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Patterns of imagery and figurative language in the novels of Henry James, with special reference to The Ambassadors, The Wings of the dove, and The Golden bowl

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in the financial stability offered, as in a suitable companion for life. But while money is the dominant image in her relationship with Mr. Verver, her attachment to the Prince she pictures in terms of a medal. When both of them, at Portland Place, have realised that their mutual attraction is still strong, it seems to Charlotte that she has been carrying around 'like a precious medal - not exactly blessed by the Pope - suspended round her neck', a sense of the Prince's 'fair face of temporising kindness'(XXIII,301). Her feelings towards Amerigo are couched in the far more meaningful and enduring image of the medal, as opposed to that of the market-place coin. Her image for the Prince immediately reminds the reader of his earlier picture of himself as a medal or 'old embossed coin'. The connection between these two similar images, suggests that Charlotte has appropriated the Prince, in the form of his truest worth, as an ornament to hang round her neck. He becomes, therefore, in this image, something associated with her selfish adornment. Their relationship, because it is based upon the selfishness which money engenders, is flawed from the outset.

This facet of medal and money imagery is taken even a step further when Maggie compares letting Charlotte know of her knowledge of the Prince's infidelity, with telling the Prince himself that she knows. Maggie plays with this idea

> as she might have played with a medallion containing on either side a cherished little portrait and suspended round her neck by a gold chain of firm fineness that no effort would ever snap (XXIV, 35-36).

Here, Maggie has appropriated the two characters for herself, but, as the story develops it emerges that she has imaged the Prince and Charlotte together only in order to grasp fully the exact nature of their relationship. Once she has done this she can begin to unravel the crossed loyalties so that everyone, and not only herself, can once more be established in an harmonious equilibrium. The medal here is not an image of self-adornment, as it is with Charlotte, but rather an image prefiguring the true value of Maggie's attempt to conceptualise the relationship between Amerigo and Charlotte, before she sets out on a course of action that will benefit each of them.

The careful distinctions James makes between money and medals are but part of a far broader image-sequence dealing with commerce and

materialism. Each and every character is intensely involved in buying and transacting. The Prince expresses his satisfaction with his connection with the Ververs by saying to Maggie, '"I have the great sign of it ... that I cost a lost of money"' (XXIII,12). And when he says she would know his true value if they parted she answers, '"Yes, if you mean that I'd rather pay than lose you"' (XXIII,13). Bob Assingham says that'"Charlotte and the Prince have bought their situation and paid for it over the counter"'(XXIII,75); Maggie sees Mr. Verver, after her marriage, as 'in the market' (XXIII,172), and Fanny Assingham sees the Prince as quoted high in the stock-market (XXIII,268). In short, each character has been caught up by the influence of money. The mistake the characters make is that they exchange human relationships for monetary gain, at the cost of another person's sensibilities. Were it not for Maggie's intervention, they would all, in the long run, have paid for their callousness with bitter dissatisfaction.

One of the most dangerous outgrowths of the commerical ethic is the impulse which urges most of the characters to take and to acquire without counting the cost to others. Each character is acquisitive by nature or by necessity : Charlotte and the Prince need money to erase their relative poverty, whilst Maggie and her father, beyond that stage, require the gratification of possessing the beautiful objects which money can buy. Maggie says to the Prince,'"You're at any rate a part of his (Mr. Verver's) collection,... one of the things that can only be got over here ... You're what they call a morceau de musee' (XXIII, 12-13). Content to be labelled a precious possession, since it is ultimately for his own gain, and completely caught up in the commercial idiom, Amerigo sees Charlotte as 'some wonderful finished instrument, something intently made for exhibition, for a prize' (XXIII,47); and the first time Mr. Verver appears he is described as 'one of the great collectors of the world' (XXIII,100). Much of the trouble which occurs in The Golden Bowl is caused by the collectors forgetting that the people they acquire are not merely remarkable exhibitory objects, but rather, emotionally complex beings. Once this human collecting stops, once Maggie and the Prince come to terms as people in their own right, and Charlotte at least accepts the role of a collector's piece which she had wittingly taken at the start of her marriage with Adam Verver, then harmony is restored once more.[14]

The crucial point of the whole commercial, material image-pattern occurs in the very final paragraphs of the novel. Maggie looks at the Prince and muses that 'so far as seeing that she was 'paid' went he might have been holding out the money-bag for her to come and take it' (XXIV,368). Maggie's action after forming this image determines whether materialism will triumph or be conquered. What transpires is that suddenly she does not want to be paid off - her anxiety is for the Prince's human, personal feelings. She wishes to save him humiliation by refusing to demand a confession : 'if that (a confession) was her proper payment she would go without money' (XXIV,368). It is finally, therefore, the personal and the selfless which overcomes the selfish impersonality of the commercial ethic. At this point Maggie is seen to be the most sensitive and most intelligent of all the characters, but she has paid, along the way, a high price in effort and quiet suffering. Stephen Spender sums up in general terms the approach of James which is illustrated here when he writes :

> It is the life of the spirit which James cares about ... His true insight lies not so much in his ambiguous sense of values as in his piercing vision of the price people have to pay for everything in life. The amount his characters have to suffer, whether love or gain be their aim, is prodigious. Intelligence is all, and intelligence is the costliest of all.[15]

By the end of the story Maggie has in fact moved so far from the impulse to collect and acquire, that she can actually give and not merely take. Humbled, Amerigo stands at her mercy, ready for chastisement. Suddenly, however, he realises a wonderful fact : 'It kept him before her therefore, taking in-or trying to - what she so wonderfully gave' (XXIV,368). Maggie giving of herself, a giving which overcomes the selfishness of material acquisition, points the final direction in which James wishes the reader to turn : namely towards a recognition of the ultimate worth which lies in giving, and of the pain and disappointment which are latent in selfish taking.

In The Golden Bowl, in spite of Mr. Verver's wealth, the influence of which is undeniably pervasive, there is a part of the landscape where luxury bought by money has no place. Dotted throughout the novel there are, as images, a number of deserts. In humorous vein, and on a predominantly visual level, the brown table between the fleeing Mr. Verver and the eager Mrs. Rance is seen as 'an expanse of desert sand' (XXIII,132), an area which the former hopes his pursuer will not

be able to cross. Although humorous, the image does suggest the bleak prospect which Mr. Verver sees before him should Mrs. Rance have her way. That the society has such patches of desert is emphasised when Charlotte, enjoying the 'London treadmill' in society, recognises also that 'there are possibilities of dullness, ponderosities of practice, arid social sands ...' (XXIII,317). The inhospitable and barren side of society which these images convey, becomes terribly real for Maggie when suddenly she sees before her the prospect that she might be forced out into the sterility of a lonely life through the break-up of her marriage. She pictures herself as responsible for taking the misdemeanours of them all upon her own shoulders,

> as the scapegoat of old, of whom she had once seen a terrible picture, had been charged with the sins of the people and had gone forth into the desert to sink under his burden and die (XXIV,234).

The utter loneliness conveyed by this image, together with its religious seriousness, suggests very forcefully just how brave Maggie is in facing the situation, and just how close-pressed she feels by desolation.

When the Princess waits in dreadful suspense for the Prince to clarify his position in relation to Charlotte and herself, the lack of frankness which he displays leaves his lips with

> a little of the same thirst with which she fairly felt her own distorted, the torment of the lost pilgrim who listens in the desert sands for the possible, the impossible plash of water (XXIV,281).

Apart from suggesting Maggie's desperation, this image also hints, in the word 'pilgrim', at her journeying in a specific direction with a steadfast purpose. Through its evocation of Maggie's thirst it points as well to her extremely sensitive condition at this stage and to her intense desire for close contact through the senses with the Prince. Placed as it is, this image is both finely simple and wonderfully functional.

An image-pattern which flows directly from the golden bowl is that of drinking. In order for the full and true meaning of the bowl to be understood by the characters, it must be apprehended by every

sense possible. Its texture, its colour, its shape, its size, must all be appreciated before the full impact of its symbolism can be grasped. Similarly, the characters must develop their sensitivity to the objects and people around them, so that the sum of their sense impressions may give them a composite and comprehensible picture of the world. The imagery of drinking and tasting further grounds the action in the actual world of the senses known to the reader.

Mr. Verver, contemplating Maggie's marriage, is imaged with his 'full consciousness, overflowing the cup like a wine too generously poured' (XXIII,147), of what his daughter's relation with the Prince means in terms of his own loneliness. The image has a certain quality of overabundance, a quality in which the cup becomes of secondary importance; when related to the golden bowl, the parallel becomes apparent. Just as Mr. Verver never sees the golden bowl, presumably because the symbolism of its flawed fineness can never have any impact on him, so in this image the cup of his consciousness becomes superfluous as it is drowned by his generosity. In short, his wealth is used as a substitute for his personality in forming relationships, and as a result the characters of those closest to him are also stifled by his overabundant generosity. For example, the Prince is acquired as a museum piece and Charlotte as a beautiful object to be placed in his American City.

Mr. Verver's ability to absorb impressions is, in fact, very narrow indeed. This is neatly conveyed when he is seen as 'a taster of life, economically constructed. He put into his one little glass everything he raised to his lips...' (XXIII,196). The pun on economically is very effective in suggesting just how small the range of the material motive really is.

The notion that each of the characters has senses and sensibilities which develop through the novel, is illustrated by Fanny Assingham's image of the Verver circle as at the court of the Borgios. She is talking of the initial impact Charlotte has made on the other three, and says :

> "One saw the consciousness I speak of come over the poor things, very much as I suppose people at the court of the Borgios may have watched each other begin to look queer after having had the honour of taking wine with the heads of the family ... Charlotte ... was just herself their poison, in the sense of mortally disagreeing with them - but she didn't know it" (XXIII,193 - 94).

Beneath the humorous element in this image lie two important considerations. Firstly, that none of the characters, at this stage, really knows what it is that is disturbing their consciousness; by the novel's end, at least, they will know the nature and source of the 'poison' which has affected their relations. Secondly, that the queer taste is poison, points to the very real danger in which they all stand. It suggests that unless they develop senses acute enough to detect what is poisoning their circle, they are doomed to suffer the consequences of their own impercipience. Ultimately, it is Maggie's superfine sensibility which answers for all of them in neutralising the poison.

Continuing with the cup and drinking imagery, just before the Prince and Charlotte tour Gloucester together, James writes that 'it passed between them that their cup was full' (XXIII,356). Later, Amerigo says to his mistress, '"I feel the day like a great gold cup that we must somehow drain together"'. The drinking imagery in this episode plays a vital role. By mentioning the golden cup, at once the bowl is called to mind, and it becomes clear that the flawed ornamental symbol is very closely connected with the adulterous situation at hand. Further, as the drinking imagery suggests, what Charlotte and the Prince are here doing is gratifying their sensual needs without regard to the sensibilities of others, and without even using their perceptive senses to apprehend the falsity of their actions.

The drinking and cup imagery is skilfully used by James to illuminate Maggie's realisation of her plight in relation to the Prince. When Amerigo does not return in time for dinner after his Gloucester outing, Maggie says to him:

> "There comes a day when something snaps, when the full cup, filled to the very brim, begins to flow over. That's what has happened to my need of you - the cup, all day, has been too full to carry. So here I am with it, spilling it over you - and just for the reason that's the reason of my life". (XXIV,18).

In this instance the cup image gives a vivid sense of how the vessel of Maggie's love has become overburdened because the Prince has turned his back on receiving any of it. There is also a very fine feeling of her almost imperceptible agitation, which shows only in a shaking hand spilling her metaphoric cup. The overflow from the cup mirrors the imbalance in each relationship which must be eradicated before an equilibrium can be established between the characters and the amount

of love each holds for the other. Maggie's task from this stage on is to balance against one another the various metaphoric 'cups of love' so that each holds its correct amount.[16] Once again, the bowl is recalled in this image, and its imperfection, for it is unable to represent or contain all that Maggie feels at this point in the novel, is firmly stressed. It is noteworthy that this image shows the first point where Maggie begins actively to do something about her situation. Up to now the cup has been 'too full to carry', but suddenly, even at the risk of spilling, she has made the effort to pick it up.

Following this line of thought, near the novel's end, when Maggie is carefully balancing the various characters, having discovered the requirements of each, she projects the image that 'just now she was carrying in her weak, stiffened hand a glass filled to the brim, as to which she had recorded a vow that no drop should overflow' (XXIV,298). At this juncture, Maggie's skill at filling the glass precisely to the brim is admirable, the image conveying her continual need, however exhausted she may be, of not showing anyone, even by accidental oversight, to what extremely fine tolerances she is working in her efforts to maintain a stable situation.

This imagery of cups and drinking, which grounds the action so firmly in a world of sensations immediate to all, is complemented by food and eating references. Charlotte, for example, pondering the consequences of being seen with the Prince at the ball, realises Mrs. Assingham's complicity in the situation and thinks that the latter would be disappointed if

> she didn't get something between the teeth of her so restless rumination, that cultivation of the fear, ... that she might have "gone too far" in her irrepressible interest in other lives (XXIII,253).

That Mrs. Assingham should feel her fear in her mouth, as it were, almost as part of her sense of taste, makes it very real and understandable. But in spite of this fear, Mrs. Assingham is undaunted in her role as ficelle. She has an eagerness which is engaging and delightful, particularly when she feels herself to have

> the sense as of a large heaped dish presented to her intelligence and inviting it to a feast - so thick were the notes of intention

> in this remarkable speech. But she also felt that to plunge at random, to help herself too freely, would ... tend to jostle the ministering hand, confound the array and, more vulgarly speaking, make a mess. She picked out after consideration a solitary plum (XXIII,259).

The use of food and eating imagery to make what would otherwise be a very serious situation far more immediate, everyday and humorous, means that the theme emphasising the ability of the characters to receive impressions is carried along at a brisk, enjoyable pace. As such it provides a useful contrast to the more serious concerns, often latently violent or savage, which emerge from the conquest, animal and desert imagery. This humorous use of food and eating imagery is seen at its best when the Prince, at the beginning, sees himself as 'a chicken, at best, chopped up and smothered in sauce; cooked down as crème de volaille, with half the parts left out' (XXIII,8). Here the Prince's underlying meaning is obviously serious : Mr. Verver has appropriated him in such a way that he has lost not only the wholeness of his identity, but also his natural personality, the latter having been smothered by the sauce of Mr. Verver's money. But at this stage in the story, neither the enormity of this appropriation, nor the impersonality of Maggie's and her father's collecting impulse have really impressed themselves upon the Prince, as they are later to do. For this reason he figures himself in the rather inconsequential and ludicrous form of chicken 'crème de volaille'.

This world of sense impressions which James suggests by his drinking, food and eating imagery, is given yet a further dimension by the addition of another sense, namely sight. The numerous images referring to eyes are the concrete expressions of James's deep-seated concern with the perceptive ability of his characters. The Prince has dark blue eyes which Charlotte finds 'irresistible' (XXIII,289), while Bob Assingham's eyes are like 'little blue flowers plucked that morning' (XXIII,66-67). Adam Verver's eyes, on the other hand,

> admitted the morning and evening in unusual quantities and gave the modest area the outward extension of a view that was "big" even when restricted to the stars. Deeply and changeably blue, though not romantically large, they were yet youthfully, almost strangely beautiful, with their ambiguity of your scarce knowing if they most carried their possessor's vision out or most opened themselves to your own (XXIII,170).[17]

From these few examples it can be seen that eye imagery is used in

initial descriptions to suggest personality facets of character. This technique is, however, only the tip of the ice-berg.[18] The nature of each character is very carefully defined by his or her ability to 'see'. The Golden Bowl is threaded throughout by a strongly emphasised thematic concern with percipience.[19]

When first introduced, the Prince is described as having dark blue eyes 'of the finest', which 'precisely resembled nothing so much as the high windows of a Roman palace' (XXIII,42). Such an image conveys not only the antiquity of the Prince's viewpoint, but also that it is aristocratic, European, born to wealth, and, at this stage of the story, that his eyes are but loftily placed and passive apertures in his imposing edifice.[20] As the tale progresses, it emerges that each of these qualities has a distinct bearing on the Prince's subsequent actions. In a similar fashion, Bob Assingham's early-morning-flower eyes suggest his natural, fresh but naive approach to the social infighting at which his wife is so adept (XXIII, 66 - 67). Mr. Verver's ambiguous eyes, sometimes looking out and sometimes allowing insights, foreshadow the two sides of his character. One side makes him control the Prince financially to the extent that he 'floats' Amerigo 'pecuniarly'. The other allows him to be persuaded by Maggie to banish himself and Charlotte to American City.

But Maggie it is who must first perceive that the Prince is consorting with Charlotte, and second that this liason presents a real threat to her marriage. During the course of the novel she comes to see that marriage is a dynamic relationship and not merely a state of blissful passivity and complacency. Once Maggie 'sees', then she 'does'. Ultimately, she realises fully how inadequate her initial meek acceptance really was. Similarly, the Prince must realise that Maggie's claim as a wife must be placed ahead of Charlotte's claim, based on a past relationship, to be his mistress. The onus is on him to perceive that although he married for money, his duty to his wife remains a moral obligation of prime importance.

Focusing on Maggie again, among the first words the Prince says to her are :'"You see too much - that's what may sometimes make you difficulties. When you don't, at least, ... see too little"(XXIII,11). As the novel progresses, it becomes clear that this is precisely Maggie's plight. To begin with, her impercipience allows the imbalanced relationships to flourish and she is actually happy with things as they are. But as she begins to perceive the wrongs of the situation, then her

difficulties really multiply. Not to allow the reality to become grossly public, and therefore get out of hand, presents the major problem which Maggie must face. Nevertheless, the more she sees, the better her grasp and control of the situation becomes.

James presents a careful delineation of Maggie's progress to full vision;[21] the first indication of her perception widening and deepening occurs when she says to her father of Charlotte : '"And then she's interesting - which plenty of other people with plenty of other merits never are a bit!"' James immediately adds, 'In which fine flicker of vision the truth widened to the Princess's view'(XXIII,181). And further on the Princess herself adds: '"Yes, I'm going to see in Charlotte ... more than I've ever seen"' (XXIII,182). The development is continued when Mrs. Assingham, in whom 'the sense of seeing was strong' (XXIII,277), discusses Maggie with the Colonel:

> "The Colonel declared that he "saw"; yet it was as if, at this, he a little sightlessly stared. "But what then has happened, from one day to the other, to her? What has opened her eyes?"

he asks, to which comes the reply,

> "They were never really shut. She misses him".
> "Then why hasn't she missed him before?"
> "She did -but she wouldn't let herself know it. She had her reason - she wore her blind" (XXIII,382).

Maggie's blind has thus, by this point, been put up, and once she has allowed her perceptive faculty to operate, she comes to see the elements of her situation in their true relations. Her vision broadens to the extent that she realises it is not only desirable for herself to 'see', but also that those around her should be able to. She says emphatically to the Prince after the bowl has been broken: '"Only see, see that I see, and make up your mind on this new basis at your convenience"' (XXIV,184). The Prince does begin to see, and the more he sees, the clearer Maggie's picture becomes. Having faced him with her knowledge, he begs her to leave him alone indefinitely to sort himself out one way or the other. This strikes her as an impertinence, but she sees that it is the only workable solution: 'At the rate at which she was living she was getting used hour by hour to these extensions of view' (XXIV,221-22).

Finally, when the Prince and Maggie come together, without the distracting influences of Charlotte and Mr. Verver, they are matched not only emotionally, but also in their ability to see what they have come through and where they are going. In one of the final scenes of the work, Maggie says to him:

> "I don't see what you would have done without her".
> "The point was", he returned quietly, "that I didn't see what you were to do. Yet it was a risk".
> "It was a risk", said Maggie - "but I believed in it. At least for myself!" she smiled.
> "Well now", he smoked, "we see".
> "We see" (XXIV,364).

The thread of imagery relating to vision is given an extension by James's equation, in many instances, between the window and the eye of an observer. James explains the elements of this equation most clearly when he says, in the Preface to The Portrait of a Lady:

> The spreading field, the human scene, is the 'choice of subject'; the pierced aperture, either broad or balconied or slit-like and low-browed, is the 'literary form'; but they are, singly or together, as nothing without the posted presence of the watcher, in other words, the consciousness of the artist.[22]

The window therefore becomes an opening to the consciousness, and, in The Golden Bowl, Fanny, aware of the uproar if Maggie realises that she (Fanny) has learnt of the Prince's waywardness but has kept silent, knows she would feel 'a consciousness akin to that of the blowing open of a window on some night of the highest wind and the lowest thermometer' (XXIV,151). The violence in this image is peculiarly appropriate to the explosiveness of the situation at this point, and to the unexpected shock which Fanny's consciousness would feel if her complicity became known.

At a later stage the window becomes, as it were, a third eye to Maggie as she sees the card-players through the casement at Fawns. Here the window serves to concentrate and focus her vision. It frames the scene for her and the reader whilst at the same time enabling both to see the card-players in their true relations (XXIV,231-2). At another point, because of the rows of windows which overlook them as they are alone together, the Prince and Charlotte become uneasy. This occurs just before their compromising Gloucester tour

together (XXIV,355).

Here the windows become the eyes of the characters' consciences which seem to stare them out of their peace. In this way James achieves the effect of subtly suggesting their guilt merely by using the props of his stage.

The most important fact which emerges from the eye and seeing imagery is that the eye of the observer is not only something which sees; it must be able to pierce to the reality of a situation in order to divine its true character. In line with this, James's characters are expected never to take appearances for granted.

The golden bowl is described in terms of surface alone:

> Simple but singularly elegant, it stood on a circular foot, a short pedestal with a slightly spreading base, and, though not of signal depth, justified its title by the charm of its shape as well as by the tone of its surface (XXIII,112).

Below the surface, however, lies the crack which becomes symbolic of the breach in the relationship between Maggie and the Prince.[23] Until the Princess reaches below the easy surface of their early married life, she does not see the split which has occurred between them. That she does finally begin to do so, is illustrated when, at the start of the Second Book, Maggie is pictured with the great pagoda as an image for her situation. Up to this point 'the great decorated surface had remained consistently impenetrable and inscrutable'. But as the book opens, she is seen to have 'applied her hand to a cool smooth spot and had waited to see what would happen. Something <u>had</u> happened' (XXIV,4). And this is not the only surface which Maggie must penetrate. She has also to pierce the aristocratic smoothness of the Prince and his assumptions. It is made clear that the Prince was well accustomed to taking what Mr. Verver had to give:

> and nothing perhaps even could more have confirmed Mr. Verver's account of his surface than the manner in which these golden drops evenly flowed over it. They caught in no interstice, they gathered in no concavity; the uniform smoothness betrayed the dew but by showing for the moment a richer tone ... He liked all signs that things were well, but he cared less <u>why</u> they were (XXIII, 138-39).

It is Maggie's task within the novel to make her presence felt by the Prince below this outer polish as well as to force him to see

why things superficially well, need not necessarily be so beneath the surface.

Contrasted with Maggie, who achieves sufficiently incisive perception to see beyond surfaces, is Mr. Verver. He never sees beyond a certain limit, and always presents to the world a surface of quite impenetrable smoothness. At the beginning of the novel, his whims are described as having 'so much more surface than depth' (XXIII,99). Even at the very end of the story Maggie is confronted with 'the polished old ivory of her father's inattackable surface' (XXIV,299). Although Maggie never pierces this surface, she manages to manipulate it so adeptly that Mr. Verver carries out her desires without realising his whole surface is being used. That the Princess's father never attempts to feel below the appearance of situations and people around him, is beautifully illustrated by age which appears in the description of Charlotte and himself alone at Fawns. Mr. Verver listens to Charlotte playing the piano : 'the vagueness spread itself about him like some boundless carpet, a surface delightfully soft to the pressure of his interest' (XXIII,202). What this image suggests is that Adam Verver misses completely the particularity of a situation where a beautiful but poor woman plays alone to a rich widower. That there might be consequences resulting from such situations does not strike Mr. Verver; only the vagueness envelopes him. His interest is so padded and softened by his symbols of wealth that it merely touches the surfaces of things for their pleasant textures. Consequently, when he acquires the Prince as part of his collection, and then appropriates all Maggie's time, he sees only the easy appearance of the whole situation; to reach beneath the surface is beyond his capabilities.

That surfaces remain the constant factor with Mr. Verver, and that Maggie still manages a resolution to the situation in spite of this, demonstrates James's conviction that even appearances can be important in themselves.[24] It is in fact Maggie's basic problem that she can never show herself to be agitated by the exchange of marriage partners (XXIV,28), to be doing anything about it, or allow the matter to become public. Form demands that they all preserve an appearance of untoward goings-on. It is the Princess's achievement of her aims with the maintenance of form that constitutes her most noteworthy victory.

Maggie's idea of form, an idea which carries her through each exaction, is that it must be made

> no more of among themselves than the pretty mould of an iced pudding, or something of that sort, into which, to help yourself, you didn't hesitate to break with the spoon (XXIV, 27-28).

The familiarity of this image suggests perfectly how Maggie has used 'form' for her own ends. The everyday quality gives a sense of how easy Maggie is when dealing with form, and of how it is something which, although decorative, can be used and enjoyed by anyone at any time. This image immediately divests it of the stiffness and rigour usually attached to the notion.

The fine balances which, throughout the story, have to be maintained between appearance and reality, between manners and morality, are carefully suggested through a number of images referring to scales, weights and equilibria. For example, Fanny Assingham, not wishing to contradict Charlotte Verver's facile excuse for spending so much time with Maggie's husband, restrains herself from a forceful rebuttal. She prefers to present 'the mere appearance of casting no weight whatever into the scales of her young friend's consistency' (XXIII,263). As it happens, in this instance, Fanny overdoes the putting-on of such an appearance, and Charlotte is perceptibly distressed.

This inability of Mrs. Assingham's to measure finely enough the precise conduct required of her, stands in sharp contrast to Maggie's superfine perception of what exactly is needed to maintain the balance of the group. Beginning to realise fully, in the Second Book, how changed their situations are, she feels that, nevertheless,

> the equilibrium, the precious condition, lasted in spite of rearrangement; there had been a fresh distribution of the different weights, but the balance persisted and triumphed (XXIV,73).

It is precisely the maintenance of this balance, while rearranging the group, that constitutes a major part of Maggie's ultimate achievement.

This imagery of weighing and balancing serves further to point to the complexity of Maggie's task, for in the society of the novel it has become accepted that nobody must be seen to judge anyone else. As long as social forms are preserved, that is as far as the question need go, for,

> what anyone "thought" of anyone else - above all of anyone else <u>with</u> anyone else - was a matter incurring in these halls so little

> awkward formulation that hovering Judgement, the spirit with the scales, might perfectly have been imaged there as some rather snubbed and subdued but quite trained and tactful poor relation, of equal, of the properest, lineage, only of aspect a little dingy ... (XXIII,331).

Maggie must therefore, in line with this image, never bring forward, so as to upset others, the unwanted act of judging people around her. Not only must she hold in equilibrium the various marriage-pairs, but she must also preserve a balance between the form of not overtly judging others, and the reality of saving the two marriages.

Another aspect of the novel's world which is reiterated throughout, and one closely related to the ideas attached to the scale imagery, is the tension underlying virtually everything that happens. This is very finely suggested by the spring image. Mr. Verver, for instance, wonders to himself where he would be without Maggie, and realises that as far as his relationship with Charlotte is concerned, 'she (Maggie) united them, brought them together as with the click of a silver spring ...'(XXIII,240). The image suggests not only how fitting Mr. Verver imagines his connection with Charlotte to be, but also looks forward to the later stresses which will appear. At this stage, the differences between the two can be bridged by a silver spring, but later that spring is stretched to breaking point. That the spring should be silver is important, for it emphasises how precious is the bond between the two, hints at Charlotte's money-motive in the marriage and, by indirection, even suggests the golden bowl with its flaw.

Further, at the start of Book Two, when the full impact of her situation dawns on Maggie, she finds herself filled with 'that very tension of spirit in which she was afterwards to find the image of her having crouched' (XXIV,12). In the presence of the Prince she can barely contain her agitation, feeling that 'if he had uttered but a question it would have pressed in her the spring of recklessness' (XXIV,17). Maggie's is of course the situation most under stress, but there are a number of other images referring to certain of the characters. Mrs. Assingham fears that her 'crisis (has) popped up as at the touch of a spring' (XXIV,151), while Maggie sees the Prince trying to establish where he stands in relation to the two women, as having 'thrown himself back with a hard pressure on whatever mysteries of pride, whatever inward springs familiar to the man of the

world, he could keep from snapping' (XXIV,294).

This imagery of the spring is beautifully worked into the novel's texture, and is used to stress obliquely the forces which confront Maggie, and to mark her final solution. The dilemma which faces the Princess is that she must release the tension without allowing the inconsistencies in their relationships to break out into the open. So, during the card scene at Fawns, she realises she has 'the key to the mystery, the key that could wind and unwind it without a snap of the spring' (XXIV,236). Finally, having successfully completed the task she set herself, as the four sit at their last tea, they are seen to be 'united through the firmest abstention from pressure' (XXIV,361). Without any more tension, the spring image naturally disappears, this being the final reference in the pattern.

This image of the spring is but a small element in the larger image-pattern dealing with machinery. To begin with, the world of The Golden Bowl is imaged as an easily-functioning mechanical device comprising a number of 'smoothly-working' men, 'each in his way a lubricated item of the great social political administrative engrenage ...'(XXIII,352). The major point suggested by this image, and the pattern in general, is that society has evolved a system which, although it works, is completely impersonal, with little living soul attached to its goings-on. It is this type of impersonality in the society which allows the Prince and Charlotte to engage in their affair with impunity. But it is also, paradoxically, this impersonality and lack of close communication which allows Maggie, in her surreptitious fashion, to readjust the partnerships without the world at large or the individuals realising, until it is too late, what is happening.

Even Maggie herself, at the start of the novel, is a product of this machinery, for, in telling the Prince they must 'manage not to sink' (XXIII,14), she images her 'faith' as a series of 'water-tight compartments' on a steamer. 'She had images like that, that were drawn from steamers and trains, ... from vast modern machineries ...' (XXIII,15). From such an image, the huge distance of the Princess's development may be measured, since it is from thinking in these terms that she grows into the fully conscious, sensitive character at the conclusion, a character with whom no mechanical imagery could possibly be associated.

The most machine-like of all the characters is Mr. Verver, in whom

> the essential pulse of the flame (of his special genius), the very action of the cerebral temperature, brought to the highest point, yet extraordinarily contained- these facts themselves <u>were</u> the immensity of the result; they were one with perfection of machinery (XXIII,127-28).

Imaged thus, the impersonal way in which Mr. Verver collects <u>morceau de musee</u>, not least of all people, including the Prince, is hardly surprising. Strangely, though, the Prince is not averse to appropriation in this manner, provided the reward in monetary terms is worthwhile. Money is, in fact, at the root of the novel's 'machinery', the Prince feeling that 'he was allying himself to science, for what was science but the absence of prejudice backed by the presence of money?' (XXIII,17). In terms of the novel's later events, it is important that one of the Prince's motives in marrying is to gain money and the machinery of power. Love for Maggie being but a part of his motivation, it becomes easier for him later on to depersonalise, and rationalise to an extent, the hurt he inflicts on his wife during his affair with Charlotte.

Leading from the imagery of seeing and perceiving, of piercing from surface to reality, is the small but important set of images referring to discovery. Mr. Verver, with the Golden Isles to rifle, feels himself akin to Cortez, in Keats's sonnet, facing the Pacific: 'but it was probable that few persons had so devoutly fitted the poet's grand image to a fact of experience' (XXIII,141). A couple of pages further on, the central reference to discovery occurs. James is discussing the perfect relation of Amerigo, Maggie and Mr. Verver; he writes:

> They had created and nursed and established it; they had housed it here in dignity and crowned it with comfort; but mightn't the moment possibly count for them-or count at least for us while we watch them with their fate all before them-as the dawn of the discovery that it doesn't always meet <u>all</u> contingencies to be right (XXIII,167).[25]

What this discovery imagery in general, and the last reference in particular, draws attention to, is that the whole novel is a process of discovery for character and reader alike. It is the reader's task to extract and understand the mainspring of each character's actions, and it is the job of the characters to discover, given their personalities, what their true relations should be. In the novel the characters do finally discover an harmonious solution, and the major

challenge is therefore cast at the reader to perform the necessary incisive reading; the reader too must 'see'.

The sequence of discovery images and references is given added weight through the influence of imagery dealing with locks and keys. This type of imagery, as it appears in The Golden Bowl, emphasises that all locked doors have a key. In other words that the situations and characters presented can all be opened to reveal their intricate interiors for understanding. The Prince's breaking into the Verver circle 'had something of the grimness of a crunched key in the strongest lock that could be made' (XXIII,5). The ambiguity of this image conveys perfectly how the Prince is gaining with one hand and losing with the other. He is,in a grim and final fashion, being locked in a display cabinet of Mr. Verver's collection, but is also being given his pecuniary freedom. His problem in the narrative is to find the solution that will reveal where his finest sensibilities are stored. Once he has let them have free play, and has discovered that other people have very wide-ranging sensibilities, then he will have found the key to true freedom of personality.

The pattern of lock and key imagery is reiterated throughout the novel. The shopman in Bloomsbury taps the golden bowl with a key (XXIII,117) to make it ring, since a discovery of the flaw in the bowl will unlock the falsity of the characters' personal relationships. And immediately after the elaborate pagoda image at the beginning of the Second Book, Maggie is seen turning a key to 'throw in a fresh contribution' to the corridor of her life (XXIV,14). Since this is the point at which Maggie sets out in earnest on her road of discovery, the image is particularly apt. Similarly, after the Gloucester episode, there is a major query as to why the Prince sought out Maggie so promptly: 'the question dangled there as if it were the key to everything' (XXIII,15). The key to everything, which the Prince must grasp and use, is fashioned from his love for Maggie, his obligation to her as a husband, and his duty to refrain from continually wounding her feelings.[26]

From images of locks and keys, which are closely tied to the discovery impulse, it is but a small transition to the important image-sequence dealing with boats, ships and journeys. On a broad view, after all, the novel may be seen as a voyage of discovery by the characters towards a final goal of a better understanding of each other's motives and emotions. At the very outset of Amerigo's and Maggie's

married life, she says to him:

> I believe things enough about you, my dear, to have a few left if most of them even go to smash. I've taken care of that. I've divided my faith into water-tight compartments. We must manage not to sink (XXIII,14).

Immediately from this image a sense is gained not only of Maggie's ingenuity of improvisation, but also of her determination to keep their marriage afloat. Each of these qualities sees them both safely through their ordeal at the end of the novel.

The Prince, at one stage, feels himself to be drifting in a small boat, much like the shipwrecked Gordon Pym, who had been faced with a dazzling white curtain of light :

> there were moments when he felt his own boat move upon some such a mystery. The state of mind of his new friends, including Mrs. Assingham herself, had resemblances to a great white curtain (XXIII,22).

When the Prince has sailed beyond this curtain, his voyage will be complete; first he must learn to understand the inner feelings of those closest to him. As he says to Mrs. Assingham, '"I'm starting on the great voyage-across the unknown sea; ... You must be my lead"' (XXIII,26). The apprehension which these last two images suggest in the Prince, is one of the reasons why he finds it so easy to re-form almost immediately his close tie with Charlotte. Amongst the unknowns of the Verver circle in which he must move, she represents the one known and certain factor. The Prince sees in Charlotte, therefore ,'indications .. to winds and waves and custom-houses, to far countries and long journeys, the knowledge of how and where and the habit, founded on experience, of not being afraid' (XXIII,45). Charlotte's intensely interesting quality, coupled with her familiarity with the Prince, make her, as is seen in this image, at least for the moment, eminently more attractive than the difficulties associated with living in the Verver circle.[27]

The enigmatic Adam Verver, usually so wonderfully practical,[28] can quite happily burn his boats when marrying Charlotte (XXIII, 215 - 19 passim). And the Prince, doubting the efficacy of being tied to Mr. Verver's monetary resources, and therefore in honour obliged to conform, at first images them all in the same boat,

thereby displaying his mistaken impression that he can as easily consort with Charlotte as with Maggie. Mrs. Assingham corrects him, saying that Charlotte is in Mr. Verver's boat, and the Prince then asks if he is not also in that boat (XXIII,268). The Colonel's wife provides the final answer when she sees how

> it had taken his father-in-law's great fortune, and taken no small slice, to surround him with an element in which, all too fatally weighted as he had originally been, he could pecuniarly float (XXIII,268).

The most noticeable fact which emerges from this image-sequence is that Mr. Verver has control not only of the boats, but even of the element on which they float. The Prince's uncertainty as to where he is, and in what Mr. Verver's role in his life really consists, are here strongly emphasised. Also stressed is the important idea that, whatever his confusion, the Prince is at least in a boat which can (and does) carry him towards a specific destination.[29]

Every one of the characters is seen as floating in some sort of vessel on the surface of waters.[30] Fanny Assingham is imaged, significantly, on an inland lake. This occurs when her fears for Maggie's marriage, and for herself that her previous knowledge of Charlotte and the Prince will be discovered, are at their greatest. The Colonel sees her from 'the shore of the mystic lake', and wonders if he need go out and save her.

> His present position, clearly, was that of seeing her in the centre of her sheet of dark water, and of wondering if her actual mute gaze at him didn't perhaps mean that her planks <u>were</u> now parting (XXIII,366).

On reaching the bank, Fanny Assingham says she is satisfied there was nothing between Charlotte and the Prince : why she is seen in a still lake now becomes clear. She is so out of the mainstream of things in her meddling that she has become becalmed and cut off in a still, enclosed pond.

And while after the Gloucester episode Amerigo appears before Maggie 'as if restored from some far country, some long voyage ...' (XXIV,21), the Princess, timidly but surely gaining insight, sees her success thus far like 'some strange shore to which she had been noiselessly ferried and where, with a start, she found herself quaking

at the thought that the boat might have put off again and left her' (XXIV,41). But as Maggie begins to come to grips with her problem, she realises more and more the need to keep her actions in the background. The boat imagery mirrors Maggie's conviction when Fanny Assingham says,'"she stands off and off, so as not to arrive; she keeps out to sea and away from the rocks, and what she most wants of me is to keep at a safe distance with her!"'(XXIV,131).

The final strand of this pattern of imagery is detailed when Maggie and the Prince have all but sorted out their situation. It remains but for the Prince to take his leave finally of Charlotte before she departs for American City. There is tension in the situation, and Maggie is about to leave in despair through the door immediately behind her. All she says to him is :

> "Wait!"
> It was the word of his own distress and entreaty, the word for both of them, all they had left, their plank now on the great sea (XXIV,352-353).

Importantly, they are both together on the same plank, and the elaborate monetary boats and ships provided by Mr. Verver are no longer necessary. It is also worth noting that they are never imaged, on their plank, as finally reaching the shore. James was too realistic for that; the important thing is that they have each other to cling to when battered by the sea of life. Their togetherness in understanding constitutes the real goal of their voyage.

The water in which these metaphoric ships and boats are set afloat is used by James in an image-set by itself. In this sequence of images, the characters are seen as all caught up in the current of a society closely held together in its moving waters.[31] The most important function of this imagery is to emphasise that each of the characters has something in common and a connection with every other. In this way the imagery suggests that each person must defer to the wants and needs of his fellows. In short, that freedom is only really possible and enjoyable in the framework of a fruitful relation with the other people of one's social circle.

That all the characters are seen as living in the current of society, is illustrated, for example, when Maggie,wryly but deprecatingly, thinks of '"company" as of a kind of renewed water-supply for the tank in which, like a party of panting gold-fish, they kept float' (XXIV,288). And at the great reception, amongst all the people, 'the waters of talk

spread a little' (XXIII,167), so that, by the party's end, above the hubbub of people leaving, can be heard 'the still-stirring sea of other voices' (XXIII,202). Again, Adam Verver sees the sea at Brighton 'so plump in the conscious center that nothing could have been more complete for representing (the) pulse of life ...' (XXIII,211).[32]

This water and swimming imagery is carefully used by James to mark the stages in Maggie's and the Prince's progress towards a dynamic relationship, as opposed to the static equilibria represented by the tangled marriage pairs. Early on the Prince sees himself floating, metaphorically, in a bath. He feels that Maggie's presence 'had but sweetened the waters in which he now floated, tinted them as by the action of some essence, poured from a gold-topped phial, for making one's bath aromatic' (XXIII,10). While the picture of the bath shows the Prince's static, isolated state, the self-satisfied tone of the whole image suggests the complacency which he must learn to shake off. The gold of the phial calls to mind the bowl, and immediately it is obliquely pointed out, through the juxtaposition of the bowl and the Prince's inactivity, one area at least where his personality is flawed.[33]

The images surrounding Maggie, on the other hand, are intensely filled with action. Having finally decided how to solve her problem, she sees herself as a 'silken-coated spaniel who has scrambled out of a pond and who rattles the water from his ears' (XXIV,66). Full of life and out of the static pond, Maggie can now profitably enter, at least metaphorically, the sea of life; this she does with alacrity, as the image suggests. And no sooner has she done so, and is in the sea of life and moving towards her goal, than it feels as if 'she had somehow been lifted aloft, were floated and carried on some warm high tide beneath which stumbling-blocks had sunk out of sight' (XXIV,24-25).

Maggie's progress is not, however, unimpeded. Sensing the strength of her movement, the other three attempt to neutralise her effectiveness by a bland surface of goodwill. They build her in

> so that she sat there in the solid chamber of her helplessness as in a bath of benevolence artfully prepared for her, over the brim of which she could but just manage to see by stretching her neck (XXIV,44).[34]

But the Princess is not long in breaking free from this bath and

swimming into the open water once more. Facing the Prince with how much she knows about him, she is very disturbed :

> Depth upon depth of her situation, as she met his face, surged and sankwithin her; but with the effect somehow once more, that they rather lifted her than let her drop (XXIV,203).

And when the Prince asks her just to leave him be for as long as he chooses, she is amazed, 'stupefied ... at her own present ability, even provisional, to make terms with a chapter of history into which she could but a week before not have dipped without a mortal chill' (XXIV,221). Not only does Maggie dip herself into the water; she actually reaches the stage where she desires to get others in along with her. Having taken Mr. Verver out into the garden at Fawns to put the idea into his head that he might return with Charlotte to American City, Maggie feels the urge to keep him with her 'for remounting the stream of time and dipping again, for the softness of the water, into the contracted basin of the past' (XXIV,258).

With her father, in the same scene, she confesses her 'abysmal and unutterable' (XXIV,262) love for Amerigo. This confession has

> the mere fine pulse of passion in it, the suggestion as of a creature consciously floating and shining in a warm summer sea, some element of dazzling sapphire and silver, a creature cradled upon depths, buoyant among dangers, in which fear or folly or sinking otherwise than in play was impossible (XXIV,263).

By this stage, as can be seen from the image, Maggie has not only risen to the top of the shifting medium in which she has to work, but has also progressed to the extent that she can enjoy the sensation of a more lofty position. The chill and fear of past images have disappeared. That she is 'consciously' floating is important; her sensitivity has broadened so much that it makes her intensely aware both of who she is and exactly what she is doing.

Finally, as in the boat and ship imagery, Maggie and the Prince are swept along together in the tide of time. No longer are they pictured singly and apart in relation to water images. The Prince with Maggie feels

> as if he were hers ... with an intensity and an intimacy,

> that were a new and a strange quantity, that were like the irruption of a tide loosening them where they had stuck and making them feel they floated (XXIV, 339-40).

The water imagery, then, contributes an important element of the world of The Golden Bowl. A variety of images is used to impart the texture and nature of that world. The widespread natural imagery, for example, places strong emphasis on growth as an important facet of the story. It also draws attention to the open, natural side of a character, a side which James saw as eminently desirable because it implied living in the manner nature had intended human beings to live; that is to say, openly and naturally, and without the elaborate surfaces and posturings which otherwise make human relationships so complicated.

In a humorous growth image, Mr. Verver, caught by Mrs. Rance alone in the billiard room, suddenly realises the true motive for her pursuit: 'this perception expanded, on the spot, as a flower, one of the strangest, might at a breath have suddenly opened' (XXIII,152). Again, for the Colonel and Mrs. Assingham, the charm of watching Maggie develop, had been

> planted ... there between them, and it grew, from day to day , in a manner to make their sense of responsibility almost yield to their sense of fascination (XXIV,122).

Focusing on naturalness in human dealings, James also uses natural imagery as a control against which to measure the various attitudes of his characters. For the Prince, the day of his Gloucester tour with Charlotte 'bloomed there like a large fragrant flower that he had only to gather' (XXIII,355). Superficially this image seems only a throw-away descriptive device, but when examined closely it reveals that the Prince's actions are basically destructive of something which is beautiful and natural. The 'only' suggests very cleverly the element of callousness in his outlook, an element which is the cause of so much of Maggie's pain.

With Maggie, on the other hand, the position is very different. Sitting at home and formulating her plan of action for when the Prince returns from Gloucester, she is seen

> in the act of plucking it out of the heart of her

> earnestness-plucking it, in the garden of thought, as if it had been some full-blown flower that she could present to him on the spot (XXIV,25-26).

Here Maggie is pictured as giving a part of herself to the Prince, something reared in the garden of her thought. The image therefore stresses not only her selflessness, but also how she is to use her open, natural qualities in winning back the Prince. This image is thrown into the clearest relief when contrasted with that associated with the Prince on his Gloucester day.

Just how close to the natural the characters really are, is emphasised by their association in images with various animals. Fanny Assingham, concerning the Prince, thinks that you don't

> need a jailer .... for a domesticated lamb tied up with pink ribbon. This was not an animal to be controlled- it was an animal to be, at the most,educated (XXIII,161).

The first thing to emerge from this image is that Fanny has misjudged the Prince-he is far more powerful, if only for his ancient, European background, than a beribboned lamb. By misjudging his simplicity, and allowing him to mix with Charlotte again, Mrs. Assingham sets the whole novel's train of events in motion. The image does, however, give an indication of the Prince's very real ability to disarm criticism by his unwillingness, and seeming inability, to hurt.

Unlike The Wings of the Dove or The Ambassadors, the animal imagery in The Golden Bowl indicates only once,in a large pattern, a savage, brutal, law-of-the-jungle atmosphere. This is because The Golden Bowl is not about the materialistic rapacity or personal animosity which form such a large part of the other two novels. The real, complicated marriage-tangle only occurs after Charlotte and the Prince have settled their financial difficulties through marriage. The interest of the book therefore centers around the inability of the characters to live harmoniously with one another, once the over-burdening money motive has been removed: the focus is on personal relationships as opposed to materialistic acquisitiveness. For this reason the animal images are predominantly domestic. Maggie images herself as 'a silken-coated spaniel who has scrambled out of a pond and who rattles the water from his ears' (XXIV,6), and the Prince as 'some precious spotless exceptionally intelligent lamb' (XXIV,83). The closest approach to an image of animal savagery is that of Maggie,

preparing her strategy, in the crouching posture of a 'timid tigress' (XXIV,10). Even the 'social insects' (XXIV,50) of the 'Bloomsbury hive' (XXIV,148), are never seen as anything but harmless.

The only point at which any real savagery emerges in the animal imagery occurs where Maggie is confronted by Charlotte on the terrace at Fawns during the card scene. Throughout the episode, Maggie is surrounded by images of surprise, terror [35] and violence, for it is the moment at which she faces the situation stripped, for the first time, of the surface of polite manners behind which she has thus far worked. So, having watched the start of the card game, she suddenly feels the need to escape from 'that provocation of opportunity which had assaulted her, within on her sofa, as a beast might have leaped at her throat' (XXIV,235). In other words, terrified that she might impulsively do something to upset the careful balance of the pairs, she leaves the room. The image conveys very forcefully, especially when contrasted with the other, quieter animal figures, the frightening power the Princess has built up within her to deal with the situation.

Shortly after, the real forces at work at this stage are driven to the surface when Maggie notices Charlotte is looking for her. She senses that

> the splendid shining supple creature was out of the cage, was at large; and the question now almost grotesquely rose of whether she mightn't by some art, just where she was and before she could go further, be hemmed in and secured (XXIV,239).

For a moment it seems as if the law of the jungle will prevail in a test of strength, but, it should be noted, the operative word in the above passage is 'art'. As the rest of the scene and the novel show, it is Maggie's quiet ability to shape the lives of the other characters into a meaningful harmony which finally wins through.

One of the less obvious uses of natural and animal imagery is to suggest a freedom of choice and movement which is so often denied to man because of his own self-imposed social restrictions. These restrictions are suggested by the numerous references to caging and confinement in The Golden Bowl. The most direct of these occurs when Maggie, having decided to do something about her situation, suddenly finds herself trapped by the 'vault' of the others' benevolence. But this,

> wasn't in the least what she had requested. She had flapped her little wings as a symbol of desired flight, not merely as a plea for a more gilded cage and an extra allowance of lumps of sugar (XXIV,44).

Having found herself in this situation, the crux of Maggie's problem lies in breaking free, without violence, from the cage built partly through her own consent, and partly through the machinations of others. Her next task is then to free Charlotte, the Prince and Mr. Verver from the cross-tangle of relationships which has been created.

It becomes obvious therefore that the characters of The Golden Bowl do have a significant amount of freedom to choose their own destinies.[36] Each one of them chooses to marry, and then to cultivate a further significant relationship. And Maggie finally has the power to choose their own destinies for them. Hence, unlike in The Ambassadors, the chief character in The Golden Bowl has not merely the illusion of freedom, but freedom itself. Such freedom is, of course, always subject to the restriction the character places upon it through her own limitations. Only right at the end does she completely transcend those limitations.

But in The Golden Bowl one fact is certain: no choice is ever easy or simple; there is a complexity to life which presents a myriad alternatives in each situation. In this respect the images of the web and labyrinth are prominent. Mr. Verver, while in the process of deciding whether or not to marry Charlotte, feels himself to be in a maze. Finally he makes up his mind: 'As at a turn of his labyrinth he saw his issue, which opened out so wide, for the minute, that he held his breath with wonder' (XXIII,207). It is noteworthy that Mr. Verver is not seen as getting out of his maze because of his decision, and that the opening of his issue is very temporary indeed. It remains for Maggie to sort out his tangle. She is seen doing this very thing for the Prince in what can be considered the central labyrinth image.

Pondering on 'the responsibility of freedom' (XXIV,186), Maggie asks herself:

> Hadn't she fairly got into his labyrinth with him? -wasn't she indeed in the very act of placing herself there for him at its centre and core, whence, on that definite orientation and by an instinct all her own, she might securely guide him out of it? (XXIV,187).

Here then is the definitive image of Maggie taking direct action within

the miasma of choices which lie open to her. The positive assertiveness of her thought in this image looks forward to the positive solution which she is able to bring about through her resolution to shape the lives of those close to her. The sense of an overview imparted in this image lends to Maggie an omniscience akin to that of a god.[37]

The ideas that the characters can to a large extent choose and shape their own destinies, that there are certain social rules by which they have to abide, and that they all tend to ignore, for a time at least, the seriousness of what is going on, are carried by the references to games in The Golden Bowl.[38] So much of the action is seen in terms of games in order to contrast the deep seriousness of what is really going on with images which have a certain light superficiality. Through this technique the more serious themes of the novel are thrown into sharp relief.

Early in the work, Bob Assingham realises that he 'hadn't yet found the image that described her (Fanny's) favourite game (XXIII,64) of meddling in other people's affairs. And Mr. Verver, in concluding marriage arrangements with Charlotte, wished 'to match no appearance but that of a gentleman playing with perfect fairness any game in life he might be called to ... '(XXIII,229). For Maggie, 'there was a card she could play, but there was only one, and to play it would be the end of the game' (XXIV,34); in other words, making the whole situation public.

The specific imagery of the card game is carried through by Mrs. Assingham when she says to her husband that, in taking the responsibility if the whole situation becomes common knowledge, she feels she will be able to handle whatever happens. Confidently she asserts,'"My advantage will be that Maggie's such a trump"'(XXIV,130). The image also obliquely indicates how Mrs. Assingham does not scruple to use people in her own little social game, her manipulation of Charlotte and the Prince at the beginning being an overt example of this.

The summation of game, and card imagery in particular, occurs in the scene where the Prince, Mr. and Mrs. Verver and Mrs. Assingham sit down to bridge. Bearing in mind the card-playing imagery which has gone before, the impact of this scene as a miniature for the larger situation in the novel as a whole, is very strong. For Maggie,

> the facts of the situation were upright ... round the green cloth and silver flambeaux; the fact of her father's wife's lover facing his mistress; the fact of her father

> sitting, all unsounded and unblinking, between them; the fact of Charlotte keeping it up, keeping up everything, across the table, with her husband beside her; the fact of Fanny Assingham, wonderful creature, placed opposite to the three and knowing more about each, probably, when one came to think, than either of them knew of either. Erect above all for her was the sharp-edged fact of the relation of the whole group, individually and collectively, to herself-herself so speciously eliminated for the hour, but presumably more present to the attention of each of them than the next card to be played (XXIV,232).

Framed in the window through which she sees them on the terrace, the players become a picture for Maggie, a true image of how she stands in relation to each of them. For, not only are the players figuratively playing with the cards of fate, but Maggie is imaged as holding the players in her hand, like cards themselves. It is as if she were 'consciously, as might be said , holding them in her hand' (XXIV,232).[39]

In contrast to the rather light tone conveyed by game imagery, the references to religion lend the novel's events a feeling of high seriousness. Initially, the religious imagery, as uttered by the characters, is somewhat flat and simple, in tune with the uncomplicated nature of the story's beginning. For example, Maggie and her father, without many natural relatives to invite to the wedding, feel nevertheless that they should not, 'by any searching of the highways and hedges' (XXIII,19), attempt to make an ostentatious show of numbers.[40] Also, the Prince thinks of his first visit to Cadogan Place and Mrs. Assingham as a 'pilgrimage' (XXIII,20), and remarks to that lady, in a very conventionally Catholic way that in Maggie's case,'"the Blessed Virgin and all the saints ... have her in their keeping"'(XXIII,52). Charlotte too says to the Prince, while they are discussing Maggie, that nobody can do anything completely by herself,'"without help from religion or something of that kind"'(XXIII,102). This last statement of Charlotte is vaguely prophetic, albeit only in a small way, for it does look forward to the ardour and religious fervour with which the Princess later carries out her chosen task.

Immediately after this last reference, the golden bowl is introduced, and at once the religious imagery gains in complexity and suggestiveness. That Mr. Verver, from very 'imperfect' beginnings, should have got where he is, is due to his 'special genius', a genius of which, 'the spark of fire, the point of light, sat somewhere in his inward vagueness

as a lamp before a shrine twinkles in the dark perspective of a church' (XXIII,127). This image imparts very beautifully a sense of how small but sharp a light is Mr. Verver's genius, and also how carefully it has been cared for and housed.

Mr. Verver's connection with religious imagery is carried further when he sees himself, after his struggle to ascend in life, at the

> top of his hill of difficulty, ... the apex of which was a platform looking down, if one would, on the kingdoms of the earth and with standingroom but for half a dozen others (XXIII,131).

Reminiscent of Milly Theale's abyss scene in Switzerland in The Wings of the Dove, this image points to Mr. Verver's perceptible detachment from the world and to his rather aloof sense of having 'made it'. Also, with the god-like religous connotations, how seriously he takes himself, and how far he imagines he has come up in the world. Later on, of course, this view of Mr. Verver is considerably modified when Maggie emerges as a really god-like figure who shapes the lives of those around her.

As the pattern of religious imagery is extended in this way, the reiteration gradually lends the novel a ritual, strange, almost mythical quality. So Fanny Assingham determines, at the party, not to 'suffer, as they used to say of the martyrs ... odiously, helplessly, in public' (XXIII,273); the Prince calls his love for Charlotte 'sacred' (XXIII,314); Mrs. Assingham, going to see Maggie in her room, looks like 'some holy image in a procession', and the younger woman like 'the truly pious priest might feel when confronted, behind the altar, before the festa, with his miraculous Madonna' (XXIV,152); finally, Charlotte lectures to the tourists at Fawns as if 'she were taking her part in some hymn of praise' but her voice is like 'the shriek of a soul in pain' (XXIV,292).

Tied in this way to the solemnity of ritual, the movement and meaning of the action take on a broadened aspect in which they are seen to be rooted in motives and impulses springing ultimately from sources far closer to the nature of human existence than is at first apparent. As Dorothea Krook says of the characters,

> they are all busy discovering religion; and discovering it in that most comprehensive form in which James himself knew it from his earliest years, as "that reference to an

> order of goodness and power greater than any this world by itself can show which we understand as the religious spirit". It is a fact of experience (as James knew) that once men embark on such an enterprise and pursue it to its logical end, they are liable to rediscover most of the saving truths concerning our moral and spiritual life that have been made available to our civilisation by the Christian religion.[41]

This is not to say that the novel is Christian in formulation, but merely that Christianity happens to embody many of the profoundest moral truths about human existence, moral truths which James derives from his characters and their actions, rather than from the teachings of a particular faith.

To be sure, much of the religious atmosphere of the book derives from the central symbol of the bowl which, like its counterpart in The Wings of the Dove, has close biblical ties.[42] And, being an image which gradually acquires the quality of a symbol, the bowl concentrates the religious imagery around itself, most profoundly since, as S. J. M. Brown puts it, 'to speak through sign and symbol rather than explicit utterances has been from the beginning an essential feature of the divine economy of revelation'.[43]

The notion, inherent in game imagery, that life is something frivolous, something to be enjoyed, is repeated in a modified form by the many theatre and drama references. The theatre imagery does however contain a note of gravity absent in the references to games. But like the game, drama is merely a representation of life, and not reality itself. As. R. W. Short explains,

> A play is a made thing, an artificially sustained illusion of life, sometimes congruent to an underlying natural truth or goodness, but not necessarily so, and certainly not itself to be mistaken for natural truth or goodness, though people will forever be proffering it as such and accepting it as such.[44]

James's novel, however, is not a play; but through the drama imagery he does manage to suggest that what he has composed is a very real 'illusion of life' which does indeed approximate to 'natural truth'. Further, in these references, he points to the fact that he is as much concerned with the dynamic, dramatic actions of his characters as he is with the internal workings of their

consciousness. It is the excitement of these actions which is underscored by the references to dramatic art.

This pattern of imagery begins when the Prince remembers thinking of Maggie, during their engagement days, as 'a little dancing-girl at rest, ever so light of movement but most often panting gently, even a shade compunctiously, on a bench' (XXIII,132). The sequence continues when Maggie, sitting and waiting for the Prince to return after the Gloucester affair, suddenly looks back on the time she has been married :

> It fell, for retrospect, into a succession of moments that were watchable still; almost in the manner of the different things done during a scene on the stage, some scene so acted as to have left a great impression on the tenant of one of the stalls (XXIV,11).

In this image, like the previous, Maggie is seen as detached, a spectator, the difference being that now she is figured as watching the drama and not merely resting backstage, cut off both from participating and from looking on.

Next, when Maggie begins to work her magic of altering the situation 'touch by touch' (XXIV,33), the image illustrates her rise to prominence. No longer is she looking on; now she is playing an active part. She reminds herself

> of an actress who had been studying a part and rehearsing it, but who suddenly, on the stage, before the footlights, had begun to improvise, to speak lines not in the text. It was this very sense of the stage and the footlights that kept her up, made her rise higher (XXIV,33).

By this stage, not only has Maggie become an actor, but has also plucked up the courage to speak for herself and to rise to the occasion.

Back at Fawns, as Maggie's influence grows, so her confidence increases :

> She felt not unlike some young woman of the theatre who, engaged for a minor part in the play and having mastered her cues with anxious effort, should find herself suddenly promoted to leading lady and expected to appear in every act of the five (XXIV,208).

And finally, after Maggie has set the four down to cards and walked out onto the terrace, mistress now of herself and of the other characters, she sees the players as if

> they might have been figures rehearsing some play of which she herself was the author; they might even, for the happy appearance they continued to present, have been such figures as would by the strong note of character in each fill any author with the certitude of success ... (XXIV,235).

Ultimately, therefore, Maggie is presented as the creator of the drama; she becomes as a result by far the most powerful influence in the novel, the more so since she is now an artist in her own right. In fact, as the work has shown, she has shaped, through her sensitivity and determination, the lives of the people close to her so that they compose an harmonious structure. Consequently, Maggie stands as the most impressive artist-figure in James's work in this, his final novel.

Part of the success of the drama of The Golden Bowl lies in James's finely polished sense of how to use the props of the environment in which he places his characters. Windows, terraces and doors occur frequently as significant settings and frames in the actual action: Maggie sees the card-players framed through a casement in the famous scene at Fawns (XXIV,236); the Princess and her father, just before his marriage to Charlotte, prolong their meeting on the terrace 'in a manner they were to revert to in thought, later on, as that of persons who really had been taking leave of each other at a parting of the ways' (XXIII,192); and at the end of the novel, at the final confrontation between the Prince and Maggie, the latter is seen with 'her back against the door' (XXIV,352) - the image showing that there can be no exit from their situation for either of them now.

In this final novel, however, these props are also incorporated into the metaphorical structure of the work in a most pervasive manner. Drawn from the real world, they operate in addition as imaginative images in the minds of the characters. The very earliest instance of this occurs when the Prince, walking down Bond Street at the start of the novel, tries to 'screen out' certain memories 'much as, just in front of him while he walked, the iron shutter of a shop, closing early to the stale summer day, rattled down at the turn of some crank'(XXIII,17). In this image, the equation drawn between the shutter and a certain

process of the Prince's mind is fairly plain. It is, however, important since it presages those images which occur only as a result of the functioning of a character's consciousness, and which use such everyday props. So Amerigo, thinking about his new friends, comes to the conclusion that for him their 'state of mind ... had resemblances to a great white curtain '(XXIII,22).

On a more complex level, the reader is told that

> The Prince's dark blue eyes were of the finest, and, on occasion, precisely, resembled nothing so much as the high windows of a Roman palace, of an historic front by one of the great old designers, thrown open on a feast-day to the golden air (XXIII,42).

In this image the sense of life is very strong, the Prince's easy connection with his aristocratic background being conveyed, along with his openness and his certain assumption of the joy of being alive. More importantly though, especially for this stage of the story, the picture of the Prince as one of his palaces tells how completely he is identified with his old European heritage.[46]

In a particularly vivid image Fanny Assingham, ascending to Maggie's room in the knowledge that her complicity might be exposed, recognises the approach of her doom with 'a consciousness akin to that of the blowing open of a window on some night of the highest wind and the lowest thermometer' (XXIV,151). The sudden, unexpected feeling which the image conveys, together with the shock and unpleasantness, when coupled with its easily recognisable everyday quality, lend the moment a forceful immediacy by which the reader is drawn into Fanny's consciousness.

Use of such imagery, which is normally associated with the concrete world, so as to animate and make immediate the cerebral acts of the characters, is very important. Its primary function is to raise the central action of the novel from the everyday world to that of the consciousness of the characters.[47] Moreover, by using imagery of the concrete world, James establishes a link between the everyday world and that of his characters' thoughts, thereby stressing that the drama of consciousness is indeed real and that ultimately, the truths which often emerge obliquely through the imagery are in fact firmly rooted in a world familiar to everyone.

The two most important images which function in this manner are

those of the Prince as a great Palladian church, and the somewhat controversial picture of the pagoda which Maggie conjures up at the start of Book Two.[48] In the First, Mr. Verver, pondering the Prince's initial intrusion into his relationship with Maggie, thinks that

> their decent little old-time union, Maggie's and his own, had resembled a good deal some pleasant public square, in the heart of an old city, into which a great Palladian church, say - something with a grand architectural front - had suddenly been dropped; so that the rest of the place, the space in front, the way round, outside, to the east end, the margin of street and passage, the quantity of overarching heaven, had been temporarily compromised (XXIII,135).

Through imaging his thoughts in spatial terms such as these, Mr. Verver gives them a broadness and a solidity of the most immediate kind. Further, because of the size of a public square and church, the magnitude of what troubles Mr. Verver is made abundantly clear. Seeing the Prince as a carefully designed church suggests also in what sort of awe he is held by Mr. Verver, and how difficult it might be to remove him.

At first the American millionaire feels cramped and 'compromised', the terms of his freedom having been altered by the occurence of a most imposing edifice. Gradually, however, Mr. Verver comes to see that the Prince's presence is not nearly as obtrusive as he initially thought. In the spaciousness of Fawns, he realises that Amerigo has not really affected his life-style: 'By some such process, in time, had the Prince, for his father-in-law, while remaining solidly a feature, ceased to be, at all ominously, a block' (XXIII,136).

In this second part of the Palladian church image the figure is particularly finely handled, for there is a smooth transition from the metaphorical cramped square and church to the concrete Fawns, and then back to the church again. Very subtly, in this manner, James suggests the close relationship between the actual and the metaphorical and how the consciousness of his characters, being the most interesting source of action, is still very much a product of the world around them.

When Maggie images her changed situation as an 'outlandish pagoda' (XXIV,3) therefore, the reader's mind is, immediately cast back to Mr. Verver's own ponderings; the more so since the Princess often feels that the structure leaves her a 'space that

sometimes seemed ample and sometimes seemed narrow'. But in contrast to the rather ordinary nature of Mr. Verver's image, Maggie's situation, far stranger, and dealt with by a mind more sensitive and complex than her father's, is imaged in the unfamiliar form of a pagoda. Noticeably, too, it rears itself in the 'garden of her life' (not in a barren public square), thereby posing serious problems as far as her natural development is concerned.

In short, this image of the pagoda represents, in miniature, the whole of the Princess's dilemma and looks forward to how she handles the problem confronting her. Carefully placed at the juncture of the two books, it serves as a pivotal point of unity through which an exciting and stimulating entry is made into Maggie's consciousness.

The Princess's finely sensitive imagination is suggested by the details of the pagoda, which is

> a structure plated with hard bright porcelain, coloured and figured and adorned at the overhanging eaves with silver bells that tinkled, ever so charmingly when stirred by chance airs (XXIV,3).

Here Maggie displays her intuition as to the difficulty of piercing the surface of the situation, and also how brittle, having a porcelain texture, the problem could become should it be pressed too hard. Fittingly too, the pagoda is highly attractive to her, since she would never have acquiesced in such a situation developing had not her way of life embodied, to begin with, at least superficial attractions. Maggie's gradual and oblique approach, slowly leading to bolder moves in the solution of her problem, is imaged when she catches herself 'distinctly in the act of pausing, then in that of lingering, and finally in that of stepping unprecedentedly near' (XXIV,4). Her inability to enter the building mirrors the almost impenetrable surface of correct conduct and manners which are in large part responsible for the situation as it stands at the beginning of Book Two.

But in spite of the clarity and impact of the image, it also succeeds in conveying how confused Maggie feels. As P. K. Garrett expresses it,

> the image of the pagoda has a dreamlike instability, metamorphosing from a "strange tall tower of ivory" and into "a Mahometan mosque", all creating a fantastic

effect, the equivalent of Maggie's disturbed consciousness.[49]

One of the most telling features of the pagoda image is that Maggie formulates it herself, and then sees herself as trying to gain access. This is important, since she has to a large degree been responsible for her dilemma, and it is finally she who must, without disturbing outward appearances, and from the inside, alter the whole structure of the various relationships. By making Maggie image her own problem, and then imagine herself as acting upon that image in her consciousness, James suggests, in the most unobtrusive way, how the Princess's attempt to solve her problem is actually as much a process of seeking something within herself as it is a series of overt acts. More particularly, since Maggie is the agent of change, the author suggests how life resides most fruitfully in the most sympathetic and sensitive consciousnesses. Nowhere else in the novels is James so successful in conveying this vital aspect of his writing as at this point in the pagoda image in The Golden Bowl.

The beautiful suggestiveness of the pagoda image is characteristic of the imagery in this work, for not only is it appositely placed, but operates on a number of different levels and as part of a pattern referring ultimately back to the central symbol of the bowl. It seems likely that the fullness of meaning conveyed by the imagery in the novel prompted James to write in his Preface what amounts to a recognition that he has here, in The Golden Bowl, finally honed his style, of which imagery is an integral part, to its most incisive state in all of his writing :

> Among many matters thrown into relief by a refreshed acquaintance with The Golden Bowl what perhaps most stands out for me is the still marked invetaracy of a certain indirect and oblique view of my presented action; unless indeed I make up my mind to call this mode of treatment, on the contrary, any superficial appearance notwithstanding, the very straightest and closest possible.[50]

CONCLUSION

Better is the end of a thing than the beginning thereof.

Ecclesiastes, 7 : 8

In 1911 James wrote :

> There is, to my vision, no authentic, and no really interesting and no beautiful, report of things on the novelist's, the painter's part unless a particular detachment has operated, unless the great stewpot or crucible of the imagination, of the observant and recording and interpreting mind in short, has intervened and played its part ... [1]

By the time he expressed these views, although he did not know it, James had finally revised and published his last great novel.[2] His ideas as outlined in this passage therefore spring from a mind which had already produced the 'authentic ... interesting ... and ... beautiful' final three works. In his use of the 'stewpot or crucible' metaphor, James illustrates his understanding of the close relationship between the imagination, the image and the artistic creation, a relationship of prime importance for the production of an interesting novel. The beautiful accord in this relationship, in James's case, reaches its apex in the last completed works. Through this 'mystic process of the crucible'[3] of his own imagination, James fused his subjects into that most desirable of all his creative goals, namely a true work of art. For, as the alchemical power of his intellect increased, so, through the imagery, the finest qualities of his craftsmanship become all the more evident. It is this aspect of James's art which the present dissertation set out to illuminate.

Increasingly, as his use of the image gained in assurance and maturity, so the texts of his works become more complex and vital. With the growth in complexity and impact of the patterns, so the various designs in James's tapestries of words begin to emerge in their richest colours. And, in using patterns of imagery to knit together the fabric of his finest creations, James measures up to one of his criteria for a work of art, expressed in 'The Art of Fiction' (1884). There he asserted that the 'needle and thread', the 'idea and the form' can only fruitfully be set down in the closest conjunction with one another.[4] The immaculate texture of his final works, unified by the imagery, attests to his success in this aspect of his writing.

Indeed, Hugh Vereker's assertion in 'The Figure in the Carpet' (1896) could just as well have been James's at the end of his life; there the author says: '"My whole lucid effort gives ... the clue - every page and line and letter. The thing's as concrete there as a bird in a cage"![5] The situation with Henry James is very similar; it

is to the most concrete aspect of his work that the reader and critic must turn their attention. So, as implied by the bird-cage simile in Hugh Vereker's remark, it is the very plastic nature of the most developed images which leads to one of the surest avenues of insight into the development and understanding of any written work of art. This is particularly true in the case of James, and it is for this reason that the focus in the present paper has been centred upon the imagery in his novels.

From the outset it has been the purpose of this dissertation to conduct a close contextual analysis of James's image-uses in the light of his themes. In each of the novels chosen, a number of important facts have emerged. These facts all highlight the road which James's development followed as it moved towards the final stylistic maturity which he ultimately achieved in the use of imagery.

One of the most notable features of James's development in the use of imagery as a stylistic device is firstly that, in the early novels, the figures within the patterns are often fragmentarily scattered; frequently they have little connection with theme and are merely illustrative in particular instances. The patterns themselves are also disparate in function, little dynamic interplay taking place between them. Characteristic of such patterns, to take but one example, are those in Roderick Hudson. More specifically, the thread of natural imagery in this novel is very uneven in the quality of its individual members and is scarcely related, in an organic way, with the other image-clusters.

Tracing the use of natural imagery through The American, the pattern as a whole is seen to take on a distinctly more evocative and suggestive quality, although, as in the previous novel, the section of this pattern referring to animals remains generally very flat. The greater life in the natural imagery of The American is achieved by giving individual figures a fuller synaesthetic sense-impact. As a result, the images begin to take on a fullness and obliquity which was lacking in the earlier work. With this greater fullness, the images in this thread, and more broadly through the entire work, have a somewhat deeper and finer contact with the themes than previously. They also, with their fuller stature, begin to form more cohesive patterns, patterns which, more clearly delineated, consequently reflect against one another to a greater degree than in Roderick Hudson.

In The Portrait of a Lady, while the natural imagery is rich in specific cases, it can be seen to have received a very important addition to its use, namely in the symbolic setting of the garden. Each significant stage in Isabel's development is played out in a garden, the setting, with all its suggestions of ordered nature as opposed to the jungle, and of the Biblical garden and the Fall of Man, lends to the process of the heroine's growth in maturity a broad scale of relevance extending far wider than the particular, and looking towards the archetypal. Consequently, the image-pattern is very closely concerned with the central theme of the development of Isabel's consciousness. Further, through the repetition of the garden setting in this form, James has succeeded in unifying the image-pattern into a series through which the reader's mind is constantly referred back and forth across the work. Held together by the theme and imagery concerned with eyes and vision, the image-patterns in this novel have a richly integrated texture.

Within The Old Things the pattern of natural imagery is concerned mainly with animal references, used to suggest the primitive rapacity of the acquisitive instincts which seem to possess the characters. The sequence, and this is characteristic of most of the threads, has only a faintly suggestive aura and is perceptibly uneven in the quality of individual images. The unevenness is part of a general lack of cohesion in the imagery as a whole, a looseness resulting from James's failure, while dealing with highly complex thematic material, to realise fully the central symbolic significance of the spoils image.

But once his art has fully matured, James's image-use is seen to attain a comparable state of sophistication. The natural imagery of The Ambassadors has a suggestive complexity in individual instances, and is also tightly held together by the four significant garden scenes: on a broader scale, all the imagery is unified through being seen through Strether's eyes alone, as well as by careful reiterative techniques as, for example, with the balcony and golden-nail images. The pattern of natural imagery, and indeed all the imagery, is rounded off and unified with beauty and impact of the greatest force by the Lambinet episode, that most superb of all garden-natural scenes. Through giving the composition of this country-setting a broad and strong artistic flavour, and by making Strether the composing artist in his own world of understanding, which seems so closely allied with the world of nature, James succeeds in lending to both scene and character a powerful suggestive aura. The dynamic interplay

occuring in this episode between image, setting and character, gives each a fullness of life and a depth of meaning which are highly expressive of the broader view of existence which Strether finally gains.

James's use of natural imagery reaches its height in The Ambassadors; in the following two novels it receives different treatment because of their varying thematic content. The author has, however, learnt to use natural imagery and settings to their fullest extent, and the specific instances are quite as powerful, symbolically, as is required by their contexts. Milly Theale's vital abyss scene in Switzerland in The Wings of the Dove, or the moment when Maggie goes out to Charlotte in the garden at Fawns in The Golden Bowl, show that James's use of natural imagery suffered no decline as he continued to write.

Another important aspect of James's image-technique is the manner in which he increasingly uses his patterns to complement a thematic or character development. The water and boat imagery is a good example here. In Roderick Hudson the water imagery is suggestive in a limited way, and it is not iterative; the boat imagery does vaguely imply a journey motif, but since it is used almost exclusively with reference to Rowland Mallett, and he is characterised by a failure to develop insight, the imagery is out of step with plot and theme.

Conversely, in The American, Christopher Newman does develop insight into the ways of Europe, but here the boat imagery is very sparse, and carries little suggestion of movement or progress. Indeed, in this novel, none of the image-patterns, except in a very slight fashion those dealing with drama, carry any developmental significance at all.

In The Portrait, the water imagery clearly delineates Isabel's progress to self-knowledge; but on the other hand the boat imagery, which could so fruitfully have been used in a complementary capacity, is left as merely illustrative. The boat and ship figures in The Old Things are very sparse and two-dimensional; the water imagery, particularly that of the sea, has an elemental quality in specific instances, but is in no way iterative.

By the time of The Ambassadors, however, the boat and water imagery is used to mark the various stages in Strether's journey to self-knowledge and a broader view of life. In The Golden Bowl it performs a similar function, carefully pin-pointing Maggie's and the Prince's

drift apart and then renunion.[6]

Another noticeable change which James's use of imagery undergoes is that from simple, two-dimensional, often even flat figures, to images which have a multitude of surfaces and a finely regulated suggestive obliquity. As but one example of this trend, the water imagery is illuminating. The figures in Roderick Hudson are remarkable for their uncreative simplicity, referring merely to 'unknown seas' (I,80), 'indefinable currents' (I,106) on the 'eddies of ... (a) capricious temper' (I,140). In this novel, in fact, some of the flattest and most conventional images occur, images which fortunately disappear almost completely by the time of the major phase.

Moving far forward to The Golden Bowl, an immense difference is apparent. There, the Prince feels, at the beginning, that Maggie's presence 'had but sweetened the waters in which he now floated, tinted them as by the action of some essence, poured from a gold-topped phial, for making one's bath aromatic' (XXIII,10). Such an image, apart from appealing to various senses, suggests also the strand of gold imagery, and therefore wealth and the golden bowl, as well as beginning, from a static point, the later, free-flowing water pattern. The many faceted aspect of this image marks it as being far more complex than the images in Roderick Hudson which are characterised by their simplicity.

The tendency in James's images towards developing symbolic overtones is another noteworthy feature of his maturing technique. This is perhaps most clearly illustrated by a series of cracked vessels which continually reappear. In The American there is little additional significance attached to Newman thinking of Madame de Bellegarde as 'a painted perfume bottle with a crack in it' (B,648). In The Portrait Mme. Merle's cracked cup is twice mentioned (Y,339 and Z, 499) and is related significantly to the irregularities in her character which hide beneath a smooth social surface. But the golden bowl, through carefully placed reiteration, moves from an image to a symbol for the whole series of fractured relationships within the work. As such, its impact and importance are very great indeed.

Here then, in outline, is how James's use of imagery developed, the later, more complex figures growing out of their earlier and simpler forbears. James's art, however, in using imagery, extends far deeper than this, the imagery being linked to the major themes in a broader and more profound way than only within the specific contexts

of the novels.

One of the most important subjects, which occurs in virtually every Jamesian novel, is that dealing with money and materialism. Undoubtedly, James's attitude to money and wealth is ambiguous, for he sees them as corrupting influences as well as a means whereby, through their plentiful possession, it is possible to pursue more meaningful goals not strictly material. Imagery, in its finest form, contrasts markedly with the worldly nature of this theme since it suggests that 'behind his visible, tangible world there is another attainable only to man's intellectual insight, a world of deeper meaning and of spiritual significance ...'[7] The imagery therefore, as it gains beauty and power in the later works, points the way, through its very quality, towards the richness of a sensibility finely cultivated, and away from the mundane concerns of getting and spending. The money and material theme is therefore thrown into stark relief without losing the suggestiveness of its ambiguity.

Imagery is also complementary to James's famous international theme in an important way. To start with, it must be noted that the disparate cultures depicted are really only a setting. As Marius Bewley writes, 'James used the international theme to probe under the appearances of life towards a moral reality that remained essentially uncommitted to any national pattern or allegiance'.[8] Imagery is one means James uses to draw the distinction between European and American culture, and in its nature it suggests a solution to the dichotomy between the two. That solution lies in approaching the world of each with the same sensitivity and discrimination demanded by the images used to describe them. For it is only through such sensitivity, leading ultimately to the broadest outlook, that the conflict between the two, suggested by the theme, can be resolved. Hence, the imagery points towards the individual consciousness as the most important touchstone of morality. So, in The Ambassadors, where everything, including the imagery, is filtered through Strether's consciousness, neither Europe nor America is seen as preferable. It is in the central character's ability to perceive both the good and bad in each that the true meaning of the story lies.

In a similar fashion to the international theme, the subject of marriage, the union of a man and a woman, is very prevalent in the novels. In continually exploring relations between the sexes, James seems to ask how it is that two very different beings may be brought

harmoniously together. The imagery, by demanding sensitivity for its comprehension, all the more so as it becomes increasingly complex, suggests how this can be done. It seems to imply that sensitivity to the feelings and needs of others must lead to a closer understanding between persons. Such an understanding is at the base of every successful marriage.

Again, freedom is a central concern in James's work, freedom to see clearly and act unselfishly being, for him, amongst the most highly regarded attributes. As F.W. Dupee says, 'the growth of a mind from a state of relative moral servitude to a state of relative moral freedom was James's subject in his autobiography as in much of his fiction'.[9] As the images develop more facets and become less restricted in meaning and reference, they illustrate this theme. For, since the best images cannot be pinned down and fixed into a logical analytical system, their ultimately free, spiritual quality suggests firstly the difficulty of defining what freedom is, and secondly how attractive and desirable it is to be free. Just how important it is that imagery should stress this theme, is summed up by Quentin G. Kraft when he writes :

> A sense of freedom must ... be maintained, for it is only the free play of awareness in experience, frequently painful experience, that enables James's characters to escape from their tin moulds and act effectively.[10]

Further, in relation to freedom, through its unfettered quality, imagery contributes to James's idea of what constitutes a work of art. He asserts that 'the good health of an art which undertakes so immediately to reproduce life must demand that it be perfectly free. It lives upon exercise, and the very meaning of exercise is freedom'.[11] In the most developed images, this quality of freedom is given full play.

In their literary form, looked at in one way, images have two basic components. There is the concrete, representational form on the page, and there is the object in real life from which the image derives its existence. The reader's mind, in apprehending an image, therefore moves constantly to and fro between these two aspects. In stimulating this reaction, an image allies itself very closely with the central theme of appearance and reality. Firstly, an image impresses upon the reader how closely it is connected with life through

this comparison between the image and what it represents. It produces what Ford Maddox Hueffer (Ford) calls an 'impression ... of vibrating reality'. He continues:

> I think the word "vibrating" exactly expresses it; the sensation is due to the fact that the mind passes, as it does in real life, perpetually backwards and forwards between the apparent aspect of things and the essentials of life.[12]

The important point here is that the impression of reality conveyed by the image does not stem wholly from either of its components, but rather from a combined feeling embracing a part of each. This is very close to James's balanced conception of appearance and reality. In The Golden Bowl for instance, the appearances Maggie must preserve are quite as important as the realities she must face, and it is only by gradually drawing the two together that she achieves her reconciliatory aim.

A further connection between imagery and the subject of appearance and reality stems from that quality of imagery which S. J. M. Brown calls its spiritual or intangible aspect. This aspect invites the reader to look beyond the concrete form on the printed page to where the finest quality of the image finally inheres. In so doing, an image suggests to the reader how vital it is to seek constantly for true meaning beyond even the most fetching surfaces in the novels and, of course, ultimately in life as well.

A theme having close ties with that of appearance and reality is the concern with perception which threads throughout the novels. Imagery fulfils a very useful function here because it provides the elements for stimulating the senses. As the characters and the reader are exposed to the images formed by other characters or by the author, so they are given the opportunity of developing their sensitivities to embrace the widest possible range of influences. In this way the perceptive faculty is strengthened and deepened. Dorothy van Ghent discusses the point in an essay on The Portrait; her thoughts are equally applicable, in general, to any of James's novels. She says that

> The informing and strengthening of the eye of the mind is the theme - the ultimate knowledge, the thing finally

> "seen", having only the contingent importance of stimulating a more subtle and various activity of perception.[13]

For James then, the ability to see clearly was one of the most desirable attributes; in emphasising this, the image and perception must be seen as complementary to one another.

A theme which flows directly from that of perception deals with the importance of a broadening consciousness. J. H. Raleigh asserts it to have been James's 'abiding conviction that human consciousness was beatitude, the only real value in a complex, almost indecipherable universe, and the sole argument for immortality'.[14] In providing the elements for strengthening perception, which in turn broadens consciousness, the imagery is integrally functional.

Further, finally analysed, the imagery acts as a unifying element in the largest possible artistic ambit, for it is a link between the work of art, the characters within it, the author, and the reader himself. The fusion of the first three of these four elements, through a sense-understanding of the imagery, leads the reader towards apprehending in the fullest possible way how desirable depth of consciousness is. Through such apprehension his own consciousness is broadened at the same time. In this way, the imagery is a vital element in James's conviction that a broad consciousness must be the goal of every person. His brother William expresses this in a form with which Henry would undoubtedly have concurred when he says that

> the final purpose of our creation seems most plausibly to be the greatest possible enrichment of our ethical consciousness, through the intensest play of contrasts and the widest diversity of characters.[15]

James's concern with the dialectic between art and life is another theme which recurs again and again in his novels. Stephen Spender best sums up what James himself variously expresses in his critical writings, namely that 'what he (James) revered in Art was Life'.[16] Between the two, imagery seems to provide a point of resolution since, to be intelligible, imagery must be drawn from life and experience. At the same time, it is one of the most important features in James's works of art. Having links with each side, it therefore acts as a very important unifying factor between art and life, suggesting the interplay between the two which James felt to be so vital to both. As

S. J. M. Brown says,

> one cannot long explore the world of imagery without coming to realise that it is a sort of intermediate region wherein the world of visible things seems to blend with the world of thought.[17]

The unity which imagery expresses between art and life is but one aspect of a larger framework. Imagery also unifies the novels through its series of patterns and cross-references, drawing them together by exercising the perceptive faculties of the reader. Again, imagery is concerned in an even richer unity-structure than this, for imagery is

> founded on the existence of analogies and correspondences between the various objects or phenomena of nature, and between these again and human life - man's emotional, moral, and intellectual nature, between matter and mind. Imagery is a witness to the harmony between mind and matter, to the unity of all creation, and thus to the oneness of its Author.[18]

Imagery, then, has a significance which extends even to the most universal planes, particularly in the last three novels.

Henry James, as creator of the world of the novels, can be seen as god-like in relation to their world. And the unity which the imagery brings to novels, particularly the final three, is analogous to the unity it expresses throughout creation. The imagery James uses to body forth this unity is drawn from his experience in life, experience which, by the end of his career, approached very closely an earlier description he had provided in 'The Art of Fiction'. There he wrote:

> Experience is never limited, and it is never complete; it is an immense sensibility, a kind of huge spider-web of the finest silken threads suspended in the chamber of consciousness, and catching every air-borne particle in its tissue.[19]

James's sensibility had just this quality of a perfectly formed web; if it had not, he could never have set down imagery fine enough, especially in The Ambassadors, The Wings of the Dove and The Golden Bowl, to express the sense of unity which they irradiate. In short, his use of imagery shows that James's consciousness had, by the end

of his career as a novelist, achieved the fine internal wholeness which his use of imagery expresses externally. He must therefore, as T. S. Eliot said, have had 'a mind so fine that no Idea could violate it'.

of his career as a novelist, achieved the fine internal wholeness which his use of imagery expresses externally. He must therefore, as T. S. Eliot said, have had 'a mind so fine that no Idea could violate it'.

INTRODUCTION

FOOTNOTES

Footnotes to pages 2 - 5

1. The Art of the Novel. London : Charles Scribner's Sons, 1962, 230. (Preface to The Lesson of the Master).
2. 'The Art of Fiction', in Henry James: Selected Literary Criticism, ed. Morris Shapira; Harmondsworth, England: Peregrine Books, 1963, 96.
3. From 'On Henry James'. (First ished in 1918). Quoted in The Question of Henry James, ed. F. Dupee. New York: Holt and Co., 1945, 110.
4. Op. cit.,92 - 93.
5. Wordsworth's Imagery. Yale Studies in English series, Vol. 121. New Haven,Conn: Yale University Press, 1952, 19.
6. Anatomy of Criticism: Four Essays. New York: Athaneum, 1968, 91.
7. David Daiches also considers that 'the demonstration of how metaphorical expression can help to achieve richness and subtlety of implication is a major concern of the contemporary critic'. Critical Approaches to Literature. New York: W. H. Norton and Co., 1956, 167.
8. The Development of Shakespeare's Imagery. London: Methuen and Co., 1956, 13. Similarly, Rene Wellek and Austin Warren write that 'in terms of our scheme, it (imagery) is a part of the syntactical, or stylistic stratum. It must be studied, finally, not in isolation from the other strata but as an element in the totality, the integrity, of the literary work'. Theory of Literature. New York : Harcourt, Brace and Co., 1942,218.
9. The Works of Aristotle, Vol. XI, Rhetoric and Poetics. Trans. W. D. Ross.Oxford: Clarendon Press, 1924, 21.
10. The Literary Mind and the Carving of Dragons: A Study of Thought and Pattern in Chinese Literature. Trans. Yu-chung Shih. New York : Columbia University Press, 1959, 195 - 6.
11. The Spectator, No. 411. ed. D. F. Bond. London : Oxford University Press, 1965, 536.
12. In a letter to Hugh Walpole, 1912. Quoted in Theory of Fiction: Henry James. ed. J. E. Miller, Lincoln : University of Nebraska Press, 1972, 267.
13. Wellek and Warren similarly recognise the multi-sensory nature of imagery, listing gustatory, olfactory, thermal, pressure, static, kinetic and even synaesthetic imagery. Many of these are, however, merely subsidiary and impressions received by one of the five basic senses. Op. cit., 191.
14. An Introduction to English Studies. London : Arnold, 1969, 22.
15. Op cit., 2. The first chapter of this book contains an excellent history of the development of the figurative element in language, showing how metaphor and imagery have evolved from the original, undifferentiated nature of early language.
16. Times Literary Supplement : 12, 14th October, 1926.
17. Principles of Literary Criticism. 5th ed. New York : Harcourt, Brace and Co., 1931, 240.
18. The Literary Mind : Its Place in an Age of Science. New York :

Charles Scribner's Sons, 1931, 183 - 4.

19. Op. cit., 281.

20. Op. cit., 186.

21. Op. cit., 167.

22. Metaphor and Reality. Bloomington : Indiana University Press, 1962, 73.

23. The Caught Image: Figurative Language in the Fiction of Henry James. Chapel Hill : University of North Carolina Press, 1964, 4.

24. S. J. M. Brown also lays heavy stress on the metaphoric nature of imagery. He writes that imagery is 'words or phrases denoting a sense-perceptible object, used to designate not that object but some other object of thought belonging to a different order or category of being'. The World of Imagery. London : Kegan Paul, Trench, Trubner and Co. Ltd., 1927, 1.

25. Vide infra 145f. for a discussion of this image-pattern in The Ambassadors.

26. H. W. Wells. Poetic Imagery : Illustrated from Elizabethan Literature. New York: Russel and Russel, 1961, 21. (Originally published in 1918).

27. 'The Image', Unisa English Studies, XIII, No. 1: 24, March, 1975.

28. L. M. Chan. Figures in the Carpet: A Study of Leading Metaphors in Six Realistic Novels. Unpublished Doctoral Dissertation: University of Kentucky, 1970, 30. (Abstract in D.A. (31) 5354A.)

29. Cf. I. A. Richards: 'Too much importance has always been attached to the sensory quality of images. What gives an image efficacy is less its vividness as an image than its character as a mental event peculiarly connected with sensation'. Principles of Literary Criticism. London: Routledge and Kegan Paul Ltd., 1924, 119.

30. In 'A Retrospect'. Twentieth Century American Writing. ed. W. T. Stafford. New York: Odyssey, 1965, 238.

31. Shakespeare's Imagery and What it Tells Us. Cambridge: Cambridge University Press, 1935, 9.

32. S. J. M. Brown lists simile, metonymy, synechdoche and personification, all subdivisions of the metaphor, and therefore of imagery. He goes on to say that 'the figures of which they are the labels may serve merely as the trimmings of literature. But their significance lies deeper, and in the first place the study of them leads us to the very roots of language'. Op. cit., 26.

33. J. M. Leighton comes closest to this definition when he sums up an image as 'that group of words that builds up a coherent set of sensory apprehensions relating to an identifiably separate emotion and thought, or related set of emotions and thoughts'. Op. cit., 25. See also 24, where there is a useful summary of the elements which the author considers imagery contains.

34. The Art of the Novel, 331. Preface to The Golden Bowl.

35. Op. cit., 25.

36. Cf. Alexander Holder-Barrel: 'Images - particularly metaphors - in James's novels are an essential part in his expression of

eternal values. They help considerably in raising and widening his themes to a statement of universal and lasting truths. So Proust's dictum that metaphor can give a sort of eternity to style finds its undeniable confirmation in James's work. The Development of Imagery and its Functional Significance in Henry James's Novels. Berne: Francke Verlag, 1959, 5.

37. Vide infra 190f. for a discussion of this pattern in The Wings of the Dove.

38. Op. Cit., 193.

39. Vide infra 198f.

40. The Expense of Vision : Essays on the Craft of Henry James. New Jersey: Princeton University Press, 1964, 87 - 88.

41. 'Cups of Gold for the Sacred Faunt Aspects of James's Symbolism', Critical Quarterly, VII : 306, Winter, 1965.

42. Ibid, 314. See also Austin Warren's article on 'Myth and Dialectic in the Later Novels', Kenyon Review, V : 551 - 68, Autumn, 1943. See also Rene Wellek and Austin Warren's chapter on 'Image, Metaphor, Symbol, Myth', op. cit., 191.

43. F. R. Leavis demonstrates the careful construction of this work in his article 'The Novel as Dramatic Poem: The Europeans', Scrutiny, XV : 209f., Spring, 1948.

44. The careful use made of the fire image, and the significance of the various houses, attests to this. See G. Cambon, 'The Negative Gesture in Henry James', for a short but perceptive examination of the imagery in this novel. Nineteenth Century Fiction, XV : 335 - 346, 1960 - 61.

45. See The Great Tradition. New York : George W. Stewart, 1954, 185.

46. Vide infra, 57 - 70.

47. Vide infra , 70 - 82.

48. Vide infra , 84 - 105.

49. Vide infra , 105 - 144.

50. Vide infra , 266, 268, 270, 272, in the footnotes for these references.

51. The first book edition was used in Roderick Hudson's case, firstly because of the unavailability of the journal publication, and secondly because James made almost no alterations between the two publications. See A Bibliography of Henry James, Leon Edel and Dan H. Laurence. London: Rupert Hart - Davis, 1957, 30.

52. Op. cit. Vide infra 45f for a discussion of Holder-Barrel's treatment, and for examples of how his approach sometimes leads to an incomplete reading of the imagery.

CHAPTER ONE

CRITICAL SURVEY

Footnotes to pages 18-19

FOOTNOTES

1. The Great Tradition. New York: George W. Stewart, 1954,185.
2. This image occurs at XXIV,237 .
3. Scene and Symbol from George Eliot to James Joyce. London: Yale University Press, 1969, 143.
4. Op. cit., 185, footnote 1.
5. This quotation is to be found in The Golden Bowl, 'XXIV', 271 -2.
6. Leavis does acknowledge that the earlier works have more 'immediate' imagery than the later. Writing of the development in James's style, he notes that 'the nature of the change comes out notably in James's imagery - his metaphors, analogies and so on. There is an extraordinary wealth of these in the earlier style, where they strike us with their poetic immediacy and their rightness to feeling as well as their wit'. Op. cit., 185. See also 'The Novel as Dramatic Poem : The Europeans,' (Scrutiny, XV: 209ff., 1947-8) in which Leavis focuses more carefully, but hardly adequately, upon the images within that work.
7. The Comic Sense of Henry James: A Study of the Early Novels. London: Chatto and Windus, 1960, 62.
8. Even a critic as perceptive as John Bayley leans toward the view that images should not be analysed too finely lest they be seen to become that frightening thing, a symbol. Writing of The Golden Bowl, he states: 'And in setting the points at which the book emancipates itself from an ordinary social acceptance we must beware of implying anything overly 'symbolic': symbolic patterns in a novel are necessarily rigid in their ideological contrasts between life and death, sterility and fertility, and so forth'. (The Characters of Love. London: Constable, 1960, 257). Bayley here is being too formal in his idea of what constitutes a symbol, without paying sufficient attention to the easy facility with which James's symbols are woven into his works. See also 209, where Bayley denies that the bowl is a symbol at all.
9. A Reader's Guide to Henry James. London: Thomas and Hudson, 1966. On Roderick Hudson, see 95 - 100, and on The American, 100 - 115. Putt does quote images, but for wholly other purposes that to acknowledge their existence and function as such.
10. Ibid, 142. At 143, with no comment, he merely cites the remarkably vivid image of Mrs. Touchett as 'honest as a pair of compasses'.
11. Ibid, 135 - 160 on The Portrait, and 241 - 247 on The Spoils.
12. Ibid, 312.(My underlining in the quotation).
13. Ibid, 367.
14. Ibid, 372, 367 respectively. On the former image, Putt notes somewhat prudishly that 'one stirs uneasily at the suggestion that father and convenient princely substitute are being equipped with an outsize phallic symbol'.

15. Ibid, 370.

16. Ibid, 380.

17. Ibid, 382.

18. 'Mr. Henry James and His Prefaces', Contemporary, CI : 77, January, 1912.

19. The Art of the Novel, 304 'Preface to The Wings of the Dove'.

20. The Pilgrimage of Henry James. London : Jonathan Cape, 1928.

21. Ibid, 80.

22. Ibid, 133. See also 135 for a more detailed explanation of how James allegedly obscures life in his novels.

23. Ibid, 131.

24. Ibid ..

25. One of the occasions when he does quote is worthy of notice. He writes that 'plots thronged through his (James's) mind, dim figures which, like his own Chad and Strether, "passed each other, in their deep immersion, with the round, impersonal eye of silent fish", and with these figures as with pawns or paper soldiers, he devised his labyrinthine games'. Ibid, 132. To describe such an image in terms of 'pawns or paper soldiers', is to miss completely its vivid force within The Ambassadors. The snipe at 'labyrinthine games' is also unfortunate, since the image of the game, and those of webs and labyrinths are vividly expressed in the later novels, and form a deliberate and important aspect of those works.

26. For a full discussion of the importance of this aspect, see Naomi Lebowitz, 'Metamorphosis in The Golden Bowl', in Critical Essays, 327 ff.

27. Op. cit., 83, where Brooks says that in spite of James's many travels, 'still the dreams of his prime lurked at the bottom of his heart. The great world had remained for him what the world of fairies is for other souls: it was the unquestionable, the sublime, the world beyond good and evil'.

28. This image occurs at XXI,218 in The Ambassadors.

29. 'Henry James and the New Jerusalem', Kenyon Review, VIII, No. 4: 555, Autumn, 1946.

30. Vide infra 130f. and 134f. for a discussion of these two patterns.

31. The American Henry James. New Brunswick, New Jersey: Rutgers University Press, 1957, 349. See also the same author's 'The Two Henry Jameses', Scrutiny, XIV:251, 1946-7, for an equally esoteric interpretation of the bowl's breakage.

32. See also 'Henry James, His Symbolism and His Critics', Scrutiny, XV : 17, 1947-48 where Anderson provides a slightly more down-to-earth reading of the bowl symbol.

33. The Caught Image. Chapel Hill : University of North Carolina Press, 1964, 155. In footnote 10 on the same page, he remarks that 'in general ... James's imagery offers no support whatever to the main thesis of Quentin Anderson'.

34. Oscar Cargill, in his discussion of the imagery in The Wings of the Dove, displays Anderson's tendency to fit the imagery to an external source, although in a far milder form.. Using Wagner's 'Tristan and Isolde' as a major source for the novel, and particularly the imagery, he writes at one point (341), that the water imagery, employed differently to that in The Ambassadors, is used to remind the reader 'of Tristan's legend which has more seascapes and journeys than any other Arthurian legend'. (The Novels of Henry James. New York: Hafner Publishing Co., 1971). His conclusions on the rest of the imagery, although fairly general, are of a far more perceptive and textually motivated nature. See pages 342 - 348.

35. This book is The Caught Image. For Gale's journal publications, which are mainly extracts from his book, see the bibliography to this study, infra 306. The other full-length study of James's imagery is that by Alexander Holder-Barrel. Vide infra for a discussion of this work.

36. Ibid, 4.

37. See Shakespeare's Imagery and What it Tells Us. Cambridge: Cambridge University Press, 1935.

38. Op. cit., 31.

39. Lillian Hornstein, in her excellent article, 'Analysis of Imagery: A Critique of Literary Method', points out very clearly the pitfalls inherent in attempting to draw biographical conclusions from imagery. Gale, it appears, violates each of her caveats. PMLA, LVII : 638 - 653, September, 1942.

40. Op. cit., 60. For another similar instance of such wild speculation, see, ibid, 172. Here Gale quotes the image of Adam Verver in The Golden Bowl carrying the little glass with which he tastes life 'in an old morocco case stamped in uneffaceable gilt with the arms of a deposed dynasty'. (XXIII, 196). He comments: 'I think that this image arises from an unconscious fear in James of the deposing of capitalism'. Taking no notice whatsoever of Adam Verver's character or circumstances, the critic produces a conclusion which seems to bear little if any relation to the quoted image.

41. The Destructive Element. London: Jonathan Cape, 1935, 60.

42. Op. cit., 202.

43. Vide infra 116f. for an analysis of this image-strand.

44. Op. cit., 186.

45. As James himself wrote, 'an ounce of example is worth a ton of generalities'. Letter to Deerfield Summer School, 1889. The Selected Letters of Henry James. ed. L. Edel. New York: Farrar, Strauss and Cudahy, 1955, 93.

46. American Literature, XXIX : 47 -63, 1957-58. For a far more perceptive interpretation of the novels through art figures and related images, see E. T. Bowden, The Themes of Henry James. Yale: Yale University Press, 1956. Bowden gives a sensitive interpretation of particular images, and ties them significantly to the themes he is attempting to extract. In a more general way, F. O. Matthiessen provides some useful insights into how

James evolved his use of the 'plastic arts' in his novels. See 'James and the Plastic Arts', Kenyon Review, V : 533 - 50, Autumn, 1943.

47. Op. cit., 51-52. For other instances of such generalisation see 32, (fishing) and 51 (fruits). See also, by the same author, 'Henry James's Dream Children', Arizona Quarterly, XIV : 56 - 63, 1959, at 62, for the same sort of startling and amusing conclusions on James's childhood reading habits.

48. Op. cit., 62.

49. Op. cit., 63. For other similar summaries, see The Caught Image, 232 - 246; 'Henry James's Dream Children', 63, and 'Religion Imagery in Henry James's Fiction', Modern Fiction Studies, III : 71 - 72, 1957.

50. Op. cit., 249.

51. New York : Hafner Publishing Co., 1971.

52. Ibid, 326.

53. Vide infra 134f. for a discussion of this pattern. See also Richard Chartier, "'The River and the Whirlpool': Water Imagery in The Ambassadors" Ball State University Forum, XII : 70 - 75, Spring; also, 'The Floating World of Lambert Strether', Arlington Quarterly, II : 80 - 110, 1969.

54. "'A Story of Cabinets and Chairs and Tables': Images of Morality in The Spoils of Poynton and The Golden Bowl," ELH, XXX : 428, 1963.

55. "'The Prose and the Modesty of the Matter': James's Imagery for the Artist in Roderick Hudson and The Tragic Muse," Modern Fiction Studies, XII : 65, 1966.

56. For a closer scrutiny of the watch image, vide infra, 63.

57. Lotus Snow's other articles on imagery are, 'The Disconcerting Poetry of Mary Temple : A Comparison of the Imagery of The Portrait of a Lady and The Wings of the Dove,' New England Quarterly, XXXI : 312 - 339, September, 1958, and 'Some Stray Fragrance of an Ideal : Henry James's Imagery for Youth's Discovery of Evil,' Harvard Library Bulletin, XIV : 107 - 125, Winter, 1960.

58. One of the first critics to use imagery extensively in a more general analysis of the novels was F. O. Matthiessen. Although his examination of the imagery is not particularly detailed, he manages to show how important imagery was for James in his major phase, as he became more and more conscious of the visual and poetic effect of his work. See Henry James : The Major Phase. New York : Oxford University Press, 1963 (Reprint). For examples of his more important discussions of the imagery, see 34, 68f, 82-87, 97, 100, 158, 160.

59. 'James's and Lubbock's Differing Points of View', Nineteenth Century Fiction, XVI : 245 - 255, 1961-62.

60. The Art of the Novel, 46.

61. Op. cit., 249.

62. Ibid.

63. M. Beebe, in an article in many ways similar to Sister Morrison's, shows how the image of the turned back of the artist is used in various places in the fiction to illustrate James's belief that the composing artist had to withdraw from the noise and hustle of

everyday life. Although examining but one very small pattern, the writer is careful to draw only the conclusions springing from each image within its context. See: 'The Turned Back of Henry James', South Atlantic Quarterly, LII : 521 - 40, October, 1954.

64. The Imagination of Disaster : Evil in the Fiction of Henry James. Lincoln : University of Nebraska Press, 1961.

65. This image may be found at XXI,219 in The Ambassadors.

66. Op. cit., 117.

67. Ibid, 119 - 20 and 148 contain similarly careful analyses of images in relation to theme.

68. See also 132 - 135 of the same work for his perceptive comments on the imagery in The Wings of the Dove.

69. The Negative Imagination . New York : Cornell University Press, 1968.

70. Ibid, 177.

71. See ibid, 167, for another instance of a similar nature. Here Miss Sears describes The Golden Bowl and The Wings of the Dove as archetypal fairy stories, in many ways akin to the 'three wishes tales'. Once again, a concrete textual or image-base to this idea is lacking.

72. To be found in Critical Essays, 52.(First printed in PMLA, LXVI : 107 - 123, March, 1951).

73. Ibid, 59.

74. These points are made from 59 - 61 of the essay.

75. 'The Fearful Self : Henry James's The Portrait of a Lady', Critical Essays, 143.

76. Ibid, 59.

77. See also 157 of this article, where Tanner focuses perceptively on the image of the bench in the fiction as a whole.

78. 'The Subjective Adventure of Fleda Vetch', Critical Essays, 204f.

79. Ibid, 209. See also Alan H. Roper, 'The Moral and Metaphorical Meanings of The Spoils of Poynton', American Literature, XXXII : 191 - 2, May, 1960, and Patrick F. Quinn, 'Morals and Motives in The Spoils of Poynton,' Sewanee Review, LXII : 575 - 6, Autumn, 1954. Both these articles contain differing interpretations of the flight images in the novel. They both, to an extent, also discuss other image patterns.

80. Op. cit, 209,215,219, respectively.

81. Ibid, 219.

82. Ibid, 220.

83. In a short but highly illuminating article, Arnold Goldsmith discusses the Maltese Cross as an image and even a sort of unifying symbol in The Spoils of Poynton. He points out that as the 'gem' of the spoils it represents them as a whole while its four points represent the four contending characters. He says it symbolises Mrs. Gereth's 'exquisite delicacy of ... aesthetic taste as a collector, the honourable nature of Owen's love, and with religious overtones, Fleda's 'renunciation of self-denial and

sublimation of her love', (75). It also, he shows, concentrates the strains of war and religious imagery. See : 'The Maltese Cross as Sign in The Spoils of Poynton', Renascence, XVI : 73 - 77, Winter, 1964.

84. 'Magic and Metamorphosis in The Golden Bowl', Critical Essays, 327. (Also published in a slightly revised form in The Imagination of Loving : Henry James's Legacy to the Novel. Detroit, Michigan : Wayne State University Press, 1965, 131f.).

85. Ibid, 331 - 338.

86. So, 'with the advent of consciousness, and hence pain, the child-princess, Maggie Verver, assumes the risks of working in the metamorphic state, the risk of composition, and guides with her strengthening vision, not only souls, but scenes and images to marriage'. Ibid, 330.

87. Ibid, 335.

88. The Golden Bowl, XXIII, 10 . Vide infra 224f for a discussion of water imagery in The Golden Bowl.

89. 'The Golden Bowl', Cambridge Journal, VII : 716 - 737, September, 1954.

90. Ibid, 732.

91. See, for example, the first lines of its description. It is like 'some strange, tall tower of ivory, or perhaps rather some wonderful beautiful but outlandish pagoda, a structure plated with hard bright porcelain, coloured and figured and adorned at the overhanging eaves with silver bells that tinkled ever so charmingly when stirred by chance airs' (XXIV,3).

92. Op. cit., 732.

93. On this point see, for example, Laurence Holland in his The Expense of Vision : Essays on the Craft of Henry James. (Princeton, New Jersey : Princeton University Press, 1964). At 348 he writes : 'The symbol of the bowl helps govern the novel because the bowl and the act of buying it or possessing it, of breaking and salvaging it later, inform each other, and the bowl itself does not stand as a merely referential or imposed symbol but serves as part of a profoundly creative art to constitute a field of form, a formal nexus'.

94. For an extremely careful analysis of how the golden bowl is a symbol integrally functional within the work, see James G. Spencer, 'Symbolism in James's The Golden Bowl', Modern Fiction Studies, VIII, No. 4 : 333 - 344, 1957 - 58. By relying exclusively on the text Spencer provides a far more convincing argument than the bare statement of Dorothea Krook quoted supra 33.
In an article which also discusses the importance of the bowl, but broadens its scope to include some other image-patterns as well, Ruth Todasco illustrates how the images and symbols of the novel are used to reveal character at different stages in the story: See, 'Theme and Imagery in The Golden Bowl', Texas Studies in Language and Literature, IV : 228 - 240, 1962.

95. Op. cit., 732.

96. Vide infra 199f for a discussion of how the image of the bowl operates in this way.

97. The Destructive Element. London : Jonathan Cape, 1935, 88 - 90.

98. Op. cit., 735.

99. Ibid, 735 - 6.

100. The Expense of Vision : Essays on the Craft of Henry James. Princeton, New Jersey : Princeton University Press, 1964.

101. Ibid, 46 - 47.

102. The Portrait of a Lady, IV, 196.

103. Op. cit., 48.

104. Ibid.

105. Ibid, 54.

106. Ibid, 111. For disconnected images, See X, 7, 19,211, et al.

107. Vide infra 105 for a discussion of this weakness in The Old Things.

108. Op. cit., 249.

109. Ibid. Vide infra 155f. for elucidation on this point. See also ibid, 273, where there is an excellent discussion of the association of Mme. de Vionnet with 'Madame Roland on the scaffold'.

110. Ibid, 303. See Wings, XXIX, 220 - 221, for the Bronzino scene.

111. The Letters of Henry James. ed. P. C. Lubbock, 2 vols., New York: MacMillan,1920, 308.

112. Op. cit, 321.

113. Ibid, 335.

114. Ibid, 337.

115. Philological Quarterly, XXXV : 24 - 38, January, 1956.

116. The Ambassadors, XXI, 196.

117. Op. cit., 29.

118. Vide infra 130f. and 140f. for discussions of these patterns.

119. Op. cit., 26.

120. Ibid, 33.

121. See also Durr's comment on the golden nail image. 'The nail is that which fixes him (Strether) to the cross of his sacrifice'. Ibid, 35. An examination of the contexts in which this image occurs, reveals how fanciful such an interpretation really is. Vide infra 133f. for a closer analysis of this image-pattern.

122. On a similar point, see "The Language of Adventure" in Henry James', by John Paterson. Focusing on the imagery of excitement and adventure, he shows how James was able to use this imagery to make the growth of a consciousness an interesting and immediate topic. American Literature, XXXII : 291 - 301, November, 1960.

123. 'The Ironic Imagery and Symbolism of James's The Ambassadors', Criticism , IX : 174 - 196, 1967.

124. Ibid, 175.

125. Ibid, 183.

126. Ibid, 182.

127. Ibid, 184. Schneider says that Strether sees the actors in terms of medal imagery. In fact, it is the audience around him which

is seen in these terms.

128. Vide infra 118 for a more detailed explanation as to the distinction between the two.

129. 'Myth and Dialectic in the Later Novels', Kenyon Review, V : 551 - 68, Autumn, 1943.

130. Ibid, 556.

131. Ibid.

132. Ibid, 557.

133. Ibid, 561.

134. Vide infra 235f. for an exposition of this development in terms of the drama imagery.

135. Op. cit., 566. This article was printed in a slightly revised form in his Rage for Order, (Michigan : Ann Arbor, 1959, 142f.), under the title 'Symbolic Imagery in the Later Novels'.

136. 'Symbol and Image in the Later Works of Henry James', Essays in Criticism, III : 321, July, 1953.

137. Ibid, 326 - 9, 333, 324, respectively.

138. Ibid, 336. For an illuminating and interesting article on James's symbolism in the later works in general and The Sacred Fount and The Golden Bowl in particular, see Giorgio Melchiori's essay, 'Cups of Gold for the Sacred Fount', Critical Quarterly, VII : 301 - 316, Winter, 1965. In the essay he demonstrates how James was able, in the major phase, to lend to certain of his images their elusive and expressive multi-faceted character as symbols.

139. 'The Abyss and The Wings of the Dove', Nineteenth Century Fiction, X : 281f., 1955 - 56. For a similar approach to the imagery, see also Ernest Sandeen, 'The Wings of the Dove and The Portrait of a Lady : A Study of Henry James's Later Phase', PMLA,LXIX : 1060 - 1075', December, 1954. William Troy in 'The Altar of Henry James' has useful comments on the functions of the garden and altar images at specific places in the works. (Critical Essays 46-50).

140. Op. cit., 283.

141. Ibid, 282.

142. Miss Kimball comments here : 'This scene with the doctor and the scene of her lonely meditation afterward in the streets of London and in Regent's Park define in psychological, spiritual terms, her understanding of the abyss; and the scene with Kate Croy, which follows, introduces the dove, which symbolises her hope for salvation'. Ibid, 286.

143. Ibid, 286 - 294, passim.

144. Ibid, 295.

145. Ibid, 300.

146. Ibid.

147. The Comic Sense of Henry James : A Study of the Early Novels. London: Chatto and Windus, 1960.

148. Ibid, 62.

149. The Golden Bowl, XXIII, 8.

150. Op. cit., 69.

151. 'On The Portrait of a Lady', in her The English Novel : Form and Function. New York : Harper and Row, 1961, 211f.

152. Ibid, 215.

153. Ibid, 216.

154. Ibid, 221.

155. Ibid, 224 - 7. Miss van Ghent's remarks on the significance of architectural images are noteworthy; she writes that 'the reason for their particular richness of significance seems to be that, of all forms that are offered to sight and interpretation, buildings are the most natural symbols of civilised life, the most diverse also as to what their fronts and interiors can imply of man's relations with himself and with the outer world'. (226).

156. Berne : Francke Verlag, 1959. Writing under a slightly different name the same author has published a useful, if somewhat mechanical essay on the composition of James's metaphors. In it he sets out the various stages of complexity which the images and metaphors possess. See: 'On the Structure of Henry James's Metaphors', English Studies , (Amsterdam), XLI : 289 - 297, 1960.

157. In his preface, Holder-Barrel sets out his aims : 'It is the purpose of the present study to show the development in James's application of imagery and to demonstrate how the functional significance of his metaphors underwent a similar development'. Op. cit., 5.

158. Ibid.

159. R. L. Gale calculates that there are 16,902 images in the fictional works. The Caught Image, 254.

160. Ibid, 14, footnote 12, Gale criticises Holder-Barrel on this point : 'I feel that Holder-Barrel ought to have used the categorizing approach to imagery - which he disparages in his introduction - either considerably more or somewhat less : war and animal images, for example, are discussed only as characterising, whereas they - as well as flower, religion, and other types of figures not considered - function in all four of the ways specified'.

161. Ibid, 110.

162. The quotation is from The Wings of the Dove.

163. For other examples of this shortcoming, which occurs throughout the work, see particularly the section on 'Preparatory Images', op. cit., 139, passim.

164. Ibid, 771.

165. Scene and Symbol from George Eliot to James Joyce. Yale Studies in English Series, Vol. 172, New Haven and London : Yale University Press, 1969, 76 - 159.

166. Op. cit., 124.

167. Op. cit., 85.

168. Ibid, 86. The debate occurs in The Portrait, III, 287 - 288.

169. Frederick C. Crews includes an excellent discussion of this debate in his work The Tragedy of Manners : Moral Drama in the Later Novels of Henry James. (New Haven, Conn.: Yale University Press, 1957, 13 - 18). This book contains a number of general discussions of the imagery, with

particular emphasis on its relevance to plot and theme.

170. Op. cit., 107.

171. Ibid, 121.

172. Ibid.

173. Ibid, 149.

174. Vide infra 235f.

175. Op. cit., 152.

176. 'Henry James's World of Images', PMLA, LXVIII : 943f., December, 1943.

177. Ibid, 943.

178. Ibid.

179. Ibid, 945.

180. Ibid, 951-7 passim.

181. PMLA, LXIX : 1076 - 1084, 1954.

182. Ibid, 1076.

183. Ibid, 1083.

184. Ibid, 1084.

185. For a similar but shorter treatment of imagery in The Ambassadors, notably the imagery of clarity and quiet, and violence and bloodshed, see Mildred E. Hartsock, 'The Dizzying Crest : Strether as Moral Man', Modern Language Quarterly, XXVI : 419f., 1965.

186. Op. cit., 1079 - 181, passim.

187. 'Metaphor in the Plot of The Ambassadors', in Critical Essays, 304f.

188. Ibid, 304.

189. Ibid, 305.

190. For a detailed discussion of this image of Cleopatra, see H. R. Coursen, 'The Mirror of Allusion : The Ambassadors', New England Quarterly, XXXIV : 382-4, September, 1961.

191. Op. cit., 307 - 8. All these images are discussed, somewhat differently, in this dissertation. Vide infra 130f, 133f., 139f.

192. Ibid, 308.

193. Ibid. Louise Dauner, in her essay 'Henry James and the Garden of Death' (University of Kansas City Review, XIX : 137-143, Winter, 1952), discusses the garden imagery in some detail; at 137 she writes: 'I should like to suggest it here as a metamorphorical usage which assumes, in addition to the mythic and psychological, both an ethical and a semantic significance'.

194. Op. cit., 309 - 14.

195. 'The River and the Whirlpool : Water Imagery in The Ambassadors', Ball State University Forum, XII : 70 - 75, Spring.

196. Ibid, 70.

197. Ibid.

198. Vide infra 134f. for a discussion of the river and water imagery in The Ambassadors.

Footnotes to pages 53-54.

199. See The Ambassadors, XXI,126. Even the image of Strether with Mamie 'in a quaint community of shipwreck' has hanging over it 'an ominous calm' (XXII,152). At XXI, 81-82, Strether is imaged as washed upon the shore, gasping.

200. Op. cit., 75.

201. Ibid, 72.

202. 'The Floating World of Lambert Strether', Arlington Quarterly, II : 110, 1969.

203. University of Toronto Quarterly, XXXI : 165 - 179, January, 1962.

204. Ibid, 167.

205. Ibid, 169.

Footnotes to pages 57-62

CHAPTER TWO
A SURVEY OF IMAGERY IN EARLY WORKS
FOOTNOTES

1. James thought sufficiently ill of Watch and Ward to exclude it from the New York Edition, which begins with Roderick Hudson.

2. James clearly conceived of the work largely in terms of nature since he writes in the Preface of 'the questions begotten within the very covers of the book, those that wander and idle there as in some sweet overtangled walled garden, a safe paradise of self criticism'. The Art of the Novel, 10.

3. All references in this chapter to Roderick Hudson, unless otherwise indicated, are from the 1883 edition by MacMillan and Co., London, in two volumes. This edition has been used because James did almost no revision between the magazine publication (Atlantic Monthly, XXXV - XXXVII, 1875) and the book issue of this work. See Henry James: Bibliography, 30.

4. E.g. Roderick Hudson, I, 25, 55 - 56; II, 32, 147 .

5. See also Roderick Hudson I, 10 where Rowland's father 'remembered that the fruit had not dropped ripe from the tree into his own mouth, and he determined it should be no fault of his if the boy were corrupted by luxury'.

6. In a variation on this aspect of natural imagery, Christina, at the novel's end, is seen as picking Roderick's passion : 'It was for her fancy at present to treat the world as a garden of pleasure, and if hitherto she had played with Roderick's passion on its stem, there was little doubt that now she would pluck it with an unfaltering hand and drain it of its acrid sweetness'. (II, 170).

7. As Beebe comments: In Roderick Hudson ... Gloriani, unlike Roderick, does not make the mistake of confusing his social being with his genius'. 'The Turned Back of Henry James', South Atlantic Quarterly, LII : 523, October, 1954.

8. The close juxtaposition of these two notions lends credence to the idea that Roderick's creativity is affected by his plucking the forbidden fruit.

9. Cf. I, 68 of Roderick : 'He was by imagination, though he never became in manner, a natural man of the world'.

10. Vide infra 150f.for a discussion of the art-life dialectic which such a choice implies.

11. Roderick is imaged, on his arrival in Rome, as taking 'to evening parties as a duck to water' (I, 76). The image demonstrates that even the natural side of his character has a leaning towards a life of vacuous social engagements.

12. There is a further element of the water imagery which, although small, deserves mention. It deals with wells and fountains, imaging the deeper springs of emotion within the characters. See I, 8, 68, 202 ; II, 129, 133 .

13. James writes in the Preface of how the idea of the work permitted him 'at last to put out to sea'. He continues, 'I had but hugged the shore on sundry previous small occasions; bumping about, to acquire skill, in the shallow waters and sandy coves of the "short

story" and master as yet of no vessel constructed to carry a sail'. The Art of the Novel, 4.

14. Cf. Jefferson's comment on Rowland. 'What James thinks of Rowland is a question to which no very satisfactory answer is forthcoming. It is distressing that Rowland experiences no moments of revelation about himself. He learns nothing, he does not grow'. Henry James, London: Oliver and Boyd, 1966, 26.

15. At this, the reader is told, Rowland felt 'a flood of comradeship rise in his heart which would float them both safely through the worst weather' (I, 95). The melodramatic, romantic echo of Roderick's image by Rowland, points to the former's lack of originality and consequent real inability to formulate for himself the dilemma of the uninspired artist.

16. At II,15 Rowland says of Roderick, emphasising his stubbornness, that the latter's is a case of 'Ulysses and the Sirens; only Roderick refuses to be tied to the mast'.

17. The question of time bothered James considerably in this work: 'It stared me in the face that the time-scheme of the story is quite inadequate, and positively to that degree that the fault but just fails to wreck it'. The Art of the Novel, 12.

18. In the same speech Roderick images his genius as purely mechanical, further emphasising his misunderstanding of this attribute. In so doing, he picks up another strand of imagery, that referring to mechanical things. See I,34, 75, 172 ; II, 15, 43 .

19. Compare this image to that of the clock at Berne in The Ambassadors (XXII,322) which, placed at the end, sums up so much of the inevitability of the action of that novel. In Roderick Hudson the time imagery is very localised.

20. Vide infra 155f. for a detailed discussion of the Lambinet scene.

21. The description of the Villa Pandolfini where Mrs. Hudson and Mary go to stay (II,27) is another example of careful, but rather gratuitous scene-painting. Compared, for example, to the highly symbolic image of Osmond's villa on the hill in The Portrait of a Lady, or Milly Theale's Palazzo Leporelli, such superfluity of description marks very much the young artist.

22. A fuller discussion of this theme occurs in the chapter on The Ambassadors in this study, 117f. since that novel displays the various conflicting elements more clearly than any other.

23. It is, of course, van Wyk Brook's thesis that James's decision to live in Europe and England was responsible for the decline of his powers after the turn of the century. See: The Pilgrimage of Henry James, London: Jonathan Cape, 1928.

24. Cf. when Roderick's combining work and play is imaged by his riding, at first, 'his two horses at once with extraordinary good fortune; he established the happiest modus vivendi betwixt work and play' (I, 77).

25. American Literature, 46, No. 4 : 526, January, 1975.

26. The whole question of Roderick's attitude to art, as well as those of the practical Gloriani, the industrious Singleton and the dabbler Miss Blanchard are exhaustively detailed in the discussion between these four at Rowland's dinner table (II,93ff.).

27. London: MacMillan and Co., 1921, 313. For a complete discussion of the revision of Roderick Hudson, see H. Harvitt, 'How Henry James Revised Roderick Hudson : A Study in Style', PMLA. XXIX : March, 1924 203 - 27.

28. Vide infra, the chapter on The Wings of the Dove, 189f.

29. In fact, every single character's eyes are described. Singleton has 'a transparent brown eye' (I,82) and Christina 'magnificent eyes' (I,121) of 'extraordinary dark blue' (I, 72).

30. Vide infra 215f.

31. Only once is Roderick connected with dramatic imagery. This is where Roderick has just declaimed against the emptiness of Roman society, Rowland remaining silent : 'He was willing to wait for Roderick to complete the circle of his metamorphosis, but he had no desire to officiate as chorus to the play' (I,205).

32. Vide infra 153 ff. and 234 ff.

33. For references to these patterns, see:

    a) Doors, locks, keys: 'I, 6, 11, 172'; 'II, 16, 42, 53, 173, 183'.

    b) Eating, drinking : 'I, 6, 10, 172'; 'II, 17, 101, 106, 127'.

    c) Commerce, gold, money: 'I, 67, 76, 142, 147, 157 ; 'II, 30, 74, 131, 133, 165 .

34. Another important aspect of the imagery in Roderick Hudson is its humorous and melodramatic character. This facet is very ably elucidated by Richard Poirier in his The Comic Sense of Henry James. London : Chatto and Windus, 1960, 29f.

35. North American Review, CXXII : 425, April, 1876.

36. All references are to the Atlantic Monthly which originally published the work. In the interests of concision, the three relevant volumes will be referred to as A, B and C, as follows: The page numbers indicate the beginning of each instalment.

    A: Vol. XXXVII, January - June, 1876, 651.

    B: Vol. XXXVIII, July - December, 1876, 15, 155, 310, 461, 535, 641.

    C: Vol. XXXIX, January - June, 1877, 1, 161, 295, 412, 530.

37. Vide infra 116f. for a discussion of this method.

38. On this point E. T. Bowden comments : 'His (Newman's) final defeat springs from his failure to understand the inheritance of Europe, artistic or social, and this inheritance inexorably rules the de Bellegarde family'. Themes of Henry James ,Yale : Yale University Press, 1956, 31.

39. Vide infra 236 for a discussion of this strand of imagery in James's final works.

40. For other references and imagery concerning art and the artist, see 'A, 651'; 'B,22, 28, 317, 537'.

41. Vide infra 172f. for a discussion of this type of imagery in that novel.

42. Vide infra (Golden Bowl chapter) 224f. and (Ambassadors chapter) 134f. for discussions of this pattern.

43. In The Ambassadors, the water imagery is reinforced by that of ships and boats which marks the various stages of Strether's journey to an inclusive view of Europe. In The American there are only three references to boats: A, 660 ; B, 18, 25 . The fullness of the total image pattern in the earlier novel suffers as a result. Interestingly, when writing the Preface, James seems to have forgotten the paucity of boat imagery in The American, for he writes that it would have been more fitting for the de Bellegarde's, concerning Newman, 'to haul him and his fortune into their boat under cover of night perhaps, in any case as quietly and with as little bumping and splashing as possible, and there accommodate him with the very safest and most convenient seat'. The Art of the Novel, 36. (In his revision for the New York edition he added only three further boat images).

44. There is one reference to Eden, an image which is highly ironical in its juxtaposition of Madame de Bellegarde's terrible rigour with her pride in a world 'immutably decreed'. The old lady is completely at home in this world. 'She walks about in it as if it were a blooming park, a Garden of Eden; and when she sees 'This is genteel', or 'This is improper', written on a milestone, she stops ecstatically, as if she were listening to a nightingale or smelling a rose' (B,323). The proximity in this image of such extremes of freedom and stricture, of naturalism and 'propriety', give it a very strong ironic content.

45. Vide infra 88f. and 143f. of The Ambassadors chapter for an elucidation of this technique.

46. The importance of his central character's vision is stressed by James in the Preface: 'If Newman was attaching enough, I must have argued, his tangle would be sensible enough; for the interest of everything is all that is his vision, his conception, his interpretation: at the window of his wide, quite sufficiently wide, consciousness we are seated, from that admirable position we "assist"!. The Art of the Novel, 37.

47. Henry James and the Expanding Horizon . New York: Greenwood Press, 1948, 7.

48. Curiously, this last image throws some doubt on the American's foreswearing revenge. It seems almost as if he has a last wish to recover the note from the flames and exact his pound of flesh.

49. For other images of a similar nature, see (B,650); (C,13, 300).

50. Vide supra 69f. in this chapter.

51. Eg. A,652; B,543 .

52. The Art of the Novel, 23.

53. Vide supra 69.

54. Vide infra 234f.

55. Vide infra 104f this chapter (The Portrait) and 198f. (The Golden Bowl).

56. The following are the major page references for these image patterns:

Architectural : B,660 ; C, 295, 532, 539, 541 .
Musical : B, 317, 326, 464, 535 .
Religious : A,660 ; B,156, 166, 323; 468, 651, 652 ; C, 296, 303, 412 .

Military : A,60 ; B,541 ; C,533 .
Literary: B,323, 653 ; C,307, 417, 542 .

57. The Art of the Novel, 25.

58. Ibid, 45.

59. Ibid, 33 - 34.

60. Ibid, 45.

61. The Portrait of a Lady first appeared in The Atlantic Monthly. For the sake of concision, the volumes will be abbreviated to X, Y, Z as follows: (Page numbers indicate the start of each instalment) :

X : Vol. XLVI, July - December, 1880, 585.
Y : Vol. XLVII, January - June, 1881, 1, 176, 335, 449, 623, 800.
Z : Vol. XLVIII, July - December, 1881, 59, 213, 338, 479, 620, 751.

62. The Imagination of Loving . Detroit : Wayne State University Press, 1965, 65.

63. The idea of naturalness and growth lay close to James's conception of The Portrait. Discussing the way in which his ideas came together, he writes: 'These are the fascinations of the fabulist's art, these lurking forces of expansion, these necessities of upspringing in the seed, these beautiful determinations, on the part of the idea entertained, to grow as tall as possible, to push into the light and the air and thickly flower there ...' The Art of the Novel, 42.

64. For a similar image, see Z, 632 .

65. Tony Tanner, 'The fearful Self', In Henry James, Twentieth Century Views ,London: Prentice Hall, 1965, 153.

66. Op. cit., 71.

67. James extensively rewrote the part played by Countess Gemini in his revision for the New York edition. See F.O. Matthiessen, Henry James : The Major Phase, New York : O.U.P., 1963, the final chapter, where there is a detailed discussion of James's revision of The Portrait.

68. Vide infra 155f.

69. Vide infra 223.

70. Vide infra 130f. and 134f.

71. One further image in this series, which only adds to its rather fragmentary quality, occurs when Madame Merle perceives that Isabel knows her secret. The older lady suffers a slight but perceptible check : 'The tide of her confidence ebbed, and she was able only just to glide into port, faintly grazing the bottom' (Z,635).

72. Vide infra 145f.

73. This concern with sight is strongly reinforced by recurrent images of light and darkness, many of them carefully placed so as to illuminate the various stages in Isabel's progress. See, for example, Y, 8, 196, 198, 449, 817, 819 ; Z, 217, 221, 227, 228, 232, 346, 488, 769, 770 .

74. See F. Crews, The Tragedy of Manners, New Haven, Conn.: Yale University Press, 13, for a full discussion of this colloquy between the two women.

75. The other shell image illustrates that appearances can also merely cover a void. To Isabel, 'the countess seemed to .... have no soul; she was like a bright shell, with a polished surface, in which something would rattle when you shook it' (Z, 339).

76. An image-pattern, referring to the sense of taste, and therefore cognate with vision and seeing, is that of eating and drinking. See X,585, 747 ; Y, 184, 205, 806, 823 .

77. In the revised New York Edition, 1909, James added another even more sexually suggestive image, ambiguous in that it points to Isabel's uncertainty as to whether she is entering captivity or freedom on marrying Osmond. As Osmond proposes, she feels a 'pang that suggested to her somehow the slipping of a fine bolt - backward, forward, she couldn't have said which' (IV,18). See also Z,487 for Osmond's 'candle and snuffers' image of their union, another very sexually suggestive figure. For a survey of sexual imagery in James's writings, see Robert L. Gale, 'Freudian Imagery in James's Fiction', The American Image, XI : 181 - 190, 1954.

78. References to the mazes and labyrinths in which Isabel finds herself from time to time, stress that she is lost, either in her freedom, or in her restriction: either way she is trapped by circumstances. See X,741 ; Y,358 ; Z,226 .

79. In The American Scene at 428 James writes: 'No kind of person is a very good kind, and still less a very pleasing kind, when its education has not been made to some extent by contact with other kinds, and, to that degree, by a certain relation with them'. London: George Bell and Sons, 1907 .

80. Vide infra 234f.

81. Vide infra 163f. for a discussion of this image-strand.

82. For further images and references in this pattern, see X, 600, 609, 744 ; Y,5, 17, 469, 626, 644, 802, 823 ; Z, 363, 499 .

83. See also Z,481 where Osmond pictures his difficulty in talking to Goodwood, as the climb up a steep flight of stairs in a large house.

84. Vide infra 145f.

85. For examples of the four images and allusions to commerce and money, see X,609 ; Y, 13 ; Z, 236, 631 .

86. There are also patterns of military and religious references in The Portrait; they are both, however, too small and the images too conventional to merit extended analysis. For military references, see X, 597, 741 ; Y, 192, 336 ; Z, 84, 213, 487, and for religious, X, 603, 755 ; Z, 351, 360, 627 .

87. The Expense of Vision : Essays on the Craft of Henry James . New Jersey: Princeton University Press, 1964, 43.

88. See Notebooks 214 - 20 and 247 - 56 for James's explanation as to why he felt the need to write the novel inside a larger frame.

89. Cf. his Preface to the Novel: 'The real centre, as I say, the citadel

of interest, with the fight waged round it, would have been the felt beauty and value of the prize of battle, the Things, always the splendid Things, placed in the middle light, figured and constituted, with each identity made vivid, each character discriminated ...' The Art of the Novel, 126.

90. Henry James : Man and Author .London :Grant Richards Ltd., 1928, 107.

91. Vide infra 198-202.

92. Not all critics agree that James blundered in omitting to describe Poynton or its objects. R. Liddel, for example, writes that 'Henry James has been rewarded, and Poynton is timelessly beautiful - changes of taste leave it unaffected. If he had described it, it might have been a disaster'. (A Treatise on the Novel, London; 1947, 129, footnote 5). The image of the Maltese Cross does, to a certain extent, draw the novel together. See A. L. Goldsmith's article, 'The Maltese Cross as Sign in The Spoils of Poynton', Renascence, XVI: 73-77, Winter, 1964.

93. The two relevant volumes of the Atlantic Monthly in which The Old Things was first published will, in future, for the sake of concision, be referred to as P and Q, as follows:
(Page references indicate the start of each instalment).

P: Vol. LXXVII, January - June, 1896, 433, 631, 721.
Q: Vol. LXXVIII, July - December, 1896, 58, 201, 376, 518.

94. See W. Isle Experiments in Form : Henry James's Novels, 1896 - 1901. Cam. Mass. : Harvard U.P.; 1968, 114.

95. That James's characters' names are often obliquely significant in this way, has been generally recognised. See R. A. Durr, 'The Night Journey in The Ambassadors', Philological Quarterly, XXXV : 34, January, ' 56; and Richard Chartier, 'The River and the Whirlpool : Water Imagery in The Ambassadors' Ball State University Forum, XII : 71 and 72, Spring.

96. Cf. R. C. McLean's remark on this point; he writes: 'Fleda requires t' ' semblance of ethical perfection, both for others and for herself'. With the material acquisitiveness of everyone mixed in, such ethical perfection is, of course, unattainable. (Critical Essays, 210).

97. W. Isle, op. cit., 92.

98. In his Notebooks, James, on the ending of The Portrait, comments: 'The whole of a thing is never told; you can only take what groups together. What I have done, has that unity - it groups together. It is complete in itself - and the rest may be taken up or not, later!'. Notebooks, 18.

99. Cf. E. T. Bowden on Mrs. Gereth's egotism he says that '... her actions do not spring from an easy material selfishness. In her desire for the good of others as well as herself, and in her search for the aesthetically desirable her egotism is even attractive, and only faintly resembles that of Gilbert Osmond in The Portrait of a Lady'. Op. cit., 94.
Gorley Putt's views are far stronger. He asserts that for Mrs. Gereth '... the reader feels first sympathy and then distaste: a distaste for a discrimination so self-consciously shaped by a moral as well as an aesthetic narrowness of vision'. A Reader's Guide to Henry James .London : Thames and Hudson, 1956, 244.

100. See P, 440, 442, 631, 737 ; Q, 213 .

101. A similar weakness is noticeable as regards references to taste. See e.g. P, 435, 441, 442, 444, 450 ; Q,71 . In the later novels this type of reference, although alluding to taste in the aesthetic sense, is given a solid grounding in the everyday world by reinforcing imagery of food and eating. There are few such images in The Old Things.

102. For pain references, see P, 721, 725, 727, 728 ; Q, 61, 66, 522 .

103. For the pattern of animal images and references see P, 444, 634, 636 ; Q, 63, 68, 71, 72, 209, 379, 380, 381, 518, 522.

104. The majority of the other water images are conventional in formulation, and do not, through movement in a specific direction, as in The Ambassadors or The Golden Bowl, mark the various stages in a character's progress through the novel. For other references see P, 441, 444, 639 ; Q, 69, 207, 218, 518, 523 .

105. For this idea, I am indebted to W. Isle, op. cit., 163.

106. This assertion of Mrs. Gereth's borders on idolatry, and it is interesting to speculate whether in the novel James is not obliquely hitting out against Mrs. Gereth's type of enslavement to worldly goods.

CHAPTER THREE
THE AMBASSADORS
FOOTNOTES

1. See Henry James: Selected Literary Criticism. ed. Morris Shapira, London : Peregrine Books, 1968, 78 - 97, at 88.

2. Cf. Dorothea Krook, 'The Method of the Later Work of Henry James', London Magazine, Vol. VI: 58ff., 1954, for a general discussion of this aspect of the late works.

3. The Art of the Novel, 331. (Preface to The Golden Bowl).

4. Crews, F. C., The Tragedy of Manners. New Haven, Conn. : Yale University Press, 1957, 34.

5. Even Miss Gostrey, the Europeanised American, is capable of being momentarily mesmerised by money, as for example when Strether elaborates on Mrs. Newsome's vast resources. The reader is told that the explanation 'evoked somehow a vision of gold that held for a little Miss Gostrey's eyes, and she looked as if she heard the bright dollars shovelled in' (XXI,66).
Cf. R.L. Gale in The Caught Image, (Chapel Hill : University of North Carolina , 1964, 202) where he quotes Stephen Spender's contention that the fascination of gold in his (James's) books is that it is at once the symbol of release from the more servile processes of the world in which we live, and also supremely the symbol of the damned'. (The Destructive Element, London : Jonathan Cape, 1935, 60). Gale then continues:' however, the ambivalence of James's obsession is not, I think, evident in the money imagery.'

6. Gloriani, the beautiful European artist, causes Strether 'to remember again repeatedly the medal-like Italian face ... ' (XXI, 197).

7. Notebooks, 406.

8. The Art of the Novel, 308, See also F.O. Matthiessen, who writes that 'seeing is, of course, the theme of The Ambassadors, the whole meaning of the book is determined by Strether's vision'. 'James and the Plastic Arts', Kenyon Review: 540, Autumn, 1943.

9. Similarly, pondering Jeanne de Vionnet's arranged marriage, Strether is perplexed; 'he had thought it out again and again before this, to the end; but the vista seemed each time longer' (XXII,139). Each of his impressions is marked by a deepening of his perception, as in evidence here.

10. Vide infra 155f. for a full discussion of the Lambinet scene.

11. William Veeder asserts that 'the ultimate complexity of perception is to see through one's own delusions, the romantic and the puritanical'. It is this stage of complexity and sophistication which Strether's vision is seen to reach. 'Strether and the Transcendence of Language', Modern Philology, LXIX: 130, November, 1971.

12. Op. cit., 4.

13. The Great Tradition , New York : George W. Stewart, 1954, 178. See also Robert E. Garis, 'The Two Lambert Strethers : A Reading of The Ambassadors'. He agrees with Leavis's judgement concerning the first twenty-nine chapters, but provides an alternative, and somewhat eccentric reading for the rest. Modern Fiction Studies, VII : 1962, 305 - 316, at 306.

14. See pages XXI, 238; XXI, 258; XXII, 9 for other veil references.

15. See, for example, the numerous references to hats: XXI,210, 215, 220; XXII, 83,185, 249.

16. Strether sees that Mme. de Vionnet has 'not so much as a shawl to wrap her round', or' an appearance that matched her story' (XXII,264).

17. The Craft of Fiction'. New York: Viking Press, 1957, 159. James emphasises the singleness of the central consciousness when he writes in the Preface that 'every question of form and pressure, I easily remember, paled in the light of the major propriety, recognised as soon as really weighed; that of employing but one centre and keeping it all within my hero's compass'. The Art of the Novel, 317.

18. The numerous clues as to the relationship between Chad and Mme. de Vionnet, before its nature becomes apparent, are sufficient warrant for seeing the story, on one level at least, as an exercise in detection. The many references to links in a chain strengthen this impression. See XXI: 10, 156, 211, 262; XXII: 181, 189, 278.

19. Op.cit., 166.

20. Ibid, 164.

21. The Art of the Novel, 319. Preface to The Ambassadors.

22. As to why the Europeans have so much more taste than the Americans, James provides an explicit answer in The American Scene. He says there that 'it takes an endless amount of history to make even a little tradition, and an endless amount of tradition to make even a little taste, and an endless amount of taste, by the same token, to make even a little tranquillity. Tranquillity results largely from taste tactfully applied, taste lighted above all by experience and possessed of a clue for its labyrinth'. (London George Bell and Sons, 1907, 169). In The Ambassadors, the Americans, being 'about as intense as they can live' (XXI,87), have little tranquillity, and therefore virtually no taste or tradition.

    That Sarah Pocock also lacks the fine palate which denotes taste, is suggested when Miss Barrace, at Chad's party, says that Sarah 'has had her cake; that she's in the act now of having it, of swallowing the largest and sweetest piece' (XXII, 178). The hint at over-indulgence works against Sarah Pocock in this image.

23. Notebooks, 415.

24. See, for example, XXI: 3, 166, 257; XXII: 45-46, 269.

25. Notably, it is only the imagery of the full book which carries this significance. In the Postes et Telegraphes office, Strether suddenly realises the futility and even sinister quality of the many short and cryptic messages sent on telegrams. Without a wider context they can have no fuller meaning, and yet they are sent by the citizens of Paris in their hundreds each day. Strether sees 'the little prompt Paris women, arranging, pre-texting goodness knew what, driving the dreadful needle-pointed public pen at the dreadful sand-strewn public table: implements that symbolised for Strether's too interpretative innocence something more acute in manners, more sinister in morals, more fierce in the national life' (XXII, 271).

26. Mildred E. Hartsock, seeing Strether's progress through the novel as an existential ordeal, says that 'his decision to return to Woollett is very far, indeed, from negative renunciation: it is a postive affirmation of the most daring kind. He must maintain himself precariously, even sacrificially, upon the "dizzying crest" which is integrity'. In doing so, she asserts, Strether is showing his 'sense of absolute moral responsibility '. This is perhaps too strong a reading of his decision to go back, yet it does give a feeling of Strether's newly acquired moral strength and decisiveness, two very important qualities. 'The Dizzying Crest : Strether as Moral Man', Modern Language Quarterly, XXVI: 425, 1965.

27. See Holder-Barrel, The Development of Imagery and its Functional Significance in Henry James's Novels. Bern: Francke Verlag, 1959, 51 - 52, for a detailed discussion of game imagery in The Ambassadors.

28. Notebooks, 412.

29. Little Bilham's life of idleness is imaged as a 'shipwreck' (XXI,126).

30. For a discussion of the boat imagery, mixed with that of water imagery, see Holder-Barrel, op. cit., 118 - 120.

31. For further references to travel, see XXI, 116; XXII, 82, 152.

32. Vide infra 224f. for a discussion of this pattern.

33. See W.M. Gibson, 'Metaphor in the Plot of The Ambassadors', in Critical Essays, 307, for a rather inadequate note on this sequence. It should be noted that in this comment he mentions only two of the four references.

34. R. A. Durr comments, giving the image a degree of symbolism far beyond its contextual meaning, that 'the nail is that which fixes him to the cross of his sacrifice'. 'The Night Journey in The Ambassadors', Philology Quarterly, XXXV : 35, January, 1956.

35. Holder-Barrel notes this as the first occurence of the image, and therefore does not comment on its change. He does, however, notice a change when it next appears. Op. cit., 138.

36. This type of influence exerted on Strether by Europe, and illuminated by the golden nail image, is suggested again, in an interesting section in his Autobiographies. He is discussing the Frenchman, Louis de Cappet, with whom he was friendly in early childhood: 'If I drop on his memory this apology for a bay leaf it is from the fact of his having given the earliest, or at least the most personal, tap to that pointed prefigurement of the manners of "Europe", which, inserted wedge-like, if not to say peg-like, into my young allegiance, was to split the tender organ into such unequal halves. His the toy hammer that drove in the very point of the golden nail'. Henry James : Autobiographies , New York : Criterion Books Inc., 1956, 22.

37. 'The River and the Whirlpool : Water Imagery in The Ambassadors', Ball State University Forum, XII: 71, Spring.

38. Ibid; Chartier also sees the transformation as a Tempest-like 'sea-change'.

39. This image has an undeniable sexual content as well. It is this type of figure which has led Sallie Sears to see the 'ordeal of sexuality' as the major theme in The Ambassadors. The Negative

Imagination: Form and Perspective in the Novels of Henry James. New York : Cornell University Press, 1968, 143.

40. The imagery and metaphors referring to Strether swimming and floating, have received considerable critical attention. See David Lodge, 'Strether by the River', in The Language of Fiction, London: Routledge and Kegan Paul, 1966, 189 - 274; James N. Wise, 'The Floating World of Lambert Strether,' Arlington Quarterly, II: 80 - 100, 1969; R. A. Durr, op. cit., 24 - 38, passim; W. M. Gibson op. cit., 307.

41. The Art of the Novel, 307. Preface to The Ambassadors .

42. James collates many of his attitudes to Americans in this novel when he writes of Waymarsh that he is 'unamenable, unadjustable, to a new and disarranging adventure ... fails to react, fails of elasticity, of "amusement", throws himself back on suspicion, depreciation, resentment, really; the sense of exteriority, cultivation of dissent, the surrender to unbridgeable difference'. Notebooks, 377.

43. This is not meant in any way to be a synonym for James Joyce's later, and very different, stream of consciousness. F.O. Matthiessen comments on this point: 'there is a vast difference between James's method and that of the novels of "the stream of consciousness" ... James's novels are strictly novels of intelligence rather than of full consciousness; and in commenting on the focus of attention that he had achieved through Strether, he warned against "the terrible fluidity of self-revelation"'. Henry James : The Major Phase. New York : Oxford University Press, 1963, 22 - 23.

44. For other similar references, see XXI, 90; XXII, 13.

45. Mrs. Newsome, imaged by Strether as 'some particularly large iceberg in a cool blue northern sea' (XXII,223), is poles apart from the characters associated with the flowing, life-giving waters of Europe. Mme. de Vionnet immediately springs to mind here, for she is seen as 'a sea-nymph waist-high in the summer surge'(XXI, 270).

46. See the image quoted supra 136 of Waymarsh sitting on the edge of his bed, which expresses this most clearly.

47. Vide infra 185 and 224.

48. Such images occur, for example at XXI: 41, 81 -82, 90, 249; XXII, 293.

49. Another image-sequence which refers to the theme of freedom is that dealing with clocks, watches and time. Through this pattern, it is suggested that the world is strictly governed by time, and that each person can never escape its effects. Strether realises this very vividly when he sees, at the end of the novel, almost in one of the last images, that he is 'like one of the figures of the old clock at Berne. They came out, on one side, at their hour, jigged along their little course in the public eye, and went in on the other side. He too had jigged his little course ...' (XXII, 322). See, for other images and references, XXI: 8, 9, 18, 83, 95, 112, 217; XXII, 29, 38, 48, 59, 97.

50. It does not seem unlikely that the smooth mould is that of Woollett, and the embossed one that of Europe and Paris. Whatever the case, it is noteworthy that neither is preferred to the other, although the word 'dreadfully' is, perhaps, slightly

pejoratively weighted.

51. The Imagination of Disaster: Evil in the Fiction of Henry James. Lincoln: University of Nebraska Press, 1961, 110.

52. At XXII, 173, Strether is imaged as taking 'frequent instinctive snatches at the growing rose of observation, constantly stronger for him, as he felt, in scent and colour, and in which he could bury his nose even to wantonness'. A feeling of the pleasure and delight Strether takes in observation is found in this figure.

53. For other natural images of a similar kind to those discussed in this section see XXI: 92, 119, 120, 219; XXII, 147.

54. Vide infra 225.

55. How closely the garden has, by this time, become asscciated with James's art, can be gauged from his writing in the Preface to The Ambassadors: 'Art deals with what we see, it must first contribute full-handed that ingredient; it plucks its material, otherwise expressed, in the garden of life - which material elsewhere grown is stale and uneatable'. The Art of the Novel, 312.

56. Vide supra 88.

57. 'Henry James and the Garden of Death', University of Kansas City Review, XIX : 143, Winter, 1952. R. W. Stallman, in The Houses that James Built and Other Literary Studies, (East Lansing: Michigan State University Press, 1961), disagrees with Troy, Gibson and Dauner that the gardens are important decision-making settings. See 6, 24, 33 of his book.

58. Op. cit., 312.

59. Vide infra 155f. for a detailed discussion of the Lambinet scene.

60. 'Strether and the Transcendence of Language', Modern Philology, LXIX: 128, November, 1971.

61. Ibid.

62. When Strether is ushered into Mme. de Vionnet's rooms for the first time, the image he forms has a very romantic tone to it: 'The occupants hadn't come in, for the room looked empty as only a room can look in Paris, of a fine afternoon, when the faint murmur of the huge collective life, carried on out of doors, strays among scattered objects even as a summer air idles in a lovely garden' (XXII, 143).

63. See W. M. Gibson, op. cit., 308 - 311, for a discussion of the balcony scenes in the novel.

64. Vide infra 155f.

65. R. L. Gale op. cit., 147, has clearly omitted to examine the balcony or architectural imagery in The Ambassadors. He writes of James's 'apparent lack of appreciation for music, the dance and architecture', and continues that 'he was always an able if amateur student of architecture, making many highly perceptive comments in criticism of the American skyscraper ... Yet .... the imagery fails to reflect this critical and imaginative interest. It must be concluded that not even in approximately two thousand similes and metaphors concerning literature, painting, drama, music, sculpture, the dance, and architecture could James fully express his devotion to the artistic way of life and to the manifold objects of that pilgrimage'. A generalisation as far off the mark as this

needs no comment.

66. The Art of the Novel, 52. Preface to The Portrait of a Lady.

67. On this aspect of architectural imagery, Dorothy van Ghent in The English Novel : Form and Function, (New York: Rhinehart, 1953, 226) writes that the reason for its 'particular richness of significance seems to be that, of all forms that are offered to sight and interpretation, buildings are the most natural symbols of civilised life, the most diverse also as to what their fronts and interiors can imply of man's relations with himself and with the outer world'. Although this passage occurs in an essay on The Portrait, the architectural imagery in The Ambassadors answers exactly to this description. It shows, thereby, the link between this image-strand from the early to the later work .

68. Another architectural image, used in much the same way as the balcony, although not as skilfully or significantly, is that of doors. See, eg. XXI : 99, 167; XXII : 25, 141, 151, 205.

69. The description of Gloriani's house and garden is similarly suggestive and in harmony with the importance of that artistic setting. See XXI, 195-197. For other architectural images, of a more figurative nature, see XXI, 127; XXII: 160, 176, 326.

70. H.T. McCarthy says it was James's conviction that 'art must develop from the artist's personal impressions of life and from an attempt to grasp any implications for life as a whole that may be latent in these impressions'. Henry James : The Creative Process. New York : Thomas Yoseloff, 1958, 47.

71. R. P. Blackmur, The Lion and the Honeycomb, writes, in his essay 'The Loose and Baggy Monsters of Henry James', (New York : Harcourt, Brace & World, inc., 1955) at 268, that, 'All that I have to say here springs from the conviction that in the novel, ... what is called technical or executive form has as its final purpose to bring into being . to bring into performance, for the writer and for the reader - an instance of the feeling of what life is about'.

72. The Art of the Novel, 45.

73. Strether is imaged as having a face marked by 'its stamp of sensibility' (XXI, 11).

74. Op. cit., 45.

75. F. R. Leavis, for example, in relation to The Ambassadors, writes of 'a technique the subtleties and elaborations of which are not sufficiently controlled by a feeling for value and significance in living'. Op. cit., 178.

76. Vide supra 140.

77. The Art of the Novel, 308.

78. James uses windows a number of times in The Ambassadors as images. Either they are seen as framing devices, or as significant openings from a confined space in a room to the free and open world outside. See XXI : 9, 196; XXII: 76, 145, 311.

79. There are a number of musical images and references in The Ambassadors, most of them referring to the 'tone' of European life. See for example, XXI: 3 -4, 6, 82; XXII: 25, 76, 258.

80. Other such composite works of art may be found, for example, at

XXII, 228-29 or 245f. This last is the Lambinet scene, very much a work of art, a painted scene in its own right.

81. Later on in the action, it is once again suggested that Strether feels a drama being enacted all around him. He feels that, in Paris, he 'had attached himself to sounds and suggestions, vibrations of the air, human and dramatic', and he imagines he hears 'a voice calling, replying, somewhere and as full of tone as an actor's in a play' (XXI, 24).

82. H. R. Coursen, Jr., 'The Mirror of Allusion : The Ambassadors', New England Quarterly, XXXIV : 383, September, 1961.

83. Ibid, 384.

84. Cf. Naomi Lebowitz, who comments on this scene that 'nowhere does he (James) as finely bring together the literal and the figurative strands to reflect the thematic climax as in The Ambassadors'. The Imagination of Loving : Henry James's Legacy to the Novel. Detroit: Wayne State University Press, 1965, 67.

85. J. A. Ward writes: 'Since all his knowledge has been acquired through seeing, it is appropriate and significant that his perception of evil be literally visual'. The Imagination of Disaster: Evil in the Fiction of Henry James. Lincoln: University of Nebraska Press, 1961, 119.

86. The emphasis on learning in this scene, although not overtly mentioned, is nevertheless clear. It calls to mind the image-pattern of children and learning which appears in the body of the novel.

87. The theme of freedom, so closely allied to the water imagery, is also suggested in the episode by the careful time-scheme reiterated throughout. E.g. XXII: 246, 247, 252.

88. Vide supra 143f.

89. If the Lambinet scene is looked at in this way through the imagery, it becomes apparent that R. E. Garis's thesis on The Ambassadors cannot be correct. He writes: 'I suggest that Strether's discovery in the country, far from being the crowning episode in his education, shows on the contrary that there has in fact been no education at all. James has, in effect, changed his mind about Strether, and now demonstrates conclusively that Strether's final discovery is his only discovery'. 'The Two Lambert Strethers : A New Reading of The Ambassadors', Modern Fiction Studies, VII : 307, 1962.

90. The Art of the Novel, 331. 'Preface to The Golden Bowl'.

CHAPTER FOUR
THE WINGS OF THE DOVE
FOOTNOTES

1. In the interests of concision this novel will, where necessary, hereafter be referred to merely as Wings. Although published (in 1902) before The Ambassadors, which appeared in the following year, it was in fact written after, probably in its year of publication.

2. The Art of the Novel, 296.

3. Ibid, 304 - 5.

4. In his portrait of Milly, and indeed of many of his finest heroines, James seems to have been heavily influenced by his cousin Minny Temple. James was extremely fond of this beautiful young woman, who died of consumption while still very young. In the final pages of Notes of a Son and Brother, he wrote: 'Death, at the last, was dreadful to her; she would have given anything to live'. (Ed. and introduced by F.W. Dupee, New York : Criterion Books Inc., 1956, 456.) Similarly, in The Notebooks James wrote: 'she is in love with life, her dreams of it have been immense, and she clings to it with passion, with supplication, "I don't want to die - I won't, oh, let me live; oh, save me!"' Notebooks, 169.

5. The Art of the Novel, 288.

6. 'The Portrait of a Lady,' in her The English Novel : Form and Function. New York : Harper and Row, 1961, 211. In the short story 'A Bundle of Letters' (1879), (Short Stories, Vol.VI : 439) Louis Leverett writes to his friend Harvard Tremont in Boston, asserting that 'The great thing is to live, you know - to feel, to be conscious of one's possibilities; not to pass through life mechanically or insensibly, even as a letter through the post office'.

7. Vide supra 119f. for the discussion of this point in the chapter on The Ambassadors.

8. The Crooked Corridor. New York : MacMillan, 1949, 87.

9. The Art of the Novel, 37. See also 46. In similar fashion he wrote to W. D. Howells in 1890 that 'the novelist is a particular window, absolutely - and of worth insofar as he is one'. Quoted in F. O. Matthiessen's The James Family. New York : Knopf, 1947, 507.

10. Op. cit., 306.

11. As with Newman, so Lambert Strether in The Ambassadors is also the central consciousness through which the action is viewed. The distinction between the two cases is that with Strether his sensibilities are allowed to develop unhindered, and there is no 'assisting' as in Newman's situation.

12. Henry James and the Expanding Horizon. New York: Greenwood Press, 1948, 130.

13. The whole pattern of eye imagery and eye contact is very large; for the full cluster, see XIX: 8, 75, 146, 151, 158, 211, 266, 272, 289, 292; XX: 29, 74, 131, 152, 157, 216, 224, 229, 400.

14. In a letter to Edith Wharton, James expresses the same idea when he advises her to 'go through the movements of life; behind which, all the while, the deeper and darker and unapparent, in which

things really happen to us, learns, under that hygiene, to stay in its place. Let it get out of its place and it swamps the scene; besides which its place, God knows, is enough for it.' The Letters of Henry James, ed. P. C. Lubbock, in 2 vols. New York: MacMillan, 1920, II, 83.

15. 'The Ambassadors: Strether's Vision of Evil', Nineteenth Century Fiction, XIV:56, 1959-60.

16. 'The Two Henry Jameses', Scrutiny, XIV: 247, 1946-47.

17. The Art of the Novel, 290.

18. That death always seems to snatch away the finest things in life seems to have made a lasting impact on James. In The American Scene he writes: 'the life-thread has, I suppose, to be of a certain thickness for the great shears of Fate to feel for it'. London: George Bell and Sons, 1907, 137.

19. But, as A. Habegger points out, 'at the end, the failure of Kate and Densher to do business is symptomatic of their divergent loyalties'. 'Reciprocity and the Market Place in The Wings of the Dove and What Maisie Knew', Nineteenth Century Fiction, XXV: 462, 1970-71.

20. Lionel Croy sees his beautiful daughter only in terms of her market price: 'It gave him pleasure that she was handsome, that she was in her way a tangible value' (XIX, 9). But Mrs. Condrip 'widowed and almost in want, with four bouncing children, had no such measure' (XIX, 9).

21. As J. A. Ward writes, 'in The Wings of the Dove one's moral stature is determined by the degree to which he is free from money'. The Imagination of Disaster: Evil in the Fiction of Henry James. Lincoln : University of Nebraska Press, 1961, 128.

22. The notion of reciprocity is mentioned in the short story 'Brooksmith' (1891). (Short Stories, vol. VIII: 13ff). There Brooksmith the butler, who had previously enjoyed every confidence of his master and guests, and had in turn rendered exemplary service, finally seeks a new job at the death of his old employer. Unfortunately, he is very unhappy because he cannot recapture the former relationship he had with his master. In the new house, he thinks, 'there was plenty of beef and beer, but there was no reciprocity', (27). The situation is scaled down from that in Wings, but the message is still the same.

23. Vide supra 117f.

24. Vide supra 118.

25. The Art of the Novel, 294. As this image suggests, the distinction between Europeans and Americans is not, however, so simplistically clear cut; for example, Mrs. Lowder, a European and wealthy, displays horrifically bad taste in the furnishings of Lancaster Gate. See (XIX, 78-79).

26. The Art of the Novel, 53.

27. The Development of Imagery and its Functional Significance in Henry James's Novels. Berne: Franke Verlag, 1959, 155.

28. The Caught Image : Figurative Language in the Fiction of James. Chapel Hill: University of North Carolina Press, 1964, 35.

29. In this connection, there is an interesting reference to The Tempest. Milly, gazing at the crowd at Mrs. Lowder's party, thinks that: 'the elements were different enough from any of her old elements, and postively rich and strange' (XIX,148). The lines this reference recalls are, of course, Ariel's :

> Those are pearls that were his eyes,
> Nothing of him that doth fade,
> But doth suffer a sea-change
> Into something rich and strange (I,ii, 396).

The change which occurs in Milly is akin to that implied in these lines, for the metamorphoses from a mortal into one of the most beautiful, transcendent, spiritual beings.

30. The Tragedy of Manners: Moral Drama in the Later Novels of Henry James. New Haven, Conn. : Yale University Press, 1957, 80.

31. 'Symbol and Image in the Later Work of Henry James', Essays in Criticism, III : 324, July, 1953.

32. Ibid, 333, footnote 31. Miriam Allott also points to the imagery of animals and the jungle: 'The combination of violence, fear and fascinated repulsion is suggested by the kind of imagery which pervades the late work. The imagery is frequently drawn from the exotic, non-human world of the jungle, and it predominates wherever James is concerned with the predatory element in a social group'. 'Symbol and Image in the Later Work of Henry James'; Ibid, 333.

33. For the whole pattern of eating, drinking, cup and taste imagery the reader is referred to the following pages : XIX: 33, 69, 208, 230, 248, 261, 295, 297; XX: 17, 31, 46, 90, 149, 241, 295, 315, 340, 365, 395. Many of these references are to simple images, but the pattern is significant because of its size and pervasiveness.

34. Osborn Andreas finds another function of eating imagery. He sees it as illuminating what he calls 'emotional cannibalism': 'that tendency in human nature to obtain emotional nourishment from indulgence in acts of aggression on other human beings'. He goes on to say that 'the conclusion inherent in James's stories of emotional cannibalism is that inevitable defeat lies in wait for him who seeks to procure from other people that strength which can only come from within'. Henry James and the Expanding Horizon. Seattle : University of Washington Press, 1948, 22 and 53 respectively.

35. The Art of the Novel, 299.

36. Notebooks, 172.

37. A. L. Goldsmith, in his essay, 'Henry James's Reconciliation of Free Will and Fatalism' discusses in broad terms, this whole question. Nineteenth Century Fiction, XIII : 109 - 126, 1958-59.

38. The Art of the Novel, 290-91.

39. A pattern related to that of mazes and labyrinths and the theme of freedom, is the one dealing with cages and harnesses. It expresses an even narrower idea of the confinement of the characters. Notably, these images disappear as Milly develops. See XIX: 30, 256, 285; XX, 141.

40. In step with the maze and labyrinth imagery, which expresses aimlessness of motion, there is no river imagery in Wings, to express direction or purpose. Only the sea is used as water imagery.

41. In the Preface, James writes that 'it is into the young woman's 'ken ' that Merton Densher is ' represented as swimming'...' The Art of the Novel, 299. It is also noteworthy that the climax of the novel is situated in Venice, itself a city surrounded by the sea.

42. Virtually the identical images appear in The Ambassadors (XXI, 275), and The Golden Bowl (XXIV, 288). Robert Gale expresses similar views on water imagery : 'Through it, James seems to be whispering two messages to the attentive reader : that a basic social ambience may be large or small, but it is encompassing and individuals within it are inevitably interrelated; and further, that those who seek to escape from one area- a certain confining shore, for example - only run the greater risk of being engulfed by danger elsewhere at the very moment when they seem secure and and gay'. Op. cit:, 39.

43. The only set of references which has a clearly directional motif is that dealing with pilgrims. See XIX: 170, 177; XX, 296.

44. The Art of the Novel, 293.

45. Ibid, 292.

46. Giorgio Melchiori suggests another biblical origin of the dove image, namely Psalm 68 : 13 : 'Though ye have lien among the pots, yet shall ye be as the wings of a dove covered with silver, and her feathers with yellow gold'. 'Cups of Gold for the Sacred Fount : Aspects of James's Symbolism', Critical Quarterly, VII : 301, Winter, 1965.

47. See, for example, Genesis, 15 : 9; Canticles, 1:15; 2:114: Genesis, 8:9; Matthew, 3:16; Mark, 1:10, Luke, 3:22; John, 1:32.

48. Ernest Sandeen sees the dove and princess images as very stock figures indeed, remarking that they : 'are ordinary to the point of cliché'. This remark is surprising, since he does go on to elaborate on the two images, showing thereby just how efficacious each is. 'The Wings of the Dove and The Portrait of a Lady : A Study of Henry James's Later Phase', PMLA, LXIX : 1071, December, 1954.

49. There are a number of references to sacrificing in Wings. See eg. XIX',287; XX: 209, 227, 295.

50. Sir Luke's very name and occupation, a physician, have undeniable links with the first physician, Saint Luke. At 333, Sir Luke is called a 'great beneficent being'.

51. 'The Abyss and The Wings of the Dove: The Image as a Revelation,' Nineteenth Century Fiction, X : 283, 1956. This essay contains an excellent discussion not only of the abyss scene, but also of the many height and depth images which have their beginning in the Switzerland episode.

52. 'Henry James's World of Imagery', PMLA, LXVIII : 960, December, 1953.

53. This element of tension is conveyed by a set of carefully positioned

spring images: XIX: 24, 118; XX: 139, 252.

54. Mrs. Stringham, James's ficelle in this novel, is the only character not affected by the dramatic imagery.

55. Scene and Symbol from George Eliot to James Joyce. New Haven and London : Yale University Press, 1969, 130.

56. Neither Mrs. Lowder nor Lord Mark are associated with art imagery.

57. I am indebted for this idea to Viola Hopkins who includes an excellent discussion of the art imagery in Wings in her essay, 'Visual Art Devices and Parallels in the Fiction of Henry James' in Critical Essays, 101 - 106.

58. Vide supra 150f. for a short discussion of this question.

59. The Themes of Henry James. Yale Studies in English Series, 132. New Haven, Conn. : Yale University Press, 1956, 114.

60. Quentin Anderson provides his own characteristically tortuous explanation of the portrait theme: 'The portrait theme provides a moral sanction for an aesthetic principle. The aesthetically pictorial is the morally static or selfish. The artist must employ appearances, pictorial values, but if truly an artist he will invariably subordinate them to realities, dramatic values'. 'Henry James and the New Jerusalem', Kenyon Review, VIII : 538, Autumn, 1946.

61. Op. cit., 95. See also Miriam Allott, who writes on this subject: 'Milly will never be "better" because - in spite of her wealth, her romantic isolation and her affliction - she cannot surpass the magnificence and tragic grandeur of her prototype; because she will never again "live" with such intensity as she does now in this "pink down of an apotheosis;" because, above all, from this moment her course is set towards death. The pale girl in the portrait symbolises her own doomed life and its brief magnificence'. Op. cit., 327.

62. The Art of the Novel, 299.

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62. The Art of the Novel, 299.

CHAPTER FIVE
THE GOLDEN BOWL
FOOTNOTES

1. The Art of the Novel, 332.

2. Ibid, 331.

3. Quentin Anderson has a rather unusual and somewhat eccentric view of the bowl as an image and symbol: 'James does not write as if his symbols and his characters existed on two different levels affording two avenues of approach to the reader. Hawthorne's scarlet letter has a variety of meanings for the reader. James's golden bowl has a variety of meanings for the characters in the novel. For the reader it is simply an image of the nature of man. James is charting the struggle within man which will lead to a consummation - the unification of consciousness. To do so he requires co-ordinates which we may call symbols - the golden bowl is such a co-ordinate'. 'Henry James, His Symbolism and His Critics', Scrutiny, XV : 17, 1947-48.

4. R. L. Gale does not see the bowl of the title in this light at all. He writes: 'It should finally be noted incidentally that the title of The Golden Bowl focuses a good deal of forceful symbolism but only three minor images'. The Caught Image, Chapel Hill : University of North Carolina Press, 1964, 173, Footnote 4.

5. The Expense of Vision, Princeton, New Jersey : Princeton University Press, 1964, 348. Dorothea Krook takes precisely the opposite view when, having discussed the failure of the pagoda image, she asserts that 'another and more serious failure is the central "symbol" of the golden bowl'; she continues : 'The golden bowl remains here a scissors-and-paste image, in no way organic to the poetic structure of the novel; but, rather, adhering artificially to the living tissue as a compendious, and rather obvious clumsy illustration of what is already so magnificently exhibited as to stand in no need of illustration'. 'The Golden Bowl', Cambridge Journal, VII: 732, September, 1954. Giorgio Melchiori expresses a similar, but more qualified, view to that of Miss Krook. See 'Cups of Gold for the Sacred Fount : Aspects of James's Symbolism', Critical Quarterly, VII : 312, Winter, 1965. On the other hand, J. L. Spencer is more of Holland's opinion ('Symbolism in James's The Golden Bowl', Modern Fiction Studies, III, No. 4: 333, Winter, 1957 - 58), while Lotus Snow expresses a curiously mixed view in her article 'A Story of Cabinets and Chairs and Tables : Images of Morality in The Spoils of Poynton and The Golden Bowl', E.L.H., XXX : 421, December, 1963 .

6. Since the nature and character of love form an important theme which is explored in The Golden Bowl, it is perhaps appropriate to draw attention here to the lines of William Blake which are closely related to the central symbol. The poet in his 'Motto for the Book of Thel', asks:

> Can Wisdom be kept in a silver rod,
> Or Love in a golden bowl?

7. As F.C. Crews points out, Mr. Verver is linked to the bowl by elaborate image-patterns of gold and crystal, suggesting that he too has a flaw. See The Tragedy of Manners, Moral Drama in the

Later Works of Henry James. New Haven, Conn: Yale University Press, 1957, 103.

8. Vide supra 65 for a discussion of this image in Roderick Hudson.

9. James Mulqueen sees the bowl both as a negative symbol and also as one which stands for the appearances which have to be kept up. He writes: 'The golden bowl is, on one level, a symbol of the Jamesian ethic; it is ugly and without value because its lovely appearance hides a flaw'. But he goes on to say that 'Maggie's campaign is carried out on two fronts: first a new set of appearances, a new form must be provided for Charlotte; second, the old form, the golden bowl, must be held together until the new form is fully prepared'. 'Perfection of a Pattern : The Structure of The Ambassadors, The Wings of the Dove and The Golden Bowl', Arizona Quarterly, XXVII : 141, 1971.

10. Quentin Anderson has a very different interpretation for the breaking of the bowl : 'By an ironic turn borrowed from his father, Henry James makes Mrs. Assingham, the intellect, defeat herself and the selfhood she serves. She breaks the golden bowl, a symbol of man united to his selfhood (the foot being the senses, the stem the intellect, and the cup the selfhood which holds our delusive acquisitions).' 'The Two Henry Jameses', Scrutiny, XIV : 251, 1946 - 47.

11. Frederick Crews suggests that the subject of the novel is power, who possesses it, what is its nature and what are its moral implications. Certainly each character is seen trying to control someone else, either resisting or acquiescing in the use of power. Op. cit., 85.

12. Vide supra 117f.for a full discussion as to the importance of James's distinction between coins and medals.

13. This is not Mr. Verver's only attempt at buying someone. Having just decided to marry Charlotte in order to keep her out of Maggie's way, and while she is still unsure about the proposal, Adam Verver takes Charlotte out buying in Brighton. She is dazzled by his expensive purchases. R.W. Short calls this but one image 'in a long series devoted to Mr. Verver's well-intentioned transactions in human happiness'. 'Henry James's World of Images', PMLA, LXVIII : 950, December, 1953.

14. Mr. Verver remains a collector to the very end, and Charlotte's future as a 'piece' in his American City does elicit sympathy. Her vibrant sense of life has been too strongly drawn not to evoke a feeling of sorrow at its loss as a cold exhibit.

15. 'A World where the Victor belonged to the Spoils', New York Times Book Review: 3, 12th March, 1944.

16. Another important image in this line occurs when Maggie inveigles her father into suggesting that he and Charlotte ought to go back to American City: 'Ah then it was that the cup of her conviction, full to the brim, overflowed at a touch!' (XXIV,271).

17. This is but part of an extended image in which Mr. Verver's features are seen to resemble 'a small decent room, clean-swept and unencumbered with furniture, but drawing a particular advantage ... from the outlook of a pair of ample and uncurtained windows' (XXIII,170).

18. It should be noted here that the complexity of these particular

eye images goes far beyond anything encountered in earlier novels. See e.g. XXIII : 66-67, 153, 230; XXIV, 368 for but a few of the more important references to eyes.

19. Lotus Snow finds a Biblical connection between the bowl and the theme of seeing. After quoting Ecclesiastes 12:6 and showing how the breaking of the lamp and the bowl mentioned there meant the extinction of light and therefore the end of life, she continues : 'From the Biblical picture of the golden bowl as a means of seeing, James conceived the image of the bowl as a means to perception'. ' A Story of Cabinets and Chairs and Tables: Images of Morality in The Spoils of Poynton and The Golden Bowl', E.L.H., XXX : 429, 1963

20. So, when they are out shopping, Charlotte realises that she had 'more than once, from other days, noted, for his advantage, her consciousness of how, below a certain social plane, he never saw' (XXIII,104).

21. Mrs. Assingham, although to a lesser extent than Maggie, also undergoes a progressive change with regard to vision. She never achieves a fully inclusive consciousness, but she does at least realise the full implications of Maggie's plight. Seeing Maggie's changed relationship with her father removes the last blind spot from her sight: 'It broke, to her own vision, as a last wave of clearness' (XXIII,401).

22. The Art of the Novel, 46. See Sister K. Morrison's article for an elucidation of the connection between the eye of the artist and a window in James's work. 'James's and Lubbock's differing Points of View', Nineteenth Century Fiction, XVI : 249-50, 1961-62.

23. Note that at XXIII, 138 the Prince himself is described by Mr. Verver as a 'pure and perfect crystal'.

24. Vide supra 168 for a fuller explanation of James's ambiguous attitude to appearances.

25. For other references to this pattern, see XXIII, 207; XXIV, 307, 323-4.

26. For other images of locks and keys, see XXIII,305; XXIV, 163,219.

27. It should be noted that Charlotte is an ambiguous character as far as the Prince is concerned, for he is both attracted to and fears her. This is best illustrated when Amerigo sees that 'if when she moved off she looked like a huntress, she looked when she came nearer like his notion, perhaps not wholly correct, of a muse' (XXIII,47). This reference to Charlotte as a huntress is given some prominence, being referred to again at XXIII, 132; XXIV, 238, 296.

28. For an excellent commentary on Mr. Verver's character, see C. G. Mercer, 'Mr. Verver : Yankee Businessman', Nineteenth Century Fiction, XXII, 251 - 268, 1967-68.

29. The Prince is often seen to abandon his metaphorical boats as, for example, at XXIII,270. There he tries to explain his liaison with Charlotte in terms of boats: '"The "boat", you see ... is a good deal tied up at the dock, or anchored, if you like, out in the stream. I have to jump out from time to time to stretch my legs, and you'll probably perceive ... that Charlotte really can't help occasionally doing the same ... Call the whole thing one of the harmless little plunges, off the deck, inevitable for each of us"'. As a raison d'être for adultery,

this is witty but weak.

30. For a short but illuminating discussion of how the meaning of the boat images changes in The Golden Bowl, see H.K. Girling, 'The Function of Slang in the Dramatic Poetry of The Golden Bowl', Nineteenth Century Fiction, XI: 139, 1956-57.

31. James refers to this water imagery when he writes in his Preface of having 'a sense for ever so many more of the shining silver fish afloat in the deep sea of one's endeavour than the net of widest casting could pretend to gather in ...' The Art of the Novel, 345.

32. At XXIII, 251, the 'London squash' is seen as 'a thing of vague slow senseless eddies'.

33. Cf. Robert Gale on this image: 'If danger often lurks for the traveller or the swimmer, extreme pleasure almost as often comes to other persons passively bathing in blandness, in fragrant and even tinted waters, in tepid baths, and in refreshingly cool waters'. The Caught Image. Chapel Hill : University of North Carolina Press, 1964, 28.

34. This image recalls that of the Prince in a similar bath of inactivity, the pitfalls in Maggie's enforced passivity being emphasised by the suggestion of wrong in Amerigo's attitude then. The difference is that his was by choice, while hers is imposed from without.

35. One of the most forceful of these figures is expressed when the Princess ponders on 'the horror of the thing hideously behind'. She feels 'it had met her like some bad-faced stranger surprised in one of the thick-carpeted corridors of a house of quiet on a Sunday afternoon' (XXIV, 237).

36. It is noticeable that The Golden Bowl has little river imagery. In The Ambassadors, on the other hand, such imagery is used to indicate that the characters really have scant control over the direction of their drift in life. Vide supra 134f. The omission in the later work is therefore significant as regards the greater freedom of the characters in that novel.

37. Two web images closely connected with the labyrinth occur at XXIII, 298; XXIV, 358. Images of the tunnel or passage of life from which the characters eventually emerge, are also important in the matter of freedom and choice. See XXIII, 76, 271; XXIV, 14. In this last reference, Maggie is seen 'as if she had come out ... of a dark tunnel, ... and had thereby at least for going on the advantage of air in her lungs'.

38. It seems that games were very much in James's thoughts when he composed the novel, for in the Preface he writes: '... I get down into the arena and do my best to live and breathe and rub shoulders and converse with the persons engaged in the struggle that provides for the others in the circling tiers the entertainment of the great game'. The Art of the Novel, 328.

39. See also XXIV, 107 for another important card image.

40. The reference is to Luke, 14:23, and the parable of the man whose invited guests had not arrived at his feast.

41. 'The Golden Bowl', Cambridge Journal, VII : 736-7, September, 1954.

42. Cf. Ecclesiastes, 12:6-7 : 'Or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel be broken at the cistern : then shall the dust return to the earth as it was : and the spirit shall return to God who gave it'.

43. The World of Imagery. London : Kegan Paul, Trench, Trubner and Co. Ltd., 1927, 255.

44. 'Henry James's World of Images', PMLA, LXVIII : 951, December, 1953.

45. The mention of the bench, James's long-standing symbol for withdrawal and inaction, shows how retiring the Prince at first considered Maggie. Her later positive action radically revises this viewpoint. The clearest example of the bench image occurs in James's penultimate short story, 'The Bench of Desolation' (1909). Short Stories, Vol. XII, 369f.

46. In similar fashion, Adam Verver's brain is described as 'the strange workshop of fortune,.... the windows of which, at hours of highest pressure, never seemed ... perceptibly to glow' (XXIII, 127). Here the image suggests that Adam Verver's brain is actually a place in a world, and one which indicates, in very concrete terms, the man's unflappable pragmatism.

47. John Paterson has recognised this fact in his article 'The Language of "Adventure" in Henry James'. Paterson discusses James's images of adventure, and then asks rhetorically: 'How was he more effectually to transform the domestic experience to which he was committed as a novelist, than by rendering it in terms of caravans and pirates, in terms of the vocabularly and imagery of the adventure novel? How was he otherwise to show that the geography of the moral consciousness was as full of adventures and surprises as the geography of the Spanish Main?' American Literature, XXXII: 295, 1960-61.

48. See for example, Laurence Holland, The Expense of Vision, Princeton: Princeton University Press, 1964, 337; and for a conflicting view Dorothea Krook, op. cit., 732.

49. Scene and Symbol from George Eliot to James Joyce, New Haven and London: Yale University Press, 1969, 142.

50. The Art of the Novel, 327.

CONCLUSION
FOOTNOTES

1. Letter to H. G. Wells, 1911. Quoted in Theory of Fiction : Henry James. Edited with an introduction by James A. Miller, Jr. Lincoln : University of Nebraska Press, 1972, 77.
2. The unfinished and unrevised works cannot fairly be critically considered as falling within the canon.
3. From 'The Lesson of Balzac', 1905. Quoted in Theory of Fiction: Henry James, 82.
4. In Henry James: Selected Literary Criticism. ed. Morris Shapira Harmondsworth England : Peregrine Books, 1963, 93.
5. Short Stories, Vol. IX, 283.
6. The patterns dealing with dramatic imagery also undergo a similar progression towards an emphasis on development within the novels.
7. S.J.M. Brown, The World of Imagery. London: Kegan Paul, Trench, Trubner and Co. Ltd., 1927, 25.
8. The Eccentric Design : Form in the Classic American Novel. London: Chatto and Windus, 1959, 223.
9. 'Introduction' to Henry James : Autobiographies. New York: Criterion Books Inc., 1956, xiii.
10. 'The Question of Freedom in James's Fiction', College English, XXVI: 381, 1964 - 65.
11. 'The Art of Fiction' op. cit., 83.
12. In Henry James : A Critical Study. New York : Octagon Books, 1969, 153.
13. The English Novel : Form and Function. New York : Harper and Row, 1961, 215.
14. 'The Poetics of Empiricism', Critical Essays, 53.
15. 'The Dilemma of Determinism'. (First published September, 1884.) In Essays in Pragmatism. New York : Hafner Publishing Co., 1948, 54. See also Osborn Andreas : '... the theme of James's fiction contains not only an account of the nature of consciousness and a statement of the effects of personal relations on consciousness; it also contains an aesthetic interpretation of the artistic process itself. A work of art expands the consciousness, then, in the degree to which it reveals an attentive, considerate, and sympathetic awareness of the feelings of others on the part of the artist'. Henry James and the Expanding Horizon. New York: Greenwood Press, 1948, 164.
16. The Destructive Element. London: Jonathan Cape, 1935, 49.
17. Op. cit., 21.
18. Ibid, 18.
19. Op. cit., 85.

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