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The Beast in the Jungle and the technique of symbolism

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The Beast in the Jungle and the Technique
of Symbolism

by

Noralyn P. Crossley

A THESIS

Presented to the Graduate Faculty

of Lehigh University

in Candidacy for the Degree of

Master of Arts

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This thesis is respectfully submitted to the Graduate Board of Lehigh University in partial fulfillment of the requirements for the degree of Master of Arts.

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Date May 14 1969

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Abstract

In The Beast in the Jungle, Henry James achieved psychological and aesthetic power through the technique of Symbolism. James attempted in his late period to use the word symbol for its visual and musical quality. He never, however, sacrificed a moral or psychological theme for an aesthetic effect. Instead, James worked increasingly toward a perfect fusion of subject and technique so that the works of the last period evidence a poetic concentration. Any attempt, therefore, to explain the power of The Beast apart from a consideration of technique will not be adequate.

Imagery and sound prepare the reader psychologically for the conversion of John Marcher, a miracle of a sort impossible under any circumstances to see. Since the imagery and sound are important for abstract rather than for plastic effects, the technique of James in The Beast is more aptly compared to music than to painting. Passages of dialogue and narrative detail are equally important for their suggestions. On the surface, the sounds are pleasing, and, like music, the movement of the imagery is intellectually pleasing. An image establishes a certain theme; other images in any given passage will run parallel to this theme, suggest concurrent thought, and establish appropriate mood. In

the same passage, other images will run counter to this established image resulting in a simultaneous contrast of overtones. The technique results in an emotional climax in the last scene. If sounds alone created this emotion, the composition could be called a tone poem. Since the sounds of words create the emotion, the composition is more accurately called a prose poem. What The Beast in the Jungle has in common with a tone poem is the symbolic use of sound.

The value of poetic prose is the value of sound as symbol, and for one to fully appreciate the aural effect such prose must be read aloud. When The Beast is read correctly, the intonation should not vary greatly from background to narration. The accents should be evenly spaced, and the line should be intoned to bring out the vowel duration. The tempo of the prose does not increase from beginning to end, but in more dramatic passages such as the important last scene the rhythm becomes more energetic through stronger stress and increased repetition of imagery.

Introduction

To what extent James used the technique of French Symbolism in his late period is a fascinating question. In this paper I establish first of all, that he did do so and that in one particularly effective tale, The Beast in the Jungle, James achieved psychological and aesthetic power through such poetic technique. The exploration has been creative and exciting, and I consider it by no means over. I wish to thank Dr. Carl F. Strauch for his encouragement and for his patient, much needed instruction on the details of the paper.

In Chapter I I introduce the theme of the nouvelle and summarize pertinent criticism. I pay special attention to critical material which implies that the sound in James's late style is significant. Sometimes a critic's failure to adequately explain the power of The Beast in other ways suggests that the sound or the accumulated effect of the sound is the potent stylistic factor.

Also in Chapter I, I include a brief commentary on French Symbolism and suggest how James may have been influenced by the American painter, John Singer Sargent. James, however, could have arrived independently at a comparable technique. Tracing artistic relationships of this sort is very difficult, and coming to any definite conclusion is, if not impossible, at least beside my

primary point.

Charles Demuth, an American water-colourist (1883-1935), revealed in a series of three sketches on The Beast in the Jungle, some significant ideas on James's use of imagery. The sketches are described in an article by John Sweeney, and since the prints are rarely published, I was especially thankful for the benefit of Mr. Sweeney's insight. Demuth was a very talented artist, original, and rather like James in his fastidious taste in composition. Demuth also exhibited a high degree of literary sensibility and felt inspired to paint interpretive sketches for works by Zola, Balzac, and other writers besides James. His sketches are creative criticism, which, I think, must be the most rewarding tribute to the power of someone else's art. I decided, therefore, to summarize the article on Demuth as a transition between Chapter I, where I discuss painting and Chapter II, where I discuss verbal imagery. Since, however, the imagery in this nouvelle lacks plastic quality, I do not compare the technique to that of painting. Instead, I find a more analogous expression in the music of Debussy.

In Chapter II I show how the imagery is important for intellectual connotation and accumulated effect. Appendix A contains a copy of the text on which I traced the imagery.

Convinced that the nouvelle has significant sound,

I read the entire story aloud on a tape in order to actually hear it. As I read, a certain pattern of accents developed. I then re-read earlier passages to see if these would follow the established pattern of stress. I was not disappointed. Rather, the rhythm came naturally, enhanced the power of suggestion, and clarified verbal relationships. Next I listened to the tape and marked the accents I heard on a second copy of the text. This copy is contained in Appendix B. The accents fall regularly on syllables of longer duration; the pattern is quantitative. Chapter III is an explanation of this aural experiment.

In order to emphasize the similarity between the sound of The Beast and the music of Impressionism, I searched for a recording that would illustrate the comparison. Happily, I found what I consider a suitable composition in Debussy's "String Quartet in G Minor." The work has none of the pictorial effects of a Debussy tone poem, no fauns or moons or seas. I did not want a suggestion of painting. Instead, this quartet is deep with purely tonal implications. Its scope is confined; its structure is formal. The music appeals equally to the intellect and to the emotion. Since these are essentially the qualities I admire in The Beast in the Jungle, I included portions of the quartet on the tape between sections of the story. I must thank Mr. Wayne Labs of Mechanicsville,

Pennsylvania for patiently spending hours operating his recording equipment while I read and re-read, constantly changing my mind about details and having to read parts over. The tape, which I present to the Department of English at Lehigh as a portion of this research project, is still not perfected. It reflects the limitations of myself and of time. The reading aloud was most enjoyable, however. Appendix C explains the tape in more detail.

Chapter I

A Summary of Criticism

In a powerful tale of about seventeen thousand words, Henry James created the terror and tragedy of an obsession. The story can be stated briefly: a man meets a woman for the first time and tells her that he has a premonition something will happen to him. Ten years later he meets her again, and she has remembered him and his confession. She agrees to watch with him for the something to happen, the something which, in his life, will spring upon him like a beast in the jungle. They grow old together and she dies. One day while visiting her grave, he, John Marcher, observes the grief of a nearby visitor at the grave of someone loved, and at that moment Marcher realizes that the Beast sprung when he lost his chance to love May Bartram, his companion. James arranged the tale into six sections; each of the first five sections contains a brief scene of dramatic dialogue to convey the viewpoint of the central consciousness, John Marcher, and, through subtle irony, the viewpoint of Henry James. The scene of section six differs in that it is not dialogue but the psychological drama of Marcher's self-revelation.

Although the outline of the tale is uncomplicated, the power which James achieved in The Beast in the Jungle, the specific mood and sensation of terror, almost defies

analysis. There is even more to the power of the story than the terror; there is a beauty in the sound of it, a resonance which undergirds and contributes to the central theme of the unlived life. It reads with a sustained cadence through the lengthy passages of background. The rhythm, the rise and fall of the words as they are heard by the attentive reader, underscores the imagery, the visual and thematic. The sounds are appropriate to the theme of the nouvelle and provide, along with the connotations of words, the mood and the tone. Altogether this aural background has the ambiguity of music. The tone and mood pervade the literal meaning. Like music, tone and mood are abstractions. "Tone," in addition to meaning the author's attitude toward his subject, is used in this consideration to mean the sound of the text read aloud. The tone or music of the text supplements the mystery of the phantasmagorical Beast, represents the drifting together of May and Marcher. For example, bells in the story are the bells of their relationship and symbolize, both as sound and image, the ultimate death of May and the despair of Marcher.

Most critics of Henry James have recognized the power of The Beast in the Jungle; a few have not. Among the many are also a few who consider it an exceptional triumph among Jamesian trials and errors. There seems to be no particular developmental pattern of appreciation.¹ Recent

criticism, however, is more abundant, and recent critics of James rely more heavily for their insights on extra-textual considerations. Some like to point out similarities between the life of Henry James and the character of Marcher, but any approach which neglects a careful consideration of technique fails to explain the attested power of this work. The story is certainly psychological, but to tell the story in other words or to read the words to derive the plot is to miss the essential value which James intended and achieved.² What happens when the critic retells the story for the sake of plot or idea is exemplified by mythic and psychological interpretations. One aspect of the work, the plot or a single symbol, is emphasized to the exclusion of multiple facets which comprise the work as a whole. The partial treatment is right in itself but sacrifices the effect of the total work for the sake of a single idea.

Louise Dauner expounds upon a single symbol in her article "Henry James and the Garden of Death." Dauner, who recognizes the garden as a constant symbol in James's work, finds Edenic significance in The Beast. James's garden, to Dauner, means many different things. It is metaphorical as well as symbolical and is especially Jamesian because of its constant recurrence, its ambivalence, paradox, and thickness of association: "It reinforces the psychological and emotional overtones of

character and situations. It is highly suggestive of the Jamesian ethic, the fundamental preoccupation of James's art. And it contributes tonally as irony to James's many faceted representation of the human drama."³ As in the Biblical myth of Adam and Eve, May Bartram and John Marcher achieve wisdom at the cost of pain. Marcher lost his opportunity to live intuitively in the garden of life. He can only learn his particularly difficult lesson in the graveyard, the garden of death. Dauner discusses the metaphysical and artistic value of James's garden as a symbol of cultural experience. John Marcher's failure in the garden of life, in aesthetic terms, is analogous to the artist's failure to intuit cultural forms of experience or to possess moral taste.⁴

According to the rather complicated psychological interpretation of David Kerner, May is the personification of ideal love, and as such she is an hallucination. He does accept May on another level, however, as a physical reality. For Kerner oversimplification is avoided by insistence on these two levels at the same time.⁵ May, on one level, is a technical device, a hoax, which demonstrates or dramatizes the character of Marcher. Kerner sees May as essential only to an understanding of Marcher, and the mode of her existence is relatively unimportant.⁶ He calls her the egocentric's dream of a woman.⁷ May is "maybe," the hypothetical mate who permits the egocentric

to live singly in Eden's garden.⁸ As the embodiment of the impossible woman, she preserves Marcher's faith in the delusion that he can have a private affair with the universe. May, says Kerner, is not only Marcher's heart, sexual instinct, or subconscious mind, she is also the censor which keeps these out of reach. He questions that an actual woman would be so useful in such contradictory ways.⁹ Both, he says, are practically sexless and detached, masters of evasion and delay. May preserves him; he escapes into her.

Kerner first suspects that the whole business of the confession is an illusion when he observes that Marcher's secret can only be revealed through a combination of two scenes--Weatherend and Sorrento. He believes that the confession never really happened at either place. Marcher is so completely blind and forgetful that his forgetfulness, rather than his secret, becomes his oddness. Marcher forgets the things which disturb him. He is blind to his fate. Fate and his sense of fate are inseparable and, for all intents and purposes, are identical. Marcher takes May on the hunt despite his unawareness that he is doing so. He makes provision, however, only for himself.¹⁰

Kerner observes that James renders Marcher colorless to associate him with the ghostly and adds that Marcher is a ghost in the sense that he experiences death in life and finds life in death. "When a man's wish to live one way

(to love) threatens his fearful wish to live another way (to be alone), so that he begins to think that the lonely life he has is the life of love he wants, then one rationalization leads to the next in a long evasion of reality (although the man runs unconscious of pursuit), until the dead-end rises in his face . . . and he turns, grateful, to the arms of the law of his life."¹¹

David Kerner raises some interesting questions. Why did Marcher confess at Sorrento? How was he able to forget his confession? Is it possible that Marcher never confessed, and if he did not, is it possible that May is not real but rather a part of Marcher himself?¹² Kerner does not definitely answer his own questions. Instead, he reinterprets the story as parable. He sees no reason for deciding on May's mode of existence since James did not intend verisimilitude. The story is a parable because "time, place, and condition are stripped off the bones of action. . . . the Law illustrated is: It is not 'good for man to live alone.' Time, place, and so on are specified but shadowy; the story is composed of disembodied voices. Marcher is fear; May is love. By isolating ingrownness [sic], James wishes to terrify the reader out of wasting his humanity."¹³

Another interpretation which combines the mythical and the psychological is that of Edwin Honig who sees a pattern which he calls the "merciful fraud" in The Jolly

Corner, The Beast in the Jungle, and The Altar of the Dead. He considers the pattern comparable to a Dionysian ritual in which an image of a god was sacrificed to the god itself.¹⁴ In each story Honig sees "a framing of the problem: the desire of the central character to realize total selfhood by discovering or rediscovering the value of the self in some other than its present form. The means by which this is done involves an active communion with another person from whom the self elicits a disguise with which to enact the role of the ideally projected or mysteriously projected other self. The sympathetic person is a woman who, because she helps to identify the other self, becomes identified with it as an heroic substitute agent."¹⁵

Honig sees The Beast as a ritualization of romantic rolls in which Marcher notes the rightness of May's role as a servant and in which May becomes a servant to Marcher's situation.¹⁶ Honig notes that Marcher fights the sense of his own selfishness but that this sense is ambiguous. He refers to the overlapping of their two lives and says that the part of May that matters is the part "she is willing to give over to him in order to witness the appearance of his potentially altered self."¹⁷ Thus, in Honig's view, May is an image of Marcher sacrificed to Marcher. In The Beast, unlike The Jolly Corner, says Honig, sensibility does not triumph but goes down in

resounding defeat.¹⁸

Edmund Wilson and Maxwell Geismar share the naturalistic bias toward the works of the last period. Both bemoan the lack of concrete detail,¹⁹ assume that Henry James was squeamish about sex,²⁰ and imply that James's treatment of subject was necessarily vague because of the author's personal limitations.²¹

Wilson views the ambiguity of the late period as an expansion of psychological gas in which the short stories swelled into "small novels."²² He suggests that James lapsed into a dreamy inner world of uncertain values in which he was unable to judge the effects of his own story.²³ Wilson describes James's ambiguity not in a poetical or metaphysical sense but as a shortcoming which might have been caused by unclearness in James's own mind toward his subject or contributed to in part by his ultimate use of dictation. When James dictated in later years, according to Wilson, the style became increasingly conversational, marked by increasing sentence circumlocution.²⁴ Wilson approaches James on biographical grounds and dismisses him as a befuddled writer of prose fiction.

Maxwell Geismar views *Marcher* as definitely autobiographic as well as another "obsessed and hysterical Jamesian 'superman' of the spirit."²⁵ In Geismar's opinion The Beast is James's epitaph on Henry James, a reflection of his early love for Minny Temple,²⁶ and excep-

tional for the obviously objective way in which James evaluates himself: "What was remarkable, too, was how this completely autocentric writer . . . who saw the world only in terms of his own standards and values--romantic, 'literary' and abstract as they were--could, in one leap here, move to an 'allocentric' or objective view of his own deepest and primary drives, his own true failure as a human being if not as a literary spokesman."²⁷

This tale Geismar regards as a description of James's own egotism, and this, not the Prefaces, as the true example of Jamesian self-criticism.²⁸ He judges May unnatural, a Jamesian dream woman indeed, to accept, encourage, and validate "this consuming masculine vanity and egotism, without thought, through the years, of anything further than their 'talks' about him."³⁰ She, Geismar says, is "the feminine masochistic equivalent of his concealed masculine sadism."³¹ The redeeming feature which Geismar reserves for The Beast is his assumption that James is talking about himself. Such is his reliance on psychology and biography for his critical viewpoint.

Walter F. Wright also considers Marcher to be autobiographical,³² but in contrast to Geismar, he judges Marcher to be perceptive and intelligent, sensitive, and intently conscientious. Marcher's predicament is universal, according to Wright, in that it is an accentuation of that in which any sensitive person becomes

entrapped. His bewilderment becomes ours. Wright views the story as a quest into the nature of life itself and the watch for the Beast as a search for the identification of the self. May Bartram, accordingly, is a reflection of life, and Marcher does appreciate her excellence. Marcher's love, says Wright, is common but not cheap.³³ The emphasis of Wright is again on subject and allegorical significance to the exclusion of how this meaning is conveyed.³⁴

Stephen Reid believes that Marcher's hallucination is hardly an uncritical projection of James's anxieties. James is, according to Reid, remarkably objective in The Beast: "a careful study of the story reveals the amazing clarity and precision with which James establishes Marcher's infantile attitude toward May, toward life: the virtuosity of the rationalizations, the solemnity of his position, the emotional poverty. To say that James is objective in The Beast in the Jungle--and I think he is remarkably so--is none the less not to deny that certain very great phobic anxieties have found expression in the story, anxieties all the more forcibly handled by being felt, as it were, from the inside."³⁵ "Marcher's fantasy, Reid continues, "is not contained in an otherwise rational framework: it is the framework itself."³⁶ He attributes the vagueness in the story to the nature of Marcher's phobia rather than to the nature of style.³⁷ James takes

the reader into the derangement itself, and he makes the background share the phobic feelings so as not "to diminish the particular horror of it."³⁸

The critics who do more or less concern themselves with characteristics of technique vary widely in their attitude toward these characteristics. Bruce McElderry claims that "nothing surpasses the lightness of touch, the delicacy of movement of this nearly eventless story."³⁹ He sees May as more convincing than John Marcher who is "almost an allegorical representation of insensitivity, caution, and inaction--accumulative selfishness all the more horrifying because it is so well-bred."⁴⁰ F. E. Smith observes the perfection of surface in The Beast, which he calls a tour de force in the genre of psychological mystery. He attacks James's method, however, as too specialized, too barren of action, too empty of emotion. "Characters," he declares, "lose what life they have in the mazes of logical inference until they have more of the nature of propositions than of human beings."⁴¹

Two other critics who find fault with James's technique in The Beast in the Jungle are Sean O'Faolain and Allen Tate.

O'Faolain's criticism is terse: The Beast is a huge waste of words since the reader knows from the start what an ass Marcher is and soon conceives what the spring of the beast will be.⁴² Disliking subtleties extraneous to

the plot, O'Faolain appreciates the economy of the short story and judges The Beast accordingly. The Beast, however, is a nouvelle, not a short story.⁴³

Allen Tate, in his essay entitled "Three Commentaries: Poe, James, and Joyce," considers certain qualities which "The Fall of the House of Usher" has in common with The Beast in the Jungle and James Joyce's The Dead. Tate emphasizes that in The House of Usher Poe achieves the dominance of symbolism over a "visible base."⁴⁴ Poe experimented, according to Tate, with the technique of basing symbolism in scenic reality, but Joyce, not Poe nor James, achieved the perfection of the technique.⁴⁵ Tate objects that the naturalistic detail of The Beast is not distinct enough to make the situation credible. The symbolism, he suggests, "tends to allegory because there is not enough detail to support it."⁴⁶ He then turns to The Dead for what he terms the great modern example of the nouvelle due to the superior naturalistic medium of Joyce. Tate implies that James wanted to create the direct impression of reality in The Beast but fell short of his mark.

Tate, however, does answer O'Faolain by first of all rightly calling the tale a nouvelle, not a short story, and secondly by observing that the suspense of the story is not in the reader's recognition of the failure of Marcher but in his looking ahead to the "revelation of

this failure."⁴⁷ In the comparison of The Beast and The Dead, Tate observes that both stories hinge upon climaxes of self-revelation, limit the reader's access to the subject to a central intelligence, and end with a powerful irony which is classical in the sense that "the reader's interest is engaged at a higher level than mere surprise."⁴⁸

Among Tate's several objections to The Beast are that, in terms of visible materials, it is much too long; the foreground is too elaborate; and parts one and two are not rendered dramatically, making the structure suffer from what James calls the disproportion of the misplaced middle.⁴⁹ Tate believes that James failed to confer on parts I and II "the brave appearance of the true."⁵⁰ Tate also wonders whether the ficelle of the stranger at the grave was nothing more than a trick and suggests that James should have planted him or his equivalent somewhere in the foreground.⁵¹ He insists that the dramatic scenes should be visibly concrete and recognizes only two short-view scenes in the entire story: in parts IV and VI. He questions whether these two scenic effects have been adequately prepared for and whether the scenes are really "scenic" when they do occur: "James does not make May or Marcher visible; he has merely presented their enveloping fate, as it could have been seen from Marcher's point of view; but we have seen them not quite credibly."⁵² He

further suggests that in slighting the scenic effect it is possible that James has violated one of his primary canons: the importance of rendition over statement.⁵³ The man at the grave, according to Tate, may be a deus ex machina contrived by James in order to render scenically Marcher's psychological insight since James wanted to be consistent to his belief that the reader should see Marcher discovering his flaw.⁵⁴

Tate admits that his questions do not exhaust the story, that The Beast in the Jungle remains one of the great stories in English. "In the long run," he submits, "its effect is one of tone, even of lyric meditation."⁵⁵ The criticisms of Tate against the story suggest that perhaps James intended something other than power, tone, and lyric meditation; or that these qualities are not enough.

While not simply saying that The Beast is too long, Allen Tate thinks the story is too long in terms of concrete detail. L. C. Knights, on the other hand, attempts to bring out in his article entitled "The Trapped Spectator" the sureness, relevance, and coherence of "the minute particulars of James's art."⁵⁶ Knights sees that the subtlety of style in James's later period is far from being evidence of any fault but rather a technique necessary to the achievement of the full power of the story. Knights also traces the growth of the subject of egotism

as a consideration of James to its ultimate pre-occupation of the trapped spectator, the caged or excluded consciousness. The thesis of James in the tales of the later period is, according to Knights, that the qualities making up life are more important than experiences; that as expressed in the *Critical Prefaces* edited by R. P. Blackmur, "the amount of felt life informing any work is in exact correspondence with the 'art,' that it depends entirely on the fullness and fineness with which the subject is presented."⁵⁷ The technique, therefore, is essential to the creation of this felt life. The particular technical achievement in The Beast is the unobtrusive irony of the two voices: Marcher's view and that of James himself.⁵⁸ According to Knights, James extracts the ultimate horror from his theme by making almost every word bear a double burden.⁵⁹ The theme to which the technique is so essential is, as Knights expresses it, a "common human feeling, isolated, magnified, but not in any other way distorted. The reader can share Marcher's horror while observing the ravages of an obsession."⁶⁰

Knights suggests that there might have been biographical significance in James' choice of this theme, in his "attested predilection for poor sensitive gentlemen," but he believes that when a work of art is achieved as it is in The Beast, such biography is irrelevant.⁶¹ There is, however, an important tendency in the late works of

James which is exemplified by The Beast and which Knights and others indicate. The essence of this tendency is the mood created, the feeling of desolation which is similar to the desolation expressed in modern existential fiction. The art of James creates this mood in an aesthetically pleasing form, an accomplishment often lacking in the naturalistic school of writing. Knights expresses the idea this way: "Of course James was isolated and he knew it; but it is ridiculous to speak as if his plight were peculiar and unrelated to a more general predicament. It wasn't merely that he saw more clearly than anyone else, and recorded in his Prefaces, the increasing gulf between the artist and the public of common readers, he sensed also the forces that, in his time, were making for 'the awful doom of general dishumanisation' (Preface to The Altar of the Dead).⁶² Knights quotes the lines of T. S. Eliot, "I have heard the key turn in the door once and turn once only," and sees in this expression the apprehension James expressed for the isolation of the individual, an apprehension which marked James as the first of the modern novelists.⁶³

Morton Zabel links James's preoccupation with the "modern" subject with James's shift in style. In "The Poetics of Henry James," Zabel claims that James's influence in the field of fiction anticipates by a quarter century the efforts toward limitation and concentration

which have been paramount in poetic theory and writing since the war.⁶⁴ He sees Jamesian technique as allied to James's concept of the artist. James experienced the ordeal of the poet recognized by Eliot, the ordeal of finding meaning and order in the confusion of modern civilization. For James, salvation lay in the conquest of identity. James rescues personality from an excess of sophistication, self-indulgence, and privilege.⁶⁵ James, says Zabel, saw the same problem in modern life as did Valéry, but James's solution is different. Valéry submerged himself in the ultimate of cynical disillusionment in which not even art could afford any meaning. James resisted the implications of science through art. He saw the modern predicament as the antagonism of intelligent selfhood against the depersonalized scientific comprehension of all things in their "unprejudiced identities." James, according to Zabel, avoided the dangers of the transition from Romanticism to a new and better art through the discipline of technique, a danger marked by the realistic and naturalistic novel with its socialistic, didactic content. He escaped the temptation to write tractarian fiction by his careful insistence on poetic concentration.⁶⁶

A similar observation is made by Leon Edel in his introduction to The Tales when he says that no one else has "evoked with more power 'the bench of desolation'--

the drama of human loneliness."⁶⁷ He also sees a connection between the theme of desolation in the late period and the author's technique. Edel notices that in the late period the storyteller's mood is greatly altered and that the style is not minutely descriptive because the power and reality of inner experience far exceeds the importance of external realism.⁶⁸ These tales, Edel suggests, are in the existential mode, the mode of James's late years when everything was terrible in the heart of man. Accordingly, the beast in this tale of the late period is a beast of the mind.⁶⁹

Krishna Vaid in Technique in the Tales of Henry James recognizes along with Tate and Knights that what distinguishes The Beast in the Jungle is its "spellbinding power."⁷⁰ Vaid picks up the statement of James in the Preface that "any felt merit in the thing must all depend on the clearness and charm with which the subject just noted expresses itself,"⁷¹ and proceeds to evaluate this "clearness and charm." Vaid attributes the power or haunting effect of The Beast to the long passages of narration or summary which bridge "the gaps between his crucial scenes and lets us hear the musings of his hero."⁷² The crucial scenes, according to Vaid, are the six which James intended, rather than the two recognized by Tate.⁷³ He interprets the dramatic scene as the increasingly intense conversations or dramatic confrontations between

John Marcher and May Bartram. "Scenic," for Vaid, does not necessarily mean descriptive; a scene is psychological drama. He pinpoints each one of the scenes in each section, something which is not hard to do. His analysis of scene IV, however, is especially germane to this discussion of James's technique. Except for the opening scene at Weatherend, Vaid observes, this is the only scene provided with a visual setting, but the setting is more atmospheric than physical.⁷⁴

Vaid significantly agrees with L. C. Knights that the reader is aware of two views throughout, that of Marcher and that of James.⁷⁵ He considers the summaries condensations of time rather than a waste of words, and he answers two objections of Tate in addition to the matter of concrete detail which has already been considered: "What Tate dismisses as foreground--the first two sections--is structurally proportionate, well-integrated in the tale, and very necessary to an appreciation of Marcher's obsession and his relationship with May. The middle of the tale is the third section where Marcher's suspicion, that May knows something he does not, first turns into a virtual conviction; this is almost exactly the dimensional middle of the tale. The grief-stricken stranger may be termed a deus ex machina, but his descent at the opportune moment is not at all ruled out by the tenor of the tale: it should not be evaluated as a realistic tale

or read as mere allegory."⁷⁶

The emphasis on tenor and tone occurs again and again. Stephen Reid submits that The Beast in the Jungle is as good as it is because "James was able to let Marcher's phobic concern establish a pervasive texture and tone, to create in the fiction itself an omnipresent sense of the imminent danger."⁷⁷ Douglas Jefferson agrees that through imaginative use of language, James transcends any psychological or moralizing interpretations of character. Jefferson judges it "remarkable for the intensity with which every implication of its subject is gathered up and driven home in the tremendous last scene."⁷⁸ Austen Warren, speaking of The Golden Bowl, describes the effect of James's late style as one of tonality, figuration, almost color scheme.⁷⁹ This effect, according to Warren, results from the metaphors which are the equivalent of myth. The metaphors, Warren continues, fall into two categories: emblematic perception and extended conceit. Both Austen Warren and Francis Fergusson compare the late style to minor metaphysical poetry. Fergusson comments, "I think one can see now that even in his tricks of style and in his metaphors . . . he is akin to Vaughan and Herbert."⁸⁰ The type of image which Warren describes finds its purest expression, according to John Raleigh, in The Beast in the Jungle. Raleigh, in an article called "The Poetics of Empiricism," discusses the

importance James placed upon sense impression and describes the active metaphor: James pictures abstractions; experience is pictured "as a crouching beast ready to spring."⁸¹ "Of course," Raleigh continues, "not all impressions in the late novels leap like beasts at their receptor. Sometimes they caress, as in the great water metaphor when, in stasis, characters sink into a massive sea. The important thing to remember is that they are invariably physically imaged; and thus practically all feelings, love or hate, or fear, are pictured as a series of sense impressions coming in upon the consciousness."⁸²

William B. Cairns, one of the Jacobites, wrote in 1916 that "none of the theories to account for the change in style is wholly satisfactory."⁸³ Cairns' argument, however dated, is sound. The dictation theory, one which Edmund Wilson set forth, Cairns had noted earlier is particularly inadequate because James's sentences are highly organized, carefully and artificially wrought. They are the opposite of usual conversational sentences. The sentence structure, not the diction, is the most striking example of the later prose, and "the growth in the complexity of sentences may come from the growth of a tendency to see a subject in all its subtle relations, and to present all these relations at one stroke. This is a different matter in an uninflected language, which must show the connection of ideas chiefly by the position of

words. When there are so many conditions and modifications and exceptions to each principal idea, the phrases which express them cannot be placed in close juxtaposition to the central term. A sentence so delivered seems clear when delivered orally, because the voice shows grammatical relationships, as the word endings do in an inflected language."⁸⁴ Cairns observed that James's adjectives are carefully chosen and that the significance of such adjectives is not in their denotations but rather in associations and suggestiveness.⁸⁵

In another quite early criticism, Vernon Lee wrote that the sense of Henry James's late prose is often abstract, that employment is more important than raw materials, and that the Jamesian verbs "force us to go straight through."⁸⁶ He noted the variety, co-ordination, and activity of the verbal tenses,⁸⁷ and the repetition of personal pronouns that becomes a kind of personification. The shifting of pronoun case, he argued, provides more movement than would verbs.⁸⁸ The reader, according to Vernon Lee, "will have to be, 'spontaneously,' at full cock of attention."⁸⁹ He judged the action in a James creation as storms in teacups seen through a microscope,⁹⁰ and this analogy is apt, except that the teacups are fathomless, and the reader himself must be provided with a sensitive lense. Cairns agreed that situations in James are minute, that gross immorality is incidental to his

situation. It is a source of complaint, said Cairns, that James presents sin by implication but that, after all, circumstantial evidence is the kind apparent in real life. The average reader, however, "unaccustomed to such a treatment in literature, hardly knows how to interpret the vague indications, and is horrified at his own uncertainty."⁹¹ The scenes in James are subdued; there is no "weeping and shrieking," but rather many scenes that "one remembers long, each perfect in its tone, its quiet impressive atmosphere, and its calm vividness."⁹²

The emphasis on tone and nuance suggests that the reader of James approach the style with a special attitude: the reader is not only asked to think; he is asked to listen. In 1905 a review of The Golden Bowl appeared in Critic which called Henry James a "Sherlock Holmes in the limbo of the human spirit" and "a master of shades." Significantly, Claude Bragdon advocated that anyone who reads The Golden Bowl must be attentive, leisurely, sympathetic. He noted Schopenhauer's affirmation that a novel is great to the extent that it represents the inner and not the outer life and applied this affirmation to The Golden Bowl, calling it art beyond all praise which formulates the question which the soul asks but which the lips fail to utter.⁹³ This praise of The Golden Bowl along with the admonition to the reader is applicable to The Beast in the Jungle. David Daiches believes that full

justice has not yet been done to this writer "whose technical skill enabled him to make convincing and inevitable a personal moral interpretation of human behavior."⁹⁴ Pelham Edgar observed quite early that few of us train ourselves sufficiently in the art of reading to receive the total impression of a work by James.⁹⁵ R. W. Short comments that James so misordered his sentences that the new alignment of elements created not only the emphasis but some definition of it; this is an achievement more common in poetry than in prose.⁹⁶ This necessarily complex style which reveals not only ideas but the relationship among ideas cannot be approached indifferently.⁹⁷ Daiches goes on to say that James's sophisticated technique uses technical apparatus to create or change meaning. Since psychological reasons are significant, James presents situations and episodes so that this significance becomes clear.⁹⁸ Any story of James, he argues, is entirely changed if told in a different way. In his later works, the story does not exist apart from technique.⁹⁹

The difficulty of reading James is partially the result of his attitude toward a fictional subject which, according to A. J. Ward, "he considered as a metaphorical or moral entity rather than as a sequence of events."¹⁰⁰ As a result of this metaphysical attitude, James developed a system of cross references--parallels, analogies,

contrasts, balances, recurrences--that complicate and clarify.¹⁰¹ The responsible critic who comes to grips with this difficulty recognizes this poetic use of language and avoids exclusion or oversimplification. The story is important, but in James's late works it is never the main interest. The responsible critic, Francis Fergusson agrees, will not insist on the narrative aspect of James's late works to the exclusion of their dramatic and plastic qualities.¹⁰² R. W. Stallman likewise insists that the complexity of such poetic prose makes responsible interpretation possible only after years of reflection: "The novel as poem, the art-novel, becomes a different novel on each subsequent reading. When finally the critic issues his interpretation, the result of years of familiarity with a given work, his interpretation frequently strikes the casual reader as 'irresponsible,' whereas what is irresponsible is in fact the casual reader."¹⁰³

In an essay on prose and poetry Edmund Wilson wrote, "The technique of prose today seems thus to be absorbing the technique of verse; but it is showing itself quite equal to that work of the imagination which caused men to call Homer 'divine'; that re-creation, in the harmony and logic of words of the cruel confusion of life." "The point is," he continues, "that literary techniques are tools, which the masters of the craft have to alter in adapting them to fresh uses. To be too much attached to

the traditional tools may be sometimes to ignore the new masters."¹⁰⁴ Wilson praises Flaubert and Joyce in this essay as "consummate artists in tight organization and careful attention to detail."¹⁰⁵ He claims that "the ideas of Poe developed by the Symbolists in France had given rise to the art poetique of Verlaine, so different from that of Horace. These late nineteenth century symbolists who derived their theory from Poe attempted "to bring music again in opposition to the school of the Parnassians who cultivated an opaque objectivity."¹⁰⁶ While noting the tight organization and attention to detail of Flaubert and Joyce, Wilson seems unimpressed by the closest attention to detail of Henry James. He notices the absorption of poetic technique into prose, but fails to notice that the ambiguity of James resides in the direction of pure poetry. Depth or expansion is achieved by the use of symbolism, and, according to Charles Hoffman, it is this method which lifts The Beast above the level of elaborate anecdote, and the suggestive technique releases the author from elaborate explanation.¹⁰⁷ The language is poetic: "symbols, metaphors, recurrent images, repetitive word patterns are all used to achieve a poetic word-picture of an idea or state of awareness."¹⁰⁸

As already noted, The Beast in the Jungle has another dimension, the moral and the psychological. What Dorothea

Krook calls the "ordeal of consciousness" may also be called the morality of consciousness. In this sense, James has a message: he denounces blindness and selfishness and advocates spiritual knowledge, genuine love. The failure to understand the necessary ambiguity in the style is perhaps the failure to understand that the moral is implicit. E. J. Ward in The Imagination of Disaster emphasizes that the dominant concern in James's fiction is knowledge and recognizes that the beast is a symbol of destructiveness and egotism.¹⁰⁹ He goes so far as to think that James believed in absolute evil but adds that there is no hint of dogma because James is an artist.¹¹⁰ James implies that "to miss experience as John Marcher does is to stultify one's self, to make moral development impossible, to starve the consciousness, to become sterile and spiritually dead."¹¹¹ Edwin T. Bowden would agree with Ward and disagree with Raleigh on this point. The latter represents those who confuse aesthetics and morality in James. Bowden declares that James would be horrified at this quotation from Raleigh's article on the poetics of empiricism: "The consciousness most sensitive to impressions is liable to be the most moral. So in James there is an equation between the aesthetic and the moral sense, and the person who most appreciates the beauty of a Renaissance painting is also the most moral."¹¹² David Daiches, in condemning the moralistic

criticism of Edmund Wilson, says that what has aesthetic significance for James possesses moral significance automatically.¹¹³ In the viewpoint of Ward and Bowden, it would be more accurate to say that what has moral significance for James possesses aesthetic significance automatically. Thus Ward suggests that James chose "poor sensitive gentlemen" for artistic reasons,¹¹⁴ because the moral subject had aesthetic possibility.

The failure to take into account both the moral and aesthetic qualities in the late style is perhaps also a failure to see James in relation to his sources, especially in relation to Turgénieff, the Russian with the French feeling, and John Singer, the European who was so much an American in attitude. This failure is perhaps a failure to see where James stood in relation to the French Symbolist movement and exactly how James differed from the Symbolists while developing a comparable technique according to the promptings of his own genius.¹¹⁵

As far as Turgénieff is concerned, James admired him, and both he and James admired the French for sheer verbal ability. David Lerner suggests that Turgénieff taught James the art of foreshortening and set him the example of dramatized consciousness.¹¹⁶ James knew Turgénieff and visited him often in Paris during the winter of 1875.¹¹⁷ James delighted in hearing Turgénieff talk about his work, and what he admired in the Russian bears out the

theory that he, along with Balzac, was for James a master worth emulating. James admired Balzac's mastery of form. In Turgénieff James saw that the important thing was not the plot but rather the arrangement of individuals in special combinations and watching their actions from different points of view. Turgénieff had the ability, said James, "to tell us the most about men and women," and he was an observer and a poet. The poetic element was constant and it had great strangeness and power.¹¹⁸

Turgénieff, as did James, chose to explore the psychological rather than describe the physical. He is quoted as asking, "shall we tell how people perspire or how people think?"¹¹⁹ Henry James chose thought over perspiration. This attitude definitely separates James from the naturalists, but the circle of French writers with whom James could have associated in 1875 were the circle of Flaubert, Zola, and Goncourt, not the very young French Symbolists.

The Symbolists were, first of all, a loosely connected group of poets which flourished in France during the second half of the nineteenth century but which had no notice or following before 1870.¹²⁰ Poe (1809-1849) and Baudelaire (1821-1867) were the literary idols of these young poets. Led by Mallarmé (1842-1898) and Verlaine (1844-1896), and later by Valéry (1871-1945), they searched for a language to express pure symbols,

ideals, and found this language in what Kenneth Cornell calls in his study, The Symbolist Movement, a linguistic music of colors, sounds, odors, and moods.¹²¹ As Baudelaire appreciated the aesthetic theory of Poe, the ensuing age of French poets delighted in similar considerations of dreams, colors, the relationship among the senses, and the phenomena of nature. "From the first to the last," writes Cornell, "the negation of visible and outward form, the search for an understanding of existence through intuition, the abstention from the rational and the dogmatic gave their imprint to poetic writing."¹²² Inner reality was more important than external reality to the Symbolist, and prose, as Wilson suggests, underwent a similar evolution.¹²³ Cornell adds that "the whole generation of symbolists admired Villiers, a satirist whose writings were a strange mixture of irony and idealism, whose language suggested but did not state. Laforgue, a Symbolist whose writings influenced T. S. Eliot, manifested gifts which seem appropriate to ascribe to Henry James. Cornell praises Laforgue for his "critical judgments in his letters and in the brief notes he penned for studies on Baudelaire and Corbière in his projects for writing the story of a soul, in his artistic acuteness, and in his mingling of fantasy and irony."¹²⁴ The story of a soul told with artistic acuteness in a mingling of fantasy and irony sounds like a concise description of

The Beast in the Jungle. James's accomplishment, however, cannot be linked directly to the French Symbolists. He decided on the value of such technique in a more independent way.¹²⁵ Although one cannot quite imagine Henry James carousing with Bohemians, had he been of a different temperament he might have remained in Paris, as did other Russians besides Turgenieff, and ultimately imported back to America the French improvisations on the theories of Poe. Instead, James chose in 1876 to leave Paris for England.¹²⁶

The French Symbolist movement was at its height in 1886, largely spent by 1900.¹²⁷ By 1910, Russian Symbolism, derived chiefly from the French, was at its height.¹²⁸ The symbolistic development of James, its germ planted in his earliest writing, flowered in The Spoils of Poynton in 1897 and continued to bloom in his successive works until his death. The Ambassadors and The Beast in the Jungle (1903), The Golden Bowl (1904), The Ivory Tower (1917) are but a few of the primary examples of works in "the late period." James's development in the direction of symbolism roughly parallels in chronology that of the Russian symbolist poets. Alexander Kaun, writing on Russian Symbolism, remarks that, "with all their diversity, the Symbolists possessed such common traits as cosmopolitanism, aesthetic fastidiousness, and a subtle use of words and sound to suggest

overtones and secondary meaning."¹²⁹ In their preoccupation with sounds and symbols, the French drifted into "foggy narcissism." The Russian Symbolists at their best, Kaun states, recognized the aesthetic danger of extreme subjectivism and realized that aesthetic value was achieved through the poet's control of his subject.¹³⁰ James knew all the time that form and content were interdependent. As an eternal outsider, however, he could not be part of any "circle," French, Russian, or otherwise.¹³¹

We can detect somewhat the attitude of James toward the Symbolists through noting his attitude toward Baudelaire. Baudelaire, according to James, was not a metaphysician; Poe was his metaphysician,¹³² and James did not take Poe very seriously.¹³³ James admired Baudelaire's verbal instinct, and thought him remarkable in his ability to suggest associations. James wrote that Baudelaire, despite his choice of untraditional subject matter, was not a realist but a poet, and for a poet to be a realist is nonsense. Rather, Baudelaire "endeavors to impart a sense of strangeness and mystery which is the raison d'etre of poetry."¹³⁴ James nonetheless believed that morality was at the source of a great work and that the process is not the end in all. He thought that Baudelaire was not careful in his choice of subject matter and that his questionable subject perverted the beauty of technique.¹³⁵ He declared that to deny the relevancy of

subject matter and the importance of a moral quality in a work of art is childish. Great artists feel that the entire thinking man is one, and "art for art," said James, is a crudity of sentiment: "'Art for art' people allude to morality's being put into and kept out of a work of art, put into and kept out of one's appreciation of the same, as if it were a coloured fluid in a big-labelled bottle in some mysterious intellectual closet. It is in reality simply a part of the essential richness of inspiration--it has nothing to do with the artistic process and it has everything to do with the artistic effect."¹³⁶

The Symbolist movement was closely related to the schools of impressionistic music and painting. James did not appreciate impressionistic painting any more than he sympathized with any philosophy of art which excluded an interpretation of life.¹³⁷ Any theory of "art for art's sake" could not fulfill his artistic requirements; he never confused art with technique. Art for him bore a relation to life which mere virtuosity did not. "Art for art" or la poésie pure was mere decoration; it said nothing. James's goal was to so fuse technique and subject that the technique itself would reflect the moral and psychology of the story independent of literal statement.

One American painter, John Singer Sargent (1856-1925) won James's favor, and some consider Sargent's technique to be impressionistic, despite the fact that he is not

associated with any impressionistic school.¹³⁸ Samuel M. Green describes Sargent as impressionistic in his "absorption with the visual effects at the expense of three dimensional form."¹³⁹ If this were all, James would have more than likely passed him over. Sargent at his best, however, is thought not only a superb craftsman, but also a painter of "considerable psychological profundity,"¹⁴⁰ and James admired this double value. James met Sargent in 1884, shared his studio life, and increased through his friendship with Sargent his appreciation and interest in art.¹⁴¹ He demonstrated for James that the technique of the impressionists could be used to excellent advantage in the presentation of moral, psychological subjects.

When the technique of impressionism is translated into the medium of writing, the word becomes important for its visual and musical quality rather than its thought content. Impressionistic music, particularly that of Debussy, ignores the traditional concepts of tonality in order to express the shimmering effects of light and shade. The music wanders with no obvious formal organization, but the device of repetition and contrast suggests the feeling of poetry.¹⁴² The symbolist poets and the creators of impressionist music and painting attempt to imitate in their separate mediums the same aesthetic values, and the three mediums of expression so overlap that it is meaning-

less to talk about a literary work as symbolistic without seeing its relationship to the impressionists. Henry James, however, attempted to use the word symbol for its visual or musical quality and for its thought content. In his best work the visual and musical qualities of words convey attitudes, create moods, which underscore and contribute to theme. With its moral, psychological content well established, The Beast in the Jungle is also a symbolistic prose poem because James paralleled the technique of the impressionists and symbolists by choosing words for their light, color, and atmospheric effect, for the mood created rather than for the picture produced. Debussy chose his notes for a similar effect. As the musician of the symbolist movement, he wrote in direct relation to Mallarmé's theory. His music belongs to the world of dreams and shadows and is sometimes accused of lacking "life," an accusation so often made of James's late prose.¹⁴³ The word "life" in this negative context does not mean "vitality" but relation to external fact. What verisimilitude could mean in the realm of music is hard to explain, but it must mean the opposite of the mind's dream world, more akin to usual logic, less intuitive. Although I intend an analogy between the music of Debussy and the style of James, the contrast between their motivation and ultimate production is equally significant. Debussy chose his notes for a similar effect but not for

a similar purpose. Their technique is similar; their syntax is comparably complex; they are both "masters of shade." But James's fiction is never formless, an adjective musicians ascribe to Debussy, and whereas Debussy's music is amoral, James's fiction always has a moral intention. James is neither a symbolist nor a moralist, he is both to such an extent that the moral significance is conveyed by his symbolical use and arrangement of words.

If James was not happy with the art poetique or versions of poesie pure which denied the significance of subject, neither was he satisfied with any sort of thinly disguised didacticism. James admired Turgénieff and Sargent because these artists, to his mind, successfully managed not to neglect either subject or technique. The Jamesian art parts company with that of the symbolists and impressionists when their theory says that technique is an end in itself or that technique is synonymous with morality. Technique and moral in Henry James are two separate entities so indissolubly fused by the creative effort that any attempt to separate the two provokes inevitable loss. James's art worked increasingly toward this perfect fusion so that the works of the last period cannot be explicated any more successfully than can a fine poem. For this reason at least, any attempt to give an explanation of a work in the late period without considering technique will not be adequate.

The sketches of Charles Demuth referred to in the introduction are of value for the light they throw on James's literary method by illustrating the method in an analogous approach in the materials of another art.¹⁴⁴ This, according to John L. Sweeney, is especially true of the three Beast in the Jungle Sketches.¹⁴⁵ These sketches are not illustrations but artistic achievements in their own right, as well as literary criticism by virtue of their interpretive quality. Demuth chose to paint what he considered the three points of highest intensity in The Beast: the boat ride from Sorrento, the scene in which May realizes the reality of the Beast, and the concluding passage. The three pictures are, in the words of Sweeney, "the pictorial equivalent of James's 'full-fed statement'--the imaged resume of as many of the vivifying elements as may be coherently packed into one image at once."¹⁴⁶ In the second picture, he notes, Demuth added a French clock under a glass bell, a detail which is not in the story. The story speaks of May as a lily preserved and wonderfully kept under a glass bell.¹⁴⁷ Thus the clock in Demuth's painting is appropriate since it associates time with May. The color of the clock repeats in duller tone the color of May's hair. In the first sketch the bell motif is repeated in the center form of the boat. Through such repetition of motif, Demuth emphasized the centrality of time in The Beast in the Jungle.¹⁴⁸

Sweeney judges that "the point of analogy between the two orders of treatment is most striking in the interplay of reference exploited by the two artists. Symbol, form, color, and rhythm of arrangement carry the observer's eye back and forth from the center of the series in much the same way that James's echo of image and oblique interaction of phrase carry the reader backward and forward through the incidents, transitions, and recapitulations of his narrative."¹⁴⁹

Demuth demonstrates the nouvelle visually. This story, however, does not present the best analogy to painting, not even impressionistic painting. There is not the visually concrete detail that would supply the aptness for such an analogy. Although some symbolistic visual effects are present, the best analogy, according to Stephen Spender, is not to be found in prose or painting but in poetry or music, more particularly in music.¹⁵⁰ If we keep in mind James's moral purpose and still concur with Spender's musical analogy, we can view the relationship of background to narration as similar to words set to music in a ballad: neither the tune nor the words can exist independently. Yet, while the imagery in the background is, on one level, in accord with the attitudes and ideas of Marcher, on another level the background forms an ironic contrast. The images and motifs form a background or environment in which the essential, simplified

experience of John Marcher's self-realization unfolds as an uncomplicated narrative. The elaborate richness of the background contrasts both strongly and subtly with the negative life of John Marcher. This ironic relationship of background to narration is part of James's singular accomplishment.

Chapter II

Imagery

The sense that this nouvelle is inexhaustible is stronger after the twentieth reading than after the second or third reading. The meanings and possibilities of interpretation continue to multiply, a true indication of aesthetic vitality. Therefore, in discussing imagery, I do not attempt to exhaust these possibilities. Instead, I describe the imagistic structure in such a way that further elaboration is possible without destroying the framework of definition. In the next chapter I follow a similar procedure in describing the non-imagistic rhythm. Although I provide a limited quantity of notes in these two chapters, the explication is essentially my own.

To begin, section I establishes the essential character of John Marcher as an egotist and a snob. Thinking himself better than other people, he avoids personal involvement. He is a man whose life is filled with pretense and illusion. He is obsessed with the idea that something special is going to happen to him, and we are led to believe that he has had this obsession from his earliest time (p. 71). Because his past was empty, his present life is empty also. Marcher's future will be empty unless he changes, unless a miracle transforms his character. The possibility of change rests in one incident in his past: the time at Sorrento, for a reason unknown to

himself, he confessed to May Bartram the fact of his obsession.

Marcher's life is filled with pretense as well as illusion. In his obsessed state, Marcher's social life is an act. He pretends not to really need people. He refers to the life he and his friends appear to be leading (p. 63); when he doesn't remember anything about May, he wants to be in possession of what "their actual show seemed to lack" (p. 66); he would like her as an old friend, since he has "new ones enough on the stage of the other house" (p. 67). The fact that Marcher would really like an old friend indicates how he has failed to foster any lasting relationships. Marcher does not trust others with his secret since he is afraid people will laugh at him (pp. 70-71). He even forgets that he told May, and this suppressed memory becomes the lost thread of their relationship (p. 62) and "the link it was so odd he should frivolously have managed to lose" (p. 68). May, however, does not laugh at him. Knowing his obsession, she does not, as Marcher feared, think him merely "a harmless lunatic (p. 74). Marcher's obsession with himself makes him unable to empathize. Although painfully conscious of others in a distorted way, Marcher is too self-conscious to be genuinely sensitive. He is not fully human.

The Beast in the Jungle has a dramatic structure of scenes and dialogue. The action, however, is purely

psychological. The background and dialogue must prepare the reader for the climactic conversion of John Marcher when this character, at the very end, acquires a soul and becomes genuinely human. This conversion would not be convincing if James's technique had been realistic. One of the reasons that purely psychological drama is difficult to produce or that religious drama falls flat on the stage is that the conversion experience cannot be plastically visualized. James manages to convince the reader that something is happening to Marcher, that the reader is seeing something happen which is impossible under any circumstance to see. How James manages this is related to the accumulated effect of imagery and rhythm. Although, as I contend, James convinces the reader of a psychological experience which cannot be plastically visualized, the suggestion and movement of the imagery compares favorably to that of music. The character of the imagery refuses to be a part of what Tate calls the naturalistic base. In the first place, the imagery is not based at all: it floats in the realm of connotation while still possessing denotation important to the narrative line. The imagery is the base of the narrative. Passages of dialogue and narrative detail are equally important for their effect and suggestions. On the surface, the sounds are pleasing, and like music, the movement of imagery is intellectually pleasing; it is intellectual movement. A theme is es-

established by a certain image. Other images in any given passage will run parallel to this theme, suggest concurrent thought, and establish appropriate mood. In the same passage other images will run counter to this established image. The result is sometimes called "the two voices." The irony of the two voices, the voice of James and the voice of Marcher, is provided through the simultaneous contrast of overtones.

The first three lines of the story illustrate the suspended movement, slow, vague, directionless and undefined. The first line suggests that Marcher has inadvertently inspired a speech and that he was startled by this response. The renewal of acquaintance is lingering, leisurely, and Marcher is passive. Friends had conveyed him to Weatherend in the interest of art. The people come together, disperse, pass in and out among the spacious, undefined rooms. The great rooms of Weatherend where Marcher and his friends are visiting at the outset are valuable for their poetry and history, for their suggestions of the past. Weatherend is significant for its housing and preserving art, which in turn preserves the record of consciousness. There is no concrete description of Weatherend, unless we consider the reference to the light shining on "old wainscots, old gold, old color" (p. 64) as description. Such slight references to physical detail, however, are themselves more atmospheric than

physical. James did not fail to provide objective realism; he deliberately went out of his way to avoid it. A great many of the otherwise explicit statements are toned down or qualified. James freely supplies "scarcely," "probably," "somehow," "rather," "almost," and these qualifiers suggest what is not accomplished and what Marcher does not know. Weatherend, the initial setting of the renewed friendship between May and Marcher, is almost famous (p. 61); its spacious and abundant rooms have treasures of intrinsic value, the worth of which are undefined and undefinable. The guests give themselves up to mysterious appreciations and measurements, and "mysterious measurements" becomes a recurring figure applied to thoughts and the depths of consciousness, rather than to rooms and the value of art objects. The mildly vague phrase, "the dream of acquisition at Weatherend would have had to be wild indeed" (p. 62) reinforces the mood of physical unreality. "Acquisition," "dreaming," and "wildness," while referring to the value of Weatherend and the other guests, suggest the attitude of Marcher toward Weatherend and the guests. Marcher feels himself to be of superior critical judgment. He is disconcerted among these suggestions of the past "almost equally by the presence of those who knew too much and by that of those who knew nothing" (p. 62). He senses the pressure upon his consciousness of the poetry and history of the great rooms and strays apart to feel in proper

relation to them. If Marcher is aesthetically sensitive to Weatherend, it soon becomes evident that he is scarcely perceptive in the art of living. As Weatherend is a house of history, a place which preserves the past, filled with mementos and reminders, May is significant to Marcher because she is a reminder, conjures up for him with her face and voice an experience in his past.

The references to wildness and to Marcher's straying apart suggest Marcher's evaluation of others, erroneous evaluation of himself and, through implication, the true account of Marcher. The background of section I establishes the beast imagery. The visitors, like animals, respond to sense impressions, express themselves with inarticulate noises, with signs and silences. Like social animals, they travel together and are happier in twos (pp. 61-62). Marcher, while belonging in appearance to the group, imagines himself a lone wolf, an outsider. His premonition about himself he first refers to as a vague but terrifying thing (p. 71); later he forms the thing into the image of the Beast (p. 79). While thinking of the Beast as his distinction, Marcher disparages it by calling it his disfigurement. For some such reason, he wants at Weatherend to be lost in the crowd (p. 61). He prides himself on not being like other people viewing Weatherend (p. 62), gloating and sniffing like a dog. The beast and dog images suggest Marcher's hunt for the big game in his

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jungle. In contrast to Marcher's contempt for others, Marcher is himself compared to an animal, not a wolf but a smaller animal easily preyed upon. Marcher is rather like a scared rabbit, easily startled, feeling deep unconscious fears (pp. 61, 87, 101). He is subject to sudden surprises. While Marcher dislikes aggressiveness, he almost jumps (p. 64) to gain the psychological advantage over May; he calls himself an ass (p. 64), and May and Marcher communicate with signs, as do the "animal people" at Weatherend.

The beast imagery also refers to Marcher's fate. Marcher doesn't really know what his fate is. While thinking himself better than other people, he attempts, through false modesty, to disguise his evaluation by calling himself odd. He thinks people would think him odd. Strangeness and aberrations, therefore, refer to Marcher's distorted consciousness of his fate. Marcher imagines his fate as something terrible; he lives with apprehension of the unknown (p. 73). At the end of section I, May asks him if he is afraid, and he replies that he doesn't know. Nonetheless, he doesn't want May to leave him. He tells her that if she will watch with him she will see whether or not he's afraid. May promises to watch: "They had been moving by this time across the room, and at the door, before passing out, they paused as for the full wind-up of their understanding" (p. 74).

The next three sections relate their watching together for Marcher's fate to happen.

Throughout the nouvelle there is a lot of "striking" and "winding" and "watching." These ordinary words take on added significance through constant repetition and in association with more profound figures of speech. All three verbals have a psychological, non-temporal first level of meaning: "strike" refers to mental impression; "winding" and "wind-ups" are summations of ideas and conversations and also a description or a substantive for Marcher's perilous journey; "watching" is observation. The three words are associated with clocks and time. Clocks strike and are wound. The "watch" for the Beast, the observation forming the basis of the plot, is both an ancient nocturnal division and a period of time in nautical language, an association which connects the time imagery with the references to water, boats, drifting, and sea. The water imagery, in turn suggests, in addition to the passing of time, fate, danger, and uncertainty, and occasionally, the oscillation between safety and danger. The bell is also significant as an indication of nautical time.

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Weatherend also suggests time past and time passing. Marcher considers himself superior to the other guests at Weatherend in his ability to assess art. The imagery and narration, however, indicate that Marcher cannot accurately

measure anything. His most obvious error in judgment is his assessment of May Bartram whom he considers a working part of the establishment of Weatherend and in need of remuneration. In one respect, a respect he does not grasp, May is a part of Weatherend, for she is a reminder of the part and preserves what little of Marcher's past exists. She is the only proof that anything ever happened to him. She, moreover, preserves Marcher's secret, and for this service Marcher feels indebted to her: "To tell her what he had told her--what had it been but to ask something of her? something that she had given, in her charity, without his having . . . so much as thanked her" (p. 71). The May that keeps a secret represents time passing and time preserved through memory. The art objects at Weatherend are treasures (p. 61), and May's memory is a treasure. May's memory is also the seeds planted in the spring of life. Thus Marcher wonders if the little things which passed between them at Sorrento were not "small possible germs, but too deeply buried . . . to sprout after so many years" (p. 66). These seeds do sprout, despite the barrenness of Marcher's past.

In ironic contrast to Marcher's conscious evaluations and measurements is the theme of time and the value of time which Marcher can only sense and never measure. The suggestions of Weatherend set the mood for this theme. Time past is important in the story to time present and time in

the future. Time stands tentatively still only when preserved, imperfectly, in art objects, and the passage of time forms the melancholy burden of human consciousness. Marcher considers himself in control of his judgment, but he is not in control of his relation to time. Thus Marcher strays apart--a verb suggesting a social animal--on impulse, to feel in proper relation to these rooms of the past, and this impulse, undefined and ambiguously determined leads briefly in the course of the October afternoon to his closer meeting with May Bartram" (p. 62, italics mine). The undefined force moves Marcher in the direction of May, the positive virtue. As Weatherend suggests time past and time preserved, "October" and "afternoon" suggest time passing. The name "May" suggests youth, freshness, possibility; "October" suggests old age, staleness, futility. "October" is also important through the story for its suggestions of London's seasonal fogs and mists, a period of unpredictable weather and of limited visibility, a condition especially hazardous for mariners. The afternoon of life is again the end which deepens into darkness and death. The later afternoon of an October day is the twilight, the period of reflected light suffused between day and darkness. "October afternoon," therefore, suggests an imperfect state of light which in turn suggests imperfect mental illumination. Marcher's mental illumination at Weatherend is, appropri-

ately enough, imperfect. Placed in this imagistically contrived environment of time past and time passing with its waning light so soothing to the partially blind, is John Marcher, whose name suggests the beginning of life and the journey of life.

The journey of Marcher occurs in space as well as in time, and spatial concepts are important for non-spatial implications. Spatial separations indicate gaps in communication or distance from knowledge. When Marcher and May meet at Weatherend, therefore, they sit "much separated at a very long table" (p. 62). She knows something he does not, and time is the distance between his present consciousness and the incident of their first meeting. When she drifts toward him (p. 63), she drifts across the gap of memory and time. Marcher, however, does not yet see her perfectly because his light is imperfect.

While water imagery may represent memory or consciousness, water also represents the passing of time. These lines, for example, which May speaks in an attempt to fill Marcher in on the missing details of their past, suggest the combined elements of time, space, history and memory: "The incident of the thunderstorm that had raged round them with such violence as to drive them for refuge into an excavation--this incident had not occurred at the Palace of the Caesars, but at Pompeii, on an occasion when they had been present there at an important find" (p. 65).

The thunderstorm driving them into the excavation was an incident of danger and romance, an incident which Marcher, mysteriously has forgotten. This occasion in the past, however, was of archeological, historical interest. Someone was uncovering at Pompeii the artifacts which would later serve as proofs of a forgotten life. No artifacts remind Marcher and May of their past. They wait "as to see if a memory or two more wouldn't again breathe on them" (p. 65). Memory is allied to the boat image as a light air, a breeze, which brings their separate boats together.

Marcher considers himself a gallant capable of love, but he is not. Sorrento had provided opportunity for romance, but Marcher failed to take advantage of the opportunity. He wishes he could have "saved her from a capsized boat in the Bay" or "recovered her dressing-bag, filched from her cab in the streets of Naples by a lazzerone with a stiletto" (p. 66). There had been danger at Sorrento, the danger of the thunderstorm which drove them into an excavation. Marcher might have protected May and acted the hero. The circumstance might have provoked their falling in love. Marcher, however, despises love as too common. He considers his danger to be something else (p. 73), and feels safe in the company of May because she will not remind him of any "sweet speech or avowal" (p. 68). When May reminds him of his confession,

however, her knowledge "began, even if rather strangely, to taste sweet to him" (p. 69, italics mine). This vagueness of suggestion parallels the uncertainty in Marcher's mind. Before memory supplied the link and the wind, Marcher had reached out in an attempt to connect with her "in imagination, as against time" (p. 67). If he were unsuccessful, he feared, they would "separate for no second or no third chance" (p. 67). Just at the turn, however, May, not Marcher, saves the situation with her reminders, and they are once again, figuratively speaking, on the Sorrento boat with new possibilities for romantic adventure. By bridging the gap of memory, they have bridged as well the passage of time.

Comprising part of the power of the work are the suggestions and associations of the word "charm." All the allusions to the occult as well as the extra-sensory fall under this heading. Harold T. McCarthy considers The Beast in the Jungle a ghost story in the sense that it is phantasmagorical. The supernatural element which, he says, is felt indirectly he calls the phantasm of a fixed idea.¹⁵⁴ This aspect of psychological fantasy in James has been compared by Roberta Cornelius to "La Belle Dame Sans Merci" of Keats. The comparison here is specific, not just that aspects of James's mood and surface values are sometimes called Keatsian.¹⁵⁵ Rather, there are supernatural suggestions in the nouvelle which, as in the case

of Keats' poem, provide their power through suggestion.¹⁵⁶

"La Belle Dame" is powerful because of what is left out. May Bartram is a failure as a femme fatale, unless we consider her power over Marcher after her death as an accomplishment of a spell cast during her lifetime, but references to May's particular charm are varied and abundant. She is referred to in section I as an important part of the charm of Weatherend, the ancient house where she, figuratively speaking, points out "the favorite haunts of the ghost" (p. 63). Part of the charm of Weatherend, of course, is its art objects, the vital reminders of a dead past. The charm is also "in the way the autumn day looked into the high windows as it waned; the way the red light, breaking at the close from under a low sombre sky, reached out in a long shaft and played over old wainscots, old tapestry, old gold, old colour. It was most of all perhaps in the way she came to him as if, since she had been turned on to deal with the simpler sort, he might, should he choose to keep the whole thing down, just take her mild attention for a part of her general business" (p. 64). May also has the power to put Marcher at ease (p. 70), and this is a rare virtue.

Besides being part of the charm of Weatherend, May communicates with her eyes. In section I their eyes meet in such a way that he perfectly believes her (p. 70), and May and Marcher continue to read each other's eyes, a

habit which lends itself to the mystical atmosphere.

Robert Gale comments that James is almost transcendental in expressing the idea that eyes reveal the spirit and are organs of communication.¹⁵⁷

The fire imagery begins in this important section of background which reopens Marcher's relationship with May. Red and gold, the colors of fire, represent this relationship. Fire and its light imply insight and knowledge. May is here spoken of as "turned on," a suggestion of a lamp, to deal with the simpler sort. Next, the impression of her face is compared to the torch of a lamplighter (p. 64). In one sense, the fire image represents the hearth, the possibility of a home. "A chimney-place" is mentioned at the beginning of this passage (p. 64), and is repeated in scene IV. The chimney also reminds the reader that there is a human May in addition to the one imaged with allusions to the occult, a May capable of being a wife and mother. This human May does not transcend time; she grows old (p. 63).

Section II develops the themes of mutability, fatalism, and fear. The "ancient lady her great aunt" has finally died, and Marcher, in his self-conscious act to be, with the one person who knew, easy and natural, "wrote pleasantly that perhaps the great thing he had so long felt is in the lap of the gods" (p. 80) was her acquiring a house in London. He is sure that his fate is in the

lap of the gods, but he exaggerates his evaluation of her good fortune. Prior to this, May and Marcher had continued to meet at Weatherend, the art gallery, and the Kensington Museum, where, among reminders of Italy, they attempted to recover their youth (p. 76). May's knowledge is called a goodly bond between them (p. 75), and this reiterates the "thread" and "the link" of section I.

The second meeting at Weatherend is now a part of the past, a moment in history when something in the more distant past had been recovered: "that recovery, the first day at Weatherend, had served its purpose well, had given them quite enough; so that they were, to Marcher's sense, no longer hovering about the headwaters of their stream, but had felt their boat pushed sharply off and down the current" (p. 76). They are now afloat together, and the cause is the buried treasure of her knowledge which he erroneously credits himself as having brought to light. This image is a more explicit expansion of the incident at Pompeii where there had been buried treasure and an important "find." Until memory supplies the wind, May and Marcher seem to be in different boats. When memory supplies a link as well as a breeze (p. 76), it connects their two lives and sets them adrift together.

To Marcher, the cause of their being adrift together is the buried treasure of her knowledge (p. 76). He had planted the treasure; he had dug it up. But only by rare

luck had he found so fortunate a hiding place for his treasure, and only by rare luck had he stumbled upon the hiding place. A mysterious fate had opened his mouth betimes in spite of him. His relationship with her simply existed (p. 79). Marcher is fatalistic also about the form this friendship shall take. He dwells upon "the sweetness, the comfort, as he felt, for the future, that this accident itself had helped to keep fresh" (p. 77, italics mine). "Sweetness and comfort for the future" sounds like some plan for a home, but Marcher considers her knowledge of himself as sufficiently sweet. He uses as an excuse for not marrying the uncertainty and danger of the spring of the beast, and since this danger is nothing he can ask a woman to share, marriage is automatically out of the question. One is certainly led to wonder what woman in her right mind would want to marry someone whose logic is so strange, and the temptation is to conclude that the story is about two utter eccentrics. But according to James, marriage really is beside the point, and Marcher's objection to marriage illustrates the character's misunderstanding. James is advocating that Marcher love May with an ideal love from which acts of love and marriage itself would come as a natural conclusion that doesn't need talking about. Although he wants May to watch with him, he will not marry since marriage conflicts with his idea of masculine adventure. At the idea of

marriage, Marcher shifts his concept of waiting for the Beast from "a watch" to "a hunt" (p. 79). His hunting, however, is again purely psychological. He invents the idea as an excuse because, mistrusting people as he does, he cannot become involved emotionally with anyone. May goes on the hunt despite his rationalizations about marriage. In a sense, Marcher provides the form of marriage without the love. He considered marriage an unselfish form which he must forego because of the prior claim of the Beast. Ironically, their habits have the appearance of a marriage.

Marcher confuses other forms with unselfishness. He establishes the tradition of giving May small gifts to guarantee himself that he hasn't become selfish. He considers his quiet civility a generous gesture by which he doesn't force society to know a haunted man (p. 78).

The Beast imagery continues in section II. May is called his "kind wise keeper" (p. 81); a "stranger could overhear their conversation without pricking up his ears," and society is, to Marcher's mind, luckily unintelligent (p. 83).

His premonition Marcher figures as a Beast, his distinction as an oddity, a hump on one's back (p. 79). The Beast or the "real truth" about Marcher takes the form of a water monster. As they travel together, consciousness, in addition to time, becomes the water or fluid element,¹⁵⁸

in which "the real truth was equally liable at any moment to rise to the surface" (p. 83).

Section II continues to establish the two Mays, the human and the occult. As woman, flesh and blood, May has experienced the fatuity of youth (p. 76). Now she tells Marcher she is his "dull woman, a part of the daily bread for which you pray at church. As part of his daily bread, May fills the role of female companion. In performing her role, May adopts Marcher's forms (pp. 80, 82). She "disposes his concealing veil in the right folds" (p. 81), and shares his mask (p. 82). She also assumes his detachment, and the truth about herself, the fact that she is growing old and that she cannot confess any desire of her own to Marcher becomes "a false account of herself" (p. 82). Their habit of being together has provided them a mutual front (p. 84).

Marcher now feels as much at home in her house as he would if it were his own: he

had turned once more about the little drawing-room to which, year after year, he brought his inevitable topic; in which he had, as he might have said, tasted their intimate community with every sauce, where every object was as familiar to him as the things of his own house and the very carpets were worn with his fitful walk

very much as the desks in old counting-houses are worn by the elbows of generations of clerks. The generations of his nervous moods had been at work there, and the place was the written history of his whole middle life (p. 86).

Of course, both May and Marcher are growing old, and to evidence this, the scene of section II takes place on her birthday "at a season of thick fog and general outward gloom" (p. 83).

In contrast, the occult May has the power to keep their relationship almost fresh (p. 83), a reference to her figuratively representing youth as opposed to Marcher's prosaic staleness. She looks to Marcher, after she has measured his life from her special vantage point, "as if, unexpectedly to her, he had crossed some mystic line that she had secretly drawn round her" (p. 89),

May realizes the barrenness of their relationship, but since she cannot tell Marcher, she must keep a secret which becomes indeed "the real truth." The deterministic words continue as Marcher is destined to become aware that she knows something and that she is judging his life (p. 80). In the birthday scene, Marcher once more confronts May with his egotistical concern for her best interest, and once more his fatalism becomes the topic of conversation: Marcher asks,

"Only doesn't it sometimes come to you as time goes on that your curiosity isn't being particularly repaid?"

May Bartram had a pause, "Do you ask that, by any chance, because you feel at all that yours isn't? I mean because you have to wait so long."

Oh he understood what she meant! . . .
"No . . . It isn't a matter as to which I can choose, I can decide for a change. It isn't one as to which there can be a change. It's in the lap of the gods. One's in the hands of one's law--there one is. As to the form the law will take, the way it will operate, that's its own affair" (p. 85).

The question arises again of Marcher's fear, and the prospect of fear makes Marcher afraid; he is afraid to think of being afraid, for such thought would force him to face the truth about himself. May remarks, "there have been days when we have thought almost anything."

"Everything. Oh! Marcher softly groaned as with a gasp, half-spent, at the face, more uncovered just then than it had been for a long while, of the imagination always with them. It had always had its incalculable moments of glaring out, quite

as with the very eyes of the very Beast, and, used as he was to them, they could still draw from him the tribute of a sigh that rose from the depths of his being. All they had thought, first and last, rolled over him;¹⁵⁹ the past seemed to have been reduced to mere barren speculation. This in fact was what the place had just struck him as so full of--the simplification of everything, but the state of suspense. That remained only by seeming to hang in the void surrounding it. Even his original fear, if fear it had been, had lost itself in the desert (p. 87).

The personification of imagination is very interesting, for it indeed suggests that there are two Beasts and that the Beast of Marcher's imagination is not the very Beast. The fear is active, and the consciousness is again compared to water. The past is presented as lacking concrete reality, and all that remains is suspended in the void of Marcher's spiritual desert (p. 87).

The atmosphere of the autumn fog in section II deepens in section III into evening and darkness. Atmospheric suggestions parallel Marcher's ignorance and petty fear. Marcher keeps up forms and appearances in "his consciousness of the importance of not being selfish" he takes May to the opera so that she will have more than "one sort of

food for her mind" (p. 90). Marcher's favorite pastime and food is still musing about his fate, and May continues to watch with him. Fulfilling her human role, she serves him little suppers (p. 90) and gives herself and her feminine intuition--garden variety--to Marcher's case (p. 93).

One of Marcher's many fears is the thought that May might not be saved from wrong appearances, and she answers that he "covers her tracks," a reference to the hunt and to the disguise, by providing an escort for her, by going through the form: "If you've had your woman I've had," she says, "my man" (p. 91). In failing to provide the love in addition to the form, Marcher is again not very different from the ordinary human type he both fears and despises.

Marcher now sees May's function as part of his disguise. This touches him, since his disguise is a very valuable part of his psychological apparatus. He praises her as kind and beautiful and, always careful to balance the scales, wants to know how he can ever repay her. The screw turns once more as May answers with the reply already in the mind of the reader, "by going on as you are" (p. 92).

After this conversation, they avoid talk of the subject. The avoidance becomes a depth of consciousness bridged over by the form of their friendship:

It was into this going on as he was that they relapsed, and really for so long a time that the day inevitably came for a further sounding of their depths. These depths, constantly bridged over by a structure firm enough in spite of its lightness and of its occasional oscillation in the somewhat vertiginous air, invited on occasion, in the interest of their nerves, a dropping of the plummet and a measurement of the abyss (p. 92).

This passage illustrates the quality of movement in much of the imagery; a bridge sways in the circling currents of air, and in contrast, a plummet drops to measure the depths of thought. References to ideas dropping or being pulled up, the Beast surfacing, the wind-up of a conversation suggest vertical movement. Some images are static or suspended, such as the bridge. In the atmosphere of suspended imagery are the floating and the circling images. The former are primarily directionless and suggest meaningless fate. Sometimes this suggestion of fate requires the image to move in the direction of positive values-- toward May as the representative of love, life, and knowledge, for example.¹⁶⁰ Sometimes it moves in reverse toward negative values, selfishness, death, superstition. The image may permit the protagonist a limited opportunity to "guide his own boat." Marcher, for example, in considering a new idea, circles round it (p. 93). His

circling is both a suggestion of suspension and of imperfect knowledge.

The most convincing evidence of May's mortal humanity is her dark announcement that she is sick, that she fears "a deep disorder in her blood" (p. 94). Marcher is more aware by now of May's superior knowledge, and a new idea frightens him, the idea of losing her. He begins to imagine disasters (p. 94), and wonders if the great accident will be "nothing more" than "seeing this charming woman, this admirable friend, pass away from him" (p. 95). He wonders if this might be the answer to his riddle, a word anticipating section IV, where the occult May is called a sphinx in possession of the answer to Marcher's riddle. In section III Marcher wonders if she might not have some "mystical irresistible light"; "it would quite lacerate her to have to give up before the accomplishment of the vision" (p. 94).

Time lapses, and Marcher is surprised once more to notice his friend is older: "His surprises began here; when once they had begun they multiplied; they came rather with a rush: it was as if, in the oddest way in the world, they had all been kept back, sown in a thick cluster, for the late afternoon of life, a time at which for people in general the unexpected has died out" (p. 95). This harvest of surprises is reminiscent of Marcher's earlier thought that their past could not produce very much. He

now becomes conscious of time running out, and his fear takes another turn. He is not only afraid that his great thing is insignificant, he is more afraid than ever that he is within the vicinity of the Beast, within the realm of possibility. This Beast Marcher suspects, however, is the illusory fear of his own making. Marcher is definitely on the wrong track, and the imagery now moves more definitely in the negative direction. While worrying about what was going to be, Marcher rejects the possibilities of the present and seals his doom for the future. All of the considerations which reside in this realm of possibility are shrouded in vagueness. The tone here is kept somber and dark; his obsession is described as "the great vagueness casting the long shadow" (p. 97); he wakes up to the sense of being stale and to the possibility that he and "the great vagueness are subject to the same laws; that if he grows stale, the obsession also may evaporate, disappear. He wants his fate to be decently proportionate to the postures he has kept all his life. The thing happening to him must be spectacular, uncommon: "He had but one desire left--that he shouldn't have been sold" (p. 97). Marcher who doesn't trust people, doesn't trust the gods either. He suspects them of cheating him out of his self-contained idea of his own fate. His conscious thought runs in this negative direction of suspicion and fear until well after the death of May.

The atmosphere of light and spring form the important background for scene IV in which the passing of time, the lost opportunity to love, and the wasted virginity of May are all reflected in the exquisite composition of one sentence: "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" (p. 98). May presents herself to him "all draped and all soft" (p. 103). She almost seems to recover her youth. The hearth and May's young look represent the home that might have been, a motif repeated in Marcher's "standing by the chimney-piece, fireless and sparely adorned" (p. 105). The hearth is a detail which, like the reference to autumn, brings to mind section I when they spoke alone in a room "remarkable for a fine portrait over the chimney-place" (p. 64). The fireless hearth emphasizes the coldness, emptiness, and futility of the future for Marcher once he misses his last chance to love May. Fire and light as opposed to cold and dark suggest the qualities of their relationship by paralleling the qualities of May and Marcher. Fire and light represent May's conscious knowledge and ultimately that of Marcher after his transformation. Cold and dark represent Marcher's unconscious ignorance until his moment of revelation.

May is here compared to a sphinx and a lily (p. 98). She is similar to the classic sphinx in that she knows the

secret of Marcher's life which he calls his riddle. Also, the classic sphinx is associated by the riddle with the passage of time. Like the sphinx, May is enigmatic, mysterious, smiling, alluring, and feminine. She communicates with him as across some gulf; the answer to their question "swam into her ken" (p. 99) her eyes are beautiful with a strange, cold light (p. 100). May is "frail, and ancient, and charming." The cold charm in her eyes spreads to the rest of her person (p. 103). Her charm as woman and superior being is conveyed in these lines: "It had become suddenly, from her movement and attitude, beautiful and vivid to him that she had something more to give him; her wasted face delicately shone with it--it glittered almost as with the white lustre of silver in her expression. She was right, incontestably, for what he saw in her face was the truth, and strangely, without consequence, while their talk of it as dreadful was still in the air, she appeared to present it [the Beast] as inordinately soft" (p. 106). The implication is plain that May is Marcher's opportunity.

At the end of section III Marcher considered that "since it was in time that he was to have met his fate, so it was in time that his fate was to have acted" (p. 96). The Beast does spring in section IV, but Marcher is not aware of it. When May presents herself to Marcher (p. 103), she gives him his last chance to love her. The Beast springs when Marcher misses his chance. The time of

the Beast is marked by "a small perfect old French clock" on the fireless chimney piece. Marcher just stands, self-centered and passive. He fails to respond with any human affection, and May rings her bell to signal the maid that she is sick. The bell resounds symbolically that the most significant stroke of fate has occurred in time. The striking of the bell indicates that May's death is imminent and that Marcher, as a man, has been a failure. The maid, not Marcher, puts her arms around the sick woman. May's illness separates May from Marcher for a while and leaves the insensitive Marcher "odiously impatient" and "supremely disconcerted" (p. 107).

May in section V is too ill to see Marcher. During this time he wanders alone and miserable. He does not want to lose May, but still fears that his fate is nothing more than this common doom (p. 108). She "keeps him a little while at bay" (p. 109). This suggestion of a straining dog ironically ascribes to Marcher an uncharacteristic aggressiveness. When he finally sees her, however, he only speaks of the scant service left "in the gentleness of her mere desire" (p. 109). Marcher's ego, as James continues to turn the screw, becomes increasingly monstrous with every twist. Marcher only exploits her patience and indulgence for his own ends. In their last conversation May, while speaking with the straightness of a sibyl, also speaks with "the softness almost of a sick

child" (p. 110). No matter how great her wisdom and magnanimity, she succumbs to sickness, something sibyls never do, and her illness forces her to abandon his case. "He had no vision of her afterward which was anything but darkness and doom. They had parted for ever in that strange talk" (p. 114). The boats which came together in section I now separate for good.

Section V is an intensely dark section since May, the representative of light, dies. Marcher, in his frenzy, continues to look for the Beast, not knowing that he is looking for the human relationship he can no longer have. Marcher wades through the beaten grass of his jungle (p. 116), but May is lying in the wilderness of tombs (p. 118). The desolation of section V anticipates and overshadows Eliot's *The Wasteland*.¹⁶¹ Marcher's separation from his source of reality is spiritual hell, darkness, doom, resembling the "abrupt cessation of music" (p. 116). The abrupt cessation, the negative and empty, suggests again the void and the abyss.

The consciousness Marcher seeks is the knowledge of what the Beast had been, what May knew about him. He worries after her death, not about his future, but rather about what has happened to him that she knew and that he did not. Something of this sort was on his mind when he declared to her in scene IV, "I'm only afraid of ignorance today--I'm not afraid of knowledge" (p. 102). Marcher's

idea of consciousness is that of everyman who, smugly satisfied with himself, could not live with the real truth should he know it. Marcher still seeks after knowledge, not realizing that genuine knowledge is very painful.

When Marcher swears to himself that he will win back "the lost stuff of consciousness" or "have done with consciousness forever" (p. 117), the reader knows that Marcher has never had real consciousness and that he doesn't really know what he is asking. Marcher seeks for the knowledge May had, the opportunity to know which he lost when he lost her, through death, as revealer. He then goes on a frantic search for this knowledge as a "father would seek a lost or stolen child" (p. 117), and this image is appropriate. The knowledge which May had is the fruit of their relationship, and figuring her knowledge as Marcher's child is almost a metaphysical conceit. Since Marcher considered himself strange and distorted, May's knowledge of Marcher is monstrous; and since their relationship was strangely negative, the knowledge is painful and ugly. May knows the nature of this knowledge and wants to conceal from Marcher the ugly truth stemming from their relationship. When Marcher finally realizes his error, he has seen the child, and in seeing the child, he has seen himself also.

Marcher's ignorance is also reflected in his feeling cheated of sympathy at May's death, at his sense of the

unfairness of his having "no producible claim" that she had been a "feature of features" in his life (p. 115). Marcher ends his life as his journey began: with no historical record of any past. But now he must live in the past since he is convinced his fate has happened. May's tomb, therefore, must serve as the historical proof of his existence. The tomb and the graveyard replace in the last two sections the historical setting provided in the first two parts by Weatherend and the Kensington Museum. May's tomb must serve as a reminder, a ring, and a record.

Since the tomb will not reveal May's knowledge, Marcher travels East in search of truth. The East represents ancient wisdom and knowledge, timelessness and enlightenment. But Marcher discovers in his journey that light, life, knowledge, and romance were, for him, only to be found in the life of May Bartram. The Orient with all its monuments of past history has no light comforting enough for Marcher who has valued the rich hues of a deepening twilight that soothed, "coloured and refined." Marcher likes his dim cemetery where no one recognizes him and where he can live in his past. By returning to the grave of someone who had considered him wonderful, he retreats into another daydream. He had been wonderful for himself, yet he returns to the grave of the one person who knew his distinction. May was more than a secret sharer in this distinction. She alone knew what the

distinction was, and with her death the distinction also died. She literally becomes the buried treasure of his knowledge. This self-centered pity and absorption occurs in section six in evidence that Marcher has not changed any since he recognized his secret sharer in section one as "the only other person in the world who would have it, and she had had it all these years" (p. 70). In a sense, therefore, May is a projection of Marcher's imagination. That is, there is Marcher's idea of a May designed to serve his psychological appetite. This projected May is comparable to the Beast Marcher imagines as constituting his doom. But Marcher's projected May is not the real May any more than his concept of the Beast is the real Beast.

Marcher's return to the grave of May prepared the way for his full discovery of the truth, and because the journey is symbolical of the full scope of Marcher's journey of life, the goal of which is ultimate realization, the light imagery swells in repetition. "The state of mind in which he had lived for so many years shone out to him, in reflexion, as a light that coloured and refined, a light beside which the glow of the East was garish. cheap and thin" (p. 119, italics mine). The light imagery is not repeated again until a page and a year elapse and Marcher comes to new knowledge on the brink of his final realization. During this year he lives in his

past with the illusion that in the past he had been something, had had something. His distinction in life had been their watch together, the knowledge of the Beast, a knowledge she had in perfection since she could view the source from a more perfect vantage point. The light which May has is knowledge of Marcher and reflects back to Marcher. Only through this reflection from her does Marcher have knowledge of himself. She shed a glimmer of light, light from him and of him, in her life and through her life, but only by the merest chance does the full effulgence of light come to him on an autumn day and put "the match to the train laid from of old by his misery" (p. 122, italics mine). The word "light" is used here, as in section I, as knowledge. In section I the face of May operated like the torch of a lamplighter; now the face of a stranger, the ficelle, strikes the match by showing on his face the misery of his loss. Ironically, the final revelation is violent: the expression on the stranger's face is "like the cut of a blade" (p. 122), and with sight of this expression Marcher's ache which had been suppressed, rationalized, "strangely drugged" begins to bleed (p. 122). The narrator suggests that this final revelation is by merest chance, but the reader understands that he is ironically mimicking Marcher's superstitious belief in chance, and the reader knows that such superstition is consistent with Marcher's belief in fate and inevitability.

What makes the revelation inevitable is the nature and character of the cemetery, the fact that the "common doom" resides there.¹⁶² Marcher cannot haunt the cemetery without sooner or later being confronted with the misery of humanity, a misery based not on lost ego or lost sexual experience, but on the loss of someone loved. Here again is the power of facial expression to communicate knowledge, but there is no clear description of exactly how the man looked. Rather, his eyes thrust the metaphorical dagger sharper than the "lazzarone's stiletto" (p. 66) or a dueling blade of Marcher's romantic imagination. Had the man at the grave been someone of social distinction, Marcher's imagination would have gathered this distinction to himself and made it part of his egotistical illusion. Instead, Marcher's illusion, the evil spell, is broken forever. His coming out of the spell is to face the fact that he was nothing in his life because he gave nothing in life. The blow of this knowledge crushes Marcher. "He rested without power to move, as if some spring in him, some spell vouchsafed, had suddenly been broken forever" (p. 123). Marcher's only reason for living, the illusion of his past, is destroyed and he experiences a fierce desire to die. The past for Marcher would have meant something if he, too, had been deeply ravaged. This perception of the stranger's grief overshadows any considerations of dress or age or class (p. 122)--in other

words, any temporal considerations. The stranger leaves, but the raw glare of his grief remains. This figure, like the others, is not of literal value. Certain words which have been associated with the Beast are now associated with the stranger, for the Beast glared and attacked, and now, seemingly comes back in the person of the stranger to finish what it once started. All of this is highly fantastic and terrifying. Shaken, startled, John Marcher envies the stranger his grief. Until this point, Marcher has despised the "common doom." The grief of the stranger is a glare, a sight of the stranger has set fire to Marcher's misery, and now, at the apex of Marcher's revelation, the light imagery also reaches a high peak: "The sight that had just met his eyes named to him, as in letters of quick flame, something he had utterly, insanely missed, and what he had missed made these things a train of fire" (p. 124, italics mine). This new knowledge "flared for him as a smoky torch" (p. 125, italics mine). "Now that the illumination had begun . . . it blazed to the zenith" (p. 125, italics mine), and Marcher is left "stupefied at the blindness he had cherished." The truth glares at him that he had never thought of her "but in the chill of his egotism and the light of her use." (Italics mine) He realizes that the Beast had sprung in the twilight of April. "Twilight" is the "too late" time of Marcher, his darkness suffused with the glimmer of truth which May has

for him, and the "spring" or leap of the Beast in that April twilight is also the "Spring-time" of the Beast. In such slight puns or overlapping of imagery resides the surface meaning. This glaring of the Beast of his past is so real to Marcher that he "in his hallucination" flings himself in the tomb to avoid it (p. 127). There is no realistic description in this last section, only imagery and psychological reflection. The imagery supports the revelation of Marcher, the destruction of his ego, the transformation of his character. What is left for Marcher and of Marcher is "the order of consciousness," the pain and suffering of knowledge which May, in her wisdom, had prayed he should never know.

In certain respects Marcher's hapless life is like a mock epic or a take-off on classical tragedy. Marcher considers himself of heroic stature, and oblivious to his doom, he ultimately succumbs to his fate. He speaks of what the gods might have in store for him, and the reader, having the advantage of dramatic irony, watches Marcher's doom unfold. Marcher incites the wrath of the laws of life, which he terms "gods," through his contempt for the common doom and through his presumption that he is better than others. As in the ageless myths of man against the gods, Marcher experiences the paradox of doom: he had his chance, but one's doom "was never baffled" (p. 126). The cause of Marcher's ultimate downfall, his

unconscious state of blindness and egotism, is ingrained in his personality; his lack is inherent. In his ultimate downfall, however, he is redeemed, becomes a conscious person with a vital soul, finds what he has been looking for in the fate he has feared. The poetic justice is of classic proportion, and the almost humorous sarcasm of the narrative voice subsides in the last section to allow the reader to fully savor the tragedy, to be emotionally involved. Satire requires objective distance between the audience and the treatment. At such a distance author and audience poke fun at Marcher and his blindness. There is none of this satirical distance at the very end. In the last section, the reader experiences empathy for Marcher which must stem from the fact that, with all of the criticism of Marcher's faults, the reader knows he himself is not exempt from spiritual blindness. This ultimate realization has been acquired gradually by the reader.

Chapter III

Syntax and Sound

Syntax bears a relation to sound as well as to meaning. English, of course, is a relatively inflexible language in which meaning depends on word order. But sounds, too, are achieved through word order, and the value of poetic prose is the value of sound as symbol. The stylist who attempts to achieve sound effect in his prose knows that English has a greater flexibility than most allow. Aware of more grammatical structures, such a stylist can achieve aural effects without sacrificing meaning. When most successful, the aurally contrived prose achieves a greater precision through providing overtones and desirable ambiguity. Henry James was a stylist in this manner, and The Beast in the Jungle exemplifies this aural achievement. The purpose of this final portion of discussion is to describe the aural effects and to explain how the sound helps to accomplish the ultimate psychological effect.

Poetic prose must be read aloud in order to fully appreciate its sound, and reading aloud also helps in understanding the more complex grammatical relationships. When expression is voiced, erroneous interpretation sounds faulty, and the reader is forced to search for understanding in his attempt to speak words meaningfully. This is

not to say that the passages other than dialogue in The Beast are conversational. Many sentences are much too long for someone untrained in breath control to execute correctly. When read correctly, moreover, the intonation should not vary greatly from background to narration. The accents should be evenly spaced, and the line should be intoned in a way that brings out the duration of sound. The tempo of the prose does not increase from beginning to end, but in more dramatic passages like the final scene, the rhythm becomes more energetic through stronger stress and increased repetition of imagery. The sentences chosen to illustrate this quality in The Beast in the Jungle must be read and considered in context. Out of context, the sentences illustrate certain aspects of texture, but no single sentence contains all of the qualities of the fabric. The sentences, however, are contrived in a special way, and this difference can be heard. Contrasted to illustrate are the first sentence of Washington Square (1881) and the first sentence of The Beast in the Jungle:

During a portion of the first half of the present century and more particularly during the latter part of it, there flourished and practiced in the city of New York a physician who enjoyed perhaps an exceptional share of

the consideration which, in the United States, has always been bestowed upon distinguished members of the medical profession.

What determined the speech that startled him in the course of their encounter scarcely matters, being probably but some words spoken by himself quite without intention--spoken as they lingered and slowly moved together after their renewal of acquaintance.

The first sentence is somewhat longer, but length is not the difference in the sound. Both sentences have a preponderance of slack syllables and a fair share of liquid and sounded consonants. In the second sentence, however, a series of participial, prepositional, and verb phrases follow the main clause in a pattern of syntax which is smoothly rhythmical. The first sentence contains a varied assortment of phrases and clauses, but no single pattern is repeated within the sentence for any aural effect. The first sentence is more prosaic and choppy because of many shorter sounds. The vowels are more often cut off by stopped consonants and sounded or liquid consonants shift to syllables of shorter duration. In the second sentence, the stressed syllables are more evenly spaced, and the sounded consonants more often occur on syllables which are stressed and which contain more lengthy units of

sound. This spacing of stress is accompanied by periodic pauses and produces a slow, smooth rhythm; the main purpose and achievement of the first sentence is not effect but information.

Three passages from An Introduction to Poetry by X. J. Kennedy are helpful to establish the verbal formulation and value of poetic sound. Kennedy warns that sounds of words have a close bond to their denotation but not always: "Asked by lexicographer Wilfred Funk to nominate the most beautiful word in the English language, a wit once suggested not sunrise or silvery, but syphilis."¹⁶³ He also notes that "by itself, a letter sound has no particular meaning. This is a truth forgotten by people who would attribute the effectiveness of Milton's lines on the Heavenly Gates to, say, 'the mellow O's and liquid L of harmonious and golden.' Mellow O's and liquid L's occur also in the phrase 'moldy cold oatmeal,' which may have quite a different effect."¹⁶⁴ Meaning and sound, it may be added, depend on larger units of language than single letters or single words. Kennedy also suggests that "reading poems aloud is a way to understand them."¹⁶⁵ In accord with his advice, I heed in this explication the first two warnings and accept the third recommendation. The Beast in the Jungle has been read on tape to clarify verbal relationships and to realize more fully the aural effect. The conclusions arrived at in this section of

discussion stem from the aural experiment. My markings on the included text or any additional written explanation will not necessarily be convincing. Rather than belabor the point with tenuous theorizing or grammatical explication, the tape is supplied to demonstrate the quality of sound.

The aesthetic value of word sounds apart from meaning and connotation is very elusive. If the word "syphilis" appeals to the ear but "moldy cold oatmeal" does not, the contrast in sound can have little to do with meaning. If the ugly denotation of the first word is suppressed, its sound is dactylic, soft, light, and appealing. Forget about the ugly experience of sitting down to a bowl full of the second phrase, and the difficulty of speaking this series of vowels and consonants strangely reminds one of the subject. "Moles in old meadows" sounds better because the heavily stressed syllables are spaced and because the long O sound is not immediately stopped by a shift to the long E or the "ea" diphthong.

Ultimately, the sound structure of James's poetic prose corresponds to the imagistic structure, and we have to admit the futility of trying to explain all or even most of the aural tone apart from denotation. Connotation, however, must be linked to the word sound as well as to the denotation. Sound has emotional significance, and human intellect and emotion belong inseparably to

each other. One could not explain the emotional effect of these lines by Tennyson apart from connotation, and the smooth, appropriately sustained rhythm contributes to the effect:

Tears, idle tears, I know not what they mean,
Tears from the depth of some divine despair
Rise to the heart, and gather to the eyes,
In looking on the happy autumn-fields,
And thinking of the days that are no more.

Fresh as the first beam glittering on a sail,
That brings our friends up from the underworld,
Sad as the last which reddens over one
That sinks with all we love below the verge
So sad, so fresh, the days that are no more.

Connotative words in these lines are words also used by James in The Beast: tears, the depth, eyes, autumn, the sail, the twilight. The mood created is similarly melancholy and somber. The burden of time--time past and time passing--inspires the theme and mood of both the lyric and the nouvelle. The lyric is composed of repetition for emphasis, and the bulk of descriptive evidence rhythmically follows the described subject. The beat is spaced and sustained. These qualities essentially comprise the poetic texture of The Beast.

The first sentence of the story, as has been shown,

establishes the basic rhythm of the background. There is a preponderance of unaccented syllables, the sentence ends on a slack syllable, and the accents are spaced with the same approximate vowel duration between the stresses. Two accents in succession toward the middle of the sentence occur in vowels of long duration and give the sentence the impetus it needs to move without monotony. The slack syllables and the slight accents afford contrast for special emphasis of accented words. Stronger accents fall on more important words. The repetition of "spoken" and "slowly" provides alliteration and assonance. Alliteration of S and L adds smoothness. The effect is slow, soft, vague, appropriate to the oblique meaning. In the text and in the following illustrations, I underline words of longer duration. The strong accents in sentence two fall on the important pronouns "he" and "she" without interrupting the rhythmic pattern: "He had been conveyed by friends an hour or two before to the house at which she was staying; the party of visitors at the other house, of whom he was one, and thanks to whom it was his theory, as always, that he was lost in the crowd, had been invited over to luncheon" (p. 61). Sentence three, a particularly long sentence, sustains the cadence through the rhythmic parallel of three double accents similar in function to the double accents of sentence one: ". . . and the great rooms were so numerous that guests could

wander at their will, hang back from the principal group and in cases where they took such matters with the last seriousness give themselves up to mysterious appreciations and measurements." "Fine things," "great rooms," "hang back," are three sets of double accents. The two accents in "last seriousness" do not have quite the same effect since the second syllable is not as long. The initial and internal alliteration of sentence five emphasizes the parallel verbs and makes the sentence euphonious and memorable. Also evident in this first passage of background is James's habit of picking up a memorable phrase in the predicate ("dream of acquisition") and making it the subject of the next sentence. This repetition, while providing coherence, maintains the pattern of stress. "Reminder" and "remembrance" in sentence eight (p. 62) are parallel and doubly alliterated, as are "mingled" and "melted" of sentence five.

In the following sentence numbered 18 (p. 64) there is a preponderance of stressed syllables, but again the stressed sounds are long and maintain the slow smooth cadence:

"It was in the way the autumn day looked into the high windows as it waned; the way the red light, breaking at the close from under a low sombre sky, reached out in a long shaft and played over old wainscots, old tapestry, old

gold, old colour."

The line is rich in alliteration and assonance. It is one of the slowest and most effective sentences in this arrangement of fine sentences. Once more the descriptive phrases follow the main clause: Eight long O's, six long A's, and three long I sounds are followed by either liquid or silent consonants. Initial and internal alliteration of W and N in "windows," "waned," and "wainscots"; "way" repeated in parallel structure, twelve L sounds and multiple U's and R's make this a very musical sentence, and the music contributes part of the connotation of sunset and twilight, the melancholy emotion of time passing. If sounds alone created this emotion, the composition could be called a tone poem. Since the sounds of words create the emotion, the composition is more accurately called a prose poem. What the two compositions have in common is the symbolism of sound.

William Butler Yeats in "The Symbolism of Poetry" calls the emotion evoked from such lines "the indefinable symbolism which is the substance of all style. There are no lines with more melancholy beauty than these by Burns:--

The white moon is setting behind the white wave,
And Time is setting with me, O!

and these lines are perfectly symbolical."¹⁶⁶ This melancholy beauty Yeats attributes to the special arrangements

of colors, sounds, and forms. Colors, sounds, form--all musical relationships evoke emotions and such a musical relationship exists in the arrangement of each literary work of art.¹⁶⁷ In poetic prose the imagistic patterns, sentence patterns, patterns of paragraphs and pages form a single organic rhythm. Yeats would say that this organic rhythm brings the mind to the threshold of sleep where the world of dreams is close to the surface of consciousness.

If certain sensitive persons listen persistently on the monotonous flashing of a light, they fall into the hypnotic trance; and rhythm is but the ticking of a watch made softer, that one must needs listen, and various, that one may not be swept beyond memory or grow weary of listening; while the patterns of the artist are but the monotonous flash woven to take the eyes in a subtler enchantment. . . .¹⁶⁸ I think that in the making and in the understanding of a work of art, and the more easily if it is full of patterns and symbols and music, we are lured to the threshold of sleep, and it may be far beyond it, without knowing that we have ever set our feet upon the steps of horn or of ivory.¹⁶⁹

Yeats credits the rhythm of poetic writing with condition-

ing the mind to receive the imperceptible connotations of the imagery. This ideal rhythm is to be hypnotic; it should cast a spell but not put the reader to sleep. The Beast in the Jungle has such a rhythmic pattern, a slow, steady cadence varied enough, but not too much.

The rhythm is maintained even throughout the passages of dialogue, and the sound is not dependent on the pattern of imagery which is more intellectual and less sensuous than the preferred sentence eighteen. It is dependent on parallel structure and repetition of key words, a repetition often divided by a dash (nos. 1, 14, 36, 50), and parallels divided by full pauses (12, 15, 17-19, 27-28, 47-48). The following sentence (no. 12, p. 63) is effective for its intricate construction combining these two devices:

He was satisfied, without in the least being able to say why, that this young lady might roughly have ranked in the house as a poor relation; satisfied also that she was not there on a brief visit, but was more or less a part of the establishment--almost a working, a remunerated part.

The predicate adjective of the first short, main clause is repeated in the second half of the sentence but divided from the first half and from its noun by a semi-colon or

pause. The predicate nominative of the second subordinate clause ("part") is picked up and extended after the dash by the use of participles. This pattern of repetition and pause helps maintain the rhythm.

Sentence 117 (p. 71) demonstrates that the conversational responses accent in pattern like the over-all rhythm. This spontaneous description of Marcher's fear on the part of May is precise, complete, neatly phrased: "You do understand it?" he eagerly asked." Contrast this to the same sentence in another order: "Do you understand it?" he asked eagerly. The second arrangement would break the spacing of the accent. Certainly James subordinates the rhythm to meaning, but he manages also to maintain a hypnotic beat.

In the clause "Marcher flattered himself the illumination was brilliant" (p. 65) the absence of the subordinate conjunction causes a slight break in the thought pattern, a mental pause which corresponds in effect to a comma or dash. The passages are regularly interrupted by such slight breaks or pauses. At the end of each sentence comes a full pause, a pause more lengthy in this prose in which the sentence is heavy and the basic unit of structure. The pause pattern is also maintained through the relationship between dialogue and commentary:

"Very good then," They had been moving by this time across the room, and at the door, before

passing out, they paused as for the full wind
up of their understanding. "I'll watch with
you," said May Bartram"(no. 24, p. 74).

The mind also naturally pauses in its shift from quotation to comment in the same paragraph. This pattern of dialogue is found at the conclusion of sections one, two, and four; sections three, five, and six end with commentary or psychological narration.

Part of the rhythm is in the way the passages of background alternate with the passages of dialogue and the way the dialogue blends in with the background:

"That's why I ask you," she smiled, "if the
thing you then spoke of has ever come to pass?"
Oh then he saw, but he was lost in wonder
and found himself embarrassed"(80-81, p. 69).

The smooth, gently rocking cadence is not interrupted in shift from speech to comment, nor is it often interrupted between speeches. Here is an example of this smooth transition:

"What exactly was the account I gave--?"
"Of the way you did feel?"(114-115, p. 71).

In another "dream sentence," a more poetic cadence receives its impetus from the adverb placed before the subject. It is appropriately the voice of May whose

accents provide soft contrast for the stronger stress of Marcher's mental frustration:

On this slowly she turned to him. "Did we ever dream with all our dreams we should sit and talk of it thus?"

He tried for a little to make out that they had; but it was as if their dreams, numberless enough, were in solution in some thick cold mist through which thought lost itself (pp. 111-112).

Passages of dialogue appear in the background narrative with no break in the rhythmical pattern, and the narrative continues uninterrupted to explain the dialogue (pp. 91-02). May is speaking:

Comment: { "It is my intimacy with you that's in question."
He laughed as he saw what she meant.

Within this rhythmical framework a very simple sentence may produce a strong emotion: "He sat down on a bench in the twilight" (p. 109). It is not as effective rhythmically nor imagistically to say "he sat down in the twilight on a bench." Twilight is the emotionally evocative word and the important sound-symbol since it connotes time passing, semi-consciousness, the dream world of both Marcher and the reader. The sounds of W and L and the weak syllable at the end of the line contribute to this

emotional effect.

The first sentence of section two begins according to the familiar pattern of the clause, the dash, the repetition of key word, and a continuation after the main verb. A lapse of one year is indicated, a passage of time represented also in the sectional division. Evident in the second section is the certain triple word phrase which gives three accents in succession. This phrase structure is another repeated pattern: "strange steady sweep" (p. 94), "cold meaningless cheer" (p. 98), "odd irregular rhythm" (p. 100), "pale hard sweetness" (p. 100), "cold sweet eyes" (p. 105), "slow fine shudder" (p. 106).

Examples are abundant in other passages. These phrases are similar to the appositive phrase without commas, "the ancient lady her great aunt" (p. 75), in the way they maintain the stress, the tone, and the ambiguity.

Sentence 27 (p. 79) of section II emphasizes the important analogy of The Beast with a stronger accent and a more parallel structure than was found in the sentences immediately preceding it. The preceding background sentences read with the same slow pace of section one, and the accents are likewise generally slight. The stress suddenly becomes stronger in "amid the twists and the turns of the months and the years like a crouching beast in the jungle." The stress is brought out through the alliteration of parallel one-syllable words.

The inverted word order in the last sentence in the same paragraph also adds emphasis to the image of the Beast: "Such was the image under which he had ended by figuring his life." The order of phrases is unusual, and syntax is essential here to understanding and to rhythm. Marcher is described as figuring his life, predicting it, drawing it in outline. His predictions had ended in the design or sign of the Beast, and the position of the prepositional phrase "under which he had ended" enables the phrase to imply two ideas simultaneously. It implies that the image was both Marcher's conclusion and his fate and that his fate is inevitably involved with his psychological self-analysis and fantasy. Similar in complexity and tone is the second clause of sentence 32 (p. 81): "but she certainly so far justified by her unerring touch his finer sense of the degree to which he had ended by convincing her." Again James has expressed a very complex psychological relationship in a few words. The clause takes thought and time not because James is unclear, but because he is so concise. The beauty of the sentence is the skillful way Marcher receives credit for May's unerring touch. The phrase "he had ended" refers back to Marcher's imagining the Beast, and the finality of his image has also become May's conviction. The verb "justified" has as its object "sense" and implies the uncertainty in Marcher's own mind and his fear. She gives needed justification,

through her manner, to the degree of conviction he has imposed, and this manner, in turn, bolsters his own ego and justifies his sense of imposition. All of this explication only points to the idea expressed in the same essential rhythm which continues to symbolize the theme of time and the clock.

There is only one brief passage of dialogue in section three. The bulk of narration is Marcher's psychological reflection. The rhythm is maintained with the help of alliteration and parallel structure: "he felt somehow the shadow of a change and the chill of a shock" (p. 94), "peril of personal privation," "mystical irresistible light," "strange steady sweep," and more. The beat becomes stronger in the last two pages of this section where there are repeated references to time.

The clock is still ticking in section IV, but it is much softer and the imagery is again reminiscent of sentence eighteen: "the long, fresh light of waning April days which affects us often with a sadness sharper than the greyest hours of autumn" (p. 98). Other phrases echo passages of the preceding background. Marcher had asked: "What did everything mean--What, that is, did she mean, she and her vain waiting and her probable death and the soundless admonition of it all" (p. 96). "Soundless" in this context has two meanings: "silent" and "unfathomable." In the background of section IV May forms a part

of the air of knowing, of "cold meaningless cheer." In this section, the relation of dialogue to background is reversed. The bulk of the section is dialogue, but the rhythm is still maintained. In this section is also some effective alliteration: "her face delicately shone with it--it glittered almost with the white lustre of silver in her expression" (p. 106). What exactly, literally this means is hard to say, but the reader responds with associations vague and undefinable in the favor of May Bartram, and the alliteration has the symbolic value which Yeats recognized in the lines of Robert Burns.

The ambiguity in the following strange sentence is a result of syntax rather than imagery: "She gave way at the same instant to a slow, fine shudder, and though he remained staring--though he stared in fact but the harder--turned off and regained her chair" (p. 106). The main clause is separated by a subordinate clause lengthened by the dash and a repetition. The verb "turned off" is a phrase negating the comment of section one: "It was most of all perhaps in the way she came to him as if, since, she had been turned on to deal with the simpler sort" (p. 64). When May turns herself off, she changes direction and moves away from Marcher. She is as a result, "strangely pale;" her glittering silver light has disappeared, been "turned off." The phrase at the opening refers to people approaching May for help as "turning to

her," but in the first sense no less than the second the "turning off" and "turning on" have a vague relation to light and to knowledge.

The background of section V maintains the rhythm with the use of the dash, repetition and parallel structure. The narrator has some very tender phrases for May which contrast to the stress of Marcher. He speaks of "the gentleness of her mere desire" (p. 109), "the softness of a sick child" (p. 110). She dies, and Marcher is "powerless to penetrate the darkness of death" (p. 118). The alliteration of this and the last line accentuates Marcher's frustration: "He gave them a last long look, but no palest light broke." When a series of one syllable words is accented in this way, the vowel duration is long and followed by a natural pause so that the rhythm is maintained.

The last section, while maintaining the steady tempo has more alliteration and repetition of primary words. The stress grows stronger as this repetition increases: sentence one, "spending," "scenes," "superlative sanctity," "vulgar and vain"; sentence two, the repetition of L; continuing sentences, "terrible truth," "proof of pride," and multiple duets of phrases and words. Again the predominant tone is that of the autumn day: "The incident of an autumn day had put the match to the train laid from of old by his misery . . . This face one grey afternoon

when the leaves were thick in the alleys, looked into Marcher's own" (p. 127). The word "train" in the first sentence refers literally to a trail of explosive powder. It also implies the series of psychological events which have conditioned Marcher up to this point for his final revelation. The brilliance of this revelation, this explosion, contrasts with the grim suggestions of grey afternoon, cemetery and alley.

The repetition of imagery and rhythm, of parallels and contrasts throughout the work may be called baroque figuration, ornamentation and surface value lacking the depth of symbol. But surface values are symbolical when sounds are symbolical. If such repetition has the power to play upon the reader's consciousness, it may indeed induce a trance or work a charm that enables the reader to benefit from subconscious associations.

This is the element of fantasy suggested by Marcher's self-induced trance when he stared at the tomb of May, and in this trance he has a dream of his past which symbolizes the nature of his life: "he seemed to wander through the old years with his hand in the arm of a companion who was, in the most extraordinary manner, his other, his younger self; and to wander which was more extraordinary yet, round and round a third presence--not wandering she, but stationery, still, whose eyes, turning with his revolution, never ceased to follow him" (p. 121). This sentence is

characteristic of the fabric and suggests another name for the structure: the dream fugue. The term implies the ambiguity and the movement. "Dream" implies the psychological tone, and fugue connotes the careful, purposeful arrangement. The repetition of phrase and image, of statement and counterstatement, of stasis and revolution are comparable to a fugue. The term also designates the prose poem, an impression created through the sounds of words. Dancing to this music, Marcher wanders in psychological circles deliberately toward his goal, the painful truth of consciousness.

Appendix A

The copy of text on which I have traced the imagery, entitled Appendix A, is on file at the English Office of Lehigh University.

Appendix B

The copy of the text on which I mark the rhythmic pattern is entitled Appendix B and is on file at the English Office of Lehigh University.

Appendix C

Guy Ferchault wrote concerning the Debussy String Quartet in G Minor, "the unfolding of the themes and of a single motive germ cell and their periodic reappearance, correspond to cyclic form. However, the compelling fascination of the work is dependent less on its formal structure than on the high originality of its content. The light touch with which it is written, the rhythmic audacities, the modal ambiguity, the floating vagueness of the harmonies, the extremely unusual combination of chords and instrumental colouration--all these features contributed to the surprise and perplexity experienced by the audience at the first performance. Nevertheless, the work quickly found favour." Ferchault refers to the following comment by Paul Dukas: "'Debussy's String Quartet bears all the hallmarks of his style; everything in it is clearly drawn, despite great formal freedom. . . . Debussy shows an especial preference for sequences of sonorous chords and for dissonances, although these are never harsh but, with their complex inter-relationships, create an effect which is indeed almost more harmonious than the consonances; the melody flows as though gliding over a luxurious, artistically designed and wonderfully coloured carpet, from which all shrill and jarring tones have been banished" (Deutsche Grammophone Gesellschaft. Hanover, 1968).

In the introduction, I spoke of a tape recording of

The Beast in the Jungle which I submit along with this thesis as part of this appendix. Because the four movements of the Debussy Quartet in G Minor correspond in style and form to the six sections of the tale, I included most of the quartet on the tape. Part of the last movement separates the foreshortened background of section VI, in which Marcher visits the grave for a year, and the final scene of his revelation. I cut a portion of the last movement since I did not want to separate the sections of the tale with too long passages of music and because more than a final moment of music at the very end would be anticlimactic. I also felt that the alternating passages of music and reading had already established the comparison.

I made several errors in interpretation, I am sure, but I wish particularly to confess a mistake at the beginning of section VI where I read "garish and cheap and thin" for "garish cheap and thin" (p. 119). This is a significant error since it changes the rhythmic pattern. I caught the mistake after the tape was put together, and another splice would have been very difficult.

Notes

¹Douglas William Jefferson, Henry James Writers and Critics (New York, 1965), p. 102: "It is difficult to see any clear pattern in the history of critical opinion on James. In some respects, Joseph Warren Beach's book The Method of Henry James (1918) has never been surpassed as an inclusive treatment of technique, while Percy Lubbock's passages on James in The Craft of Fiction (1921) contain easily the most brilliant attempt ever made to describe a particular aspect of his technique: the use of the point of view. Yet critical opinion in general was slow to realize James's magnitude, and he has only gradually come into his own."

²Henry James, The Novels and Tales of Henry James, XVII, New York Edition (New York, 1909), xi. Hereafter, textual page numbers refer to this edition.

Charm is psychological power, the effectual spell of expression.

³Louise Dauner, "Henry James and the Garden of Death," University of Kansas City Review, XIX (Winter, 1952), 139.

⁴Dauner, p. 138. Cf. James, XVII, 121.

⁵David Kerner, "A Note on 'The Beast in the Jungle,'" University of Kansas Review, XVII (Winter, 1950), 115.

⁶Kerner, p. 117.

⁷Kerner, p. 113.

⁸Kerner, pp. 116, 117.

⁹Kerner, p. 113. Kerner does not explain why an actual woman could not serve such a dual purpose. He seems to assume that an actual woman is not as complex as an artistic creation.

¹⁰Kerner, pp. 110, 111.

¹¹Kerner, p. 112.

¹²Kerner, pp. 109, 110.

¹³Kerner, p. 117. Time, place, and condition are "stripped off the bones of action," but these three exist metaphorically and are important to theme, as will be pointed out.

¹⁴Edwin Honig, "The Merciful Fraud in Three Stories by Henry James," The Tigers Eye, No. 9 (October 1949), p. 83.

¹⁵Honig, p. 84.

¹⁶Honig, pp. 87, 88.

¹⁷Honig, p. 88.

¹⁸Honig, p. 87. According to Osborn Andreas, the antisocial character of love offended James: "It is James's contention that sexual-romantic love plays havoc with one's desire, one's will, and one's power to see and understand the world." Osborn Andreas, Henry James and the Expanding Horizon (Seattle, Washington, 1948), p. 76. Andreas argues that since consciousness is the supreme value for the artist, and since romantic love "galvanizes the consciousness," no artist can afford to risk it (pp. 9-11). He views Marcher's offense against life as the rejection of experience, which is evidently slightly different from the rejection of romantic love (p. 121). Cf. Frank Raymond Leavis, The Great Tradition (New York, 1948), pp. 154-172.

¹⁹Geismar describes the late Jamesian style as "intended to deceive or mislead the reader quite as often as to inform him; a style where abundance grew richer, more verbose and orotund as its material grew thinner." See Maxwell Geismar, Henry James and the Jacobites (Boston, 1963), p. 5. Cf. Edmund Wilson, "The Ambiguity of Henry James," Hound and Horn, VII (April-May, 1934), p. 398.

²⁰Wilson, p. 398; Geismar, pp. 258-262.

²¹Wilson, p. 403; Geismar, pp. 258-262.

²²Wilson, p. 399.

²³Wilson, p. 403.

²⁴Wilson, p. 397.

²⁵Geismar, p. 261. At the beginning of Henry James and the Jacobites, Geismar insists that he is going to concentrate on the works themselves rather than on biography, but he manages to avoid his promise by ascribing to James's personality the limitations of James's characters.

²⁶Geismar, p. 260.

²⁷Geismar, p. 263.

²⁸Geismar, p. 262.

²⁹Geismar, p. 258.

³⁰Geismar, p. 259.

³¹Geismar, p. 259.

³²Walter F. Wright, The Madness of Art (Lincoln, Neb., 1962), p. 243. Wilson, Kerner, and Geismar view the Jamesian woman as the counterpart of the Jamesian male. Wright also views the Jamesian hero as both himself and one or more other selves (Wright, p. 209). See also for biographical significance Edwin Fussell, "Hawthorne, James, and 'The Common Doom,'" American Quarterly, X (Winter, 1958), 443, 446-448; Charles L. Sanford, The

Quest for Paradise: Europe and the American Moral Imagination (Urbana, Ill., 1961), p. 213; Dorothea Krook, The Ordeal of Consciousness in Henry James (New York, 1962), p. 333.

³³Wright, pp. 37-200.

³⁴Criticism such as that of Geismar and Wright reflects inadequate reading. For Geismar, The Beast is good because he believes James is objective in describing himself; for Wright, The Beast is good because he can identify with Marcher. In making an ultimate value judgment on a work of art, the critic should judge according to aesthetic criteria in which the treatment of the subject is seen as essential to understanding the subject.

³⁵Stephen Reid, "The Beast in the Jungle" and A Painful Case," American Image, XX (Fall, 1963), 236.

³⁶Reid, p. 236.

³⁷Reid, p. 235.

³⁸Reid, p. 235.

³⁹Bruce R. McElderry, Henry James (New York, 1965), p. 145.

⁴⁰McElderry, p. 147.

⁴¹F. E. Smith, "'The Beast in the Jungle': The Limits of Method," Perspective, I (Autumn, 1947), 40.

⁴²Sean O'Faolain, The Short Story (London, 1948), p. 210.

⁴³Charles G. Hoffmann notes that Clifton Fadiman calls The Beast a short story because it is under 20,000 words; Philip Rhav calls it a short novel because it is longer than most short stories and is still under 20,000 words. Hoffmann observes that the important difference between a short story and a short novel is qualitative, not quantitative. The Beast in the Jungle has certain aspects of James's short stories: the concentration of a single idea, situation, and action. He notes that the "two terms are generic rather than mutually exclusive categories, as in poetry, a sonnet and an ode are." Charles G. Hoffmann, The Short Novels of Henry James (New York, 1957), p. 102.

James hated the arbitrary imposition of word length. For James, the nouvelle, while allowing more freedom than a short story, still imposed the necessity of concentration which helped govern, not the ultimate length of a work, but more importantly its shape. Ibid. Cf. Krook, p. 325: "Since James distinguished fairly consistently between his shorter tales and his nouvelles, it may be presumed that the 'little tarts' [shorter tales] do not include such

works as The Aspern Papers, The Turn of the Screw, The Beast in the Jungle, or The Bench of Desolation."

⁴⁴Allen Tate, "Three Commentaries: Poe, James, and Joyce," Sewanee Review, LVIII (Winter, 1950), 4. Cf. Reid, p. 238. Reid contrasts the methods of James and Joyce, which, he says, are really opposite. The evaluative comparison of Alan Tate who sees Joyce as fulfilling a goal unattained by James would, if Reid is right, be invalid.

⁴⁵Tate, pp. 5, 10.

⁴⁶Tate, p. 10.

⁴⁷Tate, p. 5.

⁴⁸Ibid.

⁴⁹Tate, p. 9. Cf. Intro. by R. P. Blackmur in Henry James, The Art of the Novel (New York, 1962), p. xxviii.

⁵⁰Tate, p. 9.

⁵¹Ibid.; Cf. The Art of the Novel, p. xxx, "'On Ficelles' (XXI, 322-323). Taking the French theatrical term, James so labeled those characters who belong less to the subject than to the treatment of it."

⁵²Tate, p. 7.

⁵³Ibid.

⁵⁴Tate, p. 9.

⁵⁵Ibid.

⁵⁶L. C. Knights, "The Trapped Spectator," The Southern Review, IV (Winter, 1938), 600.

⁵⁷Knights, p. 614; Blackmur, p. 45.

⁵⁸Knights, p. 612.

⁵⁹Ibid.

⁶⁰Knights, p. 613.

⁶¹Ibid.

⁶²Knights, p. 614.

⁶³Knights, p. 615. Cf. T. S. Eliot, "The Wasteland," The Wasteland and Other Poems (New York, 1962), p. 45, 1. 412.

⁶⁴Morton Dauner Zabel, "The Poetics of Henry James," Poetry: A Magazine of Verse, XLV (February 1935), p. 274. Cf. T. S. Eliot, From Poe to Valery (Washington, D. C., 1949), p. 14.

⁶⁵Zabel, p. 276.

⁶⁶Zabel, pp. 272, 273. Cf. David Lerner, "The Influence of Turgenev on Henry James," Slavonic Yearbook, XX

(1941), 34: "Where James and Turgenev part company with the naturalists, modern psychological fiction may be said to begin." Naomi Lebowitz, The Imagination of Loving (Detroit, 1965), p. 150. She refers to a statement by Steven Marcus in "The Novel Again," Partisan Review, XXVIX (Spring, 1962), 149-151: "The constant development of the modern novel has been toward a more poetic texture." Lebowitz sees James allied with moderns and retreating more and more from surface realism."

⁶⁷ Leon Edel, ed., The Complete Tales of Henry James, with general introduction by Leon Edel (New York, 1962), I, 7.

⁶⁸ Edel, p. 13.

⁶⁹ Edel, p. 14.

⁷⁰ Krishna Baldev Vaid, Technique in the Tales of Henry James (Cambridge, Mass., 1964), p. 224.

⁷¹ Ibid., See note no. 2.

⁷² Vaid, p. 232.

⁷³ Vaid, pp. 224-231.

⁷⁴ Vaid, p. 228.

⁷⁵ Vaid, p. 225.

⁷⁶Vaid, p. 231.

⁷⁷Reid, p. 238. Reid contrasts the methods of James and Joyce, which, he says, are really opposite. The evaluative comparison of Allen Tate, who sees Joyce as fulfilling a goal unattained by James would, if Reid is right, be invalid.

⁷⁸Jefferson, p. 76.

⁷⁹Austin Warren, "Myth and Dialectic in the Later Novels," Kenyon Review, IV (Autumn, 1943), 556.

⁸⁰Francis Fergusson, "The Drama in the Golden Bowl," Hound and Horn, VII (April-June, 1934), 408. Cf. Robert Lee Gale, The Caught Image, Figurative Language in the Fiction of Henry James (Durham, N. C., 1954), p. 43.

⁸¹John Henry Raleigh, "Henry James: The Poetics of Empiricism," PMLA, LXVI (March, 1951), 116.

⁸²Ibid.

⁸³William B. Cairns, "Meditation of a Jacobite," Dial, LX (March 30, 1916), 315.

⁸⁴Ibid. Cairns notes James's essay on Flaubert in which he criticizes one of few times certain limits of English: "Whatever survives after the relative pronouns, the articles, and infinitives, the auxiliary verbs 'for

the precious art of pleasing?" Cairns, p. 316. Cf.
Henry James, The Future of the Novel, ed. Leon Edel (New
York, 1956), p. 160.

⁸⁵ Cairns, p. 316.

⁸⁶ Vernon Lee, "The Handling of Words: Meredith,
James," English Review, V (June, 1910), 428.

⁸⁷ Lee, p. 440.

⁸⁸ Lee, p. 436.

⁸⁹ Lee, p. 437.

⁹⁰ Lee, p. 441.

⁹¹ Cairns, p. 314.

⁹² Cairns, p. 313.

⁹³ Claude Bragdon, "A Master of Shades," Critic,
XLVI (January 1905), 20-22.

⁹⁴ David Daiches, "Sensibility and Technique: Preface
to a Critique," Kenyon Review, V (Autumn, 1943), 579.

⁹⁵ Pelham Edgar, "Three Novels of Henry James,"
Dalhousie Review, IV (January 1925), 470.

⁹⁶ Raymond Wright Short, "The Sentence Structure of
Henry James," American Literature, XVIII (March 1946), 75.

- ⁹⁷ Short, p. 73.
- ⁹⁸ Daiches, p. 571.
- ⁹⁹ Daiches, p. 573.
- ¹⁰⁰ Joseph Anthony Ward, The Search for Form: Studies in the Structure of James's Fiction (Chapel Hill, N. C., 1947), p. 33. Cf. Francis Fergusson, "James Idea of Dramatic Form," Kenyon Review, IV (Autumn, 1943), 501.
- ¹⁰¹ Ward, p. 33.
- ¹⁰² Fergusson, "James Idea of Dramatic Form," pp. 502, 503.
- ¹⁰³ Robert Wooster Stallman, The Houses That James Built and Other Literary Studies (East Lansing, Mich., 1961), p. vii.
- ¹⁰⁴ Edmund Wilson, "Is Verse a Dying Technique," Poetry, Theory and Practice, ed. Laurence Perrine and David Levin (New York, 1962), pp. 104-115.
- ¹⁰⁵ Ibid.
- ¹⁰⁶ Wilson, "Is Verse a Dying Technique," p. 114.
- ¹⁰⁷ Hoffman, pp. 99, 104.
- ¹⁰⁸ Hoffman, p. 115.

- ¹⁰⁹Ward, The Imagination of Disaster, pp. 157, 158.
- ¹¹⁰Ward, p. 168, 169.
- ¹¹¹Ward, p. 15.
- ¹¹²Edwin T. Bowden, The Themes of Henry James: A System of Observation Through the Visual Arts (New Haven, 1956), p. 54. See Raleigh, p. 116.
- ¹¹³Daiches, p. 575.
- ¹¹⁴Ward, p. 23.
- ¹¹⁵Cf. Edgar, p. 474.
- ¹¹⁶David Lerner, "The Influence of Turgenev on Henry James," Slavonic Yearbook, XX (1941), 45, 51.
- ¹¹⁷Lerner, p. 33.
- ¹¹⁸F. O. Matthiessen, The James Family (New York, 1944), pp. 561, 562, 563.
- ¹¹⁹Lerner, p. 33.
- ¹²⁰Kenneth Cornell, The Symbolist Movement (New Haven, 1951), p. 11.
- ¹²¹Cornell, p. 30.
- ¹²²Cornell, p. 198.

- 123 Cornell, p. 73.
- 124 Cornell, p. 53.
- 125 Cf. Lerner, p. 32.
- 126 Matthiessen, p. 295.
- 127 Cornell, pp. 41, 195.
- 128 Alexander Kaun, "Russian Poetic Trends on the Eve of and the Morning After 1917," Slavonic Yearbook, XX (1941), 58.
- 129 Ibid.
- 130 Kaun, p. 59.
- 131 Matthiessen, p. 295.
- 132 Henry James, Notes on Novelists (New York, 1914), p. 97.
- 133 Henry James, French Poets and Novelists (London, 1878), p. 60.
- 134 French Poets, p. 63.
- 135 French Poets, p. 64.
- 136 Ibid.
- 137 Cf. Henry James, The Painter's Eye, Notes and

Essays on the Pictorial Arts, ed. John L. Sweeney (Cambridge, Mass., 1956), p. 143.

¹³⁸Samuel M. Green, American Art: a Historical Survey (New York, 1966), p. 385.

¹³⁹Ibid. See also Matthiessen, pp. 525-529; James, The Art of the Novel, pp. 160, 316, 317.

¹⁴⁰Green, p. 386.

¹⁴¹Adeline R. Lintner, "The Spoils of Henry James," PMLA, LXI (March, 1946), 245.

¹⁴²Milo Wold and Edmund Cyckler, An Introduction to Music and Art in the Western World (Dubuque, Iowa, 1959), pp. 246, 255. Cf. Edel, I, 15. Edel uses the adjective "impressionistic" in a more general sense than here defined.

¹⁴³Cecil, Gray, A Survey of Contemporary Music (London, 1927), p. 113.

¹⁴⁴John L. Sweeney, "The Demuth Pictures," Kenyon Review, V, No. 4 (Autumn, 1943), p. 524.

¹⁴⁵Sweeney, p. 525.

¹⁴⁶Sweeney, p. 526.

¹⁴⁷Ibid. See James, XVII, 98, 99.

148 Ibid.

149 Sweeney, p. 530.

150 Stephen Spender, The Destructive Element (London, 1935), p. 91. Spender finds that the musical analogy holds true "again and again," and suspects that the particular sort of music is probably French.

151 Holder-Barell, p. 117. See also Gale, pp. 17, 218; Lebowitz, p. 135.

152 Cf. Gale, p. 72.

153 Cf. Gale, p. 25.

154 McCarthy, p. 105.

155 Roberta D. Cornelius, "The Clearness of Henry James," Sewanee Review, XXVII (January, 1919), 7.

156 Gale, p. 5.

157 Gale, pp. 171, 225, 226, 231.

158 Gale, p. 20.

159 Cf. Gale, p. 18.

160 Cf. Wright, p. 42.

161 Gale, p. 35.

- 162 Gale, pp. 168-171.
- 163 K. J. Kennedy, An Introduction to Poetry (Boston, 1966), p. 124.
- 164 Kennedy, p. 126.
- 165 Kennedy, p. 136.
- 166 William Butler Yeats, "The Symbolism of Poetry," Essays and Introductions (London, 1961), p. 155.
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