenic value, but instead provide symbolic insight for the reader's understanding.

Chase suggests that "the idea of leaving and entering a house, the contrast of different kinds of houses, the question of whether a house is a prison or the scene of liberation and fulfillment -- these are the substance of the metaphors in The Portrait of a Lady." Figuratively, the problem concerns Isabel's "leaving an American house -- a way of life, that is -- for a European house."<sup>17</sup> Dorothy Van Ghent, in greater depth, views the problem



as being a "typical confrontation of American innocence and moral rigor" with aspects of an older civilization and its "special dimension to the moneyed prospect." Portrait, she continues, is an "investment of the 'free' self in and with the circumstantial and binding past." It is a "moral renovation of history in the freedom of the individual conscience."<sup>18</sup>

At Gardencourt, Isabel's adventures begin. Here she experiences a peaceful existence in a house with a "name and a history" and "privacy reigned." Here, also, the temptation which ultimately provoked her fall from innocence, is offered. When her aunt, Mrs. Touchett, offers to take the girl to England and Florence, Isabel regards the offer as an "escape from the loneliness" of life in her late father's Albany home. She cannot completely discount her early life and tells her aunt that the Albany house had meaning since it was "full of experience." When she leaves Albany she is "ostensibly ready to pursue an enriched life of the emotions and thought."<sup>19</sup>

The Early Tudor mansion "at once revealed a world and gratified a need," and Isabel observes that "the deep greenness outside, that seemed always peeping in, the sense of a well-ordered privacy in the centre of a 'property' -- a place where sounds were felicitously accidental," were very appealing to her taste.<sup>20</sup> Here

she finds "no need to isolate oneself from the world outside."<sup>21</sup>

Noting the constant emphasis on what is seen by the eye and digested by the mind, Miss Van Ghent states that the emphasis is on the "modulations of perception in the observer," and what matters most is the "response of consciousness."<sup>22</sup> An example of the above statement and further relation of Isabel and the Touchett house is the incident when Ralph takes Isabel through the picture gallery. We learn nothing of the pictures, but from Isabel's reactions we learn something of her. Through their discussion Ralph discovers her romantic nature, her desire for knowledge, and her wish "to be as happy as possible."<sup>23</sup>

More important than the house at Gardencourt is the garden itself which Chase says "represents the enriched sensibility of the heroine."<sup>24</sup> Early in the novel we learn that Isabel "was always planning out her development, desiring her perfection, observing her progress." "Her nature had, in her conceit, a certain garden-like quality, a suggestion of perfume and murmuring boughs, of shady bowers and lengthening vistas. . . ." Her thoughts progress to the unfortunate people of the world where there are no "gardens at all," but she dismisses this idea and "always returned to her theory that a young woman whom after all every one thought clever

should begin by getting a general impression of life," an impression "necessary to prevent mistakes."<sup>25</sup> Chase remarks that since the novel describes a fall from innocence, "it is suitable that the tragic action should be metaphorically mirrored in the heroine's mind by this imaginative conjunction of the garden and the ancient house, in which the garden stands for Isabel's Eve-like innocence and the house for a civilization that has lost its innocence but has acquired -- along with its corruption -- wisdom, maturity, and the whole involved and valuable accretion of culture."<sup>26</sup> Isabel must lose her innocence and the mistakes will be made rather than prevented in the process.

For Isabel, "good and evil are symbolized abstractions" and it is necessary for her to leave her garden surroundings. She will not "impute significance to human actions unless they are conceived as being exempt from the ordinary circumstances of life."<sup>27</sup> James implies that innocence is good in itself but one cannot live in the real world without losing innocence and thus gaining culture. To gain culture, Miss Van Ghent observes, Isabel must "come into knowledge of evil" a knowledge which makes this work a presentation of a "tragic view of life."<sup>28</sup>

The door to Isabel's freedom is opened with the substantial inheritance left to her by Dan Touchett at

Ralph's request. Now she can command her own life. She is free to make choices. Her outlook is revealed during a conversation with her aunt, Mrs. Touchett, when Isabel states, "I always want to know the things one shouldn't do." "So as to do them?" her aunt asks. "So as to choose," answers Isabel.<sup>29</sup>

The choices Isabel makes reflect her almost inhuman attitude and foreshadow her future. In what Matthiessen calls her "eagerness for liberation," Isabel coldly refused Lord Warburton, persisting in her "illusion of freedom."<sup>30</sup> Lord Warburton in a perceptive reply informed her that she would not be escaping anything by marrying him, that he offers her no "exoneration from life or from any chances or dangers whatever," and adds, "I never saw a person judge things on such theoretic grounds."<sup>31</sup> Isabel does not realize that already she is basing her decisions on what she believes she sees rather than on anything she might feel. In spite of her apparent self-assurance, she is not quite sure, and the reader is told by the narrator, "With all her love of knowledge she had a natural shrinking from raising curtains and looking into unlighted corners." "The love of knowledge coexisted in her mind with the finest capacity for ignorance."<sup>32</sup>

The second choice forced upon her is whether or not to marry Casper Goodwood. She appears never to have given him serious consideration and tells him she wishes

to learn to live alone.

Ultimately, Isabel arrives at the decision to marry Osmond. Matthiessen comments on her decision by stating that she does the "wrong thing for the right reason." She is "both taking and giving,"<sup>33</sup> and the one tangible reason she offers is that she wishes Osmond to share her substantial inheritance. Matthiessen suggests, however, that a better reason for choosing Osmond, who appears to lack physical and moral virility, and rejecting Casper Goodwood, was a part of her "fear of sexual possession." "In spite of her marriage, Isabel remained virginal."<sup>34</sup> In a similar vein, Chase subscribes to this theory with the suggestion that Isabel sees her "fate as a spiritual melodrama," and her "grasp of reality, though manifold in its presumptions, is unstable, and her desire for experience is ambivalent."<sup>35</sup>

With her free choice of a mate, Isabel leaves the garden and her innocence behind her. Unfortunately, as Miss Van Ghent points out, the money drew Madame Merle and Osmond, and subsequently Isabel's longing for freedom resulted in imprisonment in a "peculiarly refined suburb of hell."<sup>36</sup>

Osmond's house and garden, by contrast to the Touchett estate, offer no free choice, but confine Isabel in what Chase refers to as a "hopeless imprisonment she could not consciously have imagined."<sup>37</sup> It is

in Chapter 42, the "supreme illustration" when Isabel completely understands the meaning of her imprisonment and her sensitive awareness is fully revealed.

James, in his critical prefaces, wrote that Chapter 42 was "a representation simply of her motionless seeing and an attempt withal to make the mere still lucidity of her act as 'interesting' as the surprise of a caravan or the identification of a pirate."<sup>38</sup> The author succeeded in showing the accomplishments of an exciting inner life. It is now that the condition of her life slowly dawns upon her and with a "combination of disillusioned insight and darkly working imagination" Isabel realizes the true nature of Osmond and the predicament of her troubled existence.<sup>39</sup> Chase comments that "what occurs in Isabel's mind is the kind of disillusioned and profoundly realistic perception of truth about oneself and one's situation that is called 'tragic recognition.'<sup>40</sup>

As Isabel attempts to understand the nature of her unhappy marriage she realizes his home, their home, was "the house of darkness, the house of dumbness, the house of suffocation." Inside this house there is "neither light nor air," and unlike Gardencourt, the "greenness outside" cannot be "peeping in."<sup>41</sup> The house is dead, because Osmond is "morally dead" with no reverence for human feeling and no reverence for her.

Dorothy Van Ghent, suggesting Osmond's "real degeneracy," sees him using Isabel as he would a "hung-up tool, as senseless and convenient as mere wood or iron."<sup>42</sup> Isabel further sees that Osmond wishes her to be the same type of person he is. She is urged to use her influence to encourage Lord Warburton to marry Pansy, a marriage which would be financially profitable. Horribly too, Isabel sees that Pansy has been raised by her father as he would raise a flower in his garden. Osmond has modeled the child into a "work of art, the modeling materials being . . . her innocence and gentleness." He has "almost" succeeded in "reducing her will to an echo of his own." James' drawing of Pansy, Dorothy Van Ghent considers the "most subtly and horribly effective" description in the novel.<sup>43</sup>

What really frightens Isabel is her knowledge that Osmond's intentions are to re-mold her, as he did his daughter, to his own ideas. "Her mind was to be his -- attached to his own like a small garden-plot to a deer park. He would rake the soil gently and water the flowers; he would weed the beds and gather an occasional nosegay. It would be a pretty piece of property for a proprietor already far-reaching."<sup>44</sup> Osmond wants a wife, like his garden, cultivated to his opinions, preferences, and ambitions. Isabel has, as Lyall Powers so aptly says, "entered into an intimate relationship

with the serpent in the bank of flowers; her experience of the evil of the world is given her most fully."<sup>45</sup>

What Isabel cannot understand at this stage is why she is hated and what she had done to deserve Osmond. "She knew of no wrong he had done; he was not violent, he was not cruel: she simply believed he hated her."<sup>46</sup>

Her ambitions, she knew, were faulty, she desired self-reliance and independence, but at the expense of others. The money which she thought would bring freedom brought only suffering and a man who was obsessed with "things." Her past and present lay clearly before her. "Nothing was a pleasure to her now; how could anything be a pleasure to a woman who knew that she had thrown away her life?"<sup>47</sup>

Miss Van Ghent states that Osmond's world, "contained within his eyeless house," is "sorted, sifted," and "arranged." Isabel, having taken "full measure of her dwelling," sees that while Osmond's world "suggests depth" it is really a "world of surfaces."<sup>48</sup> Isabel has suffered in this world. She has, Matthiessen claims, achieved "her link with humanity" through "suffering,"<sup>49</sup> a "suffering" only possible for a "highly intelligent and highly imaginative 'full vessel of consciousness.'"<sup>50</sup>

Isabel is the central consciousness character but not the sole source of revelation. It is the combina-



tion of ingredients that makes The Portrait of a Lady what James calls the "most proportioned of his productions after The Ambassadors." He has placed the "centre of the subject in the young woman's own consciousness" for an "interesting and as beautiful a difficulty as you could wish" and with the "heaviest weight into that scale," "place meanwhile in the other scale the lighter weight." The "lighter weight" in this instance was placed on the "heroine's satellites, especially the male."<sup>51</sup> The "satellites" whose silent and verbal impressions give the reader a rounded picture of Isabel are Henrietta and Ralph Touchett.

Leon Edel, supporting the need for subordinate characters, observes: ". . . we have come to understand the technique by which James sought to cover up what he was doing; his method of shifting angles of vision so as to make us feel the way in which people see one another."<sup>52</sup>

Occasionally imposing her views on Isabel and the reader is Henrietta, the young journalist from America, who serves the novel by supplying a clue to Isabel and an amusing relief for the reader. Dorothy Van Ghent considers Henrietta a subordinate character who sees only the "literal surfaces."<sup>53</sup> We can agree with this evaluation except for the one time when Henrietta correctly points out to Isabel the latter's flaw in her

attitude toward life. As Isabel embarks on her free exploration of life, Henrietta, whom Rahv calls the "mouthpiece of popular Americanism" is outspoken in declaring that Isabel is drifting toward some great mistake. Her criticisms are "aimed, in the last analysis, at James himself, at his own tendency to romanticise the values to which privilege lays claim."<sup>54</sup> With blunt aggression, Henrietta informs her friend, "The peril for you is that you live too much in the world of your own dreams. You're not enough in contact with reality -- with the toiling, striving, suffering, I may even say sinning, world that surrounds you, . . . Whatever life you lead you must put your soul in it -- to make any sort of success of it; and from the moment you do that it ceases to be romance, I assure you: it becomes grim reality! . . . You think we can escape disagreeable duties by taking romantic views -- that's your great illusion, my dear."<sup>55</sup> That, indeed, was Isabel's illusion. She did not want to put her "soul" into her actions. She wanted to see, but not to feel. Ralph, who also observes this weakness, is equally blunt in telling her.

Cornelia Kelley claims that Ralph is the only important character, excluding Isabel, in the novel, and his provocative questions supply a criticism of Isabel which allows the author to expose her without

undue description.<sup>56</sup> Also asserting Ralph's importance, Richard Chase suggests that Ralph "often speaks with the wisdom of the author."<sup>57</sup> The young man was a concerned observer, and we are informed near the beginning of the novel that Ralph observed everything she did. Concluding a lengthy discussion of Isabel's rejection of Lord Warburton, Ralph says, "'You want to drain the cup of experience.'" Isabel, to his surprise, exclaims, "'No, I don't wish to touch the cup of experience. It's a poisoned drink! I only want to see for myself.'" Ralph shrewdly judges, "'You want to see, but not to feel.'"<sup>58</sup> Ralph, Chase tells us, has "hit upon a truth about his cousin": that the "real traits of Isabel's character" are a "cold, amoral aloofness, the possibly morbid passion for observing life at a distance."<sup>59</sup>

After agreeing to marry Osmond, Isabel asks Ralph why he has not congratulated her, to which he answers, "'Because you're going to be put in a cage.'" As Isabel defends the virtue of her future husband and their marriage, Ralph thinks, "she was wrong, but she believed; she was deluded, but she was dismally consistent."<sup>60</sup> Ralph always judged Isabel correctly, but she refused to believe. She was warned, but she had to see for herself.

Osmond, the object of dissension, never acts as an agent of revelation. He is revealed. Edel comments

that we see him "through the eyes of all the principal characters, and this dramatizes even more Isabel's blindness to his faults."<sup>61</sup> He emerges, for the most part, from Isabel's observation: her discovery of his relationship with Madame Merle, the use he makes of Pansy, and his treatment of her. Probably the most revealing comment Osmond makes and one which foreshadows the life Isabel is to lead is made after their marriage is announced, and James permits us to learn Osmond's thoughts. "He never forgot himself, as I say; and so he never forgot to be graceful and tender, to wear the appearance -- which presented indeed no difficulty -- of stirred senses and deep intentions." . . . "What could be a happier gift in a companion than a quick, fanciful mind which saved one repetitions and reflected one's thought on a polished, elegant surface?"<sup>62</sup> Osmond, like his house in Florence, has an "imposing front"<sup>63</sup> and he desires an alter ego to share his house and his world of appearances.

Isabel, in her twenty-eight years, has suffered. She thought she had free will. James knew she was wrong. She thought that all the world lay ahead of her, and she made her decisions; however, her decisions were determined by her innocence, eagerness, and generous but romantic nature, combined with her blindness to evil. She has lost her innocence and gained "culture." She

wanted to see and not to feel. Evil was to be an abstraction.

Having experienced the whole of a bitter draught, Isabel is faced with two more decisions brought upon her by Ralph's fatal illness: one, the problem of going to see him at Gardencourt against her husband's wishes and, two, the problem of remaining at Gardencourt or returning to Rome.

Lyall Powers states that "Ralph's death is quite literally responsible for Isabel's breaking her association with the evil which Osmond is and represents."<sup>64</sup> It is the first time she permits herself the indulgence of feeling. In her discussion of metaphor, Dorothy Van Ghent states that during Ralph's illness Isabel "would have liked to pass through the anteroom . . . and enter the private apartments." After seeing Ralph, the doors (figuratively) are opened to her. Learning of Ralph's approaching death, Isabel enters Osmond's study without knocking. Osmond reprimands her for this "transgression of convention." What he does not see, Miss Van Ghent notes, is the "right of another human being to feel, to love, to will individually." Furthermore, he fails to see his dependence on the dying man.<sup>65</sup> Isabel has transgressed custom and opened the first door out of the garden of evil. Her choice to return to Gardencourt Powers sees

as her "first act of positive opposition," an act which takes her back to the scene of her "state of innocence."<sup>66</sup>

As she travels from Rome to England, Isabel meditates, "Gardencourt had been her starting point, and to those muffled chambers it was at least a temporary solution to return."<sup>67</sup> More than a "temporary solution"

Powers sees Isabel's return as a "salvation" and spiritual re-birth.<sup>68</sup> The scene of Isabel at Ralph's deathbed is indeed the most moving in the book, moving because it is the first time Isabel allows herself to be moved. It is "Ralph's love," according to Quentin Anderson, that "will be her real inheritance."<sup>69</sup>

Isabel's last decision, the decision to return to Osmond, has caused deliberation among the critics. She returns, says Beach, because her "pride requires that she shall carry through what she has undertaken."<sup>70</sup> This is a reasonable assumption in view of Osmond's reminder to his wife before she leaves for England. He tells her that she is his wife and must remain with him. "Because I think we should accept the consequences of our actions, and what I value most in life is the honour of a thing!"<sup>71</sup> Another reason for her decision to return, suggests Carl Van Doren, is for the sake of her stepdaughter, Pansy, a plausible but not wholly satisfactory suggestion.<sup>72</sup> Rahv suggests that the story ends with Isabel believing that "there can be no release

from the bondage into which she had fallen and that only through suffering is its evil to be redeemed."<sup>73</sup> This prospect is too dismal to accept in view of Isabel's new understanding of herself and her world. Preferable is Dorothy Van Ghent's theory, a theory which is believable and inclusive. Isabel, "still seeking that freedom which is growth, goes back to Osmond's claustral house, for it is there, in the ruin, where Pansy has been left, that she has placed roots, found a crevice in which to grow straightly and freshly, found a fertilizing, civilizing relationship between consciousness and circumstances."<sup>74</sup> Isabel, with more knowledge, and less blind determinism, with "her foot on the threshold of the adult world" has learned "one must fear one's own impulses."<sup>75</sup>

Isabel has experienced life. Her future remains essentially a mystery. In the Notebooks, James commented, "the obvious criticism of course will be that it is not finished -- that I have not seen the heroine to the end of her situation -- that I have left her en l'air. -- This is both true and false. The whole of anything is never told; you can only take what groups together."<sup>76</sup>

The Portrait of a Lady can be judged only as an accurate presentation of felt life. In this sense it is valid, genuine, and sincere. It portrays truth as James understood truth.

## Chapter IV

## "The Beast in the Jungle"

When James wrote "The Beast in the Jungle" in 1901, he was at the height of his literary career and had just completed The Ambassadors, which he considered his best novel. Often thought to be the most celebrated of James' stories, "The Beast in the Jungle" was published in 1903 and is included among the quasi-supernatural stories in the New York Edition. Dupee suggests, "The story of the unlived life culminated, as did a whole strain of James' work, in "The Beast in the Jungle."<sup>1</sup> The qualities of James' genius, in Pelham Edgar's opinion, are "nowhere more convincingly in evidence" than in "The Beast in the Jungle."<sup>2</sup>

The story's incipient stage cannot be determined precisely; however, ideas for the theme appear in the Notebooks as early as February, 1895. Leon Edel proposes that after reading part of the diary of Constance Fenimore Woolson, James began to conceive of using the idea of a man who spent his life looking for and waiting for the great moment. James considered Miss Woolson a valued friend and was greatly disturbed by her death in 1894. The question of whether she fell to her death or threw herself from the second story of her home was a source of much agitation to James, and he wondered if he had in some manner had any part in her mysterious



end. Miss Woolsen's death, her comments in her diary, and James' "inner solitude" and the "secret indirections of his existence" during the middle years of his life all may have contributed to the story of John Marcher.<sup>3</sup> What we do know is that he was concerned with the problem of the unlived life and the advice he gives, to live all one can, an idea pervading The Ambassadors as well as "The Beast in the Jungle," enforces this concern.

The theme of "The Beast in the Jungle" is a simple one. A man is offered the joys and responsibility of human love and happiness, but his search for the overwhelming and splendid thing that is to happen to him blinds him to the reality of his existence. Critics agree on the basic theme, mainly because James made his point clearly in the story and in his brief preface to the story. In the prefatory comments, James said that he was concerned with the "poor sensitive gentleman" who, "from the threshold of his career, was condemned to keep counting with the unreasoned provision of some extraordinary fate, the conviction, lodged in his brain, . . . that experience would be marked for him." Because Marcher manages to dismiss each possibility "under this sterilising habit of the failure to find it good enough" his career "resolves itself into a great negative adventure." And, finally, James concluded that Marcher is indeed the man "to whom nothing whatever

was to happen."

The author's development of this theme is extremely skillful and involves imagery and subtle irony which combine to make this story dramatically effective and universally meaningful. This discussion will focus on the method by which James developed his theme: the central consciousness technique. Hoffmann, in The Short Novels, comments that "the entire development is singularly focused and concentrated to illustrate the main theme," and its unity is derived from "singleness of action" and "details."<sup>5</sup>

It is a strange story of the frustration of a personality, and we can feel an intuitive sympathy with and an extrinsic awareness of the many facets of this personality. Implied irony exists in the manner of presentation, a manner which allows the reader to understand the double meaning of many statements. We are aware of Marcher's view and that of James himself. The irony involved in the thoughts of the central intelligence, Allen Tate defines as "operative irony," meaning an irony which implies and projects the possible other case. Two points of view exist -- the "subjective" and the "objectively critical." The latter, the other possible case, comes not from John Marcher, but from the author.<sup>6</sup> Admitting the existence of a dual viewpoint, L. C. Knights acknowledges that for the most

part things are seen through the eyes of John Marcher, but "the seeing is flecked with unobtrusive irony so that we are aware of two views." In many instances a word "bears the double burden." There are, Knights continues, definite advantages to this method. It "enables James to extract the maximum of horror from his theme, . . . allows him to present Marcher's case with a degree of sympathy," and the "reader is made to share Marcher's horror" -- and "at the same time to give a detached and penetrating analysis of the ravages of an obsession."<sup>7</sup>

Francis Smith considers James' method of observation a limiting one, the limitation being that "the story must take as its hero a man who can do or perform nothing." Since Marcher is unable to act he must think; unfortunately, "the hero is forbidden by his fate even to think with any remarkable perception." As a result, Smith comments, "the author is forced to rely not on the greatness of thought but on the smallness of it, on the intricacies, the delicacies, and the nuances of it."<sup>8</sup> In reply to Smith's idea we must recall James' belief that the observer must have the right mixture of "intelligence" and "bewilderment." (see chapter one above) Furthermore, it is the "intricacies" and "delicacies" of thought, handled with skill, that make this story an example of James' mature style. "The Beast in

the Jungle" is superb for the subtlety with which James developed his theme. By "projecting the immediate awareness if not of 'opposite and discordant' qualities at all events of varied and (in most minds) contradictory impulses" the "reader's consciousness is enlarged to admit a new relationship." This method has, in "The Beast in the Jungle," successfully brought out the "sureness, the relevance, and coherence of the minute particulars of the style -- of James' art."<sup>9</sup>

For the sake of clarity, the following discussion will consider (separately) the irony involved in Marcher's attitude toward and relationship with: 1) society and the common man, 2) May Bartram, and 3) the "beast" image. Since these divisions do not, of course, exist in the story, they will, at times necessarily overlap in the discussion.

Stephen Reid begins his psychoanalytical study of our story by mentioning that twentieth century literature is a "literature of personal suffering," and recalls that Allen Tate in his discussion of Poe, James, and Joyce, classified them under the contemporary problem of "the isolation and frustration of personality."<sup>10</sup> John Marcher's existence reveals vividly the "unpardonable sin" of "refusing common life."<sup>11</sup>

Marcher, from the beginning of existence, had "the sense of being kept for something rare and strange,

possibly prodigious and terrible." This, claims Edwin Fussell, is the "note of isolation, deliberate and perverse, issuing from a monstrous egotism that can satisfy itself only with imaginings of experience."<sup>12</sup> Marcher wants to be the author of himself, David Kerner suggests, and from this desire, he "bit by bit removes himself from society and nature until he has nothing to be responsible for."<sup>13</sup>

At the very beginning of the story Marcher remained isolated from the other guests at Weatherend. He needed "to wander apart" and be "lost in the crowd." We are told, "It was his theory, as always" to be lost in the crowd.<sup>14</sup> The words "as always" make us aware of James' suggestion that there was danger in being lost in, rather than identified with, the crowd. Weatherend, or as Kerner states, "Weather's End," is a "place of heaven to Marcher," since, through May, "it sanctifies his paralysis." Marcher is not aware that "Weatherend is society on earth."<sup>15</sup> He assumes he is different, and is above identifying with the common stream of humanity. His difference is known only to May Bartram, who knew that the "forms he went through -- those of his little office under Government, those of caring for his modest patrimony, for his library, for his garden in the country, for the people in London whose invitations he accepted and repaid" were merely part of Marcher's

pretense at keeping up appearances. What is even more important to Marcher is that "he wore a mask painted with the social simper, out of eye-holes of which there looked eyes of an expression not in the least matching the other features" and the "stupid world, even after years, had never more than half discovered" the disguise he presented to it.<sup>16</sup> Marcher really believes he is operating under the disguise of being normal. Actually he is not above the public, but below it. The eyes, which do not correspond with the rest of the features in reality, see nothing. Francis Smith comments, "Marcher tried to be ordinary to hide his uniqueness, but his uniqueness is that he is ordinary."<sup>17</sup> He carries his delusion of uniqueness to the height of presumption when he comments to May, "I'm only, so far as people make out, ordinary, you're -- aren't you? -- no more than ordinary either. You help me to pass for a man like another."<sup>18</sup> We cannot miss the arrogance in Marcher's assumption of singularity.

After May's death, when Marcher travels to various parts of the world, his attitude toward society is unchanged, for "what was present to him everywhere was that for a man who had known what he had known the world was vulgar and vain."<sup>19</sup> The irony is emphasized by the italicized pronoun he, and it rests in our knowing that actually he has known nothing.

The climactic irony of Marcher's scorn of society occurs at the end of the story. It takes a common man reacting sincerely to the death of a loved one to make Marcher aware of what his life was and what it could have been. "Marcher felt him on the spot as one of the deeply stricken -- a perception so sharp that nothing else in the picture lived for it, neither his dress, his age, nor his presumable character and class. . . ." Marcher continues to watch and wonder. "The stranger passed, but the raw glare of his grief remained, making our friend wonder in pity what wrong, what wound it expressed, what injury not to be healed. What had the man had to make him, by the loss of it, so bleed and yet live?"<sup>20</sup> The man at the cemetery has lived, according to Kerner, because he knew his wife; "he found himself outside himself."<sup>21</sup>

The realization that another man possessed something which he, John Marcher, lacked, finally awakens the seeds of illumination in Marcher's mind. A representative of the society he scorned had certain insights which Marcher could not understand. He sees that "she was what he missed." Fussell remarks, "Finding his loss so ordinary and yet so conclusive, he at last sees the whole meaning of his story."<sup>22</sup>

Through James' many ironic implications suggested within Marcher's ideas, the reader becomes aware of the

danger of being isolated from common humanity. In this story, Fussell states that "James calls attention, negatively, to the sin of isolating oneself from the common life, and, positively, to the blessedness of establishing communication with others." The anti-thesis of attitude -- "love as the titillation of the isolated self versus love as the extinction of self through commitment to others" -- is revealed by James "in the irony of Marcher's obtuseness and the pathos of May's wasted devotion."<sup>23</sup>

James' concern with the isolation of the individual, L. C. Knights suggests, is more than "personal in inspiration." By applying this problem to his later works, "he showed himself the first of the 'modern' novelists."<sup>24</sup>

May Bartram is more than a mere confidante. Dupee states that the woman, who plays a secondary part in most tales, is "here brought squarely into the picture."<sup>25</sup> Opinions of her position in the story range from David Kerner's theory that she is a "hallucination, part of Marcher, an egocentric's dream," and the "projection of Marcher's realizable nature by which he can judge his failure to live,"<sup>26</sup> to Betty Miller's idea that this is the story of "the unfailing judgment and generosity of a remarkable woman."<sup>27</sup>

In The Art of the Novel James defended the neces-



sity for the imagination to project a standard or guide. "So much the worse for us, if they do not exist; for our self-respect we must invent them and make them our standard."<sup>28</sup> We must assume that May is a real person. She is real as far as Marcher is concerned and since he (not May, as Miss Miller suggests) is the focal point of our story, she must be real for us also. In a Notebook entry of February 5, 1895, James wrote, "It's the woman's sense of what might have been in him that arrives at the intensity." . . . "She is his Dead Self: he is alive in her and dead in himself." Later, in a Notebook entry, written at Lamb House, August 27, 1901, James spoke of the woman as "the 2nd consciousness" who must help Marcher "to see."<sup>29</sup> Pelham Edgar, who has nothing but praise for this story, claims that the "beauty of the present theme did not lie for James in the direct presentation of the morbid consciousness of John Marcher, but in the indirect yet vivid revelation of May Bartram's personality."<sup>30</sup>

May lives for John Marcher and serves him faithfully until her death. At the same time, her love does not blind her to his limitations and inability to recognize his own fate. Unable to express her love, she compensates for his lack of response by offering the best of her wisdom, sympathy, and understanding, asking nothing in return. Unable to understand what May is

really offering, Marcher interprets her words and actions as meaning one thing, while we know they mean something else. The irony lies in this dual meaning.

In the course of an October afternoon at Weatherend, Marcher sees May Bartram for the second time. He recalls this meeting as "a sequel of something of which he had lost the beginning"; however, he feels instinctively that "she had not lost it." Nevertheless, he assures himself that any contact between them in the past would have had no importance and he proves this by recalling inaccurately all the details of their previous meeting, even forgetting that he has spoken to her of the most important facet of his existence, the unknown "thing" which is going to happen to him. To his great surprise, she has not forgotten and has, in the ten year interim, considered with sympathy and understanding the thoughts he imparted to her in that first conversation. Because of her sympathetic interest in his obsession, Marcher continues their afternoon conversations and subsequently their relationship. In the course of this conversation May "striking a note of common humanity"<sup>31</sup> is quick to suggest a possible solution to Marcher's problem. She asks, "Isn't what you describe perhaps but the expectation -- or at any rate the sense of danger, familiar to so many people -- of falling in love?" He immediately rejects her sug-

gestion on the grounds that he has loved, "but it wasn't strange." "It wasn't what my affair's to be."<sup>32</sup> This is her first attempt to show him and the first of his many rejections. His affair is not going to be anything as simple and "familiar" as falling in love; he is quite right. Falling in love is precisely what he is not going to do.

Explicit in "The Beast in the Jungle" is the treatment of May as the symbolic Mother. Marcher has, as Dupee notes, "tried to force May Bartram to enact the mother in another Pieta scene, and in failing to love her as a man he has simply failed to be."<sup>33</sup> In his article, "The Mothers of Henry James," John Shroeder suggests that Marcher is unsure of his feelings toward May. He "uses" her but cannot "wed her." The revelation Marcher is searching for, "a symbolized quest for a condition of release and security," is "incorporated in the ambiguous May." In this quest, May often serves for Marcher as "a general refuge."<sup>34</sup> He considers her his "kind, wise keeper," a protection against the "rest of the world." She was (as mentioned above) in the "secret of the difference between the forms he went through -- . . . and the detachment that reigned beneath them." "It was only May Bartram who had, and she achieved, by an art indescribable, the feat of at once -- or perhaps it was only alternately -- meeting the eyes

from in front and mingling her own vision as from over his shoulder, with their peep through the apertures."<sup>35</sup> Thus, May sees with and through John Marcher.

Betty Miller blames Marcher for May's shadowed existence. He has "imprisoned her under glass and isolated her."<sup>36</sup> What Miss Miller ignores is the fact that May chose to exist as Marcher's second conscience, always hoping to open his eyes.

In return for May's years of devotion, Marcher prides himself on the fact that he has treated her with utmost consideration and unselfishness. Furthermore, "he had disturbed nobody with the queerness of having to know a haunted man . . . this was why, above all, he could regard himself, in a greedy world, as decently -- as, in fact, perhaps even a little sublimely -- unselfish."<sup>37</sup> With these words, James indicates the absurd egotism in Marcher's character. Marcher continues, "He never would be in the least coercive, and he would keep well before him the lines on which consideration for her -- the very highest -- ought to proceed." He fulfills his affirmation by presenting her with gifts "for which he was regularly careful to pay more than he thought he could afford." "It was one of his proofs to himself, the present he made her on her birthday, that he had not sunk into selfishness."<sup>38</sup> In his consciousness of the importance of not being

selfish, he is totally unconscious of what real unselfishness means -- namely, a giving of one's self. May gives herself by living for Marcher. He, too, lives only for John Marcher. May offers love. Marcher offers trinkets and opera tickets. The difference between them is obvious.

May, on the Sunday of her birthday (mentioned above), openly offers herself. "I'm your dull woman, a part of the daily bread for which you pray at church." Marcher fails to understand, or perhaps refuses to believe, that he, in his uniqueness, requires the daily bread of emotional stability. By equating the term "daily bread" with "dull woman" James designates how common and yet how necessary are both commodities. By refusing to accept his "dull woman Marcher has rejected the sustenance necessary for his existence."<sup>39</sup>

In another of their many conversations over the twenty year period, May, in answer to Marcher's statement that she is not just living for him and his secret, replies: "I don't pretend it exactly shows that I'm not living for you. It's my intimacy with you that's in question." Such phrases as "living for you" and "my intimacy with you" make us aware of May's feelings. The insensitive Marcher can only conclude from her remarks, "She had no source of knowledge that he hadn't equally -- except of course that she might have finer nerves. That

was what women had where they were interested."<sup>40</sup> His amazing lack of insight is obvious.

May's attempts to awaken recognition in Marcher are futile. Francis Smith comments, "His regrettable accident in having told May Bartram his obsession is the best thing that could have happened to him, but his attempt to spare her from sharing his fate makes her the first victim of it. He thinks of her as interested in him as a harmless maniac when actually she cannot outlive the shock of seeing his mania."<sup>41</sup> In Chapter IV, May is dying, and the reader expects that if Marcher is ever to understand, it must be now. May, "while the spring of the year was young and new" and she "was presented to him in that long, fresh light of waning April days which affects us often with a sadness sharper than the greyest hours of autumn" meets with Marcher for the last time. We are told "spring was supposed to have begun early, and May Bartram sat, for the first time in the year, without a fire."<sup>42</sup> Edward Stone, in his analysis of "James 'Jungle': The Seasons," equates Marcher and May with the months their names suggest and states that the two could never be joined because April always intervened. In Chapter IV, the month is April, and spring was to have come early. Stone states that "May judged wrong in putting out her artificial warmth, for spring came late -- too late, we realize" and

eventually Marcher does too.<sup>43</sup>

Trying to awaken response, May reminds Marcher that with all their imaginings and fears, "some of them have been unspoken." "Do you consider that we went so far?" she asks Marcher. He thinks her comment "oddly ironic" but fails to understand.<sup>44</sup>

In May's last conversation, which Shroeder sees as symbolically indicative of the maternal offer for refuge,<sup>45</sup> she remarks, "The door isn't shut. The door's open."<sup>46</sup> Marcher refuses the invitation and the door is shut forever. Almost, Stone writes, Marcher has learned the truth, but "May could not bridge the gap herself."<sup>47</sup> As May is visibly fading from Marcher's tenuous hold, he continues to question her for some light on his problem. He "showed once more his mystification." "What then has happened?" "What was to," she said.<sup>48</sup> The Beast has sprung. What was to have happened, namely nothing, has happened.

We have observed Marcher's attitude toward society and his understanding of his relationship with May Bartram. We have been aware of his outlook on life and of his idea of unselfishness. To understand these attitudes fully it is necessary to consider the "beast image" as it is the best example in the story of James' insertion of subtle irony into Marcher's conscious thought.

It is a single image, dramatizing a total experience, but the image itself includes a series of abstractions. The "idea that haunts John Marcher of being singled out for an extraordinary visitation bears all the marks of a compulsive fantasy." It is, Rahv tells us, "an image which in its perfect fusion of terror and desire brings to the surface the innermost Jamesian attitude toward experience." This story sums up the "predicament of all those figures of his imagination who forfeit their allotted share of experience through excessive pride or delicacy or rationality."<sup>49</sup>

Considering it the most effective symbol in the work, Hoffmann states that the symbol of the beast with its "ironic implications" and "recurrent imagery" gives "the narrative meaning and significance beyond the level of pure fantasy."<sup>50</sup> The symbol of the beast itself is ironic. Francis Smith says that "it is made of thin air; its substance is fantasy; in one sense it represents nothing." At the same time, the beast is as powerful as a tiger and has "all of a tiger's attributes," including the combination of "beauty and ferocity."<sup>51</sup>

By observing the spoken words and unspoken thoughts of John Marcher in light of his and our understanding of the beast, we can appreciate the technical accomplishments of Henry James. We shall note Marcher's struggle



with the beast from its initial significance in his life, through his suggestions of what it could represent, to his eventual glimmer of illumination and final horrifying realization, observing the irony which is revealed through the consciousness of the main character.

In chapter 1, the reader is first introduced to Marcher's conception of the beast. May reminds him of their conversation ten years before when he confided to her that he had the "sense of being kept for something rare and strange, possibly prodigious and terrible." Marcher adds to her understanding by confessing that it's nothing "I'm to do," but merely something "to wait for," something "possibly annihilating me" or "only alternating everything, striking at the root of all my world and leaving me to the consequences." Furthermore, he adds, "The thing will of itself appear natural."<sup>52</sup> Indeed, he does "wait" and the "thing" is so "natural" that Marcher is unable to recognize it. He is, as Knights states, "a haunted man" with his "concentrated burden" and "perpetual suspense."<sup>53</sup> From this earliest introduction to Marcher's idea of the beast, "the quality of nightmare enters James' story." Dupee comments, "by way of his metaphor."<sup>54</sup> Thus, the reader, who sees through and with John Marcher, shares the element of suspense.

Marcher refuses to admit his obsession to avoid

life. He recognizes that the "real form" his relationship with May should have taken "was the form of their marrying"; however, he rationalizes, "a man of feeling didn't cause himself to be accompanied by a lady on a tiger-hunt."<sup>55</sup> David Kerner suggests that "while he runs from love, he is in love" and "the idea of his fate, acting as the cause of his absence from life rather than as the consequence of his fear of life, allows him not simply to tolerate his absence but to become proud of it and even to think that he has not abandoned life but is more on the inside of it than anyone else."<sup>56</sup> Of course, Marcher could not invite anyone to share his fate when "something or other lay in wait for him, amid the twists and turns of the months and the years, like a crouching beast in the jungle."<sup>57</sup> The jungle, or what Hoffmann refers to as the "wilderness motif" "underscores the basic irony of the novel." Unlike a jungle in the usual sense of the word, Marcher's jungle is "uninhabited and desolate." It is "devoid of emotion and passion."<sup>58</sup> Contrary to Marcher's noble ideas, he has, as mentioned in the discussion of May Bartram, invited her to share his arid desert.

Reid, in his psychological analysis, views Marcher's wilderness as a life "determined by forces beyond control." Marcher sees his fate "in the lap of the gods." Reid sees Marcher's hallucination as an "animal phobia"

deriving from James' own "oedipal struggle with his father."<sup>59</sup> Marcher obviously lacks any sexual element in his life, but the danger of introducing such an autobiographical statement defies what seems to be James' purpose in the work, mainly to express the idea, and I quote Hoffmann, that Marcher's fear is a "fear of life," with all its "passions, emotional entanglements, and experiences," not merely a fear of sex.<sup>60</sup>

As the years pass, the beast "always had its incalculable moments of glaring out" and for a moment, on one occasion, it manages "to draw from him the tribute of a sigh." Quickly composing himself, Marcher assures May that he is not afraid and soon, even the fear "if fear it had been, had lost itself in the desert." May praises his courage, and Marcher, never understanding that the "danger" he no longer fears is the the danger of falling in love, completely misinterprets May's statement, "What I see is, as I make it out, that you've achieved something almost unprecedented in the way of getting used to danger. Living with it so long and so closely, you've lost your sense of it; you know it's there, but you're indifferent, and you cease even, as of old, to have to whistle in the dark!"<sup>61</sup> Ironically, what she says is true. Marcher merely feels heroic.

In Chapter III, appraised of May's illness, Marcher considers that perhaps he is not quite so aware as he

thinks and possibly May knows something she had not told him. In his typically selfish fashion, "characteristic of the inner detachment he had hitherto so successfully cultivated," Marcher sees her illness "as the direct menace for himself of personal privation" and suspects that she "knew" something. He begins to fear that he may perhaps never find out. This is vividly impressed upon him by the sudden realization that "she was old," and, therefore, he was also old. He considers that he was to meet his fate in "Time," and time was running out. "It wouldn't have been failure to be bankrupt, dishonoured, pilloried, hanged; it was failure not to be anything. And so, in the dark valley into which his path had taken its unlooked-for twist, he wondered not a little as he groped." <sup>62</sup> In spite of his awakened curiosity, the wonderings of his unbelievably dense mind perceive no illumination.

In the two scenes preceding May's death, she tries to force him to see, but he remains submerged in his own egotistical concern. In Chapter IV, May attempts to approach him by word and gesture. Here, Hoffmann contends, Marcher's detachment is reinforced by "the fireless fireplace," the "image of Marcher's passionless life." When May tells him, "'It's never too late,'" he "fails to understand the words and gestures of her surrender to him." James tells us, "She only kept him

waiting, however, that is, he only waited." Hoffmann states that what Marcher understood from this conversation was that "she has something to give him, but sees it only in terms of an answer to what is to happen to him." Ironically, "it has happened in his failure to return her love."<sup>63</sup>

May continues to try to convince Marcher that, as Smith states, "the tiger has sprung upon him harmlessly in his sleep . . . but he is shocked to think of losing the beast which has by this time changed for him into something as harmless as a piece of cake. . . ."<sup>64</sup>

Marcher persisting in his illusions answers May's protestations. "Say, however," he added, "that I've eaten my cake as you contend, to the last crumb, -- how can the thing I've never felt at all be the thing I've been marked out to feel?"<sup>65</sup>

Marcher can and will not believe that the "thing" had happened ". . . now that the Jungle had been threshed to vacancy and that the Beast had stolen away. It sounded too foolish and too flat." He "waded through his beaten grass, where no life stirred, where no breath sounded . . . as if vaguely looking for the Beast, and still more as if missing it." In his confusion, he tries to recall among his memories, "the lost stuff of consciousness," but even when he visits May's grave "her two names were like a pair of eyes that didn't know him"

and "no palest light broke."<sup>66</sup> He is miserable because he does not want to know the truth. Kerner notes that "only while he waits for it to spring is he happy."<sup>67</sup>

A year later, again at her grave, the light broke. Here, in "the garden of death," "a metaphorical garden" which Louise Dauner suggests "bears the strange fruit of paradox, being both pain and wisdom," he receives the "tragic illumination of the meaning of his life -- which is to say, of the utter meaninglessness of it." The act of flinging himself on her grave, Miss Dauner sees as the "signal symbolic act by which he admits his acceptance of his destiny."<sup>68</sup>

Kerner suggests that Marcher's final act is only "half-cure," and he "throws himself face down on May's grave" as a "protection from the life-tiger he inescapably loves -- even now, however able to give no more than his back to her, but gratefully accepting her claws there."<sup>69</sup>

At last Marcher has become aware of the veritable wasteland of his existence. "The fate he had been marked for he had met with a vengeance -- he had emptied the cup to the lees; he had been the man of his time, the man to whom nothing on earth was to have happened." The understanding has come too late. "It was the truth, vivid and monstrous, that all the while he had waited the wait was itself his portion."<sup>70</sup>

Edwin Fussell points out that Marcher has learned "a typically Jamesian lesson: that experience is suffering, or passion, and that the annihilation of selfishness through love is a fate available to any one who will accept it."<sup>71</sup>

Because James has allowed us to view Marcher both subjectively and objectively, we neither blame him, nor do we approve of him. Marcher's story is universally meaningful, because it impresses upon us the fact that one cannot wait for some future event to provide life and happiness, but must make an effort to recognize value in the reality of the present.

## Footnotes

## Chapter I

<sup>1</sup>Henry James, The Art of the Novel, introd. Richard P. Blackmur (New York, 1934), p. 70. Hereafter cited as Art of the Novel.

<sup>2</sup>Art of the Novel, p. vii.

<sup>3</sup>Art of the Novel, p. x.

<sup>4</sup>Art of the Novel, p. xviii.

<sup>5</sup>Art of the Novel, pp. 12, 13, 14. Subsequent paragraphs will deal with the weak points of Roderick Hudson.

<sup>6</sup>Art of the Novel, p. 15.

<sup>7</sup>Art of the Novel, p. 16.

<sup>8</sup>Joseph Warren Beach, The Method of Henry James, 2nd ed. (Philadelphia, 1954), p. 96.

<sup>9</sup>Cornelia Pulsifer Kelley, "The Early Development of Henry James," University of Illinois Studies in Languages and Literature, XV (May-February 1930), 190.

<sup>10</sup>Beach, p. 196.

<sup>11</sup>Leon Edel, Henry James The Conquest of London: 1870-1881 (New York, 1962), p. 178.



- <sup>12</sup> Art of the Novel, p. 60.
- <sup>13</sup> Art of the Novel, p. 60.
- <sup>14</sup> Art of the Novel, p. 62.
- <sup>15</sup> Art of the Novel, p. 64.
- <sup>16</sup> Art of the Novel, p. 69.
- <sup>17</sup> Art of the Novel, p. 72.
- <sup>18</sup> Art of the Novel, p. 74.
- <sup>19</sup> Leon Edel, Henry James The Middle Years: 1882-1895 (New York, 1962), p. 179.
- <sup>20</sup> Beach, p. 42.
- <sup>21</sup> Alwyn Berland, "Henry James," The University of Kansas City Review, XVII (Winter 1950), 102.
- <sup>22</sup> Van Wyck Brooks, The Pilgrimage of Henry James (New York, 1925), pp. 182-83.
- <sup>23</sup> Oscar Cargill, The Novels of Henry James (New York, 1961), fn. 57, p. 171.
- <sup>24</sup> Pelham Edgar, Henry James Man and Author (New York, 1927), pp. 82-83.
- <sup>25</sup> Stephen Spender, The Destructive Element (London, 1938), pp. 45-46.

<sup>26</sup>Louise Bogan, "James on a Revolutionary Theme," Nation, CXLIV (April 1938), 474.

<sup>27</sup>Elizabeth Stevenson, The Crooked Corridor (New York, 1949), pp. 66-67.

<sup>28</sup>F. W. Dupee, Henry James (New York, 1951), pp. 151, 150.

<sup>29</sup>Art of the Novel, p. 79.

## Chapter II

<sup>1</sup>Charles G. Hoffmann, The Short Novels of Henry James (New York, 1957), p. 49.

<sup>2</sup>Hoffmann, p. 9.

<sup>3</sup>Henry James, "Madame de Mauves," The Great Short Novels of Henry James, ed. Philip Rahv (New York, 1944), p. 3. Hereafter cited as Great Short Novels.

<sup>4</sup>Great Short Novels, p. 84.

<sup>5</sup>Kelley, p. 161.

<sup>6</sup>Great Short Novels (Rahv's introduction), p. 6; Cargill, p. 46.

<sup>7</sup>Osborn Andreas, Henry James and The Expanding Horizon (Seattle, 1948), p. 10.

- <sup>8</sup> Kelley, p. 165.
- <sup>9</sup> Great Short Novels (Rahv's introduction), p. 3.
- <sup>10</sup> Great Short Novels, p. 8.
- <sup>11</sup> Art of the Novel, p. 70.
- <sup>12</sup> Art of the Novel, pp. 64-65.
- <sup>13</sup> Great Short Novels (Rahv's introduction), p. 5.
- <sup>14</sup> Great Short Novels, p. 84.
- <sup>15</sup> Robert F. Gleckner, "James's Madame de Mauves and Hawthorne's The Scarlet Letter," Modern Language Notes, LXXIII (December 1958), 583.
- <sup>16</sup> Great Short Novels, p. 26.
- <sup>17</sup> Great Short Novels, pp. 41-42.
- <sup>18</sup> Great Short Novels, pp. 50, 52.
- <sup>19</sup> Great Short Novels, pp. 61-67.
- <sup>20</sup> Walter F. Wright, The Madness of Art: A Study of Henry James (Lincoln, Nebraska, 1962), p. 146.
- <sup>21</sup> Gleckner, p. 584.
- <sup>22</sup> Great Short Novels, p. 68.
- <sup>23</sup> Gleckner, p. 585.

- <sup>24</sup>Gleckner, p. 586.
- <sup>25</sup>Kelley, p. 161.
- <sup>26</sup>Beach, p. 70.
- <sup>27</sup>Great Short Novels, p. 11.
- <sup>28</sup>Leon Edel, The Psychological Novel (New York, 1953), p. 47.
- <sup>29</sup>Great Short Novels, pp. 16-22.
- <sup>30</sup>Great Short Novels, p. 17.
- <sup>31</sup>Great Short Novels, p. 34.
- <sup>32</sup>Louise Dauner, "Henry James and The Garden of Death," The University of Kansas City Review, XIX (Winter 1952), 139.
- <sup>33</sup>Great Short Novels, p. 71
- <sup>34</sup>Great Short Novels, p. 72.
- <sup>35</sup>Kelley, p. 162.
- <sup>36</sup>Great Short Novels, p. 83.
- <sup>37</sup>Beach, p. 35.
- <sup>38</sup>Hoffmann, p. 15.
- <sup>39</sup>Hoffmann, p. 28.

<sup>40</sup>Great Short Novels, pp. 28-29.

### Chapter III

<sup>1</sup>Philip Rahv, "Heiress of All the Ages," Image and Idea: Fourteen Essays on Literary Themes (Norfolk, Connecticut, 1949), p. 43.

<sup>2</sup>Richard Chase, The American Novel and Its Tradition (New York, 1957), p. 118.

<sup>3</sup>Dorothea Krook, The Ordeal of Consciousness in Henry James (Cambridge, 1962), p. 8.

<sup>4</sup>Dorothy Van Ghent, The English Novel: Form and Function (New York, 1953), p. 211.

<sup>5</sup>Leon Edel, Henry James: The Conquest of London 1870-1881 (New York, 1962), pp. 420-421. A full discussion of the view that Minny Temple served as the basis for Isabel Archer may be found in Cargill, pp. 79-86.

<sup>6</sup>Art of the Novel, p. 42.

<sup>7</sup>Art of the Novel, p. 43.

<sup>8</sup>Art of the Novel, pp. 53, 57.

<sup>9</sup>Henry James, The Notebooks of Henry James, eds. F. O. Matthiesson and Kenneth B. Murdock (New York, 1947), p. 15.

- <sup>10</sup>Chase, p. 119.
- <sup>11</sup>Kelley, p. 297.
- <sup>12</sup>Krook, p. 16.
- <sup>13</sup>Joseph Warren Beach, "The Figure in the Carpet," The Question of Henry James, ed. F. W. Dupee (London, 1947), p. 112.
- <sup>14</sup>Van Ghent, p. 215.
- <sup>15</sup>Kelley, pp. 299-300.
- <sup>16</sup>Wm. Troy, "The Altar of Henry James," The Question of Henry James, p. 275.
- <sup>17</sup>Chase, p. 121.
- <sup>18</sup>Van Ghent, p. 214.
- <sup>19</sup>Chase, pp. 122-123.
- <sup>20</sup>Henry James, The Portrait of a Lady, 2 vols. (New York, 1959) I, II, I, 73.
- <sup>21</sup>Chase, p. 124.
- <sup>22</sup>Van Ghent, p. 216.
- <sup>23</sup>James, Portrait, I, 62-63.
- <sup>24</sup>Chase, p. 124.

<sup>25</sup> James, Portrait, I, 72-73.

<sup>26</sup> Chase, p. 124.

<sup>27</sup> Chase, pp. 131, 134.

<sup>28</sup> Van Ghent, pp. 211-212.

<sup>29</sup> Portrait, I, 93.

<sup>30</sup> F. O. Matthiessen, Henry James: The Major Phase  
(New York, 1944), p. 143.

<sup>31</sup> Portrait, I, 187-188.

<sup>32</sup> Portrait, I, 284.

<sup>33</sup> Matthiessen, p. 183.

<sup>34</sup> Matthiessen, p. 179.

<sup>35</sup> Chase, p. 131.

<sup>36</sup> Van Ghent, p. 214.

<sup>37</sup> Chase, p. 122.

<sup>38</sup> Art of the Novel, p. 57.

<sup>39</sup> Chase, p. 125.

<sup>40</sup> Chase, p. 126.

<sup>41</sup> Portrait, II, 196.

<sup>42</sup>Van Ghent, pp. 221-222.

<sup>43</sup>Van Ghent, p. 222.

<sup>44</sup>Portrait, II, 200.

<sup>45</sup>Lyall H. Powers, "The Portrait of a Lady: 'The Eternal Mystery of Things,'" Nineteenth Century Fiction, XIV, 2 (September 1959), 149.

<sup>46</sup>Portrait, II, 190.

<sup>47</sup>Portrait, II, 203.

<sup>48</sup>Van Ghent, pp. 226-227.

<sup>49</sup>Matthiessen, p. 184.

<sup>50</sup>Krook, p. 16.

<sup>51</sup>Art of the Novel, p. 51.

<sup>52</sup>Edel, pp. 427-428.

<sup>53</sup>Van Ghent, p. 219.

<sup>54</sup>Rahv, pp. 54-55.

<sup>55</sup>Portrait, I, 310-311.

<sup>56</sup>Kelley, p. 299.

<sup>57</sup>Chase, p. 131.



- <sup>58</sup> Portrait, I, 213.
- <sup>59</sup> Chase, p. 132.
- <sup>60</sup> Portrait, II, 64; II, 74-75.
- <sup>61</sup> Edel, p. 249.
- <sup>62</sup> Portrait, II, 79.
- <sup>63</sup> Van Ghent, p. 226.
- <sup>64</sup> Powers, p. 152.
- <sup>65</sup> Van Ghent, pp. 224-225.
- <sup>66</sup> Powers, pp. 152-153.
- <sup>67</sup> Portrait, II, 391.
- <sup>68</sup> Powers, p. 153.
- <sup>69</sup> Quentin Anderson, The American Henry James (New Brunswick, 1956), p. 190.
- <sup>70</sup> Beach, p. 138.
- <sup>71</sup> Portrait, II, 356.
- <sup>72</sup> Carl Van Doren, The American Novel (New York, 1921), pp. 201-202.
- <sup>73</sup> Rahv, p. 57.
- <sup>74</sup> Van Ghent, p. 228.

<sup>75</sup>Anderson, p. 189.

<sup>76</sup>Notebooks, p. 18. Matthiessen, in The Major Phase, supports James' remarks in The Notebooks, pp. 182-186.

#### Chapter IV

<sup>1</sup>F. W. Dupee, Henry James, 2nd ed. (New York, 1956), p. 155.

<sup>2</sup>Pelham Edgar, Henry James: Man and Author, 2nd. printing (New York, 1964), p. 151.

<sup>3</sup>Leon Edel, Henry James The Middle Years: 1882-1895 (New York, 1962), Discussion of Constance Fenimore Woolson, pp. 356-370. Reference to James' "inner solitude," etc., p. 18.

<sup>4</sup>Henry James, "Henry James' Preface to 'The Beast in the Jungle,'" Henry James: Selected Fiction, ed. Leon Edel (New York, 1964), pp. 540-542.

<sup>5</sup>Hoffmann, pp. 98-99.

<sup>6</sup>Allen Tate, "Three Commentaries: Poe, James, and Joyce," Sewanee Review, LVIII (Winter 1950), 8.

<sup>7</sup>L. C. Knights, "Henry James and the Trapped Spectator," Southern Review, IV (1938-39), 612-613.

<sup>8</sup>Francis E. Smith, "The Beast in the Jungle: The Limits of Method," Henry James: Seven Stories and Studies, ed. Edward Stone (New York, 1961), p. 245. Article appeared originally in Perspective, I (1947), 33-40.

<sup>9</sup>L. C. Knights, pp. 614, 613.

<sup>10</sup>Stephen Reid, "The Beast in the Jungle and A Painful Case: Two Different Sufferings," American Imago, XX (Fall 1963), 221.

<sup>11</sup>Dupee, p. 156.

<sup>12</sup>Edwin Fussell, "Hawthorne, James, and the Common Doom," American Quarterly, X (1958), 443.

<sup>13</sup>David Kerner, "A Note on 'The Beast in the Jungle,'" University of Kansas City Review, XVII (Winter 1950), 117.

<sup>14</sup>Henry James, "The Beast in the Jungle," The Great Short Novels of Henry James, ed. Philip Rahv (New York, 1944), pp. 754, 753. Hereafter referred to as Great Short Novels.

<sup>15</sup>Kerner, p. 117.

<sup>16</sup>Great Short Novels, p. 768.

<sup>17</sup>Smith, p. 247.

- <sup>18</sup> Great Short Novels, p. 774.
- <sup>19</sup> Great Short Novels, p. 794.
- <sup>20</sup> Great Short Novels, pp. 797-798.
- <sup>21</sup> Kerner, p. 117.
- <sup>22</sup> Fussell, pp. 444-445.
- <sup>23</sup> Fussell, pp. 445, 444.
- <sup>24</sup> Knights, p. 615.
- <sup>25</sup> Dupee, p. 156.
- <sup>26</sup> Kerner, pp. 111-113-116.
- <sup>27</sup> Betty Miller, "Miss Savage and Miss Bartram,"  
The Nineteenth Century, CXLIV (1948), 292.
- <sup>28</sup> Art of the Novel, pp. 161-166.
- <sup>29</sup> Notebooks, pp. 184, 312.
- <sup>30</sup> Edgar, p. 152.
- <sup>31</sup> Fussell, p. 444.
- <sup>32</sup> Great Short Novels, p. 761.
- <sup>33</sup> Dupee, p. 157.
- <sup>34</sup> John Shroeder, "The Mothers of Henry James,"  
American Literature, XXII (1951), 425-428.

- <sup>35</sup> Great Short Novels, pp. 767-768.
- <sup>36</sup> Miller, p. 298.
- <sup>37</sup> Great Short Novels, p. 765.
- <sup>38</sup> Great Short Novels, p. 769.
- <sup>39</sup> Great Short Novels, p. 769.
- <sup>40</sup> Great Short Novels, pp. 774-775.
- <sup>41</sup> Smith, p. 247.
- <sup>42</sup> Great Short Novels, p. 779.
- <sup>43</sup> Edward Stone, "James's 'Jungle': The Seasons,"  
University of Kansas City Review, XXI (Winter 1954),  
142-143.
- <sup>44</sup> Great Short Novels, p. 781.
- <sup>45</sup> Shroeder, p. 428.
- <sup>46</sup> Great Short Novels, p. 784.
- <sup>47</sup> Stone, p. 143.
- <sup>48</sup> Great Short Novels, p. 785.
- <sup>49</sup> Great Short Novels (Rahv's introduction), p. 751.
- <sup>50</sup> Hoffmann, p. 99.
- <sup>51</sup> Smith, p. 247.

- 52 Great Short Novels, pp. 760-761.
- 53 Knights, p. 613.
- 54 Dupee, p. 158.
- 55 Great Short Novels, p. 766.
- 56 Kerner, p. 112.
- 57 Great Short Novels, p. 766.
- 58 Hoffmann, p. 100.
- 59 Reid, pp. 226-227.
- 60 Hoffmann, p. 101.
- 61 Great Short Novels, pp. 771-772.
- 62 Great Short Novels, pp. 775, 778.
- 63 Hoffmann, p. 101; Part of the story quoted here  
appears in Great Short Novels, p. 784.
- 64 Smith, p. 248.
- 65 Great Short Novels, p. 789.
- 66 Great Short Novels, pp. 792, 793.
- 67 Kerner, p. 112.
- 68 Dauner, pp. 140-141.

<sup>69</sup>Kerner, p. 112.

<sup>70</sup>Great Short Novels, p. 798.

<sup>71</sup>Fussell, p. 444.

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