THE INTERIOR MONOLOGUE IN THE AMBASSADORS AND THE GOLDEN BOWL

KRISTIN OLSON LAUER

1970

THESIS

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ABSTRACT

THE INTERIOR MONOLOGUE IN
THE AMBASSADORS AND THE GOLDEN BOWL

by

Kristin Olson Lauer

This study examines in detail three interior monologues from The Ambassadors and eleven from The Golden Bowl. Each monologue is analyzed both as it relates to the structure of the novel as a whole and as it is constructed in itself. These studies of the monologues lead to a definition of the Jamesian interior monologue.

The interior monologue in James may be one of two types: a rhetorical monologue with extended metaphors and much foreshortened narration or a dramatic soliloquy which presents a character at a moment of decision or crisis. The monologue is a block of the novel in which the character is alone; he is sometimes isolated physically and always psychologically. In other words, he feels alone. James always creates the definite sense of a particular time and place. The monologue has a frame; in The Golden Bowl, for example, this frame is three times a terrace in front of a grand mansion. The character is working through a specific problem. The monologue usually has a definite start, turn and finish. Often the turn involves a moment of insight or decision. These charac-

teristics vary from character to character and from novel to novel, but they are, in some sense, present in all the monologues.

Those who expect James to fulfill the same purposes as a modern stream-of-consciousness writer will be disappointed. James belongs to a more traditional school. Everything in the Jamesian monologue is ordered toward one central purpose whether that be the creation of an atmosphere of anxiety or the introduction of a particular consciousness. James uses the interior monologue as a structural device and as a stylistic technique. In Volume II of The Golden Bowl the style which formerly has characterized meditation scenes becomes the predominant style of the work.

The later method of James provides a superb blending of the conventions of the romance and the mimesis of realism. These two strains--the romantic and the mimetic--are developed in James through what may be, for convenience, defined as the external and internal plots of the novels. The external plot follows the conventions of the romance and often has a journey or quest theme. The external plot of The Ambassadors, for example, involves Strether's journey to Europe to retrieve Chad from the evil influence of Madame de Vionnet. The internal plot, on the other hand, follows the patterns of tragedy and retains, in modified form, the pattern of pride, flaw, downfall and recognition. The tragic plot of The Ambas-

sadors is Strether's gradual awareness of what he has lost through a fruitless life. It is within the monologue blocks that the internal plots are advanced.

One of the most striking characteristics of the Jamesian monologue is the range of imagery employed. The imagery is most effective in objectifying states of mind. It renders states of mind concrete and thus makes them less theoretical and more dramatic and empirical. The monologues also provide a synthesis of past, present and future time, develop the themes of the novels and uncover patterns of motivation and rationalization. James's most compelling concern in both The Ambassadors and The Golden Bowl is the faithful creation of an individual consciousness, and the interior monologue, which, traditionally, unveils consciousness, is an important vehicle through which James achieves his purpose.

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by

Kristin Olson Lauer

A THESIS

Submitted to
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in partial fulfillment of the requirements
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Department of English

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DEDICATION

For two gentle men:

Darrell Lynn Lauer

Thomas C. Gunnings

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Introduction

Because the creation of the centre of consciousness is the primary concern of The Ambassadors and The Golden Bowl a study of the interior monologues in these novels illuminates all of their other aspects: structure, characterization and theme in particular. Although an illumination of the later method is the ultimate reason for my study of the monologues, my immediate concern is primarily definition.

A definition of the interior monologue in James will provide us with two types of information: First, a definition of the interior monologue as a structural unit of the novel will clarify the structure of the later novels. Second, a definition of the characteristics of the monologue itself will provide a fresh approach to the problems of the later novels. What is James trying to do as his novels become more and more blocks of long monologues? A study of the later novels with emphasis on point of view, for example, will lead to a focus on the choice and creation of consciousness. If, however, we shift the focus and isolate various monologues, noticing that the isolation becomes more and more difficult, we are approaching the later novels from a new perspective. We have moved from emphasis upon characterization to emphasis upon structure: from the mind to the manner.

Therefore, a study of the interior monologue will provide

a study of structure and a clarification of the later method. We will have a definite catalogue of the characteristics of the interior monologue in James, and a statement of the structure of the later novels. As an interesting corollary, an analysis of the plot of The Ambassadors and The Golden Bowl emerges. Though James himself hated the idea of plot, he was never able to divorce himself from dependence on plots which have always been open to labels of melodrama. These melodramatic, or romantic, plots, combined with heavy reliance upon interior monologue (written in an essentially mimetic mode) provide the tensions and ironies which often have made the later novels seem not only obscure, but cumbersome and sloppy.

Most of the critical studies which deal with monologues in James do not approach the monologue as a separate technique, but instead focus on the consciousness from which the monologue stems. These studies are analyses of the techniques which James employs to dramatize consciousness, to a minor extent, but usually their major concern is not with technicalities. Percy Lubbock, in The Craft of Fiction, comes closest to a technical analysis of what James is doing as he dramatizes Strether's consciousness. He says that when James "brings his /Strether's/ mind into view" James "makes a little scene of it. The world of silent thought is thrown open as an added means for the novelist to dramatize his story."[1]

Few of the critics go so far as Lubbock, though, into

the technicalities of the monologues. Most analyses of monologues, in fact, emerge as byproducts in the middle of discussions of characterization. Discussions of this type, which are really detailed studies of the psychology of character, often concern Maggie's monologues at the beginning of the second volume of The Golden Bowl. In these studies the consciousness reveals the character and thus illuminates the theme.

The illumination of the theme of The Ambassadors and The Golden Bowl is almost always the critical interest in any study of them. Technical analyses of structure are usually also highly thematic. For example, J. A. Ward's study of structure in James[2] is built around the interactions of the characters: Relationships determine structure. Other concepts of the structure of the later novels evaluate them as metaphors,[3] allegories and complex dramatizations of various ethical systems. These approaches are all highly subjective. A thematic intent is superimposed upon the novels and all patterns within the novel are carefully articulated to correspond to the demands of a theory. Happily, the structures of novels and interior monologues lend themselves to more technical, exacting standards than those of character analysis and theme.

Critics have dealt with the romantic aspects of James's plots,[4] and the tragic,[5] but few critics have done anything which suggests that the two modes work together, contrapuntally, in James. James has, actually, assimilated into The Ambassadors

and The Golden Bowl many elements from romantic traditions, many from the traditions of tragedy and many more from the school of realistic fiction. All of these traditions render the later novels, especially, highly complex and peculiar to James. I have found that defining two plots, the internal and the external, in James's novels, elucidates where the strains of romance and realism meet, and which parts of the novels belong most correctly to which strain. It is incorrect to say that James writes romances, and even more incorrect to say that he writes tragedies. It is not, however, erroneous to say that there is the convention of the romance in James and the characterization of the tragedy. A brief history of plotting in James will explain my method of definition.

Stripped to their bare essentials, James's plots fulfill the definitions of two modes--the romantic and the mimetic. In order to do this, James sets up a contrapuntal movement in which the realistic, often tragic, manner and the romantic, comic, manner work into a final organic unit. The demands of both dimensions lead to tensions and ironies that may appear melodramatic to some, and yet are actually the product of two highly legitimate dramatic forms.

A James plot serves to provide the situation necessary to force his protagonist with his intelligent, developed, sensitive consciousness into a highly complex ethical decision, and it is this protagonist and his ethical decision which determine

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the structure of a James novel. Just as the "centre" must be "sufficiently acute in order to enable it, like a set and lighted scene, to hold the play,"[6] so the plot must be equal to the demands of straining this sensitive consciousness enough to render the ethical decision one of the utmost importance and interest. The struggle of the consciousness must have drama and immediacy. The elements of drama, immediacy and poignancy are supplied in large part by the plot.

James recounts this process of building a plot which gives substance to an ethical decision in his Preface to The Ambassadors. Strether's outburst to Little Bilham in Gloriani's garden is to be the climax of the book. The master craftsman James, carefully, elaborately, structures the plot around this outburst. In the first place, the outburst must be

> led up to; the probable course to such a goal, the goal of so conscious a predicament, must have in short to be finely calculated. . . .There must exist a certain principle of probability: he /Strether/ wouldn't have indulged in his peculiar tone without a reason; it would take a felt predicament or a false position to give him so ironic an accent.[7]

The entire plot of The Ambassadors, consequently, is built upon the necessity of placing Strether in a "false position." Strether's consciousness has become the dramatic scene, and the plot itself must be equal to the task of providing such torment for Strether that his decision will literally pit protagonist against antagonist within his own consciousness to the extent that the intensity of two strong passions in conflict will

threaten to tear poor Strether apart in bewilderment. As James says, the situation springs from "The play of wildness and the development of extremes." Such "extremes" as are necessary to structure Strether's predicament are carefully formulated within every James novel. The plot outlines are in themselves fascinating, as a look at James's notebooks will immediately affirm; the demands of "wildness" and "extremes" are not to be met with plots of bare, classical simplicity. For this reason, James drew much of his patterning from the romance. The ethical decision is forced by the elements of the romance, but its nature and tone are the nature and tone of classical tragedy with the traditional tragic pattern of pride, flaw, downfall and recognition.[8] Recognition or "vision" provides the tragic resolution and the spiritual salvation for every one of James's major centres.

For convenience, I label the romantic plot the external and the tragic or mimetic plot, the internal. As James matures, the elements of the two plots become each more sophisticated and more carefully defined. The most "rounded" of James's plots, then, The Ambassadors, will have both strains--romantic and tragic, comic and mimetic, in perfect harmony, each developing and sustaining the other. These diverse plots are unified by the main character who is the protagonist for both. They are also unified through the ironies that emerge with the two separate resolutions. The romantic, comic, plot will center upon action

and will demand a happy resolution. The tragic, mimetic plot will center upon character and will demand a tragic resolution. In this manner James is able to avoid the stylization of most romantic characters, and yet maintain the infinite variety of romantic situations, while at the same time avoiding the stylization of tragic action but creating a tragic hero with all the stature and pathos of a mythic figure.[9]

It is perhaps stretching a point to argue that the mimetic plot is always tragic. The real problem encountered if we apply the label of tragedy to James is that James has no metaphysics--a requirement of the most classically tragic fictions. Tragedy, in the strictest sense, implies human will pitted against fates: cosmic forces. For this reason those who deny James the stature of a classical tragedian have a legitimate position, and even though they may not realize why Strether or Isabel or Milly do not strike them as tragic, it is probably for just this reason. The destinies of James's characters are peculiarly human destinies, to be worked out in social patterns. In another sense, though, James <u>is</u> a tragedian, because his close attention to the <u>effects</u> of personal choices keeps ever before the reader the sense of the consequences of free will and the choice of a specific fate. In other words, even though Strether himself has chosen his destiny, his mistake assumes the stature of tragedy just because he is deep enough, various enough, to be an archetypal hero.

The basic romantic plot which James employs is that of the journey or quest. The protagonist, equipped with the traditional innocence of the New World, leaves home on a quest or mission only to be accomplished in the Old World. Within this convention Strether comes to Paris and Adam and Maggie procure the treasures of the Old World for American City. An understanding of James's plotting helps immeasurably to explain how he structures The Ambassadors and The Golden Bowl. The problem of applying a specific label to James becomes answered if we remember that, in a sense, every author defies categorization. Strether, therefore, pursues a romantic quest and suffers a tragic fate which he accepts in a realistic mode. Literary conventions, in the final analysis, have meaning only as they organize and clarify specific works and the techniques employed in those works. This theory is one reason why I have not shrunk from unabashedly using the term "interior monologue" indefinite and clumsy as it may be. Within the vocabulary for scenes of extended reflection interior monologue comes closest to expressing what I am investigating. I could coin a term of my own, and yet it would, in the end, become only another in that endless list of terms which define essentially the same thing.

No study of James will ever be exhaustive. Hopefully, someday someone will define the interior monologue as it began in the earliest tales and trace its use in the early and middle

novels as well as the later ones.

From Professor Clyde Henson, my mentor, teacher, friend, I learned a healthy terror in the face of, and a wild enthusiasm for, the later style of Henry James. Without Professor Henson and my dear friends from his seminar who heard the same drummer I did--William Biddle, Dennis Garn, Jack Helder, James Huffman, Sita Patricia Smith Marks, Bruce Tracy, Regina Wall and Stuart Wilson--the march would have been far longer and dryer. Without Professor Valerie Bohanan Carnes's perfect model and wise guidance, as my Beatrice, into the ways of academia, I should never have set out. I owe special gratitude to Patty Marks and Bruce Tracy who labored through my chapter on The Ambassadors in its crudest form and gave me invaluable advice and the courage to continue. Without Professor Tracy I would have been a Lewis without Clark, charting vast territories alone. Without Professor William Biddle's warm heart I would have missed possibly all the fun of the endeavor. Without my unselfish, devoted friends, Patricia Lauer Crosby, Jane Carolyn Church, Linda Caroselli Edison and Alyce Morishige I would never have believed in myself enough to reach the coast, and without our tireless Pathfinder, Professor James H. Pickering, all of the graduate assistants in the Department of English at Michigan State University would stand with neither map nor compass. To my parents, Mr. and Mrs. Bert T. Olson, I owe my sustaining faith without which no first step is ever taken, and the curiosity to listen for my own drummer. I

would not have understood exactly why James does not strike many people as a tragedian if Professor Bernard J. Paris had not pointed it out to me. Without Professor Fred Carlisle's probing, thoughtful questions my definitions would be far less clear, and without the conversations I had with Dennis Garn who listened for hours to my explanations and qualifications, I would never have understood so clearly the distinction between the mimetic and romantic in James. For encouragement there has been no equal to my sister Karin Emily Olson, herself engrossed in a similar project. Without Mary Kathrin and Robert Cook I would have been far more tardy reaching my destination for want of a dependable typewriter and two dependable shoulders to lean on. It has been said that behind every man's achievement there is a woman: if this is so, than the reverse is a hundred times more true. Not only behind, but in front of and, most wonderfully, beside, stood one man, through the mornings, afternoons and long evenings: my husband, Darrell Lynn Lauer. In conclusion, I wish to thank Professor Thomas Gunnings who taught me to chart by the stars in the darkness and Lynne: Who made the coffee.

FOOTNOTES

[1](New York, 1929), p. 157.

[2]Joseph Anthony Ward, The Search for Form: Studies in the Structure of James's Fiction (Chapel Hill, 1967).

[3]For some interesting discussions of the structure of the later novels see Yvor Winters, "Maule's Curse" in Maule's Well; Studies in the History of American Obscurantism: Hawthorne, Cooper, Melville, Poe, Emerson, Jones Very, Emily Dickinson, Henry James (Norfolk, 1938). Winters holds essentially the view that I do of the importance of ethical choice in James:

> Since James conceived the art of the novel primarily in terms of plot, and plot almost wholly in terms of ethical choice and its consequences; since he raised the plotting of the novel to a level of seriousness which it had never before attained in English: since all intelligent criticism of James is resolved inevitably into a discussion of plot; this moral sense, this crisis in history, will prove, I believe, to be the essential problem of James's art. (p.176)

See also James L. Spencer, "Symbolism in The Golden Bowl," Modern Fiction Studies, III (Winter 1957-58), 333-344; Elizabeth Stevenson, The Crooked Corridor (New York, 1949); James Walter Allen, The English Novel: A Short Critical History (London, 1954); Sallie Sears, The Negative Imagination: Form and Perspective in the Novels of Henry James (Ithaca, 1968).

[4]See Jacques Barzun, "James the Melodramatist," Kenyon Review, V (August, 1943), 508-521.

[5]See Dorothea Krook, The Ordeal of Consciousness in Henry James (New York, 1962).

[6]Henry James, The Art of the Novel (New York, 1962), p. 16.

[7]Ibid., p. 313.

[8]For a broader explanation of my use of the terms romantic and tragic as they apply to the novel see Robert Scholes and Robert Kellogg, The Nature of Narrative (New York, 1966).

[9]This distinction is drawn by Scholes and Kellogg, op.cit., pp. 207-239.

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Chapter 1

The Foundations

It was Percy Lubbock in The Craft of Fiction[1] who first recognized that James was dramatizing his centres of consciousness as subjects in themselves:

> /James's method is to/ bring his /Strether's/ mind into view at the different moments, one after another, when it is brushed by new experience--to make a little scene of it, without breaking into hidden depths where the change of purpose is proceeding--to multiply these glimpses until the silent change is apparent, though no word has actually been said of it.

Lubbock is talking about the interior monologue as a vehicle for uncovering the process of change: growth, awareness, acceptance or deterioration. The Jamesian monologue serves this purpose of recording change within the consciousness either of attitude or perception, one usually giving rise to the other. The record of changes within the consciousness is both a structural and stylistic literary technique. The blocks of the novel which expose the consciousness in which the character is essentially alone uncover the motivations for action and change and are part of the architecture of the work. In this sense these blocks, more easily separated in the earlier novels than in the later, are elements of structure in the same way that scenes in a play are separate elements of structure and may be analyzed in themselves as entities with their own internal principles of

structure apart from the dynamics of the play as a whole.

In another sense, in James, the interior monologue is a style which James assumes when dealing with the processes of consciousness. Every writer has his own particular manner of uncovering both internal thought and feeling. In the modern novel it is customary to use the stream-of-consciousness style within an interior monologue, thus creating the kind of free-flowing effect which Freud intimated is the most accurate way to reach preverbal levels of articulation. Modern writers are trying to imitate feeling as it approaches thought. It is ironic that William James, brother of Henry James, coined the term "stream of consciousness" because James himself is neither the father of, nor a practitioner of, a stream-of-consciousness method. James is trying to achieve some of the same effects for which the stream-of-consciousness writers like James Joyce and Virginia Woolff struggle, but he is employing a very different style.

Because the phrase interior monologue as applied to James includes both structure and style, it is these two aspects which must be investigated if we are to determine exactly what James does with the technique. The interior monologue which occurs in Chapter XLII of The Portrait of a Lady is James's most famous because he mentions it as an important tool in the uncovering of Isabel's consciousness in his Preface to the novel. This clearly indicates that James felt that the interior monologue was

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a block of structure as well as a narrative technique. He is very aware of presenting Isabel, alone, in meditation:

> Reduced to its essence it is but the vigil of searching criticism; but it throws the action further forward than twenty 'incidents' might have done. It was designed to have all the vivacity of incident and all the economy of picture. She sits up, by her dying fire, far into the night, under the spell of recognitions on which she finds the last sharpness suddenly wait. It is a representation of her motionlessly seeing, and an attempt withal to make the mere still lucidity of her act as 'interesting' as the surprise of a caravan or the identification of a pirate.
>
> It represents, for that matter, one of the identifications dear to the novelist, and even indispensible to him, but it all goes on without her being approached by another person and without her leaving her chair.[2]

One enlightening method to use in an examination of the Jamesian monologue is to look at each monologue separately both as it relates to the structure of the novel as a whole and as it is constructed in itself. This method reveals both the internal and external dynamics of each monologue and the characteristics of the narrative style employed. This technique is very adequate for an analysis of the monologues of The Ambassadors and of Volume I of The Golden Bowl. In Maggie's volume of The Golden Bowl it is somewhat harder to distinguish separate monologue blocks because the particular style of the interior monologue is the style used predominantly throughout the volume. For this reason, those monologues chosen from Maggie's volume are more arbitrarily selected than the others. As James's later style developed, style overshadowed the dramatic structure until, as Yvor Winters urges:

> It is only a step, in the matter of style, from The Golden Bowl to Dorothy Richardson and Proust, from them to the iridescent trifling of Mrs. Woolf, and from her to the latest Joyce; in fact James travelled the greater part of this distance when he wrote The Sense of the Past.[3]

The Jamesian interior monologue is highly dramatic. James, in the attempt to create both the economical picture and the vivacious incident, used all of the background he had acquired in the theatre in the service of the meditation. The dramatic setting is of crucial importance to all of the monologues. The time and place of the monologue help to create the effect of meditation. Often the sense of the meditative vigil of the romance is incorporated into the monologue. In The Golden Bowl there are three famous "terrace" meditations; one reason for this is that a character on a terrace in front of a grand mansion is thrown into relief with the house behind him and the sweeping grounds of an estate before him. The balustrades of the terrace strongly invite reflection and offer a place to lean on and gaze into the distance, symbolically, into the future, whether that be the future of Gloucester or of a marriage to a beautiful woman. In keeping with his strong feeling for picture, as James calls it, the monologues are all carefully "framed" so that there is a definite sense of a particular time and place. Often, the pictorial framework is a pastoral one. The pastoral adds to the atmosphere of romantic introspection.

Besides the setting of the monologue in a time and place, James uses a dramatic structure within the monologue. Most of

his meditations have a definite start, turn and finish. The "turn" of the reflection is a moment of insight or inspiration, as, for example, when Adam Verver, on the terrace at Fawns, has the happy idea of marrying Charlotte for Maggie. Most of the "turns" within Maggie's monologues are moments of awareness of the situation around her. For example, at one point she accepts the life the four in the family have been living as "funny" and sees that Charlotte and the Prince have had to shoulder all the social responsibilities of the two houses at Portland Place and Eaton Square. Sometimes the "turns" of the monologues are climactic moments in themselves such as the moment when Maggie, terrified, realizes that Charlotte and the Prince have foiled her attempts to rearrange the patterns and have worked closely together to again arrange her "out" and smother her in the "bath of benevolence." Usually the monologue builds to one such moment as this one of awareness. At other times, the climax is not so much a realization of a situation as the determination upon an action. Adam Verver decides, in his meditation on the terrace, to marry Charlotte and the Prince decides, in his meditation on the terrace at Matcham to have an affair with her. At these moments James is dramatizing that one precipitous moment of choice which has such monumental consequences and yet is, in reality, so fleeting. James was psychologist enough to know that a determination to act does not emerge in one split second, but that it is built slowly from both conscious and unconscious

motives. The monologues catalogue details and incidents which build to the "turns" or climaxes. Another function which this dramatic structure serves is the unification of the monologue. The traditional novelist always assumed tight control even over the meditations of his characters so that everything in the novel has the sense of direction and purpose. The monologue does not gather sense impressions and free associations haphazardly in an attempt to represent the flow of consciousness. Instead, in James, everything is carefully selected to assure one effect. Within Maggie's famous "pagoda" monologue everything builds the mood of anxiety and tension. Every image reinforces Maggie's uncertainty until the composition becomes almost overwhelmingly oppressive at the climax. James often varies the intensity of imagery and incident within the monologue; for example, at one place Maggie is knocking at the forbidden pagoda and a few paragraphs later she imagines herself a small dog shaking the water from its ears. The homely tone of the imagery often varies the pace of the monologue, but the effect which it creates is still uncertainty and anxiety.

The situation of the monologue is the traditional situation of a divided psyche. Even though James makes a subject of his centre, he does not uncover this psyche as a block of the novel until a moment of crisis. In The Ambassadors Strether's peculiar "double vision" is extremely appropriate for a monologue because he is the perfect example of a character listening to

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two very disparate inner voices. The voice and imagery of Woollett and the voice and imagery of Paris weave themselves through all of Strether's monologues. There is never the feeling that one voice is ascendent in Strether, but always that the two consciences speak of two Strethers, one as dynamic as the other. Though Strether may at times deny one of his voices, he can never silence it entirely. Maggie's psyche is not so much divided against itself as it is the scene for all the planning and activity of the second volume of The Golden Bowl. What happens in Volume II is no more nor less than what happens within Maggie, and thus the various processes through which she must pass to maturity are uncovered within her monologues. First, she will have to be shaken and become dissatisfied with her life as it is. Second, she will have to realize the depth of the deception done to her and the amount of ignorance she has lived with. Third, Maggie will have to outwit Charlotte and, fourth, she will have to give up her father. All of Maggie's sacrifices are first mental activities, and James systematically reveals the emotional turmoil attendent upon every decision. The divided psyche of the Prince is one of James's most fascinating subjects. The Prince is constantly trying to "put himself into relation" to the society of England which is so alien to him. Not only is this difficult for him, but he has the added dimension of an American father-in-law and wife to confront after his marriage. The Prince continually studies the foreigners around him just as

they, ironically, study him. His monologues create the atmosphere of some well-intentioned cheerful Prince at loose from the royal nursery into the streets where he carefully picks his way with the social equipment of complicated royal toys, never understanding why anyone should treat him differently in the shops and alleys than in the nursery where he has been adored. The Prince is James's portrait of humanistic Renaissance royalty. The Prince admires the achievements of science and respects British solidarity and economic stability, but is easily bored and highly sensitive. Each one of James's centres is engaged in a monologue at a time of personal crisis, and it is these crises which help to give their meditations immediacy and intensity.

Another dramatic element of the Jamesian monologue is the great sense of isolation which the character feels. Strether is isolated because he no longer belongs to Woollett, and yet he cannot completely embrace Parisian morals. The Prince is isolated because he is adrift in a culture foreign to him, and Maggie is isolated because there is no one except Fanny to whom she can turn with the truth of her feelings. One of the reasons that Maggie's consciousness is so full of anxiety is that she has to control all of the situations about her rigidly so that her father will never suspect the treachery of those around him. The unveiling of Maggie's consciousness uncovers great tensions between her strong emotional impulses and her severe self-discipline.

The forms of the life around her, particularly in Book V at Fawns, contrast vividly with Maggie's tumultous inner state. Throwing the character into relief as the monologue does allows James to delineate his consciousness as subtly as he wishes without any appreciable amount of distraction. As we will see, this posture makes some of the incidents of the novels ambiguous, as any rigidly held point of view must. We are never certain that Charlotte's speech in the gallery is really a wail of pain, or even that this cry, if it is a cry, affects Adam with the same intensity that Maggie feels. These are Maggie's emotional responses to the situation, and the narrative is carefully controlled so that they are the emotional responses of the reader also.

One of the most striking characteristics of the Jamesian monologue is the range of imagery employed. Some of the imagery, like that of Maggie as actress and dancer and author of a play, is a motif that runs throughout the novel. Some of the imagery describes a complex relation; for example, Adam sees the Prince as a Palladian Church, and Maggie sees the relation of Charlotte and the Prince as a pagoda. Strether's imagery reflects his two voices. He hears the scriptural cadences of Mrs. Newsome through the same ears that hear the whispers of Paris. At times James catalogues images in a series which, as it continues, seeks to clarify a relationship. He does this in Maggie's monologue in which she thinks of herself and her father first as sociable

drinkers, then as birds in the air, and at last as tourists, she with Baedecker; he, without. The motif of Charlotte as a caged animal describes not only various relations but also Maggie's fear of her. The imagery, though various, is never indescriminate. James always uses images which help build the entire effect of a monologue. The imagery is most effective in objectifying states of mind. Because emotional responses and attitudes are highly abstract, they are very difficult to dramatize. One way that James surmounts this difficulty is through the color and movement of imagery. James exploits his imagery, also, to gain every effect which he can. He extends his metaphors to cover as many relations and situations as possible. For example, the "bath of benevolence" image implies the conspiracy of Charlotte and the Prince, the opulence of the family finances, and the passivity of Maggie as well as her terror and feeling of suffocation or "drowning." Paradoxically, the imagery adds to the realistic flavor of the novels. It renders states of mind concrete and thus makes them less theoretical and more dramatic and empirical.

The Jamesian monologue, as a structural unit, may serve many different functions in the novel. A monologue may be primarily introductory. This type of monologue is highly rhetorical because situations must be explained as economically as possible. The long, rhetorical introductory monologues of the Prince, Adam and Strether gather the reader into the novel

and into the patterns of a particular centre. These monologues provide a large amount of background material and essentially give the novel a solid foundation from which to proceed. They fulfill the same functions as paragraphs of description did in the earlier novel. Giving the introduction of situations to a character, rather than entirely to a narrator, gains many advantages for the author. What could be cumbersome material of little interest to the reader becomes much more immediate because it is immediate to the centre. Strether's background means more to the reader told through his meditation in the Luxembourg Gardens than it would described in an extended narration by any narrator, no matter how clever. This doesn't mean, however, that James completely abandons narrative control. There is an obvious narrator, who has the personality of an ironic, urbane gentleman, present within every Jamesian monologue. The amount of distance he creates between the reader and the consciousness of the centre varies from monologue to monologue and even within the monologues themselves. He is important because he organizes impressions, focuses scenes, and gives a posture from which to judge the centre. He is not grave, and can feign astonishment with his outburst "Wonderful woman!" over Maggie's lapses from consistency, but he is not a comic device, either. It is the presence of this cosmopolitan gentleman who stays at home from church with Adam Verver and who goes to Gloucester with Charlotte and the Prince which largely distinguishes the Jamesian monologue

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As well as long introductory monologues, James uses meditations essentially as soliloquys. The distinction between the rhetorical monologue and the dramatic soliloquy is slim but important. I have chosen to call monologues which include large amounts of foreshortened time, description and extensive imagery rhetorical monologues. These meditations, on the other hand, which are immediately prior to important decisions, and are given to uncover motivations for climactic movements, I have called soliloquys. The soliloquy always has the flavor of an audience, a dramatic moment and a particular crisis. This does not mean that there is no foreshortened time in a soliloquy and no climactic moment in a rhetorical monologue. The distinction merely gives a name to the two types of monologues most commonly found in James.

Because the monologue blocks are such important structural units of the novels, they have important work to do in the development of both the internal and external plots. Essentially what the monologue does is to synthesize the external and internal plots. In the first place, the monologue serves to dramatize the internal plot which involves a psychic conflict. It gives the internal plot the same sense of organic growth that we find in the external. Usually, also, the monologue advances the movement of both plots, particularly when the monologue provides a synthesis of times--past, present and future. At times parts

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of the monologue serve functions traditionally found in the flashback. In the later novels, the monologue establishes the dependence of the external plot upon the internal--all is controlled by the consciousness. Obviously, also, the monologue will provide a synthesis of plot and character, a problem of division seldom encountered in James, anyway, with his careful choice of point of view. Without the carefully developed centre, however, James's novels would seem highly melodramatic and perhaps far too coincidental and almost sloppy. With the development of the centres, the motivation is so minutely advanced that the coincidences are emotionally foreshadowed to the point that they seem necessary.

Every element in The Ambassadors and The Golden Bowl serves to create the centre further, but the monologues add an extra dimension to the representation of consciousness. The monologues unravel patterns of thought and motivation. The sensuous nature of the Prince, for example, is dramatized through the imagery which he instinctively selects. Maggie's shift from an essentially passive character to an essentially active one is revealed most vividly through her monologues. Adam Verver's compulsion to look at everything in his world as a precious object of art is unmasked in his monologues. At moments of important decision the monologues reveal what has precipitated the crisis. For example, the Prince's pride has been hurt at Matcham, by his wife, Lady Castledean and English society in

general. He is, therefore, especially vulnerable at this time to Charlotte's charms and especially eager to re-establish his self-respect as a galantuomo.

The monologues also develop the themes of the novels. In the first place, the interior monologues dramatize the powers of the will; though these may be defined variously, most of the monologues in the later novels expose the freedom of the will and the individual's part in his own destruction. Never is this so clear as in Charlotte's monologue on the stairs at the Ambassador's Ball. She is beautiful, proud and intensely selfish. She wants the Prince to herself, and has no compunctions about adhering to social conventions or stealing her best friend's husband. Maggie's will becomes even an awesome power in her volume. She manipulates the entire atmosphere at Fawns, controlling everyone within the requirements of her "scheme."

The monologues also develop the themes which each particular novel treats. The international theme is important in the monologues of both Strether and the Prince. All of the monologues of The Golden Bowl extend the discussion of the theme of exploitation of human beings and the dangers of the unqualified aesthetic vision. The Golden Bowl also expresses the theme of the dependence on forms rather than honest human relationships, and the dangers of such narrow living. The vision of each centre is individual and thus the theme will vary as expressed through different consciousnesses, giving it the maximum variety and inclusion.

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In the tradition of the interior monologue in all genres, James's monologues dramatize ethical conflicts: The same conflicts which are the central conflicts of the internal plots.

Within each monologue James uses monologue markers and narrative controls. I term monologue markers those words, phrases and sentences which indicate states of reflection. For example, a monologue marker may be as simple as the verb "reflected" or as complex as an entire paragraph explaining that Maggie is disturbed and particularly given to introspection at this time. Monologue markers indicate why a character is particularly reflective: for example, the Prince feels alienated at Matcham and therefore tends to ponder English society there more than elsewhere. The markers also merely control the meditation at times. In The Ambassadors and The Golden Bowl the frequent use of such expressions as "She was to think later" and "He was to remember many times," gives a reflective tone to much of the novel: this tone heightens the sense that a particular consciousness has received impressions, lived with them, and is offering them up after long consideration. This is an appropriate tone because moments of crisis usually become most real in the imagination long after their actual occurrence has passed.

The question of narrative control leads to the consideration of the control of time in the Jamesian monologue. James is interested in rendering the truth of psychological time, not actual time. Volume II of The Golden Bowl, to be mimetic, must

give the impression of a mental confrontation and struggle from immediately after Easter through a long, purgatorial summer. He is interested in the kind of mental time that must pass from impression to action. Maggie's triumph over Charlotte occurs, actually, in three chapters in the middle of Book V of The Golden Bowl, but this time seems far longer because of the endless preparation for the event. Past time in James becomes actualized as it affects present time; for example, Strether's past is presented almost in shadows, but it becomes more poignant as Strether suffers from the knowledge of having wasted it. James had learned in the later novels that it is not the faithful detail of time that passes that is important, nor the representation of climactic moments of time, but rather the selective compounding of detail as the consciousness sifts and resifts scenes and impressions that recreates the sense of time passing.

The interior monologue in James is both a structural block of the novel and a style. If we study the monologues both in relation to the structure of the novels as a whole and as to their internal structure, and if we investigate their style, we will understand what James felt could be accomplished through the technique, especially as it applied to his own theory of fiction.

FOOTNOTES

[1](New York, 1929), p. 164.

[2]Henry James, The Art of the Novel (New York, 1962), p. 57.

[3]Yvor Winters, Maule's Well: Studies in American Oscurantism (Norfolk, 1938), p. 214.

Chapter II

The Use of the Interior Monologue in *The Ambassadors*

The Ambassadors is, in some respects, James's great comedy of manners with its Pococks, its medieval guide figure leading with soft and elastic light gloves, its dinner parties, endless communications by letter and telegram, drawing rooms and precious bibelots. The conversations are those of the comedy in which every remark is inverted and served up again fresh.

> "So that Chad has done the whole thing?"
> "Oh no--not the whole. We've done some of it. You and I and 'Europe'."
> "Europe--yes," Strether mused.
> "Dear old Paris . . . . And dear old Waymarsh. You," she declared, "have been a good bit of it."
> He sat massive. "A good bit of what, ma'am?"
> "Why of the wonderful consciousness of our friend here. You've helped too in your way to float him to where he is."
> "And where the devil *is* he?"
> She passed it on with a laugh. "Where the devil, Strether, are you?"[1]

Yet, at the same time, *The Ambassadors* is James's most poignant tragedy in which the very best of men is defeated by the most implacable enemy of man--Time. To synthesize the two modes which he employs, the tragic and the comic, James builds two plots which interact providing a vivid impression of both the romantic comedy and the realistic tragedy. The external plot of the novel is a romance in which an innocent adventurer,

ironically a man of fifty-five, sets out to retrieve a precious treasure in the hands of an unscrupulous woman in an evil country. The classic guide figure is, again ironically, a lovely expatriate, and the distressed parent, waiting with prayers in the home country, is a possessive, neurotic New England matriarch. The climax of the external plot comes when the innocent, good-hearted adventurer sees at last that he has been hopelessly exploited: Circe has bound him, too, and not until the last is he to learn that she is immoral, a common fraud. In fact, the reckless young man has sown his wild oats and is ready to return home in Book VII, and probaby would, except that his savior from home has fallen under the evil spell of the far country and must himself be rehabilitated before he can be turned round and set upon the straight and narrow once again. There are many ironies in the use James makes of traditionally romantic characters and situations, but the manner is very obviously comic. Every element of the romantic external plot leads from or to the basic romantic resolution--marriage. Love, and particularly romantic love, is the material of the romance, as it is also the material of the comedy of manners.

The external plot resolves ironically because in the sense that the wayward young man is rescued from his folly, the hero's mission is a success and the meed is won; the young man is returned to his rightful love and duty; in this case, disgustingly enough, his mother. Yet, in another sense, the

comedy of manners has also a tragicomic note because Madame de Vionnet is left alone. The lovers have been separated, is one way of putting it; the illicit affair has been broken up, is another.

Just as the characters, plot and theme are borrowed heavily from the romance, so the setting adds to the atmosphere of the historical. The scene at Notre Dame is an obvious example, with Madame de Vionnet's vigil an ironic parody of the saintly Knight's vigils in great churches to prepare himself for battle. The pastoral effects, particularly Strether's long monologue in the Luxembourg Gardens, add to the manner of romance as do the recurring balcony scenes. The very circumstance of the setting in a foreign city whose name is synonomous with intrigue and moral laxity, adds its own special romantic effect.

The romantic plot of the novel is dependent for development primarily in the scene, or action, of the novel. The internal plot depends instead most heavily on the reflective passages, the monologues, for development. The most obvious reason for this, certainly, is that the internal plot has to do with changes within Strether; outside relations and social patterns will be affected by the internal changes in Strether because the concept of free will is developed in James through the dependence of the external plots upon the internal; however, the changes are best dramatized when, as Percy Lubbock says,[2] Strether's consciousness is on stage.

The internal plot is just the effect which Paris and its values have on Strether. This plot concerns Strether's realization that he has not lived; its climax comes in Gloriani's garden when Strether encourages Little Bilham to "Live!" All of the "wildness and extremes" as James calls them, of the external plot conspire to change the New England Strether into the continental Strether, the man of the world. The internal plot becomes tragic at the moment when Strether acknowledges that "There were some things that had to come in time if they were to come at all. If they didn't come in time they were lost forever." (p. 131) The resolution of the internal plot is tragic in that Strether must succomb to his fate and return to Woollett. He has seen enough to know what he has personally missed, but he also has seen enough to know that Parisian values, at least sexually, disgust him because they are, no matter how polite, refined, "fluted", still and all--dishonest. James himself, in The Notebooks, frequently refers to "poor" Strether and "tragic" Strether, emphasizing that his purpose was, partly, to give Strether tragic dimensions, even though, in the strictest sense the novel may be not a classical tragedy.[3]

The external plot with its romantic elements intrudes upon all aspects of the novel--characters, settings, action and scene. If James is going to balance this extreme romanticism with at least as powerful a realism and tragedy, he must put his most potent technical tool to the service of the internal plot.

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This he does when he chooses his point of view. Everything will be presented through the consciousness which will be changing. To capture those changes, to develop the internal plot as dynamically as the external, the processes of this consciousness will be presented in pictures, carefully structured to achieve the sense of scenes. Throughout the novel, James centers everything in the internal plot because every vision is a reflection, a comment, and every reflection is a development from the last reflection. A good example of the masterful use of point of view which furthers the internal plot in such a simple matter as description emerges in a comparison of two passages describing Strether's impressions of Madame de Vionnet. When he first meets her he is amazed, comforted, delighted that she "differed less; differed, that is, scarcely at all--well, superficially speaking, from Mrs. Newsome or even from Mrs. Pocock...What was there in her, if anything, that would have made it impossible he should meet her at Woollett?" (p. 129) This is Strether's, and the reader's, first impression of Chad's French love. A striking change has occurred, however, the very next day, in Strether's impressions, because, in her apartment, he feels that "at bottom of it all for him was the sense of her rare unlikeness to the women he had known." (p. 146) The alteration in Strether's conception of Mme. de Vionnet has come about through, mainly, a conversation that Strether has had with Chad which has gone far to convince him that the attachment is, indeed, virtuous. Like-

wise, throughout the novel, developments inside Strether are signalled through his reflections--his changed mental relations to people and events.

These examples of the development of the internal plot occur on almost every other page, but even more vivid developments come in the longer monologues like the passage in the Luxembourg Gardens which does as much to introduce the internal plot as the conversation which Strether and Maria Gostrey have at the theatre does to introduce and clearly establish the external.

An examination of the two plots and the two corresponding modes at work in The Ambassadors is one way to talk about the structure of the novel. In this sense the romantic elements and the tragic elements, and the tensions arising between them, determine the way the novel is put together--the technical structure. There are, however, as many ways to look at structure as there are critical imaginations at work on the novel. The very concept of a structure suggests architecture and geometry. For this reason, discussions of the structure of novels usually divide the material of the novel in some manner. Usually the principle of division takes the content of the novel into account; (it must, of course, take the content into account somewhat in any case, even if the critic merely counts words and paragraphs) the principle of division, therefore, often signifies what that particular critic feels are the major climaxes, themes, and resolutions of the novel. Three methods of looking at the

structure of the novel have been briefly mentioned. First, the novel is put together like a romance with a journey or quest theme. Second, the novel is structured through the changes in Strether's consciousness; and, third, the novel is structured around two plots, each of which has its own mode and resolution. These three methods are all legitimate ways of analyzing The Ambassadors.

Many other methods of division are immediately apparent. The most obvious method for study of the novel would involve investigation of the twelve parts of the novel. James was under the dictates of serialization, and took as his challenge the necessity of having each one of the episodes end on a climactic note. The novel may also be analyzed in connection with recurring scenes: the balcony scenes, for instance, or the restaurant scenes. The conversations that Strether and Maria Gostrey have provide a structure for the entire novel. E. M. Forster[4] emphasizes the "hour-glass" structure of the novel: Strether and Chad change places. There are less obvious, more original ways of looking at the novel. Also, Durr sees the structure as Strether's mythic night journey.[5]

James himself liked to talk of structure in terms of the theatre. Everything was built through pictures and scenes. What happens in the later novels is that the pictures and scenes tend more and more to fuse so that a picture, which is usually a character involved in a monologue, is actually a scene. Though the picture thus becomes more and more dramatic, it never wholly

ceases to be a picture, and may be set aside as a block of the novel; these blocks of solitary activity and reflection balancing with the blocks of dialogue make the novel beautifully "rounded." It is in the blocks of monologue that the most important work of the internal plotting is accomplished. A study of the monologue blocks will, in fact, unravel the primary themes, techniques and achievements of the novel.

Each of the monologues in The Ambassadors, because it has a specific function in its own section of the book, has individual characteristics as well as the more general ones which define any Jamesian monologue. One effect which James uses throughout The Ambassadors which adds immeasurably to the sense of reflection, even in the midst of what is most obviously picture, is the mention of a conversation as recalled and reflected upon later. Time and again, passages occur which suggest not the immediate, but the sifted, the scrutinized:

> "Do I strike you as improved?" Strether was to recall that Chad had at this point inquired. (p.95)

This little device is another one of those effects working to unite picture and scene.

The idea of picture suggests a frame, a subject composed. This is most vividly demonstrated in the first real monologue block of The Ambassadors, in which Strether is composed in the Luxembourg Gardens, which themselves add the necessary pastoral note for quiet meditation. The sense of a definite time and place, a present, is conveyed through this framework, also.

It is morning, Strether's second morning in Paris, to be definite. As the monologue block is introduced, James gives a vivid recollection of the night before when he and Waymarsh went to the theatre and the Cafe Riche together. A strong sense of the immediate yesterday is as present as the immediacy of the present morning. At the other end of the time frame, some twelve paragraphs later, Strether approaches Chad's house, and stands watching Little Bilham on the balcony. Thus, symbolically, Waymarsh is at one end of the soliloquy; Little Bilham, at the other. Not only, however, is the specific framework of the gardens present, but also the larger framework of Strether in Paris. The gardens themselves are described in terms of picture with

> terraces, alleys, vistas, fountains, little green trees in green tubs, little women in white caps and shrill little girls at play all sunnily "composed" together.(p.59)

Strether has come down the Rue de la Paix, has passed the Tuileries, has passed the palace which is gone, and which he remembers. One of the recurring verbs of the monologue is "remember" and here, as Strether's historic sense fastens upon the palace, the larger past of Paris comes into relation with the personal past of Strether.

The dramatic scene is in this manner carefully set. Another highly dramatic element of the monologue is found in its technical structure. The monologue has a definite start, turn and finish. It is divided, fairly neatly, in two parts.

The first part deals with Strether, his past, his relationship with Mrs. Newsome, his own struggle to achieve the "common unattainable art of taking things as they came." (p. 61) The second, with Strether's present mission and Chad. Both sections of the monologue serve its primary purpose, which is to provide valuable background. Adding to the scenic quality of the "picture" are those who come to share the stage with Strether. First, there is Mrs. Newsome, that strange lady never physically present in the novel, who stalks back and forth at the far end of the set, casting her gloomy, penetrating gaze everywhere about her. She is present through the ingenious device of her letters. These letters provide a highly dramatic element because they serve as an activity for Strether--he reads them as the monologue opens--which will precipitate all of the rest of the monologue. After Mrs. Newsome, come Strether's young wife and son, now dead, and, as the monologue turns, at the moment when Strether questions, "Was he to renounce all amusement for the sweet sake of authority?" (p. 64) Chad enters. Thus, with the help of those who enter and leave the stage, the monologue is divided neatly among past, present and future. The introduction of the monologue gives Strether's past, both immediate--the yesterday--and distant. The turn of the monologue comes as Strether's immediate past, the previous evening with Waymarsh, meets Chad's present, and Strether's responsibilities in that present. The finish of the monologue provides Chad's past through the Woollett

analysis, and the monologue ends as Strether leaves to begin his quest. The monologue is precisely timed so that the information conveyed is always immediate and dramatic; in a way, the monologue is a flashback, with the scene in the past presented as it plays upon Strether's consciousness.

Added to these dramatic elements, is the climax of the monologue, the moment when Strether wonders

> if he...should like it too much, what on earth, with such a bond, would become of either of them? (p. 64)

This situation, Strether's awakening consciousness of the attractions of Paris and his own response to them, is in itself one of the most highly dramatic elements of the monologue. One of the traditional characteristics of the internal monologue, in fact, is that it occurs at a time when the character is in conflict, in a dilemma, from which there is no obviously perfect release. Within this first monologue of The Ambassadors the conflict which is to determine the entire novel is presented. Strether is, here, himself becoming aware of what is to be his real problem in Paris. Most Jamesian monologues occur at just such moments of doubt and awakening as this one. Dramatically, it is the perfect moment to present the consciousness because the internal agitation provides all the impetus necessary to make the picture as vivid and suspenseful as the scene.

Usually, James gives a vivid impression of the character's isolation. Because the character is alone, at a specific time, in a specific place, working through a specific problem, this

monologue has almost the quality of a soliloquy. Strether is "composed;" done, that is, as a picture is done. He is thrown into relief, heightened by his isolation. Often in a block of picture like this one, James gives an even more acute sense of the character's isolation because he not only is physically alone, but, emotionally, he feels alienated. Here is Strether in a strange city, far from home, feeling the glamor of the forbidden fruits, feeling guilt and separation from Mrs. Newsome, not yet having met Chad, with no friend except the unpredictable, novel Miss Gostrey, herself an unknown quality. Thus the mind will have to present each question to its own analysis, trusting to its own subjective evaluation. This internal dialogue--one speaker, Woollett, one speaker, Paris, and poor Strether gasping for breath between--is the optimal situation to give an essentially static picture the drama of scene.

The patterns of imagery in the monologue serve to heighten the effect toward which it moves. Much of this effect is achieved through contrast. First, there is the contrast of "the prompt Paris morning" which "struck its cheerful notes" (p.58) with the tone of Mrs. Newsome which "filled...all the air," and yet struck Strether as "the hum of vain things." (p.60) All of the images which describe Paris are full of youth, beauty, attraction and expectancy. Nature herself appears to be "a white-capped master chef." (p.59) The city itself appears to Strether as a "vast bright Babylon" which "hung before him...like some

huge iridescent object, a jewel brilliant and hard....It twinkled and trembled and melted together, and what seemed all surface one moment seemed all depth the next." (p.64) It is here in Paris that he hopes to feel once again "the brush of the wing of the stray spirit of youth." (p. 67) All of the imagery of Paris is of motion, color and liveliness. The Parisians themselves are "little brisk figures, figures whose movement was as the tick of the great Paris cloak." (p.59) On the other hand, the imagery of Woollett and of Strether's past, has a heavy Puritanical, Biblical ring. Mrs. Newsome gives Strether "chapter and verse for the moral that nothing would suffer" (p.60) while he is away. Strether had taken home his impressions from Europe in his youth with many resolutions that they should "bear a good harvest." (p.62) Most memorable, however, are the series of images that depict Strether's sense of his past and himself. He feels somewhat "washed up on the sunny strand by the waves of a single day,...thankful for breathing time and strengthening himself while he gasped." (p.60) The imagery adds a great deal to the sense of agitation and expectancy within the monologue. Strether must find something to be his "compass and helm." (p.61) If Strether's present is that of a gasping swimmer, his past is a series of the bleakest compositions of despair and wasted time. True, he has attempted so many ventures that "no slate should hold the figures" (p.61) yet it has all come to the picture of a "long, crooked course, grey

in the shadow of the solitude." (p.61) This image of Strether's past is peopled with very few others, and the "pale figure of his real youth" stands holding against its breast the "two presences paler than itself." (p.61) Strether sees his youthful endeavors, his acquisition of yellow volumes in his youth as "mere sallow paint on the door of the temple of taste that he had dreamed of raising." (p.63) He sees his past as "a meagerness that sprawled...vague and comprehensive, stretching back like some unmapped Hinterland from a rough coast-settlement." (p.63) About every image is the summation that "If the playhouse wasn't closed his seat at least had fallen to someone else." (p.64) The only mitigating element in the unrelieved gloom of Strether's self-searching comes with the hope, the "gleam of light" (p.64) that he might enjoy Paris without falling away from his mission if he didn't enjoy it "too much." (p.64) For the most part, the imagery reflects the theme of the monologue, the two forces now contending for the domination of Strether. These contrasts add to the drama and impact of the monologue, helping, again, to fuse the sense of picture and scene.

The alternation of picture and scene was the guiding principle around which James worked when he wrote The Ambassadors. Each monologue is a particular structural unit, serving a definite function within the total structure of the novel. This block of the novel, in the Luxembourg Gardens, comes at a place when the action has been moving quickly and the pace may

slow before the opening of the external plot's action when Strether meets Little Bilham. This monologue is a preparatory monologue. It is used to summarize all the background before the real drama begins. Because so much of the following material will have to do with Chad and the very interesting question of the nature of his relationship with Madame de Vionnet, James must halt to depict Strether's own personal struggle at this moment. The monologue brings past, present and future into relation. It states the elements of the internal plot: The conflict within Strether. Strictly within its own small serial, the monologue beautifully balances with the long conversation between Strether and Maria which has come immediately before. Everything in Book II is hung with the sense of expectancy, an effect which the dilemma within the monologue does much to heighten.

The monologue blocks of the novel have many structural purposes besides this technical alternation of picture and scene. In the later novels, the impressions which the consciousness receives, serve to provide most of the substance of the novel. These impressions must all be carefully recorded. In order to do this as dramatically as possible, James provides a monologue which will gather all of Strether's impressions at one point, immediately before his most important steps are taken. Strether's impressions are so mingled with his memories and conflicts that the whole becomes a vast mosaic which is like a picture which is,

in turn, itself a composition of many small scenes, figures, and a few conspicuous images. This definition of the monologue may even serve, in a larger sense, as a definition of what increasingly happens throughout the later novels as consciousness becomes more and more dominant.

Another structural function which this monologue serves is the synthesis of the beginnings of the internal and external plots. The monologues render the internal plots as organic as the external: The vivid sense of a struggle of tremendous import is preserved both in Strether's tragedy and Chad's comedy. This is important because the melodramatic lively quality of the external plots will capture attention and monopolize it if the internal plot does not promise the same suspense, tension and excitement. The internal plot must itself promise passion and intensity. Strether's monologue fulfills this function at the beginning of the novel. It is just as significant and uncertain what will happen to Strether as to Chad. Another important aspect of the relation of the external and internal plots emerges here in that Strether's consciousness is presented as the dominant force of the novel. Strether's impressions will control both plots. In other words, the external plot will serve the purposes of the internal. This is not absolutely apparent here, at the outset, but it will become more and more so in the course of the novel. The position from which the control comes determines that the impressions of Chad and his situation will be more

important in the novel than the realities. The external plot is throughout treated subjectively. Everything that happens in the novel is controlled by Strether's development.

Because Strether is the most important technical, and thematic, device of the novel, his characterization influences all the other elements. In fact, nothing in The Ambassadors functions independently of Strether. Because of this James preserves the effect of characterization as supreme over plot. Even though there are two compelling plots, Strether as a man always dominates them. The monologues add greatly to the unity of plot and characterization. They develop equally plot strains and character analysis, but the very nature of the monologue demands that the character's mind will be the focal point. If, as in The Ambassadors, a central point of view is used, an even stronger sense of the dominance of characterization is formed.

These, then, are three of the major structural purposes which the monologue serves: 1) It provides a dramatic presentation of the impressions which the consciousness, which controls all the material, receives; 2) It helps to unify the internal and external plots, and 3) It unifies plot and characterization. Finally, Strether's monologue in the gardens contrasts beautifully with the material which surrounds it because its texture, sentence structure, images, the very rhetoric of the monologue, is richer, more varied, "thicker," than the scene would accommodate. For example, this passage demonstrates several elements which con-

tribute to the rich texture of the monologue:

> There were instants at which he could ask whether, since there had been fundamentally so little question of his keeping anything, the fate after all decreed for him hand't been only to be kept. Kept for something, in that event, that he didn't pretend, didn't possibly dare as yet to divine; something that made him hover and wonder and laugh and sigh, made him advance and retreat, feeling half ashamed of his impulse to plunge and more than half afraid of his impulse to wait. He remembered for instance how he had gone back in the sixties with lemon-coloured volumes in general on the brain as well as with a dozen--selected for his wife too--in his trunk; and nothing had at the moment shown more confidence than this invocation of the finer taste. They were still somewhere at home, the dozen--stale and soiled and never sent to the binder; but what had become of the sharp initiation they represented? They represented now the mere sallow paint on the door of the temple of taste that he had dreamed of raising up--a structure he had practically never carried further. Strether's present highest flights were perhaps those in which this particular lapse figures to him as a symbol, a symbol of his long grind and his want of odd moments, his want moreover of money, of opportunity, of positive dignity. That the memory of the vow of his youth should, in order to throb again, have had to wait for this last, as he felt it, of all his accidents--that was surely proof enough of how his conscience had been encumbered. If any further proof were needed it would have been to be found in the fact that, as he perfectly now saw, he had ceased even to measure his meagerness, a meagreness that sprawled, in this retrospect, vague and comprehensive, stretching back like some unmapped Hinterland from a rough coast-settlement. (p.63)

First of all, the rhetorical effects of repetition: "since there had been fundamentally so little question of his keeping anything, the fate after all decreed for him hadn't been only to <u>be</u> kept" give the sense of a mind groping. The same sense is produced in the next sentence as Strether animates his imaginings which "Hover and wonder and laugh and sigh...advance and retreat... plunge...and...wait." The striking images of the "temple of

taste" and the "unmapped Hinterland" of his past can be exploited thoroughly in the monologue, but would have to be succinct in the scene. The style of the monologue, then, gives probably the most impressive articulation of a mind, an individual, sensitive mind, groping among grammatical patterns for the exact manner in which to convey feelings and intuitions. Everything is immediate: The repetitions, the punctuation, all intimate that this is a process, not merely a static picture. Something happens within the monologue more than the simple conveying of information: Something is "worked through" and Strether is put "in relation." (p.67)

This attempt to dramatize the process of the mind is interesting not only structurally and stylistically. The opened consciousness reveals, quite nakedly, its patterns of rationalization and its motivations. The mixture of technicalities of point of view in James, leads to many questions about his "unreliable," as Wayne Booth[6] terms them, narrators. It is sometimes difficult to determine what is James looking at Strether, laughing at and pitying Strether, and what is Strether looking within. A statement which refers to "poor Strether's fairly open sense of the irony of things:"(p.64) would seem to be objective James. Or, even more obviously, when James comments, perhaps drolly, that Strether "was not a man to neglect any good chance for reflexion." (p.65) Immediately after this, however, James returns to Strether, the most obvious evidence being that the

sentence is a question, most questions seeming to be, unmistakeably, Strether's questions: "Was it at all possible for instance to like Paris enough without liking it too much?" (p.65) This penetration and retreat gives the Jamesian monologue its striking individuality, but it also leads to questions about what is rationalization and what is not. The easiest way to resolve this dilemma is not to look at specific sentences or phrases for rationalizations and motivations, but instead to study the patterns at work within the monologue.

In the first place, it becomes fairly obvious that this is the meditation of a man with a New England conscience.[7] The language, heavily loaded with the verbs and images of introspection and Calvinism: "admonished...his duty...put his scruple to rest...scandalize...moral...justify..." reflects the habit of self-scrutiny and self-distrust. In essence, what Strether is doing during the monologue is rationalizing his "finding himself so free." (p.60) As the monologue progresses Woollett ranges itself on the side of guilt, depression and the past, while Paris ranges itself on the side of the present, "taking things as they come," escape, youth, and happiness. A return to the monologue after reading the rest of the novel even more clearly delineates what is rationalization, what is Woollett and what is reality. It is to be expected that a man as given to introspection as Strether will have an elaborate system of defenses. He seems to be, in fact, constantly on the defensive. His decision,

in the middle of the monologue to be "consistently good for little enough," (p.61) seems perfectly in character with his abused conscience. He is fatigued; like many others of rigid conscience, he will seek to assauge his guilt by emphasizing his uselessness, his age, his infirmities. Strether's religion is not an active religion of passions and energies: It is a code which urges caution and foresight. Rationalization becomes transparent here because the sense of what Strether is, of his limitations, is so strong. James gives this intricate, detailed account of the manner of Strether's thought because a close following of Strether's rationalizations exposes most clearly what his real motivations are.

As is to be expected with anyone as scrupulous as Strether, his actual motivation will lie somewhere between his colored, conscious reasons and his own passions and impulses. Strether is under rigid controls, the most potent of which are guilt and duty. The monologue suggests that Strether has felt a great sympathy for Chad, and yet his mission is to drag the boy back to a place which it is quite apparent that he, Strether, has found totally unfulfilling. This is inconsistent and will bear watching. What this early monologue promises is that Strether of Woollett is far more complex than might be expected. This insight is given largely through the presentation of his memory of Woollett and his immediate impressions of Paris. One very realistic element that is characteristic of the monologue is the very fact that Strether's motives <u>are</u> mixed. This adds to the

depth and clarity of his characterization.

The monologue fulfills thematic functions, also, in the novel. For example, in this monologue the dichotomy between the values of Woollett and the values of Paris is clearly presented. The conflict within Strether which the monologue introduces is the central conflict of the entire novel. Strether's choice must be between two systems of ethics. This ethical choice is the basis of the internal plot. Because choices, acts of volition, are involved in the resolutions of the internal plots in James, the freedom of the will is always, in the later novels, a prime thematic concern. To dramatize the processes of choosing, with all the attendant rationalizations, is a difficult matter, and James handles it, technically, through his choice of point of view and his monologue blocks. It is as if the scenes develop relationships, those relationships which are the basis of the external plot and the precipitation of the moral crisis of the internal, and the picture, or monologue, blocks develop the consciousness around which the relationships center. The patterns of the relationships gain coherence as they are seen as vital to Strether's developing awareness. One thing the monologues definitely provide is the ironic sense of free choice; that is, Strether is free to evaluate both Woollett and Paris and to choose between them, even though it is too late (he feels, anyway) for his choice to have enough personal significance to save his life from being a tragic loss. The precarious balance

between Strether's past, his fate, and his present, his opportunity, is achieved through the most delicate precision and technical skill.

The other large monologue block of The Ambassadors is conveniently referred to as the Lambinet monologue because that painter, and Strether's memory of a certain one of his landscapes, which he could not afford to purchase in Boston, many years before, strikes a very decided note for the entire monologue. In fact, the monologue is structured as a Lambinet, a picture within which Strether moves, reminisces, and puzzles again, over his relations to events. James returns throughout the monologue to the concept of this setting as a very definite pastoral idyll. At first Strether is seen as outside the framework of rural France; at this aspect of his environment he had "looked only through the little oblong window of the picture-frame." (p.301) The French countryside has been only art to Strether, the "background of fiction, the medium of art, the nursery of letters; practically as distant as Greece, but practically also well-nigh as consectrated." (p.301) After Strether leaves his train, though, he steps into the romance.

> The oblong gilt frame disposed its enclosing lines; the poplars and willows, the reeds and river--a river of which he didn't know, and didn't want to know, the name--fell into a composition. (p.302)

James composes the entirety of this monologue around the elements of the landscape. The sense, then, of picture and scene is welded most artistically here, with the device of one specific

painting to unify the action and setting. The feeling that Strether is within an art form is produced even further with the mention that Strether's whole day will remind him of Guy deMaupassant and, particularly, that writer's own French people. At every juncture of the monologue James returns to his controlling image. Throughout his day Strether "really continued in the picture" and not once overstepped the oblong gilt frame." (p.305) The image happily extends to become almost the objective correlative for James's critical concepts of picture and scene. "For this had been all day at bottom the spell of the picture--that it was essentially more than anything else a scene and a stage, that the very air of the play was in the rustle of the willows and the tone of the sky...." (p.306) At one point, when he is ordering his dinner, "picture and scene seemed supremely to melt together." (p.306) The fusion of picture and scene on this day in the country also fuses past and present: "It was Tremont Street, it was France, it was Lambinet. Moreover he was freely walking about in it." (p.302) It is as if the impossible has really happened, as if a man is able to have a romantic fantasy materialize, as if, indeed, one were to be pursued along Keats' Grecian urn or walk the streets of that forever deserted little Grecian village. The gilt, oblong frame, the pastoral churches, villages and peasants render this second monologue as picture, and Strether walking about within the picture which obligingly "had drawn itself out for him as much as you please" (p.305)

gives the picture its dynamic, organic quality, rendering it a scene.

The monologue is technically structured this time, not as the first monologue was, around Strether's thought, but more around his activity within the pastoral frame. The start, turn and finish of the monologue are the start, turn and finish of Strether's day in the country. He rides the train from Paris to the country, from realism to romance. He disembarks when he has found the appropriate setting, and he plans, mentally, what his day is to be. Then, he begins to explore; the two very long paragraphs which give the core of the monologue--concerning Strether's new relationship with Madame de Vionnet--are presented between the time when Strether lies down to nap on the picturesque hillside and "all the rest of his rambling day." (p.305) After these two paragraphs of reflection, the majority of the monologue takes up again what Strether does. The monologue moves as Strether moves; James very effectively using the simple device of a day to unify the monologue so that Strether's impressions of the countryside meld with his thoughts of Paris, to unify the block of the novel, as it, like the monologue in the gardens, moves freely about, as the mind moves, among past, present and future.

The mood of the Lambinet monologue is not the overtly anxious, admonishing mood of the first monologue. It is rather a mood, a tone, borrowed from the landscape. The situation for

Strether is like his situation in the gardens in that he has a new sense of escape, of a release from tension, and that he is, for a moment, not actively participating, but reflecting, on what is to come. On the other hand, this monologue is not the monologue of the New England conscience turned in upon itself, producing motives, rationalizations, that will set the scruples of Woollett to rest. This monologue gives more the impression that Strether has found a harmony, that he is able to enjoy his burgeoning new affiliation with Madamme de Vionnet, and that here is a man who has broken with the past enough to enjoy reflecting on what may be the possibilities in a pleasant future. Strether has asked Sarah for even more time to make a decision; he is stalling, a fact which his day in the country perfectly mirrors. Strether is at a moment of crisis, but he refuses to allow any part of his opportunity to be a part of the French idyll to be wasted in a vain attempt to set everything within him--Woollett, Paris, all of his various connections--in order. In his first monologue Strether sought to put Woollett and Mrs. Newsome into order with the bright Babylon of Paris. In this later monologue he only seeks to immerse himself in everything French; his cogitations about Madame de Vionnet perfectly fit in with the setting because the values of France: graciousness, beauty, "taking things as they come" are now Strether's values. He has been troubled about "a lapse from good faith," (p.304) characteristic of careful Strether, but he seems to have made his peace with his

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conscience at least for this one day. Underlying everything is the unstated question: What is to become of his relationship with Marie de Vionnet? It is very easy to read the monologue as that of a gentleman who is falling in love with a woman whom he is not completely free to pursue for a variety of awkward reasons. The setting adds to the image of the lovesick shepherd, musing about his lady on a French hillside. At the end of the day, in the cool evening, Strether has given himself up to the decision that "The text was simply, when condensed, that in these places such things were, and that if it was in them one elected to move about one had to make one's account with what one lighted on." (p.306) In other words, Strether is going to attempt to lay the scruples of the past to rest and to work in the future within the uncertain morality of situational ethics.

Strether is thrown into relief against the pastoral background; he moves about freely in it and yet he is not a definite part of it. There are also other persons who move about within this monologue block: The Newsomes, the Pococks, Maria Gostrey, and, particularly, Madame de Vionnet. Still, Strether is again isolated. In one sense he has isolated himself, because he chose this day in the country to be alone, but in another sense he is culturally isolated from the French peasants who surround him, as well as ostracized by the Pococks who find him repugnant. At the same time, he is not completely assimilated into Parisian society, which leaves him isolated in both a physical and a

social sense. Again, in this monologue, Strether's very alienation heightens the effect of his consciousness as a dramatic force. Part of Strether's tragedy is this aloneness. He is not able to communicate completely with anyone. He comes the closest with Maria Gostrey, and yet there is the built-in awkwardness that he cannot, as a gentleman, fully air all of his thoughts about Madame de Vionnet with her. Caught as he is, between the Pococks and Madame de Vionnet, Strether becomes more and more tragic because he will, in the end, be unable to adopt any system of values which will end his isolation. He cannot fully immerse himself in the romantic idyll for more than this one day because this very evening he will learn that Woollett's evaluations of Chad and Madame de Vionnet have been the right ones, and he cannot return to Woollett with his integrity intact because he has spoken lightly of Mrs. Newsome as only "cold thought." Strether is the outcast, the solitary figure, and the monologue blocks serve to emphasize this.

The peculiar texture of the Lambinet monologue fits the pastoral mood of the piece. The descriptive language is the language of the pastoral with attendant "poplars and willows, the reeds and river....The sky was silver and turquoise and varnish, the village on the left was white and the church on the right was grey." (p.302) Strether seems to have been able, for this one day, to make "the wheel of time...turn...up again," (p.301) the scene he remembered on the Boston dealer's maroon-

colored wall. The controlling image of the passage, that of the Lambinet within the oblong gilt frame, adds to the definite atmosphere of romance and artistic harmony. Strether's past has returned to become his present. The day is a fantasy, and the easy, richly descriptive language creates the fantasy, lulling the senses even as Strether is lulled to sleep. Other imagery refers to the drama, again establishing the relationship between Strether and art forms. The imagery of picture and stage are fused in the many-dimensional image of the spell of the day as

> the spell of the picture which...was essentially, more than anything else, a scene and a stage....The very air of the play was in the rustle of the willows and the tone of the sky. (p.306)

Another art image is incorporated in the monologue with Strether's thought that the entire setting, and all of his observations, are "a syllable of the text." (p.306) This text is the summation of the monologue which comes in Strether's decision that "the text was simply that in <u>these</u> places such things were." (p.306) Although the art imagery and the pastoral tone definitely dominate the monologue, two other images suggest surrender, lending to the easy manner. The first is Strether's feeling that he "had dropped...and now he was touching bottom," (p.303) and the second is the small image that, when he and Madame de Vionnet consented not "to talk about anything tiresome," he had sacrificed "an armful of high interest." (p.304) Everything in the style and imagery combines to make the Lambinet monologue

almost a pastoral poem, a hymn celebrating the return of time and youth to Strether.

The structural purposes of the Lambinet monologue are not those of introduction primarily, as was true of the monologue in the gardens, but rather the Lambinet monologue serves to halt the action at the most crucial moment of the novel. The crux of the relationship between Chad and Madame de Vionnet, at least from Strether's point of view, is whether their attachment is "virtuous" or not. It is as if Strether has been living up to this point in a psychological pastoral idyll that corresponds to the landscape through which he passes in the monologue. He will, in the next chapter, come to the end of his innocence, and to heighten the effect of Strether's awakening as much as possible, James juxtaposes two chapters which, viewed together, produce the ultimate of subtle irony. The greatest irony, of course, is that Strether, at the end of his harmonious day, is to find himself face to face with disharmony, deception and confusion. The slow music of reeds and willows will be eclipsed by a nervous laughter. The scene itself, the beauties of rural France, the gaities of Paris, the clothes, the amenities, the social graces will be, in the next chapter, exposed as mere appearances that hide harsh realities. Strether, who has put himself happily "in relation" will be awake long hours of this night in a darker, harsher meditation, groping to place this final revelation into relation. Nothing could serve to emphasize the impact that

Strether's new knowledge will have on him more than this idyllic end of his innocence. To use his own phrase, Strether is like a Babe in the Woods, ignorant of the complexities of the moral questions which have been set before him. He has been considering moralities much as one might consider climates--the Alps agreeing with one, the seashore with another; however, this is far too easy an answer, as James will make clear. The silent authorial comment on Strether's day in rural France will be that it proves that innocence, no matter how sensitive and imaginative, is no match for the manipulations of experience. Innocence and its correlative ignorance, particularly social naiveté, are never glorified in James as life-encouraging forces. The great Jamesian victims--Isabel Archer, Milly Theale and Maggie Verver have been victimized because they were foolishly trusting, as is Strether. All of the psychic shocks in James which come to the innocent are, in some sense, deserved.

One of the most ingenious devices which James uses to furnish the authorial rhetoric is his placement of just such pictures as this Lambinet scene. Because his point of view is so strictly limited he cannot use any overt devices to demonstrate that Strether is becoming more and more an unrealistic romantic. Instead, he must make this picture of Strether as absolutely a fantasy of innocence and peace as possible. To achieve this through the eyes of a fifty-five year old man is a feat which James accomplishes skillfully, using every device of

structure that he will allow himself. Strether is living an illusion; his vision is illusory, and yet his characterization is highly realistic. Placing this monologue eye-to-eye with the recognition scene is the most economical way of all to give a realistic portrait of a romantic man and his romantic vision.

This juxtaposition of the two very different scenes also helps to unify the action of the external and internal plots. A large part of Strether's tragedy is determined simply by his traits which are illuminated in this monologue. His innocence, ignorance and, above all, his unwillingness to see what he does not want to look at. This is his tragic flaw. When he was young he did not have the vision to make the most of his opportunities; now that he is older he has gained awareness of the value of life, but he still lacks the wisdom to judge its quality. At this moment in the novel, James almost promises that Strether will accept the French values of which he has grown so fond. This is the closest that Strether comes to staying in Europe and rejecting Woollett unconditionally. This monologue, then, is at an important peak in the internal plot. The very next sceme is the climax of the external plot. Madame de Vionnet and Chad are discovered. Again, the importance of the knowledge that they are lovers is all to Strether. Chad was ready to return to Woollett six weeks earlier. Madame de Vionnet has known that her only feeble hope to keep Chad was to keep Strether. It is Strether who will be violently moved by this recognition. Thus,

the external plot is again subservient to the internal. Chad will probably return to advertising for the family firm even though Strether strongly admonishes him not to desert Marie. He, Strether, will desert her because his fantasy is shattered; he cannot accept her for what she is. Perhaps one of the subtler reasons why he cannot is that his day in the country has all been a delightful speculation as to what the future may hold for the two of them, and he cannot renounce his fantasy to deal with the realities of Marie and Chad. He thought that somehow he could eliminate Chad from his relationship with Marie, but he finds that impossible now. A monologue block here keeps attention riveted to Strether, so that Strether's shock will be artistically the finest moment of tension and surprise.

This second, Lambinet monologue, and the monologue in the gardens are the two major monologue blocks of the novel. In both of them Strether is alone immediately before a crucial moment in the external plot. The third section of the novel which has the manner of a monologue is so full of elements of a scene that it is difficult to evaluate it as a monologue in the same sense that the other two are. It is, in essence, a scene recounted through the meditation of a monologue giving it the best tensions and movements of the scene, along with the reflective, internal, deeply subjective quality of the monologue. This monologue occurs in the next chapter, directly after the Lambinet monologue. Structurally, it offers a beautiful balance

with the Lambinet monologue because the tone of this monologue, recounting Strether's "vain vigil (p.313) almost all night the same day as his romantic day in the country, is as realistic and groping as the Lambinet monologue is romantic and serene. This day has had a profound effect on Strether, and placing his consciousness at the center of the drama before and after the climactic event is the best way to illustrate in what way Strether is affected and how he changes. The elements of romance and realism are balanced here, allowing James to comment through his structure on the perils of innocence. In his notebooks, James describes this "discomfortable night" as "one way not to shirk."[8] This is to be the scene, this nightly vigil, in which Strether comes to the realization that his fantasy has been only that, mere fantasy, and that whatever discomforts Woollett may offer, its cold thought has, all the while, seen the truth of the affair much more clearly than Strether has.

The majority of the afternoon that Chad, Marie and Strether spend together, and their return to Paris is handled as it is remembered and sifted by Strether that night. In this way, the events are reported second-hand, in a manner that does not demand that they be reported in strict chronological order, but rather as the chain of impressions passing through Strether's mind. The scene is developed along the lines of Strether's meditations, it being obvious that he is groping for a definition of what has so profoundly bothered him in the event.

Chad and Marie de Vionnet's encounter with Strether is presented with both great immediacy and depth just because of the manner of seeing the scene as a flashback in Strether's mind. James adroitly accomplishes the transitions from scene to monologue and back again through a constant reminder that the scene is being recalled. These reminders are scattered throughout the passage, and bridge the gaps between reader, Strether, author and the scene itself. For example, Strether wonders "why indeed--apart from oddity--the situation should have been really stiff," but this question was "naturally not practical at the moment" in the scene itself and "so far as we are concerned" was "a question to be tackled, later on and in private, only by Strether himself." (p.309)

Because the chronological sequence of the passage follows Strether's meditation on the scene James is able to highlight certain key points which subtly underline what happened in the scene itself, but also provide a curious understatement and quiet satire on Strether's perceptions. For example, Strether is to remember that "the wonderful woman's overflow of surprise and amusement was wholly into French," (p.310) a point which, to him, is an indication of her confusion, but to the reader is full of small dramatic ironies. There are little exquisite touches like this one throughout the monologue which deepen the reader's impression both of the event and of Strether. The monologue has a dual structure: in one way it is structured to

give the scene, and, in another, it builds to a climax of Strether's awakening to the truth of the affair. James makes very explicit the importance of the encounter:

> When he reached home that night, however, he knew he had been, at bottom, neither prepared nor proof; and since we have spoken of what he was, after his return, to recall and interpret, it may as well immediately be said that his real experience of these few hours put on, in that belated vision,--for he scarce went to bed till morning--the aspect that is most to our purpose (pp.310-311)

The internal plot, or the plot of Strether's tragedy and moral decision, is here obviously superior to the interests of the external plot. The most important consideration of the actual event is its impression on Strether's moral sense; in other words, what Strether thinks of the event is more important than what actually happened. In order to heighten this impression to the fullest, James gives the event only through Strether's impression of it so that there can be no mistake that Strether's moral dilemma is the main concern of the novel, and not, for example, the reader's estimate of Chad and Marie de Vionnet.

As in the other monologues, James gives the sharp sense that Strether is isolated: "...he had, at his hotel, for a long time, without a light and without undressing, sat back on his bedroom sofa and stared straight before him." (p.311) Not only is Strether isolated physically, but again he is isolated morally and socially as well. Chad and Marie de Vionnet are arranged on one side; Strether, on the other. He is spiritually isolated because of the lie: he is, in one sense, a spectator at

a drama, with full dramatic distance maintained between actor and audience. Another element which makes Strether feel "lonely and cold" is his realization of the "deep, deep truth of the intimacy involved." (p.313) The image that James uses here, at the end of Strether's vigil, the image of a man who has been avoiding confrontation with reality, dressing the facts in fantasy "as a little girl might have dressed her doll," (p.313) is the image of the romanticist of the Lambinet monologue. Now, at the end of the day, Strether has come to see the hopeless romanticism of a man who refused to accept facts, who believed that they "were specifically none of his business."

The effect of these two monologues is to catalogue why Strether begins to question Parisian morality which "disagrees with his spiritual stomach," (p.313) and to present the moment when Strether ceases to be the man of the romance and becomes the experienced, wiser man of the tragedy. Strether has chosen neither morality; he has sought a compromise rejecting the dishonest elements in both ethics. The style of the two monologues is perfectly suited to content, one having the serene cadences and imagery of the pastoral, and the other the confused realizations of discordant reality. Through the three major monologues, then, James has developed one theme of the novel: The moral judgments of Lambert Strether, forced upon him by the circumstances of the external plot.

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will be many short passages which have the effect of little monologues. These may be any length from one short paragraph to several pages. In The Ambassadors most of these passages fall conveniently into one of three categories according to purpose. Short internal monologues are used to give descriptions, to offer transitions and to present Strether's reflections.

The short descriptive paragraphs that have characteristics of monologues are found as Strether makes each new acquaintance which is to be germinal to the novel. The monologue effect of these paragraphs is usually achieved through phrases much like those James uses in the last night - vigil monologue. The paragraphs that describe Strether's first impressions of Chad are a good example. Strether's impression of Chad is emphasized in the introductory sentence, "Our friend was to go over it afterwards again and again." (p.89) This sentence prepares the reader for the importance of Strether's impression that Chad is not the same Chad who left Woollett. One of the reasons that Strether's descriptions of everyone are so important is that everything that happens in the novel is to be seen as it affects Strether; thus it is not particularly important what is, but rather what is to Strether. Throughout the novel what Chad is is never so important as the change from what he was is to Strether, and therefore the first description of him says comparatively little about what he is like and correspondingly a great deal about the problems of dealing with a person who is not at all who you

thought him to be. The physical details which are to be expected are eclipsed into the one fact that Chad has some gray hair now. This method of description, or rather negative description, for example, one of Chad's characteristics is that his face and air "disconnect themselves...from any imaginable aspect of a New England female parent," (p.92) enable James to work on the reader's imagination to the point that just as Strether's impressions of Chad are highly subjective, so the reader's impressions are, too.

It is not the physical change in Chad which is to be so important to the novel, though, as the social finesse which he has learned from Madame de Vionnet. This social grace is emphasized in Strether's description of Chad's entrance into the box:

> He had never in his life seen a young man come into a box at ten o'clock at night and would, if challenged on the question in advance, have scarce been ready to pronounce as to different ways of doing so. But it was in spite of this definite to him that Chad had had a way that was wonderful: a fact carrying with it an implication that, as one might imagine it, he knew, he has learned, how.(p.91)

It is through his perception of Chad that Strether judges Marie de Vionnet, and it is this very change in Chad that makes Strether in the end urge Chad to stay with her. If the change, then, is to be one of the main elements of the novel, the change itself must be realized by the reader or the characters will lack adequate motivation. To this end James fashions this first subjective description of Chad.

Besides the descriptive passages which are short monologues,

James uses monologue paragraphs at important transitions in the novel. One of these occurs immediately before the Pococks arrive. James builds the tension before their advent through careful dramatization of the mounting tension within Strether. One of the most ancient devices to portray a troubled mind is the medium of dreams, and here James describes Strether's "fantastic waking dreams" (p.201) of Sarah Pocock in which she "loomed at him larger than life; she increased in volume as she drew nearer; she so met his eyes that, his imagination taking after the first step, all, and more than all, the strides, he already felt her come down on him, already burned, under her reprobation, with the blush of guilt, already consented, by way of penance to the instant forfeiture of everything." (p.201) The image of Sarah as a phantom, a vulture, a huge, ominous bird is actualized throughout her stay in Paris. The preparation for her reception as an evil omen is built long before her arrival. Without the presentation of Strether's forebodings, the Pococks would lose a great deal of their force and become merely comic caricatures of Woollett.

Short monologues are used not only for description and transition, but also for reflection on many different occasions. Strether is of a reflective nature, and his reflections are so much a part of the fabric of the novel that it is almost impossible to isolate examples that are true little monologues from any of the other reflections which are not definitely monologues. For

example, as Strether lunches with Marie de Vionnet after he meets her at Notre Dame James describes his feeling that "he had touched bottom." (p.176) It is short but it links the Strether of the dinner with Maria Gostrey in London with the Strether here on the Left Bank, thus adding to the unity of the novel. Many of the reflective passages deal with Mrs. Newsome, which is to be expected because she only appears through Strether's consciousness. The point of view makes it hard to differentiate monologues in this area, indicating that it is difficult in The Ambassadors to isolate the small monologues. In some senses this may not even be worthwhile, but it is technically interesting to enumerate and discuss as many varied uses of the monologue as are available in James.

Without the three large monologue blocks of the novel James would lose many rich effects. He uses the monologue structurally and thematically to further both plots and to express the complexity of ethical decisions as dramatically as possible. Because the novel is presented entirely through one consciousness, its major conflict played out within one main character, the monologue blocks do more than any other technical device to develop this conflict with significance, immediacy and poignancy.

FOOTNOTES

[1]All citations in the text are to The Ambassadors: An Authoritative Text, The Author on the Novel, Criticism ed. S. P. Rosenbaum, Norton Critical Editions. (New York, 1964). This quotation is from page 131.

[2]Percy Lubbock, The Craft of Fiction (New York, 1929), p. 164.

[3]James says, in his Notebooks:

> I want him fine, clever, literary almost: it deepens the irony, the tragedy....A Professor in a college would imply some knowledge of the lives of the young--though there might be a tragic effect in his seeing at the last that he hasn't even suspected what those lives might contain. (p. 373)

F. O. Matthiessen and Kenneth Murdock, eds. The Notebooks of Henry James. (New York, 1947).

[4]E. M. Forster, Aspects of the Novel (New York, 1927).

[5]Robert A. Durr, "The Night Journey in The Ambassadors," Philological Quarterly, XXXV (January, 1956), 24-38.

[6]Wayne Booth, The Rhetoric of Fiction (Chicago, 1961).

[7]Austin Warren discusses the New England conscience in Henry James in The New England Conscience (Ann Arbor, 1966).

[8]Henry James, The Notebooks, p. 398.

Chapter III

The Interior Monologue in The Golden Bowl, Volume I

It is almost as if, as James prepared to write The Golden Bowl, he made one large sweeping arc with his arm and uncovered a stage with such a grand play of character and setting as to stagger the imagination. Certainly, here, on the surface, the characters are the most obviously the stereotypes of romance of all the later novels. First, James creates the Prince, a gallant, handsome, almost Machievellian aristocrat with a proud and infamous ancestry. His "sovereign personal power" that so overwhelms Maggie, is the manifestation of the sexual energy of a long line of passionate men and women whose morality is a "slow, steep and unlighted"[1] staircase. James saturates the novel with the overtones of the royal as he constantly refers to his characters by their titles: the Prince, the Princess and, most suggestively, because in the novel he is given no other name--the Principino. The Prince is never far divorced from his history, a fact which adds to the metaphorical quality of his characterization as almost another, but animate, objet d'art. To refer to various qualities of the Prince is always to refer to an aggregation which seems to include one personal, specific man, and many other, indistinguishable, but concretely present, Popes, wives, husbands,

children and their friends mustered loyally about with drawn daggers and rings which conceal poisons. The Prince appears followed faithfully by these unprincipled, but loyal, ghosts, so that both his own judgments and the judgments which others make about him are made with a far larger reference than to one man in one situation. For example, Maggie is first struck with the history of his name, Amerigo, which she sees as a link between them. The Prince as an historical personage, and as a representative of castles, intrigues and evils of the past is one of the supreme romantic touches of the novel.

The Princess, in turn, will have to be grand enough to satisfy the imagination of the suitability of the royal union. This James achieves through her great, unfathomable wealth. As the Prince is never far separated from his heritage, so the Princess is never, at least in the first book, the Prince's book, far distant from the consideration of her fortune. It is not until the Princess's own book that she emerges as a real person, Maggie, to be distinguished from the sweet, innocent little heiress of the Prince's book. Maggie is always shallow in the first volume of the novel because she is so strictly romantic. Maggie's father, also, is the romantic archetype of the American billionaire. His name, Adam, is as suggestive as is Amerigo, and as is Christopher Newman. James does not say exactly how Adam acquired his wealth, although it was "wrought by devious ways,"(I,p.145) which is another effort to leave

tiresome, realistic questions out of the romance. The fourth member of the quadrangle, Charlotte Stant, is, within the terms of the romance, the dark, sophisticated, beautiful, knowledgeable, evil woman of the Gothic tale. Charlotte, in these terms, is the perfect foil for the innocent Maggie, as she is, again in these terms, too physically perfect as Maggie is too spiritually pure. It is Charlotte who will threaten the happiness of all the others, and thus she must have neither money nor connections. Fanny Assingham is the fairy godmother of the story. She arranges marriages, and ostensibly aides in the creation of the happiness of all. Fanny is also, ironically, used as the seer, the prophetess, of the romance because she foreshadows each disaster before it takes place.

The settings match the characterizations in grandiose conception. All the residences are suited to the entourage of royalty. The spacious country house at Fawns provides both the pastoral and lavish atmosphere necessary to the romance. The London residences are equally grand, and Matcham, the country house from which the adultery is in reality begun, is another setting for the pastoral idyll, but one which also suggests intrigues and unquestioned freedoms. The places which appear in the novel only as references--American City and the Prince's Italy, are also as richly symbolic and suggestive as the actual settings. The objects which decorate Adam Verver's various residences gleam with the gold and silver and priceless-

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These highly romantic characters and settings provide the mechanics of the also highly romantic external plot. The external plot in The Golden Bowl is the classic story of the innocent princess, who, all unsuspecting, admits the wicked woman of the world into her heart and home and then must be cruelly awakened to the disaster threatening herself and all that she loves. True to the dictates of the fairy tale, good overcomes evil, and the wiles of the wicked witch are no match for the virtue of the true princess.[2] In the terms of the external plot, Maggie wins; whereas, in the terms of the internal, she grows. Some critics deal with the theme of the novel only in terms of the external, romantic plot, and these critics are the ones who see Maggie as the heroine struggling to re-establish the moral order which has been violated. This view of the novel ignores the ambiguities and ironies of the Princess's volume, and sacrifices a great many of the complexities of the novel to a simplistic, rigidly superimposed order which does justice only to the novel as a romance, and not to it as realism or tragedy. The international theme, as it is used in The Golden Bowl, adds to the working out of the romantic plot, because Maggie is an innocent from the New World, as is her father, confronting the moral laxity and the deceptions of the Old World in the forms of Charlotte and the Prince.

Juxtaposed upon the romance of the novel is the realistic

tragedy. In The Golden Bowl, the tragic elements are specifically rendered in just that way, as tragic elements, so that the novel is not a tragedy, or Maggie's tragedy, in the same way that The Ambassadors is Strether's tragedy, but, rather, the novel is full of tragic elements, and the manner of the working out of Maggie's dilemma in her volume is a tragic manner. Thus, an exmination of The Golden Bowl as both tragedy and comedy is a study of two modes and how they relate to the same elements of the novel. With this distinction in mind, the characterizations and settings may be defined as the characterizations and settings of the classical tragedy because of their extreme simplicity.[3] The dramatic unities of place and action seem, for a novel, carefully observed. The simplicity of the plot, and the few characters, add to the stark atmosphere of tragedy. In this sense, classical simplicity of structure merges with romantic complexity of surface to produce a variegated texture which is the perfect background for a novel built largely upon irony.

The subject of the internal plot is the transfer of Maggie's primary passion from her father to her husband. Maggie's tragic flaw is her inordinate attachment to her father, which, within the novel, she appears to have overcome. There are many tragic elements in this struggle of Maggie's, and even at the end of the novel it is not clearly stated that her victory is not Pyrrhic. In one sense, the novel is the study of the growth of the tragic consciousness. Maggie, in the beginning, has a purely romantic consciousness, but by the end of the novel she

has known both external evil and her own ignorance. She has gained maturity, but through a process far too grinding and torturous to be romantic. All the vestiges of the romantic little Princess are outgrown by the time Maggie leaves her father.

The irony of Maggie's victory is, of course, that the forms must be broken and that she must, to win her husband, sacrifice her father. This is what maturity requires, and yet, in another sense, each loses what he loved most except the Prince who seems outside of the tragic consciousness. Charlotte loses the Prince; Adam loses Maggie and the Principino, and Maggie loses Adam. The rigidity of the point of view adds much to the atmosphere of the tragic which surrounds Maggie in her volume. It also denies an insight into Charlotte and Adam Verver so that it is impossible to tell, objectively, how deeply the tragedy is theirs. Charlotte's story, though, on any level, has a tragic atmosphere, and because Adam loses what he loves most, and always views people, even his beloved grandson, as a collector, the novel, if it were told from other perspectives, might easily have been the tragedy of the man who worships beauty beyond virtue. Evaluating the history of each of the participants separately would lead to the conclusion that this is the most ironic of all James's plot structures, because, although the evil appears thwarted and the forms broken, each of the characters is left, it appears, spiritually isolated in the end, even though the relationship between Maggie and the Prince is, sym-

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An understanding of the romantic and tragic elements in The Golden Bowl, and the dynamics of the internal and external plots, helps to explain the complexities and ambiguities of the novel. There are many ways to look at the structure of the novel. The novel may be seen purely as the working out of the relations of the Prince, Princess, Adam Verver and Charlotte Stant. The interactions of the four, and the forms they impose upon themselves, are a method of structure which becomes a metaphor for the theme. Maggie manages, at Fawns, between the twin scenes, when Charlotte pursues her and the later scene when she pursues Charlotte, to change places with Charlotte, and to manipulate the relations so that instead of her being the one outside, Charlotte is. J. A. Ward divides the novel up among the events which occur at London, Fawns and Matcham, finding that the settings and the moves from one setting to another also provide a highly metaphoric structure for the novel.[4] The most highly metaphoric structure, however, is that suggested by James Spencer,[5] which would study the novel as an outgrowth from "the primary symbol, the golden bowl." The golden bowl, and what happens to it within the novel, thus becomes the objectification of the characterizations, themes and relationships of the novel. There are more technical ways of dividing the architecture of The Golden Bowl than through metaphor, however. The novel may be evaluated as built around recurring

patterns. One method of patterning would be the returns to Fanny and Bob Assignham's conversations. Another pattern is to be found in the balcony scenes, and the many "twin" scenes which, with repetitions, supply great dramatic irony.

James himself preferred, from what little his Preface tells, to think of the structure in terms of the two consciousnesses from which the story is presented. In this way, the novel is fairly neatly divided between Prince and Princess. Finally, like all of James's novels, the novel may be studied as an alternation of picture and scene. It is this alternation which presents the question of the use of the monologue in the novel. The pictures are long monologues which manage, in Maggie's volume, to "take over" the structure so that, at times, the monologues interrupt only very briefly to reveal scenes, sometimes only a mere glimpse of a scene, and then return to the basic form of the monologue. It is difficult to differentiate among the monologues in the second volume for just this reason; Maggie's consciousness is not only a device of point of view, but is the dramatic stage, the antagonist and protagonist simultaneously. Deciding where the monologues begin and end, especially in the Princess's book, at times must be arbitrary, but a catalogue of some of the major uses of the monologue in The Golden Bowl will serve as a guide for the designation of divisions.

Monologues are used for many purposes in The Golden Bowl; some of them are crucial, highly important to both plot

and theme, and some are of lesser importance. The crucial monologues, those which are most integral to the novel and most memorable to the reader, occur immediately before important turns in both the internal and external plots. A few of the more important monologues of this type are Adam Verver's soliloquy on the terrace before he proposes to Charlotte; the Prince's at Matcham, again on a terrace, before he and Charlotte go to Gloucester, and the very famous "pagoda" monologue as Maggie realizes that the forms of the relations between the two couples are actually frightening and isolating her. Another characteristic of the monologues in The Golden Bowl which is almost universal among them is that they are all concerned with the relations among the four principals. This is to be expected prior to crucial turns in the action because the interactions and maneuverings of the four principals are, in reality, all there is to action in the novel. Each consciousness in a monologue block of the novel, or in a shorter transitional monologue, is attempting to put itself "in relation" to the other three, or one of the other three. Thus, Maggie's monologues range from her feeling of isolation, of being "arranged out," to her eventual mastery and control as she gazes in at the card players at Fawns and feels that she is the stage manager of the little play. If monologues do reveal what is most important to people, if the strands of daydreams do uncover subconscious trends, and if James is achieving mimesis and not

merely moving his plots along in the monologues, then it is obvious that to these four principals the relations among themselves and how these relations appear to the others is the most important consideration in their lives.

Another outstanding feature of the monologues in The Golden Bowl is the depth of characterization they make possible. For example, throughout Adam Verver's first monologue at Fawns, it becomes obvious that here is a man who judges and discriminates with the terms of the collector, the Patron of Art. Subtly, James lays the foundation for one of the large themes of the novel: The unhappiness which results from using people as objects d'art and placing the values of the connoisseur above all other considerations. In the same way, the Prince's monologues reveal that he is groping and lost in the English society whose ways seem so strange to him. It is, too, just because the English are so foreign to him that Amerigo's values become so real, so concrete. He is never shown operating within his own element, but just because he is so very cast adrift James emphasizes his aristocratic values, through the contrast between Amerigo and Maggie and her father. It is this contrast which forms the substance of the book if the novel is evaluated strictly from the technical aspect of the point of view. It is even worthwhile and illuminating to look at the Prince and Princess's monologues only in terms of the striking contrast in values, imagery, concerns and motivations presented. For one thing,

juxtaposing their monologues provides an unequalled contrast between the consciousness of the New World and that of the Old. It is almost as if these two consciousnesses are the objectification of the two halves of James's international theme. It is all here: The different moralities, the different concepts of society, family responsibility, personal integrity and personal loyalty, the different historical consciousness, the appeal to the past and tradition and the longing for the future. Nowhere in James is it easier to find the international theme presented so concretely within two consciousnesses which, though wedded, seem at times diametrically opposed.

One reason why the monologues in The Golden Bowl are so central to the work is the ambiguity which they create. In The Ambassadors there is little question but that when Strether has his final vision of the relationship between Chad and Madame de Vionnet his vision is accurate; it corresponds to a concrete reality outside his consciousness. The same thing is true of The Wings of the Dove. The reader knows that Merton deserves his turmoil along the streets of Venice. The justice of the punishments and rewards of The Golden Bowl, however, is never so clear. Some things are explained satisfactorily: Maggie has had a visit from the antique dealer and does know that Charlotte and the Prince knew each other before her marriage, true, but to what extent Maggie colors events at Fawns, especially as they concern Charlotte's motives, and to what extent Maggie evaluates

the situation objectively is never clear.

This ambiguity is to be expected, and applauded, in a novel which has concerned itself with the objectification of processes of consciousness rather than with any realistic examination of the truth of the situation; however, no matter how laudable the ambiguity may be, and no matter how much a part of the author's intention, ambiguity it remains. This is the reason that the debate over Maggie is such a hot one. She is judged either the romantic, savior of the moral order, or the manipulating neurotically jealous father-intoxicated witch. Both of these judgments can be supported through the monologues, depending upon the interpretation placed on the external situation. Without the monologues in the Princess's volume there would be, though, strangely enough, even less objectivity than there is with them, because Maggie's thoughts must give the motivations for her actions which otherwise would have little meaning. In fact, except for the magnificent scene in which Fanny breaks the golden bowl, the Princess's volume has very little movement as such; the sense of confusion, anxiety and turmoil is all produced through the objectification of Maggie's mental states.

Because the various monologues serve so many functions in The Golden Bowl they have widely differing structures. The simplest designation is to name some of these rhetorical monologues and some dramatic. The rhetorical monologues are heavily weighted with extended metaphors and foreshortened narration.

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It is in them that the objectification of states of mind, so characteristic of The Golden Bowl, is for the most part found. The dramatic monologues, on the other hand, are shorter, and more in the nature of soliloquys that supply immediate insights and motivations into specific situations. Adam Verver has two important interior monologues, one rhetorical, and the other, dramatic, so that these two serve as excellent examples of the two forms.

The rhetorical monologue has certain characteristics, all of which may be illustrated from Adam Verver's first monologue in the billiard room on a Sunday morning at Fawns. The objectification of emotional states and the state of relationships is found throughout the monologue, but most memorable is Adam's definition of the Prince as a "great Paladian church... something with a grand architectural front." (I,p.135) The monologue is also heavily dependent upon foreshortened narration. A particular type of rhetorical monologue found often in James is the monologue of introduction. In The Ambassadors, Strether's monologue in the Luxembourg Gardens is one of these. There are three such introductory rhetorical monologues in The Golden Bowl: This one of Adam Verver's, the Prince's as he wanders the streets of London at the opening of the novel, and Maggie's "pagoda" monologue. These introductory monologues have several characteristics of their own: 1) They fuse past, present and future to provide valuable background material; 2) They introduce

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the character's values and particular patterns of rationalization so that consciousness is familiar and lucid; 3) They set the tone of that character's relationships with the other three principals. In other words, it is obvious from Adam's monologue that his chief concern is Maggie and that he evaluates the Prince and even, to some extent, the Principino, as precious works of art.

The pictorial quality of this monologue is created through the pastoral framework of Fawns as seen from the billiard room windows which "looked out into spaces of terrace and garden, of park and woodland and shining artificial lake." (I,p.125) The billiard room itself is a smaller frame within the larger one of Fawns, and the table, on either side of which Adam and Mrs. Rance are poised like hunter and quarry, is another architectural device. Adam is thrown into relief because, for one thing, he has sought isolation with his letters and journals. The dramatic picture of the American billionaire alone on a Sunday morning perusing his mail is a splendid vehicle to suggest his meditation and introspection, but the American billionaire attempting to be alone but relentlessly pursued by a vocal American divorcée is a comedy which belies an introspective atmosphere. James uses Mrs. Rance as a symbol to trigger Adam's monologue so that the concrete fact of Mrs. Rance ever hovering about the edges of the monologue provides a dramatic situation within the picture that gives focus and unity to the monologue. Mrs. Rance poses the conflict, which unifies Adam's ruminating about among past,

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present and future. Mrs. Rance is the symbolic threat to the pastoral tranquility of Fawns as well as to the harmony of the family structure. She impresses upon Adam the necessity of an action which will precipitate everything that is to come in the book. The overt comic touches of this scene are the few such touches in the novel, so that it, along with Fanny and Bob Assingham's intervals, provides valuable balance for the very serious story.

Probably, as has been mentioned, the most characteristic elements of the interior monologues in The Golden Bowl are the patterns of imagery, usually extended metaphors, to objectify states of mind. Nothing contributes more to the sense of what kind of consciousness the author is presenting than the imagery which issues from that consciousness. There are four basic patterns of imagery here in Adam Verver's introductory monologue which serve as four motifs which stress the theme he will carry throughout the work. First, there is the motif of the American billionaire. One of the methods James uses to fuse the, it would seem, antagonistic elements of an American businessman and cosmopolitan Patron of Art is the focus of his imagery. In this case, the concentration of imagery throughout the monologue is on Adam's brain. This brain is characterized by various images which contrast the quiet repose of cathedrals with the white heat of furnaces. The "chamber of his brain /Is/ a strange workshop of fortune" which "must...have been

during certain years the scene of an unprecedented, a miraculous white heat." (I,p.127) This brain has "the perfection of machinery" because from it has issued "the kind of acquisitive power engendered and applied, the necessary triumph of all operations." Yet, within this brain also is the spark of genius which "sat somewhere in his inward vagueness as a lamp before a shrine twinkles in the dark perspective of a church." (I,p.127) True to the pattern of imagery running throughout the novel of architectural structures, the Paladian church and the pagoda, so here Adam's brain is pictured as an

> establishment, mysterious and almost anonymous, the windows of which, at hours of highest pressure, never seemed, for starers and wonderers, perceptibly to glow, /yet/ must in fact have been during certain years the scene of an unprecedented, a miraculous white-heat, the receipt for producing which it was practically felt that the master of the forge couldn't have communicated even with the best intentions. (I,p.127)

It is exactly this same brain, though, which has a second awe-inspiring aspect before which the young Adam Verver

> had knocked.../and had/ not been immediately; so that when, after waiting and coming back, he had at last got in, it was, twirling his hat, as an embarrassed stranger, or, trying his keys, as a thief at night. He had gained confidence only with time, but when he had taken real possession of the place it had been never again to come away. (I,p.149)

The multiple connotations of the imagery help to create the sense of a complex man who is at one and the same time a business-man capable of compiling a massive fortune and a connoisseur of fine art of the first order.

Although it may require a sensitive reading to accept the fusion of the disparate mentalities of the capitalist and the Patron of Art, there is a third, minor motif in the monologue even more difficult to reconcile with the other aspects of Adam Verver, and that is the motif of innocence. Adam Verver, seeking escape and a few minutes of solitude is like "a man of forty-seven caught in the act of handling a relic of infancy--sticking on the head of a broken soldier or trying the lock of a wooden gun." (I,p.120) And, again, Fanny treats him, he declares, "as if she were nursing a sick baby." (I,p.137) The images of Adam's brain as the genesis of both the capitalist and the Patron of Art, and the image of the innocent are joined by a fourth motif closely allied to the first image of Adam's genius. This motif is the most important thematically because it raises the important problem of the immorality of looking at people as "representative fine objects" and equating them with "pieces of the first order." Adam Verver's tragic flaw is that he uses the same criteria to choose a son-in-law that he uses to furnish American City. James very overtly emphasizes this defect of his vision as he explains that Adam liked Amerigo because "the aspirant to his daughter's hand showed somehow the great works and signs, stood before him with the high authenticities, he had learnt to look for in pieces of the first order." (I,p.140) The question is one of appearance versus reality, of judgment which evaluates all relations in the terms of esthetics. He finds the Principino a "precious small piece." (I,p.147)

There are many grace notes attached to this motif of the vision of the esthete. Mr. Verver sees himself in terms of art. He feels like Cortez in Keats's sonnet "On First Looking into Chapman's Homer," and his very religion is "the passion for perfection at any price." (I,p.146) Even his relations become concrete in images of art. "His and Maggie's decent little old-time union...had resembled a good deal some pleasant public square, in the heart of an old city, into which a great Paladian church, say-something with a grand architectural front--had suddenly been dropped." (I,p.135) He praises the Prince that he has been "round" not "angular". What a disaster it would have been had the Prince "been formed all over in a lot of little pyramidal lozenges like that wonderful side of the Ducal Palace in Venice," (I,p.138) but, no, the Prince is, instead, "a pure and perfect crystal." The texture of the monologue is rich and varied, for one reason, because these images which introduce a very complex, yet in some ways, very simple, man, are elaborate and vivid and carefully extended to gain maximum intensity.

The patterns of imagery initiate the picture of Adam's relationship with those around him. This monologue, like all the monologues in The Golden Bowl, is concerned with establishing the relations of the three principals. At the end of Adam's monologue it is obvious that his primary concern is that he shall not be a burden to Maggie. Exactly how, at this point,

Adam looks at Maggie's marriage is given here; he finds between Maggie and Amerigo "the maximum of tenderness" and "immersion in the fact of being married." (I,p.148) These reflections of Adam's on Maggie's marriage form a strong contrast with the facts of Maggie's marriage after the adultery. Adam's opinions, here, gain even more weight in the context of the rest of the novel because James leaves completely open the question of Adam's knowledge at the end of the book. One of the large ambiguities of the novel remains the problem of how much Adam suspects. James does give great evidence here, in the introduction of Adam, that he is highly sensitive to Maggie's feelings and desires. Throughout the novel the nature of Adam's attachment to Maggie and hers to him, is analyzed and presented in different lights. In this monologue Adam thinks of Maggie and his "decent little old-time union" in terms that suggest nostalgia. Adam is also aware that before Maggie was married no one bothered him because he wasn't married, almost intimating, as Maggie is to come right out and say, later, that it is as if she and her father had been married. Maggie assures Adam: "You couldn't be in the market when you were married to me." (I,p.172) This monologue does much more than a simple narrative description can do. Through imagery, foreshortened narration, and the dramatic situation of Mrs. Rance, James presents many aspects of Adam Verver and also gives the history of his former marriage and of his initiation into his present role as a great

collector. Structurally, the monologue serves the purpose of the much cruder flashback, and it successfully bridges the gap in time from the Prince's shopping trip with Charlotte before his marriage, to Fawns after the Principino has been born. The leisurely pace of the monologue, before the action commences again, serves to preserve the sense of the passing of time. Charlotte's monologue on the staircase at the ball serves a similar structural function in that it focuses the passage of time and slows the movement of the novel so that the effect of change is established and the feeling of continuity preserved. It is an interesting sidelight that one of the things that bothered James most about Roderick Hudson was that the timing seemed disjointed. Fictional time, if mimesis is to be preserved, must give the effect of actual time, and growth, deterioration, and maturation must emerge as processes and not merely leaps backward and forward. In the later novels the effect of process is achieved, in one way, through the monologues. The fact of the Prince's marriage is actually solidified through a third person's reflections, at length, upon it.

One of the interesting characteristics of this monologue is the shifting point of view. This is true, to some extent, of all James's monologues, but here James gives the sense of an observer, and of a dramatic objectivity, in the beginning of the monologue which make Adam Verver seem an actor upon a stage who "might have been observed to open the door of the

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billiard-room with a certain freedom--might have been observed, that is, had there been a spectator in the field." (I,p.125) The mythical observer is a device from which to watch Adam, and the shifts from without Adam as seen through the observer's eyes, to within Adam and the actual monologue, add variety and coherence. James is not adverse to lumbering into meditation scenes with a chummy, gossipy narrator's "we share this world, none the less, for the hour, with Mr. Verver." (I,p.125) This friendly narrator also provides a posture from which to evaluate Mr. Verver. The narrator suggests that our attention which is "tender indeed almost to compassion" /will/ "qualify his achieved isolation." (I,p.125) After this introduction, the narrator still provides information, but the narrative becomes increasingly internal and subjective until complete subjectivity appears to be reached with the question Adam feels: "What did she /Mrs. Rance/ wish to make of him beyond what she had already made?" (I,p.130) A few sentences further the narrator intrudes again with the information that "It wasn't in him /Adam/...to go so far as to wonder if their group were next to be recruited by some friend of her /Mrs. Rance's/ own...". (I,p.130) The shifts to the narrator provide a running commentary upon both the external situation of Adam and Mrs. Rance and upon Adam himself. They provide narrative control over the large amount of descriptive and introductory material covered in the monologue. Without them, the monologue would emphasize Adam's dramatic

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Besides the switch to the narrator, there is, near the end (I,pp.138-140) of the monologue, a shift to the Prince. This provides a contrast between Adam's view of the Prince as "rounded" and the Prince's own view of his situation as one of living among people with whom he hadn't "the same measure of importance." (I,p.139) This type of shift is more characteristic of the Prince's volume than of Maggie's which is more rigidly controlled.

In summation, the most important aspects of this monologue of Adam Verver's are the characterization given him as an American capitalist and Patron of Art and the immediate situation of Mrs. Rance which precipitates Charlotte's visit to Fawns. Thematically, the monologue is important because it introduces the problem of those who evaluate human relationships with "the particular sharpened appetite of the collector." (I,p.140)

Adam's second monologue is a dramatic soliloquy which dramatizes his decision to propose to Charlotte. The setting isolates Adam, after a pleasant October evening listening to Charlotte at the piano, on the terrace of Fawns. This is only one of the three major terrace soliloquys in The Golden Bowl, each one of which dramatically sets a character on a terrace poised between a grandiose mansion and a vast expanse of nature--"the gardens, the lake, the circling woods," (I,p.207) which

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render the scene both pastoral and suitable for meditation. Adam's disturbed state in which "he thought, in a loose, and almost agitated order of many things" (I,p.203) is at first emphasized through the peace and order of nature, but as the soliloquy progresses to its climax all of nature responds in sympathy with Adam. As he is later to recall:

> the autumn night seemed to clear to a view in which the whole place, everything round him, the wide terrace where he stood, the others, with their steps, below... lay there as under some strange midnight sun. It all met him during these instants as a vast expanse of discovery, a world that looked, so lighted, extraordinarily new, and in which familiar objects had taken on a distinctiveness, that as if it had been a loud, a spoken pretention to beauty, interest, importance, to he scarce knew what, gave an inordinate quantity of character and verily an inordinate size. (I,p.207)

This response of nature in which "light broke for him at last" serves as a highly dramatic climax for the essentially passive scene in which, objectively, all that happens is that a man gazes out onto his property "leaning his arms on the old parapet . . . in a far excursion." (I,p.205) The employment of a sympathetic fallacy is romantic, suggestive of literary traditions in which illuminations come from spirits or through dreams, and nature blends herself into a close harmony with the prevailing mood of man.

The prevailing imagery of the monologue is that of discovery here at the climax. In this monologue the objectification of the state of mind is accomplished not, as in the rhetorical monologues, through images of architectural structures,

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but through the "midnight sun" cast upon the pastoral. This effect is both subjective and objective because the scene is concrete, but the illumination of it is a state of mind. The other images of the monologue are from nature, also. "A full word or two" /had/ "dropped into the still-stirring sea of other voices" (I,p.203) that evening suggesting to Adam that his relationship with Charlotte demands reflection. Adam reaches into "the vast freshness of the night" for his answer, the answer that will save him from "breathing a chill upon... /the/ ...luxuriance of her /Maggie's/ spiritual garden." (I,p.207) One of the interesting characteristics of this imagery is that it is active and dramatic, not solid and architectural as is much of the other imagery of The Golden Bowl.

The major structural purpose of the monologue is to dramatize the moment of choice and the major thematic purpose is to dramatize the motivations of that choice. James was never one to shirk a demanding scene; as he says in his preface to The Ambassadors, he will lovingly work out the last rendezvous of Marie de Vionnet and Strether. True to his principles, James will never leave the moment of choice undramatized unless the choice is a process, in which case that effect will be incorporated into the work through mounting tensions. The chapter builds to the climax of the soliloquy, opening with the first terrace scene in which Adam talks with Fanny who assures him that Charlotte is "the real thing." (I,p.195)

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After this pronouncement Adam feels delighted that "the luxurious side of his personal existence was now again furnished, socially speaking, with the thing classed and stamped as 'real'." (I,p.196) The chapter progresses through an authorial comment on Adam's "application of the same measure of value to such different pieces of property as old Persian carpets...and new human acquisitions" (I,p.196) to a statement of the circumstances which leave Adam and Charlotte alone at Fawns. At the end of the chapter, Charlotte and Adam's daily habits are recounted and then the soliloquy completes the chapter, all of which has centered on Charlotte and everyone else's reaction to her arrival. The soliloquy is the moment of greatest interest preliminary to the climactic moment when Adam actually proposes. This "intentional" soliloquy is a perfect twin to the Prince's "intentional" soliloquy on the terrace at Matcham. Structurally, both soliloquies prepare for high moments in the plot, and, thematically, both unravel motivations which lead to an identical conclusion. Both men decide to use Charlotte.

Thematically, this soliloquy completes the characterization of Adam begun in the long introductory monologue. "The esthetic principle, planted where it could burn with a still cold flame..." (I,p.197) is that principle by which Adam chooses both oriental tiles and a wife. He had one "measure of value" described as

> one little glass.../into which he put/...everything he raised to his lips....As it had served to satisfy himself, so to speak both about Amerigo and about

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> the Bernardino Luini he had happened to come to knowledge of at the same time he was consenting to the announcement of his daughter's betrothal, so it served him at present to satisfy himself about Charlotte Stant and an extraordinary set of oriental tiles of which he had lately got wind. (I,p.196)

The esthetic principle from which he chooses Charlotte is not the only exploitation of her, however. Adam decides that Charlotte will perform a "service to his daughter" which will be "the proper direction of his young friend's /Charlotte's/ leisure." (I,p.208) Adam marries Charlotte so "that Maggie would less and less appear to herself to have forsaken him." (I,p.208) Adam could not "think of it merely for himself" /that/ would have been"...impossible. But there was a grand difference in thinking of it for his child." (I,p.209) Thus, the motivations for Adam's choice are unwise, and clearly not the traditional motives of the ardent lover. Adam plans, first, to appropriate Charlotte because she is "the real thing," and, secondly, to sacrifice her for Maggie's happiness.

Like all of the other monologues in The Golden Bowl, this one concerns the relationships among the principals. Even here, before his marriage, Adam unconsciously links the Prince and Charlotte, finding that they both treat him with high "consideration." "It might almost have been--if such a link between them was to be imagined--that Amerigo had a little 'coached'--or incited their young friend." (I,p.205) This considerate treatment of Adam continues to be the pattern adapted by both the Prince and Charlotte throughout the book. What is appalling

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here is the lack of consideration, beyond the merely formal and esthetic, which Adam seems to show them. The almost immoral motivations of Adam's choice lay the foundation for the patterns of the relationships throughout the book: Maggie is arranged with her father both in her own mind and in Adam's, and Charlotte and the Prince are arranged, outside--together. Because James reconstructs Adam's motivations so carefully, his freedom of will can never be seriously questioned. He has not been manipulated into an unwise union, but actually has been caught in the trap of his own manipulation of someone else: a favorite ironic development in James.

These two monologues, the rhetorical monologue of introduction and the intentional dramatic soliloquy, characterize Adam Verver and his relationships with the three other principals. Even though he never returns to Adam's consciousness after his marriage, the crucial question of the Princess's book remains "How much does Adam know?" James gives a detailed analysis of what Adam thinks about, how he judges, and what is most important to him here in these two monologues. The evidence they present would strongly argue that Adam did know, to some extent, how Maggie felt, because his primary mental occupation is her welfare.

Adam's consciousness is presented through two monologue blocks, but James condenses the majority of his exposition of Charlotte's consciousness in only one monologue which is both a

monologue of introduction and of intention. This monologue is enclosed within a heavily ornamented, romantic frame. Charlotte is isolated "halfway up the 'monumental' staircase" (I,p.245) at "a great official party--in the full flush of the London springtime." Moving up and down the staircase around her are "The ordered revellers, rustling and shining, with sweep of train and glitter of star and clink of sword," (I,pp.246-247) but Charlotte is pointedly isolated. "She hoped no one would stop" because she wants to be alone to "mark in a particular manner the importance of something that had just happened." (I,p.247) The romance of the setting and the emphasis on the beautiful woman make the passage a shining picture of Charlotte within a moving, dramatic scene. James deftly describes Charlotte through Charlotte's own feelings about how she looks. "For a couple of years now she had known as never before what it was to look 'well'," (I,p.245) Charlotte herself is every bit as magnificent as the marble tiers about her with "the unsurpassed diamonds that her head so happily carried, the other jewels, the other perfections of aspect and arrangement that made her personal scheme a success, the <u>proved</u> private theory that materials to work with had been all she required." (I,p.246) The setting for Charlotte's consciousness is romantic and is in harmony with the characterization of Charlotte developed in the monologue as the aggressive, evil, plotting, powerful dark-haired villainess. The villainess classically disdains the

rest of humanity, symbolized here by "the dull polish of London faces;" (I,p.247) traditionally, she held herself aloof in her physical and intellectual superiority. The classic vice of the wicked witch is always pride, and Charlotte's monologue unveils a subtle, but pervasive, pride.

The dramatic setting of the monologue supports the intensity of the situation. Charlotte, framed on the staircase, waiting for the Prince to return from escorting Maggie to her carriage, is observed by Col. Assingham above her. Bob Assingham is here the same type of device that Mrs. Rance is in Adam's first monologue. He focuses both the immediate situation, Charlotte's thought, and the picture. He intensifies Charlotte's sense that "a crisis for them all was in the air" (I,p.251) because he is the symbol of both Fanny and society at large. Because Charlotte is so involved with appearances, how she looks to society is of critical concern to her. The monologue is intentional because Charlotte, in the critical situation of being left alone at the party with "the person it pleased her to be left with" (I,p.248) is exposed as deeply attached to the Prince:

> She drew inspiration, drew support in quantity sufficient for almost anything, from the individual value that, through all the picture, her husband's son-in-law kept for the eye, deriving it from his fine unconscious way, in the swarming social sum, of outshining, overlooking and overtopping. (I,p.248)

Again, it is pride that is the mother of Charlotte's love for the Prince. To be with him is to appear superior. Charlotte

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nowhere momentarily "decides" to commit adultery in the objective sense that Adam decides to ask her to marry him or that the Prince at Matcham decides that any man of the world must take advantage of the proximity of a beautiful woman, but she allows herself to be compromised in appearance which becomes only one step away from the reality of the compromise. Each of the major decisions of the book is motivated by a pattern clearly established as the predominant pattern of choices made by that character. In this manner, Adam chooses Charlotte through his pride as a connoisseur; the Prince chooses Charlotte through his pride as an Italian nobleman, and Charlotte chooses the Prince because he feeds her personal pride in her own superiority. Charlotte feels that her "opportunity for happiness" lies in her achieving freedom. One of the great ironies of The Golden Bowl is that Charlotte's flaunting of convention and desperate struggle for freedom will end in the most memorable image of her as following behind Adam Verver at the end of "a long silken halter looped round her beautiful neck." (II,p.287)

The dramatic framework and situation of Charlotte's monologue make it, short as it is, impressive and memorable. Structurally, the monologue occurs at an important transition in the plot. Immediately before Charlotte is encountered in all her splendor as Mrs. Verver, James has dramatized Adam and a far humbler Charlotte Stant at Brighton. This transitional monologue scene will have to foreshorten all the time

between the acceptance of the proposal and the commencement of the adultery. At the close of the preceding book James focuses sharply on Charlotte's relationship to the Prince through the question of the telegram which the Prince has sent her, supposedly commenting on her imminent engagement to Adam Verver. Thus, even though several years have passed in actual time, fictional time is smoothly continuous because the hypothesis of a relationship between a future Mrs. Verver and the Prince is immediately followed by the reality of Mrs. Verver and the Prince. The only overt authorial instrusion as a concession to passage of time is a small phrase, "at the particular instant of our being again concerned with her," (I,p.245) which also smoothly unifies the incidents of the plot. James begins Book III in media res, and will return to the contents of the Prince's telegram, and the facts of the situation of the marriages, later.

In this monologue the most important focus is the situation of Charlotte and the Prince's relationship. Like all the other monologues in The Golden Bowl, this one functions to put the four principals in relation, a particularly important function here after Adam and Charlotte's marriage. Obviously, the situation dramatizes the Prince and Charlotte as the social emissaries of the two families. Also, as Charlotte is to tell Fanny in the next scene, "Maggie thinks more on the whole of fathers than of husbands." (I,p.257) Maggie has returned home to be

with her father. "She likes him best alone," as Charlotte explains to Fanny, which leaves the Prince and Charlotte exactly in the compromising situation which Charlotte senses is so critical. The monologue suggests, also, that this is not the rist of such moments in which she feels an impending crisis. "When such hours weren't depressing, which was the form indeed in which she had mainly known them, they were apparently in a high degree exhilarating." (I,p.251) This exhilaration which Charlotte feels is another aspect of her audacity and sense of victory.

The characterization of Charlotte here, and it is one of the very few direct insights into Charlotte which James allows in the novel, is many-faceted but coherent. First, Charlotte is the stereotyped proud dark woman of romance. She is thinking of no one but herself, and appearances are her most important concern. Even her love for the Prince is the fascination of pride. Charlotte also is a strong, aggressive force capable of a "personal scheme" to prove that only "materials to work with" (I,p.246) had been needed to make her superb. Charlotte's decisiveness and energy are important because they support the theory of her free will. Charlotte chooses to be involved with the Prince, and even though she is shamelessly used throughout the novel, she is somewhat scornful of all men. Charlotte appears to be scornful of everyone and intent on using people only to serve her purposes. In this sense Charlotte and the

Prince differ radically, and it is a crucial divergence in motivation in James. The Prince commits the adultery because, according to his ancestry, history, and personal psychology it is the only honorable thing to do. It is almost expected. Charlotte's morality is not the Prince's morality but closer to the corruption of the Old World. Charlotte is always plotting. She has not merely fallen into the situation but has known that it was critical from the first. This difference in the two is emphasized every time that Charlotte must explain a move of hers to the Prince. He is peculiarly innocent in some respects and does not understand, for example, why it is so crucial that Fanny see the two of them together at the ambassador's ball. Charlotte is the one always arranging, directing, explaining. In this monologue, although she senses a crisis, Charlotte is not in conflict as to what she shall do. When she takes the Prince's arm to continue up the stairs she has made her choice and is proud of her courage. It is Charlotte who is the most deceptive throughout the novel because she always consciously arranges appearances to suit herself; she is always dissembling, and forever sacrificing humanity to forms to further her own ambitions. Without her short monologue, Charlotte would be far more pitiable, and far weaker as a principal in the drama.

Prince #1

The problem which James faced in all of the Prince's interior monologues was the presentation of a consciousness with

the same sharp "double vision" as Strether experienced. The Prince is, as he tells Maggie,

> two parts....One is made up of the history, the doings, the marriages, the crimes, the follies, the boundless bêtises of other people...But there's another part, very much smaller doubtless, which, such as it is, represents my single self, the unknown, unimportant... personal quantity. (I,p.19)

In the first rhetorical introductory interior monologue of the Prince's with which The Golden Bowl begins, James give the initial revelation of the Prince's profound concern about what the Ververs expect of him. To create a character like the Prince, James must compose the motifs of the modern Roman galantuomo. The Prince must be represented as proud and yet not unduly arrogant and greedy: "Personally, he considered, he hadn't the vices in question." (I,p.16) His historical consciousness must emerge as ever-present to him, but, if he is to be more than a stereotype, he must also have a strong personal psychology. James tackles these problems of characterization in the Prince's introductory monologue which is in some respects the traditional meditation of a bridegroom immediately after "his fate had practically been sealed...so definitely had the solicitors, at three o'clock, enabled the date to be fixed, and by so few days was that date now distant." (I,p.5) The monologue is as dramatic as the picture of a restless bridegroom, "strayed into Bond Street" who "paused on corners, at crossings" can be. James structures the monologue around a scene between Maggie and the Prince which James explains that the Prince is "catching the

echoes /of/ from his own thought while he loitered." (I,p.11) The dialogue between Maggie and the Prince, is subordinated within the monologue because it is consciously remembered and is an integral part of the meditation. It helps to vary the pace and graphically depicts Maggie and, more subtly, Maggie's relationship with the father who is clever and amiable enough, in his daughter's eyes to "make you like him in Chinese." (I,p.8) The monologue is unified then, by its overall prenuptial nature of the introspection of the prospective bridegroom, and is structured, roughly, in four parts: 1) the Prince in Bond Street absent-mindedly looking in windows; 2) the scene with Maggie; 3) a long digression on the Prince's desire to substitute the scientific and mechanical for the futile and superstitious and, 4) the Prince's decision to see Fanny Assingham which would be a gesture toward doing "something or other, before it was to late for himself." (I,p.20) The entire range of the monologue dramatizes the Prince's problem of determining "the motives of such people," (I,p.22) of the Americans, which "contributed to that element of the impenetrable which alone slightly qualified his sense of his good fortune." (I,p.22) It is "the state of mind of his new friends, including Mrs. Assingham herself" which "had resemblances to a great white curtain." (I,p.22) The thought which puzzles the Prince is "the several expectation ...of which he was the subject." (I,p.23) He is attempting to put himself in relation to the Ververs to find out what he is

expected to be. Because this lack of relation will determine the plot of the book, James presents here both the good-natured determination of the Prince to be "much more decent as a son-in-law than lots of fellows he could think of," (I,p.5) and the sharp contrasts among the historical personage of the Prince, the arch-romanticism and acquisitive economy of the Ververs and the aspirations of Amerigo to divorce himself from the follies of his ancestors and his history. The international theme in The Golden Bowl is clearly dramatized here in the distinction between the romantic Ververs and the modern Prince.

Within the novel this monologue functions as an initial pronouncement of all the questions to be debated. An introduction to the Prince and the circumstances of his marriage is an introduction to the aristocratic consciousness and the Old World element of the international theme. Within the monologue the major oppositions of the novel are juxtaposed: Symbolically, through Rome, London and American City; dramatically, in the scene between Maggie and the Prince; psychologically, through the Ververs' romanticism and Amerigo's perplexities in the face of their motivations. The marriage of Maggie and Amerigo is literally the marriage of Old World and New, with Adam Verver and modern machinery as the maternal ancestor and a Pope and numerous infamous personages as the paternal. In the face of these dichatomies the marriage will be consummated.

Some of the technical problems of creating the correct

flavor for the Prince's meditation are solved through the diction and imagery of the monologue. Foreign words and phrases create an atmosphere for the Prince. He terms Adam and himself "galantuomo;" if the modern Roman seeks an Imperium he might well look "on London Bridge, or even on a fine afternoon in May, at Hyde Park Corner." (I,p.3) The "cinquecento at its most golden hour, wouldn't have been ashamed of" Maggie, and his cousin, Don Ottavio, is "the most disponible of ex-deputies and of relatives." (I,p.18) These few overt lapses into other languages are complemented with the references the Prince makes to his own mental languages. "He thought of these fellows" /those who were not decent to their fathers-in-law/ "in English." The Prince has found English "convenient, in life, for the greatest number of relations, even for his relation with himself." (I,p.5) The Prince has great facility in English, yet desires to cultivate "American" because it is in that tongue "that he /Adam Verver/ is most alive." On the other hand, "Miss Verver had told him he spoke English too well" (I,p.6) indicating that the dialects of English, and language itself, will become symbolic of other differences. Another motif of language is that the Prince and Charlotte will later be found to speak the same language literally and metaphorically, because Charlotte's Italian, and facility with all languages, is very good.

Imagery is always important as a representation of both the immediate state and the general orientation of consciousness

in The Golden Bowl, and here in the Prince's monologue the image of the "grimness of the crunched key in the strongest lock that could be made" strongly suggests a bridegroom's fear of being trapped. The Prince himself, again characterized in terms of oppositions, is, on the one hand, submerged "up to his neck in...a bath...sweetened.../and/ tinted...by the action of some essence, poured from a gold-tapped phial, for making one's bath aromatic." (I,p.10) Maggie's "exquisite colouring drops" are "of the colour of...the extraordinary American good faith. They were of the colour of her innocence, and yet at the same time of her imagination." (I,p.10) Yet, this scented bath is only a mask for that other "inexpugnable scent in which his clothes, his whole person, his hands and the hair of his head, might have been steeped as in some chemical bath." (I,p.16) This is the scent of his race which has been "handsomely" full of "arrogance and greed." These two images are highly sensuous, suggesting that aspect of the Prince's nature. When he compares himself with Adam Verver the Prince finds "I'm like a chicken, at best, chopped up and smothered in sauce; cooked down as a creme de volaille, with half the parts left out. Your father's the natural fowl running about the bassecour. His feathers, his movements, his sounds--those are the parts that, with me, are left out." (I,p.8) The Prince is "eating"... /Adam/ "alive--which is the only way to taste him." (I,p.8) This contrast of the Prince as a gourmet's delight with Adam

Verver as an animal of color and movement is also indicative of all the differences between the two men who, throughout the novel, share Maggie's attentions. The imagery which objectifies the Prince's immediate mental state, and is not merely descriptive, comes at the end of the monologue when the Prince identifies with

> the shipwrecked Gordon Pym, who, drifting in a small boat further toward the North Pole...than any one had ever done, found at a given moment before him a thickness of white air that was like a dazzling curtain of light, concealing as darkness conceals, yet of the colour of milk or of snow. There were moments when he felt his own boat move upon some such mystery. The state of mind of his new friends, including Mrs. Assingham herself, had resemblances to a great white curtain. (I,p.22)

When the Prince goes to see Fanny he has determined to give "the shrouded object," which is the estimate the Ververs have made of "the cluster of his attributes,"..."a twitch." The image which the Prince feels describes his relationship with the Ververs is

> some old embossed coin, of a purity of gold no longer used, stamped with glorious arms, mediaeval, wonderful, of which the worth in mere modern change...would be great enough--but as to which, since there were finer ways of using it, such taking to pieces was superfluous. He was to constitute a possession, yet was to escape being reduced to his component parts. (I,p.23)

The images of possession, as applied to the Ververs, provide a motif throughout the novel, in this monologue present in the image both of the gold coin and of Portland Place as a place where "Mr. Verver had pitched a tent suggesting that of Alexander furnished with the spoils of Darius." (I,p.19) The diction and

imagery add to the flavor of the Prince as an aristocrat confronted with the values of the New World. Maggie's imagery of the Prince's honesty is a significant contrast with the Prince's imagery: "Watertight--the highest compartment of all? Why it's the best cabin and the main deck and the engine-room and the steward's pantry! It's the ship itself--it's the whole line." (I,p.15)

The monologue introduces the sensuous nature of the Prince, both through the imagery of the bath and through his relations with women. "The Prince's undirected thought" when met with "possibilities in faces shaded...by huge beribboned hats, was not a little symptomatic." He is restless, but the passage suggests that he was not always a man to avoid the pursuit of a beautiful woman. In fact,

> the Prince's notion of a recompense to women--similar in this to his notion of an appeal--was more or less to make love to them....He used in these days to mark them off, the women to whom he hadn't made love: it represented and that was what pleased him in it--a different stage of existence from the time at which he liked to mark off the women to whom he had. (I,p.22)

The Prince evaluates women as objects in much the same way that Adam Verver views other people. This theme of the exploitation of other people, sexually or otherwise, is one of the dominant themes of The Golden Bowl. An important part of the characterization in this introductory monologue is of the Prince as a lady's man. Equally important is the characterization of the Prince as mentioned, as an historical personage.

The Prince's pride is part of his heritage. For example "he expected her /Maggie/ desired her to have character: his wife should have it, and he wasn't afraid of her having too much." (I,p.19)

Any monologue before a marriage would be expected to give motivations for that marriage. Although the Prince's meditations concern generally what the Ververs expect of him, and what their motivations have been, his own motivations, though not grossly presented, intimate that he has married for money. "It was allying himself to science, for what was science but the absence of prejudice backed by the presence of money." (I,p.17) Actually, the Prince is attempting to divorce himself from "much of /the/ ugliness" of his

> antenatal history...What was this so important step he had just taken but the desire for some new history that should, so far as possible, contradict, and even if need be flatly dishonour, the old? If what had come to him wouldn't do he must make something different. He perfectly recognised--always in his humility--that the material for the making had to be Mr. Verver's millions. (I,p.16)

One of the large ironies of The Golden Bowl is illustrated here: The Ververs value the Prince for his "archives, annals, infamies," (I,p.10) but he wishes only freedom to escape them. Both Charlotte Stant and the Prince value the Verver money as a means to personal freedom.

The motivations behind the Prince's marriage help explain his relationships with the other principals of the novel. The definition of these relationships here, at the first of the

novel, is crucial because in a novel which depends so heavily upon relationships, the introduction to the nature of those relationships will set the tone of the development of the plot and theme. To Mr. Verver the Prince intends to be a good son-in-law, but he does not understand Adam's romanticism. He looks at Maggie as "in respect to the beautiful world, one of the beautiful, the most beautiful things." (I,p.11) The easy affectionate tone of the conversation between the Prince and Maggie, with the Prince's answers ever "genial, charming, like every answer the parties to his new arrangement had yet had from him" (I,p.6) suggests that, although the Prince may not understand Maggie, he loves her very much. This conversation also reveals the Prince's almost shy desire to be known for that other part which "represents my single self the unknown, unimportant--unimportant save to you--personal quantity." (I,p.9) The last relationship established is that between the Prince and Fanny who was "the force that had set them successively in motion. She had made his marriage." (I,p.21) Fanny here is clearly delineated as the author of all that will take place. Another important question is also answered here: "He /the Prince/ hadn't as he believed, made love the least little bit to Mrs. Assingham--nor did he think she for a moment supposed it." (I,p.22)

The narrative style of this introductory monologue is quite formal. James describes the Prince in the traditional

manner of introduction. He had

> a handsome face, constructively regular and grave, yet at the same time oddly and, as might be, functionally almost radiant, with its dark blue eyes, its dark brown mustache and its expression no more sharply 'foreign' to an English view than to have caused it sometimes to be observed of him with a shallow felicity that he looked like a 'refined Irishman'. (I,p.4)

Such authorial intrusions as "he said to himself,"--"at the moment we are concerned with him" and "as we join him" are frequent in the meditation, along with traditional indicators of the monologue in phrases like "grounds of his predilection" --and "undirected thought." The use of the past perfect tense throughout the scene with Maggie: "The girl had laughed...he had returned...he recalled what...he had gravely returned," also aides in the control of the monologue. James kept a traditional style because this is the first of the novel and the reader must be slowly oriented to the characters and settings. Also, the clarity of the entire monologue depends on an understanding of the Prince's situation and his reaction to it.

This long introductory monologue establishes the major initial situation of the novel and introduces all of the principals except Charlotte. It also portrays the oppositions that influence the novel, primarily those between Old World and New and initiates the major motifs and theme of the work. It introduces the Prince's consciousness and, through diction and imagery, exposes that consciousness as, essentially, the aristocratic, historical consciousness of the Old World.

The Prince has four major interior monologues in The Golden Bowl: 1) the long introductory one analyzed above; 2) the passage as he stands before the window at Portland Place immediately before Charlotte arrives in the rain; 3) his monologue in Chapters II and III on the peculiarities of his position and 4) his soliloquy on the terrace at Matcham the morning that he and Charlotte go to Gloucester. In addition to these major monologues there are many smaller monologue paragraphs which, like the similar passages in The Ambassadors, offer transitions and dramatize important contrasts between the Prince's interpretation of a given situation and the Ververs'. One of these smaller monologue passages which gives a description is a masterful touch and deserves mention. James describes Charlotte Stant through the Prince's eyes, deftly accomplishing several purposes integral to the novel. First, the monologue describes Charlotte in three ways: 1) as she looks to the Prince, 2) as a sexual object and 3) through the motifs of freedom and strength which all follow her throughout the novel until she loses both. The monologue also, however, characterizes the Prince through his relationship with Charlotte and his implied relationship with women in general.

The Prince has come to Fanny in Cadogen Place on the impulse of the bridegroom's restlessness; he learns that Charlotte Stant has come for the wedding. As Charlotte makes her first appearance the Prince has time to meditate upon her because she

turns to speak with Fanny after she enters the room, avoiding confronting the Prince so that he will, it is implied, have a chance to look at her carefully.

"What he accordingly saw for some seconds with intensity" is a clause which foreshortens the time so that a few seconds of scrutiny expand into a detailed description. The imagery of Charlotte before Fanny "with an exclusive address...like a lamp she was holding aloft for his benefit and for his pleasure," (I,p.45) suggests the strong illumination of Charlotte and a desire on her part to be physically apparent to him so that he will be affected by "her presence in the world, so closely, so irretrieveably contemporaneous with his own." (I,p.45) The Prince's vision of her here, and the subsequent repetition of the word "sharp" in the next sentence: "a sharp, sharp fact, sharper during these instants than any other at all" both contribute to the dramatic impact of the description.

All of the images which describe Charlotte's impact on the Prince have connotations of both freedom and the mythological. For example, "her thick hair was...brown, but there was a shade of tawny autumn leaf...a colour indescribable...something that gave her at moments the sylvan head of a huntress." (I,p.46) On the other hand, "If when she moved off she looked like a huntress, she looked when she came nearer like his notion... of a muse." (I,p.47)

Like almost all the other descriptions of people in The

Golden Bowl, this one, too, develops the theme that the consciousness observing looks at the other person as a work of art to be possessed. In this monologue the idea of the possession of the connoisseur is cleverly interwoven with the suggestion of sexual possession. As the Prince looks at Charlotte, he feels that

> ...it was, strangely, as a cluster of possessions of his own that these things in Charlotte now affected him; items in a full list, items recognized, each of them, as if for the long interval, they had been 'stored'--wrapped up, numbered, put away in a cabinet. While she faced Mrs. Assingham the door of the cabinet had opened of itself; he took the relics out one by one, and it was more and more each instant as if she were giving him time. (I,p.46)

The motif of Charlotte's physical self as a possession is extended throughout the monologue. Her "free arms" are of the "completely rounded, the polished slimness that Florentine sculptors in the great time had loved and of which the apparent firmness is expressed in their old silver and old bronze." (I,p.47) Charlotte's "main attachments" are of "some wonderful finished instrument, something intently made for exhibition, for a prize." (I,p.47) A parallel to the Prince's image in his first monologue in which he compares himself with a medallion is his comparison here of Charlotte's body to a "long loose silk purse, well-filled with gold-pieces, but having been passed empty through a finger-ring that held it together. It was as if, before she turned to him, he had weighted the whole thing in his open palm and even heard a little the clink of metal." (I,p.47) All of these

physical images suggest that the Prince and Charlotte have been physically intimate and that she greatly appeals to his sensual nature. The images also contribute to the characterization of the Prince as a man of the Renaissance aristocracy. The Prince evaluates women with his developed artistic taste and as objects for his pleasure.

Charlotte as the huntress, the muse, and the purse full of gold-pieces is also the Charlotte who wears

> the air of her adventurous situation, a reference in all her person, in motion and gesture, in free vivid yet altogether happy indications of dress...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. (I,p.45)

James uses the monologue to characterize Charlotte as bold as well as beautiful. A monologue here, through the Prince's eyes, establishes Charlotte as a formidable adversary for Maggie while it also makes explicit the kind of relationship that the Prince and Charlotte have had. The Prince "as a man conscious of having known many women" waits for "the doing by the woman of the thing that gave her away." The passage which follows, extemporizing on the relationship of man to woman, explains the Prince's attitude. A man's relationship with a woman consisted of the woman's giving herself away and "that extraordinary mixture of pity and profit in which his relation with her, when he was not a mere brute, mainly consisted." Here, as in all of the novel until the last summer at Fawns, the Prince waits for Charlotte to initiate their mutual tone.

"She was the twentieth woman, she was possessed by her doom, but her doom was also to arrange appearances, and what now concerned him was to learn how she proposed." (I,p.50) As the Prince waits for Charlotte's first move, he mentally frames the question which completes the statement that the monologue subtly makes about their previous relationship: "Would she throw herself into his arms or would she be otherwise wonderful?" (I,p.51) Finally, immediately before the actual dialogue between the two begins, the Prince realizes the "particular appearance she would...go in for. She would take it high--up, up, up, ever so high." The Prince agrees with her decision: "Well then he would do the same; no height would be too great for them." (I,p.52) Charlotte, with her beauty, energy and freedom is in command of the situation. It is Charlotte's choice to come to the wedding and to capture a moment alone with Prince. These facts supplement the theme of Charlotte's free will in the novel. Charlotte is always the one who comes, who initiates and who plans, and, in this sense, Charlotte is probably most morally responsible for the adultery, because her overt manipulation and deception are immoral whereas the Prince's understanding and enjoyment of the privileges of a galantuomo are amoral.

Besides describing the previous relationship of Charlotte and the Prince, the monologue explains how these two will relate to Maggie. The "pitch" which the Prince receives from Charlotte,

is "the happiness of his wife that was to be--the sight of that happiness as a joy for an old friend." (I,p.52) Throughout the novel Charlotte always appears to arrange for Maggie's benefit, adding almost a diabolically ironic note to her manipulation. This monologue is an excellent example of James's skillful use of point of view: a simple description fulfills multiple functions and establishes an entirely new set of relations giving both the Prince's and Charlotte's histories and foreshadowing their adultery.

The monologues at Portland Place, Eaton Square and Matcham which establish the motivations for the adultery are crucial to The Golden Bowl. Throughout Book III James uses the Prince's consciousness of his situation in relation to the Ververs as a focal point around which to structure the adultery. The actual events which gradually lead to the morning in Gloucester are subordinate, structurally, to the development of the Prince's consciousness of them. The first monologue which suggests the dissatisfaction of the Prince occurs in Chapter IV of Book III on a rainy March day which "had blundered back into autumn" while Maggie and the Principino are at Eaton Square, having left the Prince at home at Portland Place.

The monologue is structured from the general to the specific. It is introduced through a long paragraph which gives the Prince's general reflections about his marriage and the problem of what to do about time which

> had originally much helped him--helped him in the sense of there not being enough of it to trip him up, in spite of which it was just this accessory element that seemed at present, with wonders of patience, to be in wait. Time had begotten at first, more than anything else, separations, delays and intervals; but it was troublesomely less of an aid from the moment it began so to abound that he had to meet the question of what to do with it. (I,p.291)

The Prince's problem is actually what to do with himself, and Charlotte's presence has solved his puzzle by the end of the chapter. To dramatize the Prince's boredom and agitation James begins slowly with a long unemotional paragraph about the relations among the family. After this paragraph a transitional sentence--"The fact that time however wasn't, as we have said, wholly on the Prince's side might have shown for particularly true one dark day"--ushers in the specific situation which is to be one example of the loneliness and boredom which the Prince experiences frequently. Within the second paragraph the tone of agitation builds. The Prince finds that his "reflections" which must "fill the great square house in Portland Place" fit "the scale of one of the smaller salons but loosely." It is into this room that the Prince goes in search of Maggie; he finds the tea service out before the fire, but no Maggie. The sense of climax builds while the Prince "measured again and again the stretch of polished floor." He is endeavoring to "take his note", of his situation. The tension grows with his "walk to and fro and...his frequent pause at one of the high front windows /which/ gave each of the ebbing minutes, none the

less, after a time, a little more the quality of a quickened throb of the spirit." (I,p.294) These actions within the monologue add to the dramatic nature of the Prince's "dreary little crisis." The insight which the Prince finally achieves is like "those fine waves of clearness through which, for a watcher of the east, dawn at last trembles into rosy day." The abstract images of his illumination which was "all for the mind, the prospect revealed by it a mere immensity of the world of thought," (I,p.294) leave doubt as to what, if anything, specific he realized, but they are highly suggestive, like all the other abstract imagery of The Golden Bowl, and richly connotative of a developing state of awareness. Because James seeks to give the sense of the emotional process of gaining awareness rather than a delineation of one specific feeling, his abstract images are hard to define in concrete terms. In other words, the traditional image of the dawn breaking here is symbolic of an insight, but what exactly the insight covers is not explicit. It does have to do with the Prince and his relationship with his wife and, whatever it is, it has brought him further agitation rather than peace or an impulse to constructive action because it leads him to observe fretfully that "the colour of the air, of the mud, of the opposite houses, of life altogether, in so grim a joke, so idiotic a masquerade, was an unutterable dirty brown." (I,p.295) It is at just this moment of grim annoyance that "a slow-jogging four-wheeled cab began to make

for the left-hand pavement and . . . floundered to a full stop before the Prince's windows." (I,p.295) The monologue continues as the Prince watches Charlotte alight and, as he observes her, the tension increases until she enters the room and asks him "What else, my dear. What else in the world can we do?" (I,p.297) The culmination of the Prince's insight comes near the end of the monologue when he feels that Charlotte has brought the answer to his dilemma: "It was as if he then knew on the spot why he had been feeling for hours in such fashion . . . . He knew at the same time, none the less, that she knew still more than he." (I,p.297) The monologue never becomes a scene in this chapter. Even as Charlotte has her tea the sense of a meditation is carefully preserved. The imagery at the end of the chapter is still the extended, metaphoric representation of a state of mind, and the focus is still on the Prince's feelings and motivations rather than on the critical dialogue of the two as it will be in the next chapter which returns to the techniques of the scene.

The internal structure of the monologue with style, movement, and situation all ascending to a pitch of tension parallels the function of this monologue in the structure of the novel as a whole. The adultery will begin, at least physically, in the next chapter, and this chapter must provide adequate motivation for the Prince's participation. The Prince must be shown to be as greatly discontent as Charlotte is. There are

eleven chapters in Book III which, as a whole, is the part of the novel which deals with the adultery. The first two chapters at the Ambassador's Ball foreshadow the adultery through the Prince and Charlotte's symbolic separation from social sanction when they emotionally separate from Fanny. Chapter III is Fanny's choric comment on the imminent disaster. Chapters IV and V are the commencement of the affair on the rainy afternoon at Portland Place. Chapter VI bridges the time between the beginning of the affair in March and the weekend at Matcham with continued meditations by the Prince about his situation and a central episode which is the dinner before Easter, at Eaton Square. At this dinner the question of Matcham is at first broached by Fanny in Chapter VII which also extends to the actual weekend at Matcham. Chapters VIII and IX include the weekend at Matcham and Chapters X and XI artfully close the novel with another choric commentary from Fanny. The figure of Fanny lurking behind the main dramatic interest of the affair helps to unify Book III and symbolizes the Prince and Charlotte's separation from their respective moralities and controls. Within Book III the Prince's monologue passages develop his sense of the wrong done to him. The Prince is an essentially passive personage throughout the novel and might be completely excused as a pawn in Charlotte's deceptive game except that he gladly allows himself to be used; he "would let her visit to him be all of her own choosing . . . /but/ though taking no

step, he yet intensely hoped." (I,p.296) The Prince's complicity is firmly established throughout the monologues, especially whenever the question of freedom arises. The Prince feels that "Charlotte and he had by a single turn of the wrist of fate . . . been placed face to face in a freedom that extraordinarily partook of ideal perfection." The monologues in Book III, like those in Maggie's volume, describe the state of consciousness so sharply that the moral questions--questions of guilt and blame and responsibility--are posed ambiguously. If Maggie has symbolically left the Prince for her father then she deserves to lose him, but her innocence in the face of his duplicity almost excuses her.

Another function which this monologue serves within the total structure of the work is the fusion of past, present and future as far as the relationship of Charlotte and the Prince is concerned. As Charlotte dries herself before the fire

> the sense of the past relived for him nevertheless as it hadn't yet done: it made it, before his watching eyes, as in a long embrace of arms and lips, and so handling and bustling the present that this poor quantity scarce retained substance enough, scarce remained sufficiently there, to be wounded or shocked. (I,p.298)

Not only is this afternoon at Portland Place linked with the romance in Rome, but also with the morning in the Park before the Prince's wedding: "On that morning in the Park there had been, however dissimulated, doubt and danger, whereas the tale this afternoon was taken up with a highly emphasized con-

fidence." (I,p.295) James eclipses time to give the Prince and Charlotte's relationship the sense of the recurring and continuous so that when they begin the adultery it is more like a resumption of a former relationship than a new affair entirely.

James employs various stylistic devices to augment the effects of the monologue. He uses repetition, at first, with the repetition of both the word and the concept of time: "Time, in its measured allowance had originally much helped him . . . . Time had begotten at first . . . separations, delays and intervals . . . . Time however wasn't /now/ wholly on the Prince's side." This repetition contributes to the sense of loneliness and boredom which plagues the Prince. Later in the monologue, repetition denotes rising agitation: "It had been raining for hours, and the colour of the rain, the colour of the air, of the wind, of the opposite houses, of life altogether, in so grim a joke, so idiotic a masquerade, was an unutterable dirty brown." (I,p.295) The diction chosen to represent the Prince's consciousness also mirrors his rising agitation. At first he is calm and faintly ironic with the observation that Mr. Verver "relieved him of all anxiety about his married life in the same manner in which he relieved him on the score of his bank-account." (I,p.292) As his tension mounts, however, he rises to the image of life as an "idiotic masquerade" coloured "an utterable dirty bown."

The shifts in tone of imagery of the monologue follow

its overall shifts in tone. At first the Prince analyzing his relationship with Adam Verver, is ironically amused:

> He had been living . . . on Mr. Verver's services: a truth scarcely less plain . . . if he dealt with them . . . one by one than if he poured them all together into the general pot of his gratitude and let the thing simmer to a nourishing broth . . . . He would even thus now and again pick out a piece to taste on its own merits. Wondrous at such hours would seem the savour of the particular 'treat', at his father-in-law's expense, that he more and more struck himself as enjoying. (I,p.292)

This comparatively quiet concrete imagery at the beginning of the monologue gives way to more dramatic imagery and more complex, abstract imagery. His illumination comes with "those fine waves of clearness through which . . . dawn at last trembles into rosy day." After the servant has gone Charlotte "mounted, with the whizz and the red light of a rocket from the form to the fact." This dramatic image is matched with the images of fate. One is "a single turn of the wrist of fate" which gave them their freedom; another, an image of "the magic web" /which/ "had spun itself without their toil, almost without their touch." (I,p.298) Like much of the other imagery in The Golden Bowl which describes mental states and processes, the extended metaphor which describes for the Prince his feeling at the end of the monologue is complex and confusing. Because James is attempting to duplicate the process of consciousness he does not restrict himself to formal rhetorical forms, but lets his image expand to encompass as wide a range of feeling as possible:

> Above all, on this occasion, once more there sounded through their safety, as an undertone, the very voice he had listened to on the eve of his marriage with such another sort of unrest. Dimly, again and again, from that period on, he had seemed to hear it tell him why it kept recurring; but it phrased the large music now in a way that filled the room . . . Just this truth of their safety offered it now a kind of unexampled receptacle, letting it spread and spread, but at the same time elastically enclosing it, banking it in, for softness, as with billows of eiderdown. (I,p.298)

Exactly what the voice is saying is not important and does not demand translation into words. What is important is that something which seemed to give a warning before his marriage is now identified with safety and freedom. The image suggests a major shift in position and foreshadows the adultery about to begin.

As a whole the monologue is formally controlled, although it does contain complex images of the processes of consciousness. This imagery, however, is carefully structured within passages which are interspersed with narrative references to "the reflexions just noted" which organize the monologue along conventional lines.

This monologue clearly establishes the relationships among the principals, explaining the situation in both Eaton Square and Portland Place immediately before the adultery. The Prince feels grateful to Mr. Verver for his generosity, but he also feels that Mr. Verver "took care of his relation to Maggie" perhaps too conscientiously. The Prince definitely feels that Maggie and Mr. Verver, as people of the New World, are on one

side, and he is on the other. The sense that the Prince feels like an outsider is clearly established. Charlotte's relationship to the Prince becomes again the romantic one of their Roman adventure. Immediately in the next chapters James explains Charlotte's function as the family social representative. Charlotte's resentment of her position is also evident in the next chapter when she wonders "What do they really suppose . . . becomes of one?--not so much sentimentally or morally, so to call it, and since that doesn't matter; but even just physically, materially, as a mere wandering woman: as a decent harmless wife, after all . . . ." (I,p.305) Together with the next two chapters, this monologue block describes exactly how the Prince evaluates his position in relation to both the Ververs and Charlotte so that his responsibility and motivation for the adultery are defined. All three of the monologues before the excursion to Gloucester contribute this same kind of knowledge as they build the characterization of this particular galantuomo.

Chapters VI and VII of Book III are actually a sustained monologue block, even though the external setting and situation of the Prince shift. This long monologue block is divisible into three parts. The first part is the Prince's meditation on the nature of friendship and on the nature of Charlotte's duties as the social representative of the families. James neatly closes this first section of the monologue with a summation which establishes that the Prince's thoughts span a length of

time: "During the days with which we are actually engaged . . . these images and ruminations of his leisure, these gropings and fittings of his conscience and his experience, that we have attempted to set in order here . . . bore him company, not insufficiently." (I,p.319) The second half of Chapter VI is a monologue that continues through the Easter dinner party at Eaton Square which Charlotte and Adam Verver host. Chapter VII, the third part of the monologue block, records the Prince's observations while at Matcham. James explains the extensive nature of these meditations at Matcham through the Prince's own sense that

> he had never so much as during such sojourns the trick of a certain detached, the amusement of a certain inward, critical life; the determined need while apparently all participant of returning upon himself, of backing noiselessly in, far in again, and rejoining there, as it were, that part of his mind that was not engaged at the front. (I,p.327)

In addition to the tripartite structure several other techniques are used to organize the monologue. One of the monologue's primary concerns is social customs and the contrast of the Prince's Old World aristocratic concept of social customs with social relations as they are carried out in Eaton Square and at Matcham. The Prince's meditations effectively describe what is happening both at the dinner at Eaton Square and at Matcham, just as these two social occasions provide ample opportunity for the Prince to find himself alienated. The settings thus provide valuable focus for the meditation.

The monologue is also structured to give the sense of the organic growth of a decision. Because this decision is the delicate one to commit adultery with his father-in-law's wife the motivation must be carefully established. James dramatizes the Prince's isolation from his wife at the dinner at Eaton Square where he finds that the situation "Put the pair /Maggie and Adam/ so together as undivided by the marriage of each that the Princess . . . might sit where she liked: she would still always in that house be irremediably Maggie Verver." (I,p.323) Not only is the Prince alienated from his wife, but also from Fanny and other social controls. The monologue begins with the observation that "He /the Prince/ had taken it from her /Charlotte/ . . . that Fanny Assingham didn't now matter." (I,p.313) The Prince's relationship with Fanny is a recurrent theme throughout the monologue. Finally, Fanny and Bob return to London leaving the Prince and Charlotte alone at Matcham, symbolizing the Prince's rupture with his moral guide in a culture foreign to him. The Prince is increasingly isolated; first from Maggie, then from Fanny, and eventually from the English country society within which he feels

> like a man possessed of a shining star, a decoration, an order of some sort, something so ornamental as to make his identity not complete, ideally, without it, yet who, finding no other such object generally worn, should be perpetually and the least bit ruefully unpinning it from his breast to transfer it to his pocket. (I,p.328)

All of these breaks tend to force the Prince closer and closer

to Charlotte and to an alliance with her which will assuage his bruised ego. Adultery is a pattern which violates social institutions and customs and prior to the adultery James establishes the social milieu of the Prince very carefully. Any representation of the organic growth of a decision must involve a studied sense of the passage of time which is another function which this continuous monologue block serves. The alienation of Maggie and the Prince has been a daily, slowly accelerating process. James recreates this process through the detail and methodical recounting of the monologue.

The interior structure of the monologue is also built around peaks of tension which are composed of moments of insight. For example, the first segment of the monologue in which the Prince reflects on the nature of Italian versus English friendship closes with the Prince's amused reflection that "he had once for all turned his back on" (I,p.315) such services as "romantic tradition . . . consecrated to affection quite as much as to hate"; for example: "to lie in wait with the dagger or to prepare insidiously the cup." (I,p.315) Another such peak of insight comes during the dinner in Eaton Square: "A light however broke for him /the Prince/ in season". (I,p.322) This insight is the one mentioned above that Maggie is Maggie Verver again when under her father's roof and that she, by virtue of "the preoccupation that burned in /her/ like a small flame" therefore, is more the spiritual hostess of the evening

than Mrs. Verver is. Another peak of interest occurs at the end of the monologue when the Prince's amusement and ironic posture become irritation: "With Amerigo really the innermost effect of all this perceptive ease was perhaps a strange final irritation." (I,p.333) It is this irritation which eventually leads to his decision to go to Gloucester with Charlotte. Although the climaxes of emotion and insight overlap and do not provide clear-cut divisions, when examined along with the movement of the monologue as a whole, they lead to an understanding of its structure.

The Prince's deteriorating relation with Fanny also provides a principle of interior structure. Chapter VI begins with Charlotte's dictum that Fanny "didn't now matter," to which the Prince's "assent remained scarce more than tacit" although "his behavior . . . so fell into line that for many days he kept postponing the visit he had promised his old friend." (I,p.313) Even though he doesn't go to see her, Fanny remains uppermost in his mind, and throughout the monologue James restates the Prince's relation to Fanny. The developing estrangement between the two adds to the sense of the passing of time and the changes in all the various personal relationships of the novel. At first the Prince feels reluctant to abandon "that theory of their relation as attached pupil and kind instructress in which they had from the first almost equally found a convenience", but he knows now that she suffers from

"a failure of wit" or, more clearly, he feels alienated from Fanny because she is not the kind of friend given to "the passion of personal loyalty" which he fancies himself to be. Fanny's failure is only one more example of the clash of the Prince's consciousness with the mores of those around him:

> That was what it all came back to again with those people among whom he had married--that one found one used one's imagination mainly for wondering how they contrived so little to appeal to it. He felt at moments as if there were never anything to do for them that was worthy--to call worthy--of the personal relation, never any charming charge to take of any confidence deeply reposed. (I,p.314)

The Prince remains at Portland Place, avoiding Eaton Square and Fanny, giving the first direct indication that he is uncomfortable in relation to her. The monologue returns to Fanny after a long digression emphasizing again the Prince's preoccupation with her:

> . . . he worked out to the last lucidity the principle on which he forbore either to follow up Fanny in Cadogen Place or to perpetrate the error of too marked an assiduity in Eaton Square. (I,p.319)

Again, at the dinner at Eaton Square it is "with the Colonel's wife, in spite of her humility of position /that/ the Prince was more inwardly occupied than with any other person except Charlotte." (I,p.321) At the beginning of Chapter VII James reaffirms Fanny's central position in that the Prince, three weeks later at Matcham, finds "the persistent aftertaste" from "the lingering savour of a cup presented to him by Fanny Assingham's hand," after the dinner at Eaton Square to have become "the main interest" of the hours of that dinner itself.

What had "rather momentously occurred, in Eaton Square" is that Fanny "had plumped out for him her first little lie." (I,p.328) This first lie of Fanny's marks for the Prince a sharp turn in his relationship with her and alerts the reader again to the alterations among the original relations of the five principals. Throughout the monologue Fanny is omnipresent to the Prince's consciousness, either overtly or by implication, providing a voice of conscience and responsibility which he will either have to silence or drown when he goes to Gloucester with Charlotte.

The sixth principle of interior structure of this monologue block is a technical one and involves the shifts in degree of representation of consciousness. For example, there are sections of the monologue which are almost direct representations of thought, the most striking of which is the last paragraph or so in which the Prince's irritation mounts to a climactic pitch:

> There were situations that were ridiculous but that one couldn't yet help, as for instance when one's wife chose, in the most usual way, to make one so. Precisely here however was the difference; it had taken poor Maggie to invent a way so extremely unusual--yet to which none the less it would be too absurd that he should merely lend himself. Being thrust, systematically, with another woman, and a woman one happened, by the same token, exceedingly to like, and being so thrust that the theory of it seemed to publish one as idiotic or incapable--this was a predicament of which the dignity depended all on one's own handling. What was supremely grotesque in fact was the essential opposition of theories--as if a galantuomo, as he at least constitutionally conceived galantuomini, could

> do anything but blush to "go about" at such a rate with such a person as Mrs. Verver in a state of childlike innocence, the state of our primitive parents before the Fall. The grotesque theory, as he would have called it, was perhaps an odd one to resent with violence, and he did it--also as a man of the world--all merciful justice. (I,pp.334-335)

This emotional outburst at the end of the monologue blocks is a dramatic summation of everything that the Prince's thought has led to. The emotional intensity of the entire monologue block, however, is greatly varied. Parts of the monologue have the tone of simple description:

> Maggie, with a proper spirit, held that her father ought from time to time to give a really considered dinner, and Mr. Verver, who had as little idea as ever of not meeting expectation, was of the harmonious opinion that his wife ought. Charlotte's own judgement was always that they were ideally free--the proof of which would always be, she maintained, that everyone they feared they might most have alienated by neglect would arrive, wreathed in smiles, on the merest hint of a belated signal. Wreathed in smiles, all round, truly enough, these apologetic banquets struck Amerigo as being; they were frankly touching occasions to him, marked, . . . with a small still grace of their own, an investing amenity and humanity. Everybody came, everybody rushed, but all succombed to the soft influence, and the brutality of mere multitude, of curiosity without tenderness, was put off, at the foot of the fine staircase, with the overcoats and shawls. (I,pp.320-321)

Others, are a blend of description and the Prince's prevalent irony:

> Quantity was in the air for these good people, and Mr. Verver's estimable quality was almost wholly in that pervasion. He was meagre and modest and clear-browed, and his eyes, if they wandered without fear, yet stayed without defiance; his shoulders were not broad, his chest was not high, his complexion was not fresh and the crown of his head was not covered;

> in spite of all of which he looked, at the top of his table, so nearly like a little boy shyly entertaining in virtue of some imposed rank, that he could only be one of the powers, the representative of a force-quite as an infant king is the representative of a dynasty. In this generalised view of his father-in-law, intensified to-night but always operative, Amerigo had now for some time taken refuge. (I,p.324)

The overall tone of the monologue block is an ironic understatement full of dramatic impact such as the Prince's image that the dinner provides, between Charlotte and himself

> a mystic golden bridge, strongly swaying and sometimes almost vertiginous, for that intimacy of which the sovereign law would be the vigilance of 'care', would be never rashly to forget and never consciously to wound. (I,p.325)

The Prince's emotional tone directly affects the degree of direct representation of consciousness; the more frustrated and tense the Prince becomes, the more closely the monologue parallels his unedited thought. When the tone is descriptive and narrative there is more distance established between character and reader. In summary, there are six principles through which to explain the interior structure of this monologue block. First, the block is easily divisible into three parts: 1) Chapter VI up to the dinner at Eaton Square; 2) the dinner at Eaton Square; and 3) at Matcham. The monologue may also be evaluated as a continuing commentary on two specific social situations and on English society in general. Thirdly, the meditation gives the organic growth of a decision. In turn, this decision is led up to through various climactic moments of insight and tension. The fifth principle of organization is

the Prince's changing relationship with Fanny and the sixth is the shift from indirect to more direct representation of the Prince's consciousness.

There are three structural functions which this monologue performs in relation to the exterior structure of the novel. Within Book III, which is the record of the initiation and consummation of the adultery, the monologue of Chapters VI and VII spans the time from the first conspiratorial kiss in Portland Place to the weekend at Matcham. The meditation recounts the growth of the Prince's irritation and tension which will culminate in his break with Maggie. There must be a sense of the lapse of time and the continual daily abrasion which rubs at the Prince's sensitivity. Both of these functions are met by the meditation with its mounting anger and compounding of minute detail.

Another structural function which this monologue serves in relation to the external and internal plots of the novel is the dramatization of Maggie's tragic flaw: She has seriously neglected her husband and she is foolishly innocent. Maggie's type of childish trust and lack of imagination is always a major weakness in James. Because Maggie's volume is almost totally subjective, a statement of the Prince's evaluation of his marriage is necessary to make the rest of the novel coherent. One of James's achievements in The Golden Bowl is the balance and objectivity produced through the juxtaposing of two highly

subjective views. James exposes both consciousnesses of the married pair and adds Fanny's choric voice to create a three-dimensional vision of the actual dramatic situation. This vision has a highly realistic flavor because it escapes the unemotional sterility of total objectivity and yet it retains the feeling of truth because three pair of eyes comment on the same occurrences. The reader is forced to his own interpretation through a synthesis of three subjective accounts. Maggie's shortsightedness as well as the Prince's irritation at it are neatly summarized in his ironic concept of how she must place him in the scheme of Charlotte's services to the family:

> They /Adam and Maggie/ had brought her /Charlotte/ in--on the crudest expression of it--to do the 'worldly' for them, and she had done it with such genius that they had themselves in consequence renounced it even more than they had originally intended. In proportion as she did it more over was she to be relieved of other and humbler doings; which minor matters, by the properest logic, desolved therefore upon Maggie, in whose chords and whose province they more naturally lay. Not less naturally, by the same token, they included the repair, at the hands of the latter young woman, of every stitch conceivably dropped by Charlotte in Eaton Square. This was homely work, but that was just what made it Maggie's. (I,pp.318-319)

At the end of the monologue when "with Amerigo really the innermost effect of all this perceptive ease /at Matcham/ was perhaps a strange final irritation", (I,p.333) Maggie's ignorance is blatantly condemned through the image of her and her father which completes the Prince's meditation:

> He compared the lucid result with the extraordinary substitute for perception that presided, in the bosom of his wife, at so contented a view of his conduct and

> course--a state of mind that was positively like a vicarious good conscience cultivated ingeniously on his behalf, a perversity of pressure innocently persisted in; and this wonder of irony became on occasion too intense to be kept wholly to himself. It wasn't that at Matcham anything particular, anything monstrous, anything that had to be noticed, permitted itself, as they said, to 'happen'; there were only odd moments when the breath of the day, as it has been called, struck him so full in the face that he broke out with all the hilarity of 'What indeed would they have made of it?' 'They' were of course Maggie and her father, moping--so far as they ever consented to mope--in monotonous Eaton Square, but placid too in the belief that they knew beautifully what their expert companions were in for. They knew, it might have appeared in these lights, absolutely nothing on earth worth speaking of--whether beautifully or cynically; and they would perhaps sometimes be a little less trying if they would only once for all peacefully admit that knowledge wasn't one of their needs and that they were in fact constitutionally inaccessible to it. They were good children, bless their hearts, and the children of good children, so that verily the Principino himself, as less consistently of that descent, might figure to the fancy as the ripest genius of the trio. (I,pp.333-334)

The third function of the monologue in relation to the novel as a whole has been mentioned repeatedly: The Prince's tension must be built to the fatal visit to Gloucester which is one of the major climaxes of the novel. In the same way, Maggie's first "pagoda" monologue builds the tension to her studied reunion with the Prince after he returns. There are, in summation, six interior structural principles that organize this monologue and three structural functions which it serves in relation to the novel as a whole. This analysis of the structure of the monologue block has introduced many of its other purposes as well. Although structure and style are two

obvious aspects of a monologue block, the development of character and theme are equally important. Most of the characterization of the monolobue block involves the development of the Prince's consciousness so that the clash between his vision of himself as a galantuomo and his role as Maggie's husband and the representative of the Ververs in London society will be as vivid as possible. The Prince finds it incredible that Maggie's "imagination was clearly never ruffled by the sense of any anomaly." This

> great anomaly would have been that her husband, or even that her father's wife, should prove to have been made, for the long run, after the pattern set from so far back by the Ververs. If one was so made one had certainly no business on any terms at Matcham; whereas if one wasn't one had no business there on the particular terms--terms of conformity with the principles of Eaton Square--under which one had been so absurdly dedicated. (I,p.334)

The mimetic effect of the novel depends upon the representation of the Prince's motives perfectly lucidly. The situation is extreme, and James will quickly lose control in the midst of so much potential melodrama unless the Prince's motivation makes the outcome seem inevitable: This kind of consciousness must be expected to commit adultery under pressure. The careful construction of the monologue, with its reiteration of the daily lives of the principals and the mounting boredom of the Prince and his increasing proximity to Charlotte, makes the budding friendship between the Prince and his mother-in-law seem more realistic because every detail fits neatly into a pattern that draws them closer and closer together. If Maggie

will leave the Ambassador's Ball to run to her father, then it follows only one step further that she will spend more and more time with him and that, eventually, a social obligation which she and her father will seek to escape will involve a weekend trip and that the family's two social representatives will almost be expected to go as they always do. In other words, the monologue helps to make an extremely dramatic and unusual climax appear the casual outgrowth of familiar, established patterns of living. One of Maggie's most arduous tasks will be the breaking of these patterns which, ironically, she has done more than anyone else to perpetuate.

The Prince is characterized as an Italian aristocrat caught in patterns which disturb his pride. "Deep at the heart of that roused unrest in our young man which we have had to content ourselves with calling his irritation--deep in the bosom of this falsity of position glowed the red spark of a higher and braver propriety." (I,p.334) He suffers from a sharp loss of identity in the alien English culture. He often mentally refers to Maggie, Adam, Fanny and English society in general as "those people," different from himself. The Prince is used to adulation and deference, but the only one who actually gives him these is Charlotte. He continually refers to the lack of imagination of the people he now lives with, and misses the passionate friendships of the days before his marriage. Amerigo demonstrates an ambivalence towards the English people and the

Americans throughout the monologue. He is indulgent when he sees them as harmless, innocent children and admiring of their money:

> The present order, as it spread about him, had somehow the ground under its feet, and a strumpet in its ears, and a bottomless bag of solid shining British sovereigns --which was much to the point--in its hand. (I,p.333)

It seems to him that at Matcham, however, with its

> bravery of youth and beauty, the insolence of fortune and appetite so diffused among his fellow guests . . . the stir of the air was such, for going, in a degree, to one's head, that, as a mere matter of exposure, almost grotesque in its flagrancy, his situation resembled some elaborate practical joke carried out at his expense. (I,p.332)

Like all Jamesian centres, the Prince takes himself very seriously; his ironic humor is unable to assauge the irritation of his predicament. His philosophical good nature at the beginning of his marriage has gradually been worn away. A monologue is an excellent vehicle for portraying the shift from an uncomprehending, but amused acceptance and amazement on the part of the alien to bored, disgusted rejection. When the Prince goes with Charlotte to Gloucester he is rejecting the Ververs' lifestyle and asserting his "higher and braver propriety." The mental conflict of the monologue involves the Prince's rationalization for this indiscretion:

> It had taken poor Maggie to invent a way so extremely unusual--yet to which none the less it would be too absurd that he should merely lend himself. (I,pp.334-335)

Just as the monologue furthers the characterization of the Prince, it also furthers the themes of the novel. Three

themes which are especially pronounced are (1) the theme of exploitation, (2) the theme of innocence and ignorance, and (3) James's famous international theme which here assumes added dimensions because not only is there a dichotomy between the Old World consciousness of the Prince and the New World consciousness of the Ververs, but also the further distance between the English society at Matcham and the background of the Italian aristocracy of the Prince. Both Charlotte and the Prince are exploited by the Ververs. Charlotte has

> cheerfully mounted the London treadmill /assisted by/ her accommodating, her generous view of her domestic use. She had come, frankly, into the connection to do and to be what she could, 'no questions asked,' and she had taken over accordingly as it stood, and in the finest practical spirit, the burden of a waiting-list that Maggie . . . had suffered to get inordinately out of hand. What could be more simple than one's going through with everything, she had asked, when it's so plain a part of one's contract?. . . .To give back . . . all one can, /is/ just one's decency and one's honour and one's virtue. These things, henceforth, if you're interested to know, are my rule of life, ...He had seen her--dealing always, from month to month, with the duties of a remunerated office. (I,pp.317-318)

Charlotte is used to fulfilling the family's social obligations, and the Prince is no less exploited, not in the sense of any duty that he must perform, but merely in what he is expected to be. Adam Verver estimates the Prince, as he estimates everyone except Maggie, in mere economic terms: Adam's gaze at the Prince

> rested at its ease, but it neither lingered nor penetrated, and was, to the Prince's fancy, much of the same order as any glance directed, for due attention,

> from the same quarter, to the figure of a cheque received in the course of business and about to be enclosed to a banker. It made sure of the amount --and just so, from time to time, the amount of the Prince was certified. He was being thus, in renewed instalments, perpetually paid in; he already reposed in the bank as a value, but subject, in this comfortable way, to repeated, to infinite endorsement. (I,pp.324-325)

One of the tragedies of the novel is that the "communities, from man to man," that by "the Prince's original calculation, might have become possible . . . had not really ripened and flowered" (I,p.324) between Adam and himself, a happy occurrence which would surely have forestalled the adultery.

The theme of the inexcusable stupidity of naive innocence is developed through the various images of Adam and Maggie as children as well as the Prince's passages of exasperation. The most obvious thematic development, however, is the international theme. This theme is introduced at the beginning of the monologue in the Prince's meditation on the difference between Fanny's friendship and the passionate alliances of the Italians. It is expanded at almost every turn in the monologue in the Prince's thoughts about Maggie, Adam and English society. The Prince fits easily into English society:

> He had paid first and last many an English country visit; he had learned even from of old to do the English things and to do them all sufficiently in the English way; if he didn't always enjoy them madly he enjoyed them at any rate as much, to all appearance, as the good people who had in the night of time unanimously invented them and who unanimously, even if a trifle automatically, practised them. (I,p.327)

And yet,

> something of him, he often felt at these times, was left out; it was much more when he was alone or when he was with his own people--or when he was, say, with Mrs. Verver and nobody else--that he moved, that he talked, that he listened, that he felt, as a congruous whole. (I,p.328)

The greatest discrepancy, however, between the Old World consciousness and that of the New World is a question of moral sense. The Ververs see no "anomaly" in the Prince and Charlotte's relationship, and the Prince can see no rational explanation for their trust.

Like all the other monologues of The Golden Bowl, this one also develops further the relations among the four principals, and foreshortens time. The activities that crowd the days at Matcham are succinctly enumerated:

> His body, very constantly, was engaged at the front--in shooting, in riding, in golfing, in walking, over the fine diagonals of meadow-paths or round the pocketed corners of billiard-tables; it sufficiently, on the whole, in fact, bore the brunt of bridge-playing, of breakfasting, lunching, tea-drinking, dining, and of the nightly climax over the bottigliers, as he called it, of the bristling tray; it met finally, to the extent of the limited tax on lip, on gesture, on wit, most of the current demands of conversation and expression. (I,pp.327-328)

The activities of the family at home in London are also detailed, again achieving the sense of time passing slowly and arduously within a relatively short narrative summation. The weekend at Matcham and the dinner at Eaton Square provide focus for the Prince to comment, from his particular vantage point, on the family and its activities. This balances with Maggie's similar

monologue during the dinner which she and the Prince host at Portland Place in her book.

James used three major narrative controls in the monologue. The first is his own peculiar style with its extended imagery like the metaphor of the Prince's "shining star" quoted above. The intricacy of sentence structure is another characteristic of this style, for example:

> As soon as she /Fanny/ had put to him the question of what he would do--by which she meant of what Charlotte would also do--in that event of Maggie's and Mr. Verver's not embracing the proposal they had appeared for a day or two resignedly to entertain; as soon as she had betrayed her curiosity as to the line of the other pair, so left to themselves, might take, a desire to avoid the appearance of at all too directly prying had become marked in her. (I,p.329)

The style is ornate at times, but punctuated with idiomatic expressions like "Plumped out for him her first little lie" (I,p.328) which give balance and the feeling of not thought alone but also the particular vernacular of a particular character --in this case the Prince.

Another narrative control is the emerging personality of the narrator who not only assigns the quotes and sets the stage, but who also, through his personal idiom, directs the attitude of the reader toward the Prince. The narrator must insure that the reader understands the Prince's motivations and sympathizes with him but also does not hate Maggie whose consciousness is the subject of the next volume. The narrator, then, must help to keep objectivity in the monologue. For example, it is the narrator who explains that the Prince's

"assent remained scarce more than tacit" (I,p.313) after Charlotte's dictum that "Fanny Assingham didn't now matter." It is the narrator who balances humor, irony and irritation with parenthetical comments such as the one in this sentence: "But he /the Prince/ could amuse himself with saying--so far as the amusement went--that they /his passionate Italian friends/ were what he had once for all turned his back on." (I,p.315) At times the narrator is humorous in his subtle, detached comment: "They /Charlotte and the Prince/ had little need to talk of her /Fanny/ after practically agreeing that they had outlived her." (I,p.315) The narrator takes an almost paternal attitude toward the Prince when he calls him "our young man", and Charlotte and the Prince "our friends." The narrator treats the Prince kindly, and almost always speaks for the part of the Prince which is the individual man rather than the encumbered Italian aristocrat.

The posture of the narrator, who is friendly and, one might imagine, diplomatic, is a guide for the reader. One of the delicate problems of the monologue is to create the Prince's consciousness as both the symbolic consciousness of the Old World and, at the same time, the personal consciousness of Amerigo the man. He is both a proud, stylized aristocrat and an individual in a trying situation. It is the individual man in the Prince who struggles with the "grotesque" situation at Matcham; the aristocrat is already far too annoyed and slighted

to consider the situation worthy of a moral dilemma.

Much of the imagery of the monologue has been mentioned and, in an attempt to avoid repetition, a conclusion may profitably be drawn that the imagery is usually the drawing-room imagery of relationships:

> 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, doubtless from too limited a change of dress, for whose tacit and abstemious presence, never betrayed by a rattle of her rusty machine, a room in the attic and a plate at the side table were decently usual. (I,p.331)

The pleasant, well-mannered imagery of ironic detachment is sustained until the last climactic moment when the Prince loses patience and recoils from the idea that

> a galantuomo . . . could do anything but blush to 'go about' at such a rate with such a person as Mrs. Verver in a state of childlike innocence, the state of our primitive parents before the fall. (I,p.335)

To summarize, this long monologue block contributes more to the creation of the Prince's Old World consciousness as both dramatic centre and thematic subject than anything else in The Golden Bowl.

The Prince's monologue on the terrace at Matcham the day that he and Charlotte go to Gloucester is an intentional dramatic soliloquy which parallels Adam's soliloquy on the terrace at Fawns before he and Charlotte go to Brighton. The dramatic setting is both picture and scene. The time is "the half-hour during which /the Prince/ "strolled on the terrace and smoked" (I,p.350) before Charlotte appears dressed for the

day. The great house is on one side of him and the sweeping lawns and distant cathedral towns are on the other. The sense of picture emerges from the Prince's own image:

> Its general brightness was composed doubtless of many elements, but what shone out of it as if the whole place and time had been a great picture, from the hand of genius, presented to him as a prime ornament for his collection and all varnished and framed to hang up--what marked it especially for the highest appreciation was his extraordinarily unchallenged, his absolutely appointed and enhanced possession of it. (I,p.350)

Later in the monologue the definition of picture grows to include all of England with: "earth and . . . air, the light and the colour, the fields and the hills and the sky, the blue-green counties and the cold cathedrals." (I,p.354)

The scene of the monologue is composed of the Prince's dialogue with himself on his circumstances here at Matcham and in English society in general. There are three major motifs of the monologue which deserve examination: 1) The note of possession coupled with the sensual and aesthetic images; 2) The Prince's injured pride which eventually leads to the adultery and, 3) The familiar motif of the Old World consciousness of the Italian aristocrat at odds with his alien environment. The first motif of the meditation, carried out through aesthetic imagery, is introduced in the passage quoted above in which the Prince feels in possession of the scene as if it were a work of art. The feeling of possession melds into the feeling of command which culminates in the glorious sense of freedom

which the Prince enjoys:

> If the outlook was in every way spacious--and the towers of three cathedrals, in different counties, as had been pointed out to him, gleamed discernibly, like dim silver, in the rich sameness of tone--didn't he somehow the more feel it so because, precisely, Lady Castledean had kept over a man of her own, and that this offered a certain sweet intelligibility as the note of the day? (I,pp.351-352)

The sensuous nature of the Prince yields a consciousness abundant with images of the beautiful. "The upshot of everything, for him, was that the exquisite day bloomed there like a large fragrant flower that he had only to gather." (I,p.355) Extending the same metaphor further, later, James combines it with the recurring metaphor of the novel: the golden cup.

> He had his hand there to pluck it, on the open bloom of the day; but what did the bright minute mean but that her answering hand was already intelligently out? So therefore while the minute lasted it passed between them that their cup was full; which cup their very eyes, holding it fast carried and steadied and began, as they tasted it, to praise. (I,p.356)

The Prince, in a last, climactic image, senses that his freedom is

> as perfect and rounded and lustrous as some huge precious pearl. . . . He hadn't struggled nor snatched; he was taking but what had been given him; the pearl dropped itself, with its exquisite quality and rarity straight into his hand. Here precisely it was, incarnate; its size and its value grew as Mrs. Verver appeared, afar off, in one of the smaller doorways. (I,p.358)

A sensual image of freedom is that its truth is "blown into their faces by the wings of the morning." (I,p.358) All of these sense images contribute to the effect of the monologue as a preparation for the supreme act of sensual possession: The adultery.

The wounded pride of the aristocrat seems to be the immediate motive for the adultery. In the first place, the Prince feels that the women recognize his worth and work for him:

> He had after all gained more from women than he had ever lost by them; what were they doing at this very moment, wonderful creatures, but trying to outdo each other in his interest?--from Maggie herself, most wonderful in her way of all, to his hostess of the present hour, into whose head it had so inevitably come to keep Charlotte on, for particular reasons, and who had asked in this benevolent spirit why in the world, if not obliged, without plausibility, to hurry, her husband's son-in-law shouldn't wait over in her company. All of which, besides, in Lady Casteldean as in Maggie, in Fanny Assingham as in Charlotte herself, was working for him without provocation or pressure, by the mere play of some vague sense on their part--definite and conscious at the most only in Charlotte--that he wasn't as a nature, as a character, as a gentleman, in fine, below his remarkable fortune. (I,pp.350-351)

Still, at the same time, the Prince feels used:

> As an outsider, a foreigner, and even as a mere representative husband and son-in-law, he was so irrelevant to the working of affairs that he could be bent on occasion to uses comparatively trivial. No other of her guests would have been thus convenient for their hostess; . . . .If he, the great and the clever Roman, on the other hand, had an affair, . . .it was of the order verily that he had been reduced to as to a not quite glorious substitute. . . . It marked . . . the feeling of the hour with the Prince that this vision of being 'reduced' interfered not at all with the measure of his actual ease. It kept before him again at moments the so familiar fact of his sacrifices--down to the idea of the very relinquishment, for his wife's convenience, of his real situation in the world; with the consequence thus that he was, in the last analysis, among all these so often inferior people, practically held cheap and made light of. (I,p.353)

This has been Maggie's mistake, and the grounds for the Prince's

growing resentment. Finally, on this particular day at Matcham he has decided to do "something quite beautiful and independent and harmonious, something wholly his own." (I,p.353) Maggie has not only denied him his stature as an aristocrat, but she has also bored him.

> He knew why he had from the first of his marriage tried with such patience for such conformity, he knew why he had given up so much and bored himself so much; he knew why he had at any rate gone in, on the basis of all forms on the basis of his having in a manner sold himself, for a situation nette. It had all been just in order that his--well, what on earth should he call it but his freedom?--should at present be as perfect and rounded and lustrous as some huge precious pearl. (I,p.358)

The Prince has his freedom at last and Maggie, clearly at fault, has given it to him without realizing at all what she has done.

The growing resentment and wounded pride of the Prince are a result not only of Maggie's ignorance, but also of his alienation in the society around him:

> Even much initiation left one at given moments so puzzled as to the element of staleness in all the freshness and of freshness in all the staleness, of innocence in the guilt and of guilt in the innocence. There were other marble terraces, sweeping more purple prospects, on which he would have known what to think, and would have enjoyed thereby at least the small intellectual fillip of a discerned relation between a given appearance and a taken meaning. The enquiring mind, in these present conditions, might, it was true, be more sharply challenged; but the result of its attention and its ingenuity, it had unluckily learned to know, was too often to be confronted with a mere dead wall, a lapse of logic, a confirmed bewilderment. (I,pp.354-355)

The Prince, the longer he is among the English, finds them more and more obtuse.

> He knew them all, as was said, 'well'; he had lived, with them, stayed with them, dined, hunted, shot and done various other things with them; but the number of questions about them he couldn't have answered had much rather grown than shrunken, so that experience struck him for the most part as having left in him but one residual impression. They didn't like les situations nettes--that was all he was very sure of. They wouldn't have them at any price; it had been their national genius and their national success to avoid them at every point. They called it themselves, with complacency, their wonderful spirit of compromise.
> (I,pp.353-354)

In other words, the English do not have open affairs with each other, but rather are all dedicated to keeping up appearances. It is always the Prince's bewilderment in the face of a foreign culture which prompts his monologues. This controlling principle makes the long monologue blocks seem very natural. They flow from the circumstances which the Prince finds puzzle him most acutely. In turn the monologue markers are brief and inobtrusive. Subtle markers that add a note of understatement like this one: "his imagination was, for reasons, during the time, unprecedentally active" and allusions to "his meditative smile" while "he lingered and waited" and simple adverbs like "reflectively", help to control the meditation. It is not so rhetorical a meditation as his others because it encompasses only one particular situation and his reactions to it and does not contain large amounts of foreshortened narration.

One of the major achievements of The Golden Bowl is the objectification of the international theme within the consciousnesses of the Prince and his Princess. In Volume II the later style becomes increasingly more reflective. Passages

like the one in Chapters VI and VII, provide a prelude for the style of Maggie's volume. The monologues of Volume I establish the relationships among the five principals up to Maggie's volume in which the internal and external plots are fully developed.

FOOTNOTES

[1]All citations to The Golden Bowl in the text are to The Golden Bowl Volumes XXV and XXVI of The Novels and Tales of Henry James: New York Edition (Scribners, 1907-1917). This quotation is from Volume I, p. 31.

[2]Sallie Sears in The Negative Imagination (Ithaca, 1968) gives the fairy tale from which The Golden Bowl descends as that of the three wishes:

> The Golden Bowl follows with considerable exactness, however unconsciously, the prototype of the fairy tale of "three wishes," in which the third wish is reserved for undoing the first two, which always, no matter what yearnings they have satiated, have put the wisher in a state of danger....The two wishes granted the Ververs are extraordinary wealth and extraordinary mates. (p. 168).

[3]See Dorothea Krook, The Ordeal of Consciousness (New York, 1962).

[4]See J. A. Ward, The Search for Form (Chapel Hill, 1967).

[5]James L. Spener, "Symbolism in The Golden Bowl," Modern Fiction Studies III (Winter, 1957-1958), 333-344.

Chapter IV

Maggie

The distinction between Volumes I and II of The Golden Bowl is one of kind as well as degree. In Volume I the view from the Prince's consciousness is often diluted with monologues from the other characters as well as scenes with dialogue. Maggie's volume is much more intense. It is here that the style and structure of the interior monologue cease to pertain to only a few large blocks of the novel, which may easily be studied as separate entities, and become, instead, the principles of narrative structure and style throughout the volume. Just as the Old World consciousness of the Prince is the subject of Volume I, so the American consciousness of Maggie Verver is the subject of Volume II; however, scene, dialogue, and description are carefully subordinated in Maggie's volume to the major achievement of the novel which is the studied maturation of Maggie. The dramatization of Maggie's emotional torment and subsequent education demands that the volume represent emotion so intensely that the atmosphere of anxiety and the means Maggie seeks to understand and alleviate that anxiety will control everything else. It is not unprofitable to juxtapose Maggie's entire volume beside Chapters VI and VII of the last book of the Prince's volume to see that the interior monologue develops

in James until the very conversations become, in many places, merely hypothetical conversations. It is as if Maggie's internal mental life has taken over the world outside of her, and the imaginary conversations have more truth than the words actually spoken. As is obvious, in Maggie's volume the subject is the centre of consciousness much more than external reality. Volume II is structured as an emotional education in the style of the interior monologue. A study of the presentation of consciousness in James must eventually turn to Maggie Verver because the second half of the Golden Bowl is the highest point of James's experimentation with the presentation of consciousness in the novel.

Consciousness as subject is so important in Maggie's volume that the story itself is ambiguous. The only concrete reality that James presents is the reality of Maggie's tormented, plotting mind. This reality is so immediate that the outer reality is often obscured. For example, what Adam suspects or does not suspect constitutes a large part of Maggie's agitation. The reader knows that Maggie is dedicated to keeping harsh realities from her father, but he never knows exactly what Adam does know. The reader is enclosed in the square of Maggie's window in the house of fiction. The most pressing problem which this presents is the assigning of responsibility. In some places, Maggie seems the relentless little witch determined, in her jealousy, to humiliate her rival, Charlotte. At other

times, Maggie is more the frightened prisoner of her own paralyzing terrors. How to evaluate Maggie, though, is not the most important concern of an analysis of The Golden Bowl. Maggie's consciousness is inconsistent because anyone changing emotional investments and growing emotionally is going to be inconsistent. The larger question of The Golden Bowl is the honesty of Maggie's presentation. This question may be answered with a strong affirmative. Both Maggie and her struggle are highly realistic. One kind of mimesis, that of the interior consciousness, has replaced the more traditional mimesis of situation.

The external plot in The Golden Bowl is developed largely in Volume I. The scene in Volume II when Fanny shatters the crystal goblet is the climax of the external plot which is the plot of the adultery. Within the dynamics of the external plot, Maggie overcomes the wicked Charlotte and regains her husband's affection: Maggie is the virtuous protagonist, Charlotte, the nefarious dark lady. In terms of the internal plot, Maggie luckily discovers her immaturity and neglect of her husband and matures, no matter how painfully. The external plot is the classic plot of achievement in which good overcomes evil. The internal plot is the more realistic presentation of education and maturation. The irony of the story is that Maggie's delinquencies far more than Charlotte's manipulations have motivated the unfortunate tragedy of a life of forms into which Maggie and

her father had comfortably settled until Maggie's awakening after Matcham.

Maggie's volume is divided among three books and eighteen chapters. The first book is the longest, with ten chapters, and is the book of Maggie's awakening and action which leads to the climax of The Golden Bowl in chapters IX and X. In Book V Maggie regains her husband at Fawns and overcomes Charlotte. Book V contains the most unalleviated, intense presentation of consciousness in all of James. Book VI takes place back in London, and is appropriately termed the resolution of both the internal and external plots. Because the style of the volume makes it all a long interior monologue, it is very difficult to separate certain blocks of the volume and say that here is scene and here is monologue. The best that can be done is to choose the most representative sections from Maggie's volume and to examine these in detail to determine exactly what James is doing in the presentation of Maggie's consciousness. The three sections which offer the most from such study are the first two chapters which constitute Maggie's introductory, rhetorical "pagoda" monologue, and Chapters II and IV of Book V; one, a dramatic soliloquy as Maggie watches the others at cards at Fawns, and the other Maggie's monologue on Charlotte as Charlotte shows visitors through Adam's estate. An analysis of these three monologues which includes attention to their structure, style, themes, characterization and plotting will help to answer

the large question of how James presents consciousness in The Golden Bowl. Many of the themes of Volume I are extended, especially the themes of innocence and experience, the Old World consciousness versus the New World consciousness, and the exploitation of other people for one's personal convenience or pleasure.

There are many peculiarly Jamesian devices for the representation of consciousness in Volume II. Three of the most memorable are 1) the extended metaphors which objectify states of mind, 2) the hypothetical conversations which Maggie recounts in detail, and 3) the phenomenon of the "internal voice" with which one speaks to oneself, in Maggie's case with uncharacteristically "strong" language. These devices, along with all the other "monologue markers" and techniques of portraying consciousness in James, build the unique tone of Maggie's volume.

Maggie's long, introductory monologue in the first two chapters of The Golden Bowl is both a rhetorical monologue which foreshortens time and telescopes Maggie's prevailing patterns of thought and feeling and a dramatic soliloquy as Maggie waits for Amerigo's return from Matcham, and again as she waits for him to return to her after he dresses for dinner. The internal structure of the monologue is a montage of picture, scene and meditation. The two chapters span approximately ten days in Maggie's life in which she first takes positive action to make

"a difference in the situation so long present to her as practically unattackable." (II,p.3) The two primary scenes within the chapters are: 1) the scene with Maggie and Amerigo the evening that he returns from Matcham; and, 2) the scene the next morning when Maggie arrives at Eaton Square, not merely for "an easy change of the guard--Charlotte's own frequent, though always cheerful, term of comparison for /the/ process of transfer," (II,p.32) but to go out with her stepmother. One of the devices which makes metaphors of these two scenes is the reference to them as parts of a play. The first scene

> fell for retrospect into a succession of moments which 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. (II,p.11)

The dramatic analogy in Maggie's memory of the scenes gives them both the sense of carefully calculated maneuvers, adroitly managed on Maggie's part, and of dramatic scenes which pass before the reader, rendering the meditation lively. When Maggie, in Eaton Square, began to shift the forms of their lives:

> she reminded 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: just as it was the sense of action that logically involved some platform--action quite positively for the first time in her life, or, counting in the previous afternoon, for the second. That platform remained for three or four days thus sensibly under her feet, and she had all the while with it the inspiration of quite remarkable, of quite heroically improvising. Preparation and practice had come but a short way; her part opened

> out and she invented from moment to moment what to say and to do. She had but one rule of art--to keep within bounds and not lose her head; certainly she might see for a week how far that would take her. (II,p.33)

Not only do these references to the drama vary the movement of the meditation, but they are also a technique James is using to represent the way that Maggie remembers, in her subsequent cogitations, the events of these important first attempts on her part to rearrange the insidious forms. There are two important pictures in the chapters. The first vivid picture is that of Maggie waiting for Amerigo:

> She was in the smaller drawing-room, in which she always 'sat,' and she had, by calculation, dressed for dinner on finally coming in. It was a wonder how many things she had calculated in respect to this small incident.... She . . . had made herself, during the time at her disposal, quite inordinately fresh and quite positively smart, this had probably added, while she waited and waited, to that very tension of spirit in which she was afterwards to find the image of her having crouched.... She couldn't help it if she couldn't read her pale novel--ah that, par exemple, was beyond her!--but she could at least sit by the lamp with the book, sit there with her newest frock, worn for the first time, sticking out, all round her, quite stiff and grand. She had glanced repeatedly at the clock, but had refused herself the weak indulgence of walking up and down. (II,pp.11-12)

The second, is the picture which Maggie, with her now awakened vision, sees at Eaton Square the next morning:

> Charlotte was dressed to go out, and her husband, it appeared, rather positively prepared not to; he had left the table but was seated near the fire with two or three of the morning papers and the residuum of the second and third posts on a stand beside him--more even than the usual extravangance, as Maggie's glance made out. Charlotte, at the window, looking into the side-street that abutted on the Square, might have been watching for their visitor's advent before withdrawing; and in

> the light, strange and coloured, like that of a painted picture, which fixed the impression for her, objects took on values not hitherto so fully shown. It was the effect of her quickened sensibility; she knew herself again in presence of a problem, in need of a solution for which she must intensely work....It was for the next quarter of an hour as if she could have counted them one by one on her fingers. Sharp to her above all was the renewed attestation of her father's comprehensive acceptances, which she had so long regarded as of the same quality with her own, but which, so distinctly now, she should have the complication of being obliged to deal with separately. (II,p.31)

Between the pictures and the scenes the monologue continues, developing both the atmosphere of frustration and anxiety and the enfolding of Maggie's plan which, in the first monologue, is thwarted.

Even though the long monologue is a block of the novel, there are smaller soliloquys within it. For example, Maggie's meditation before the fire as the Prince dresses, and her thoughts as she first looks at her father and Charlotte, the next morning, with an awakened consciousness are both soliloquys. The transitions between external and internal, picture and scene, are handled through conventional connectives like this one between mental image and actual event:

> What in particular would the figure in the picture do? She looked about her, from the middle of the room, under the force of this question, as if there exactly were the field of action involved. Then as the door opened again she recognized, whatever the action, the form, at any rate, of a first opportunity. Her husband had reappeared--he stood before her refreshed, almost radiant, quite reassuring. Dressed, anointed, fragrant, ready above all for his dinner, he smiled at her over the end of their delay. It was as if her opportunity had depended on his look--and now she saw that it was good. There was still for the instant something in suspense, but it passed more quickly than on his previous entrance. He was already holding out his arms. (II,p.24)

There are also transitions which offer an analogy between the craft of the writer and what is actually happening in the dramatic scene:

> It /the mental image/ made her in fact, with a vague gasp, turn away, and what had further determined this was the final sharp extinction of the inward scene by the outward. The quite different door had opened and her husband was there. (II,p.15)

The sense of time, in the monologue, must be created so that Maggie's gradual awareness is realistic and does not seem too sudden to be incomprehensible, and yet the sense of time must also be carefully controlled because the meditation does not, following the processes of consciousness, follow a strict chronological order, and coherence demands that the reader gain some sense of which event and recognition follows which other event and recognition. Representing time within the consciousness, that is, as time appears to Maggie, James is recreating psychological time which may or may not correspond to actual time. Actual time in the monologue is reported not so strictly as "This happened Monday, and this Tuesday", but, still, quite conventionally, so that it is not difficult to determine that the monologue, though covering, psychologically, many hours over a period of time, does encompass approximately ten days. References to psychological time must, of necessity, be vaguer than references to actual, designating time. Because of this, the monologue begins:

> It wasn't till many days had passed that the Princess began to accept the idea of having done, a little, something she was not always doing, or indeed that of having listened to any inward voice that spoke in a new tone. (II,p.1)

This beginning creates the sense of a constant attention to "a particular hour" until she can accept what she had done. Past time is also handled somewhat vaguely:

> This situation had been occupying for months and months the very centre of the garden of her life. (II,p.3)

Although the monologue begins promising that "Many days . . . passed" before the Princess accepted what she had done, the monologue itself may be considered set somewhat closer to the actual time of the events through the narrator's references to "a change now but a few days old". This is the most specific of the references to the time when Maggie is putting all of her observations together. Most of the references are far more general: "It had been strange as she could consent afterward to think it . . . , or "that had later on kept coming to her", and "back and back it kept coming to her." Other references like "The hesitation had been at the first, and she at present saw that he surmounted it without her help," (II,p.17) make "the present" no more specific than the more general delineations of time. If there is no specific present of the monologue block one might wonder why James bothers to refer to time at all. These references are necessary because they bridge the gap between actual time and psychological time and because they create the sense of the continuity and pervasiveness of Maggie's anxiety. There are also parts of the monologue block which do not occur days later, but are more soliloquys that take place

at a specific time. Maggie's meditation before the fire as she waits for the Prince to return from dressing is one example. She realizes at this time what the social form of their life has been:

> She seemed to see tonight as she had never yet quite done that their business of social representation, conceived as they conceived it, beyond any conception of her own and conscientiously carried out was an affair of living always in harness. (II,p.22)

In this way, James helps to control psychological time with the presentation of a certain specific awareness at one moment which leads to the general awareness which will come later.

Several climaxes of insight also help to organize the monologue, providing peaks of tension which effectively vary the pace:

> She had a plan, and she rejoiced in her plan: this consisted of the light that, suddenly breaking into her restless reverie, had marked the climax of that vigil. It had come to her as a question--'What if I've abandoned them, you know? What if I've accepted too passively the funny form of our life?' There would be a process of her own by which she might do differently in respect to Amerigo and Charlotte--a process quite independent of any process of theirs. Such a solution had but to rise before her to affect her, to charm her, with its simplicity, an advantageous simplicity she had been stupid for so long not to have been struck by; and the simplicity meanwhile seemed proved by the success that had already begun to attend her. (II,p.25)

This insight provokes the plan, and a second insight uncovers for Maggie just why her plan will be too successful to do what she really wants to do:

> There was in the air, for our young woman, a distilled difference of which the very principle was to keep down objections and retorts. That impression came back

> --it had its hours of doing so; and it may interest us on the ground of its having prompted in Maggie a final reflexion, a reflexion out of the heart of which a light flashed for her like a great flower grown in a night. As soon as this light had spread a little it produced in some quarters a surprising distinctness, made her of a sudden ask herself why there should have been even for three days the least obscurity. The perfection of her success, decidedly, was 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. The word for it, the word that flashed the light, was that they were treating her, that they were proceeding with her--and for that matter with her father--by a plan that was the exact counterpart of her own. It wasn't from her they took their cue, but--and this was what in particular made her sit up--from each other; and with a depth of unanimity, an exact coincidence of inspiration, that when once her attention had begun to fix it struck her as staring out at her in recovered identities of behavior, expression and tone. (II,pp.41-42)

The internal structure of this long monologue revolves around Maggie's first awareness and first plan of action. The monologue spans ten days and includes two important scenes and several pictures, soliloquys, and climaxes of insight. The meditation, in relation to the novel as a whole, serves the same function as the Prince's and Adam's opening monologues. The monologue introduces Maggie, her problem and her reaction to it. One important structural function which the monologue fulfills is to introduce Maggie's reaction to the adultery and to complete the transition, begun in Fanny's last two chapters of Volume I, between the Prince at Matcham about to go to Gloucester and the Prince returned once more to Portland Place.

The style of this monologue block gives it a strongly subjective tone. The monologue markers and various narrative

controls are frequent so that the meditation has the traditional commanding implicit presence of the narrator, and the material never becomes incoherent. The monologue markers, which run frequently, almost one to paragraph, throughout the meditation, have many forms. Mere phrases like "on consideration" and "handed over to her brooding fancy" and "that had later on kept coming to her," and "back and back it kept coming to her," and "she was to remember afterwards" reinforce the sense of scenes remembered and meditated upon. Images are also used as monologue markers:

> Her actual multiplication of distractions and suppressions, whatever it did for her, failed to prevent her living over again any chosen minute--for she could choose them, she could fix them--of the freshness of relation produced by her having administered to her husband the first surprise to which she had ever treated him. It had been a poor thing, but it had been all her own, and the whole passage was backwardly there, a great picture hung on the wall of her daily life for her to make what she would of. (II,pp.10-11)

The most extended image of Maggie's mind which explains the constant reflections of this "much-thinking little person" is the image of the "accumulations of the unanswered:"

> The thick air . . . had begun more and more to hang, for our young woman, over her accumulations of the unanswered. They were there, these accumulations; they were like a roomful of confused objects, never as yet 'sorted,' which for some time now she had been passing and re-passing, along the corridor of her life. She passed it when she could without opening the door; then, on occasion, she turned the key to throw in a fresh contribution. So it was that she had been getting things out of the way. They rejoined the rest of the confusion; it was as if they found their place, by some instinct of affinity, in the heap. They knew in short where to go, and

> when she at present by a mental act once more pushed the door open she had practically a sense of method and experience. What she should never know about Charlotte's thought--she tossed that in. It would find itself in company, and she might at last have been standing there long enough to see it fall into its corner. The sight moreover would doubtless have made her stare, had her attention been more free--the sight of the mass of vain things, congruous, incongruous, that awaited every addition. (II,pp.14-15)

Another image of Maggie's mind at meditation is of her agitation when she remembers "a kinship of expression in the two faces," of Amerigo and Charlotte as she approaches them after Matcham:

> To make the comparison at all was, for Maggie, to return to it often, to brood upon it, to extract from it the last dregs of its interest--to play with it in short nervously, vaguely, incessantly, 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 a firm fineness that no effort would ever snap. The miniatures were back to back, but she saw them forever face to face, and when she looked from one to the other she found in Charlotte's eyes the gleam of the momentary 'What does she really want?' that had come and gone for her in the Prince's. (II,pp.35-36)

Another image is of her mind as that of the dutiful little housewife:

> When she began to recover piece by piece the process became lively; she might have been picking small shining diamonds out of the sweepings of her ordered house. She bent, in this pursuit, over her dust-bin; she challenged to the last grain the refuse of her innocent economy. (II,p.42)

Besides the obvious monologue markers, there are narrative controls such as the intrusion of the narrator to explain the imagery which abounds in the meditation:

> If this image, however, may represent our young woman's consciousness of a recent change in her life--a change now but a few days old--it must at the same time be

> observed that she both sought and found in renewed circulation, as I have called it, a measure of relief from the idea of having perhaps to answer for what she had done. The pagoda in her blooming garden figured the arrangement--how otherwise was it to be named?--by which, so strikingly, she had been able to marry without breaking, as she liked to put it, with her past. She had surrendered herself to her husband without the shadow of a reserve or a condition and yet hadn't all the while given up her father by the least little inch. (II,pp.4-5)

The narrator also neatly gathers his metaphors after the many images at the beginning of the chapter, in a final image which he testifies is clearly his own:

> She could at all events remember no time at which she had felt so excited, and certainly none--which was another special point--that so brought with it as well the necessity for concealing excitement. This birth of a new eagerness became a high pastime in her view precisely by reason of the ingenuity required for keeping the thing born out of sight. The ingenuity was thus a private and absorbing exercise, in the light of which, might I so far multiply my metaphors, I should compare her to the frightened but clinging young mother of an unlawful child. The idea that had possession of her would be, by our new analogy, the proof of her misadventure, but likewise all the while only another sign of a relation that was more to her than anything on earth. (II,p.7)

The imagery in other parts of the monologue is less the narrator's own than Maggie's, although the form of the imagery is such that in most places it is not perfectly clear whether the imagery is the narrator's image for Maggie's agitation or Maggie's own image which the narrator faithfully reports. In this volume of The Golden Bowl the narrator's personality is largely submerged beneath Maggie's own, but phrases in reference to her like "little person" and "our young woman" carry the

same intimate affectionate connotations as the narrator's posture toward the Prince did in Volume I, although his attitude towards Maggie is somewhat condescending.

The imagery of the second volume of The Golden Bowl is one of its most remarkable features. James's major device for representating a particular state of mind is an extended metaphor. He not only,however, uses metaphors for states of mind, but also to explain relationships and actions. Sometimes, as in the famous "pagoda" metaphor, the figure of speech becomes a symbol for an entire complex of relationships, thoughts and feelings:

> This situation had been occupying for months and months the very centre of the garden of her life, but it had reared itself there 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. She had walked round and round it--that was what she felt; she had carried on her existence in the space left her for circulation, a space that sometimes seemed ample and sometimes narrow: looking up all the while at the fair structure that spread itself so amply and rose so high, but never quite making out as yet where she might have entered had she wished. She hadn't wished till now--such was the odd case; and what was doubtless equally odd besides was that though her raised eyes seemed to distinguish places that must serve from within, and especially far aloft, as apertures and outlooks, no door appeared to give access from her convenient garden level. The great decorated surface had remained consistently impenetrable and inscrutable.
> (II,pp.3-4)

The "strange tall tower of ivory" is the situation through which, as the narrator explains, "she had been able to

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marry without breaking . . . with her past." But the image is not only the metaphor for the forms within which the four principles live, but it also symbolizes Maggie's action at the moment:

> At present however, to her considering mind, it was as if she had ceased merely to circle and to scan the elevation, ceased so vaguely, so quite helplessly to stare and wonder; she had caught herself distinctly in the act of pausing, then in that of lingering and finally in that of stepping unprecedentedly near. The thing might have been, by the distance at which it kept her, a Mahometan mosque, with which no base heretic could take a liberty; there so hung about it the vision of one's putting off one's shoes to enter and even verily of one's paying with one's life if found there as an interloper. She hadn't certainly arrived at the conception of paying with her life for anything she might do; but it was nevertheless quite as if she had sounded with a tap or two one of the rare porcelain plates. She had knocked in short--though she could scarce have said whether for admission or for what; she had applied her hand to a cool smooth spot and had waited to see what would happen. Something had happened; it was as if a sound, at her touch, after a little, had come back to her from within; a sound sufficiently suggesting that her approach had been noted. (II,p.3)

Maggie's relationship to the pagoda has become both a metaphor for the relationships among the principles and for her state of mind. She feels "helpless", and "kept at a distance" and even about to attempt something for which she might "pay with her life." Maggie's timidity and self-effacement are emphasized throughout the metaphor; she is a woman who might easily be controlled. Maggie's relationship to the pagoda shifts as her awareness shifts:

> The ivory tower, visible and admirable doubtless from any point of the social field, had risen stage by stage. Maggie's actual reluctance to ask herself with proportionate

> sharpness why she had ceased to take comfort in the sight of it represented accordingly a lapse from that ideal consistency on which her moral comfort almost at any time depended. To remain consistent she had always been capable of cutting down more or less her prior term. (II,p.6)

Another comprehensive image which fulfills approximately the same functions as the pagoda is the family carriage image.

> But what perhaps most came out in the light of these concatenations was that it had been for all the world as if Charlotte had been 'had in,' as the servants always said of extra help, because they had thus suffered it to be pointed out to them that if their family coach lumbered and stuck the fault was in its lacking its complement of wheels. Having but three, as they might say, it had wanted another, and what had Charlotte done from the first but begin to act, on the spot, and ever so smoothly and beautifully, as a fourth? (II,p.4)

In the extension of the metaphor, it becomes clear that this is Maggie's own image:

> Nothing had been immediately more manifest than the greater grace of the movement of the vehicle--as to which, for the completeness of her image, Maggie was now supremely to feel how every strain had been lightened for herself. So far as she was one of the wheels she had but to keep in her place; since the work was done for her she felt no weight, and it wasn't too much to acknowledge that she had scarce to turn around . . . . She might have been watching the family coach pass and noting that somehow Amerigo and Charlotte were pulling it while she and her father were not so much as pushing. They were seated inside together, dandling the Principino and holding him up to the windows to see and be seen, like an infant positively royal; so that the exertion was all with the others. Maggie found in this image a repeated challenge; again and yet again she paused before the fire: after which, each time, in the manner of one for whom a strong light has suddenly broken, she gave herself to livelier movement. (II,pp.23-24)

The metaphor, continuing, describes Maggie's sense of her own action:

> She had seen herself at last, in the picture she was studying, suddenly jump from the coach; whereupon, frankly, with the wonder of the sight, her eyes opened wider and her heart stood still for a moment. She looked at the person so acting as if this person were somebody else, waiting with intensity to see what would follow. The person had taken a decision--which was evidently because an impulse long gathering had at last felt a sharpest pressure. Only how was the decision to be applied? (II,p.24)

This family carriage metaphor and the pagoda metaphor both culminate with the sense of an action, at last, taken.

Other images in the monologue describe Maggie's agitation and emphasize her extreme anxiety:

> This was what was before her, that she was no longer playing with blunt and idle tools, with weapons that didn't cut. There passed across her vision ten times a day the gleam of a bare blade, and at this it was that she must shut her eyes, must knew the impulse to cheat herself with motion and sound. (II,pp.9-10)

The image of sharp instruments and danger is juxtaposed with an image of ballrooms as Maggie tries to explain her anxiety simply:

> The case resembled . . . remembered steps that had grown vague from her ceasing to go to balls. She would go to balls again--that seemed, freely, even crudely, stated, the remedy; she would take out of the deep receptacles in which she had laid them away the various ornaments congruous with the greater occasions and of which her store, she liked to think, was none of the smallest. She would have been easily to be figured for us at this occupation; dipping, at off moments and quiet hours, in snatched visits and by draughty candle-light, into her rich collections and seeing her jewels again a little shyly but all unmistakeably glow. That in fact may pass as the very picture of her semi-smothered agitation, of the diversion she to some extent successfully found in referring her crisis, so far as was possible, to the mere working of her own needs. (II,p.8)

Maggie sees herself as an inadequate, helpless spaniel:

> She tried to deal with herself for a space only as a silken-coated spaniel who has scrambled out of a pond and who rattles the water from his ears. Her shake of her head, again and again, as she went, was much of that order, and she had the resource to which, save for the rude equivalent of his generalising bark, the spaniel would have been a stranger, of humming to herself hard as a sign that nothing had happened to her. She hadn't, so to speak, fallen in; she had had no accident nor got wet; this at any rate was her pretension until after she began a little to wonder if she mightn't, with or without exposure, have taken cold. (II,pp.6-7)

Images also symbolize not mere mental states, but also actions:

> He had 'met' her--she so put it to herself; met her with an effect of generosity and of gaiety in especial, on his coming back to her ready for dinner, which she wore in her breast as the token of an escape for them both from something not quite definite but clearly much less good. Even at that moment in fact her plan had begun to work; she had been, when he brightly reappeared, 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. Well, it was the flower of participation, and as that, then and there, she held it out to him, putting straightway into execution the idea, so needlessly, so absurdly obscured, of her sharing with him, whatever the enjoyment, the interest, the experience might be--and sharing also for that matter with Charlotte. (II,pp.25-26)

Just as the initiation of the monologue is an image of Maggie's first action, so the last images are those of frustration. Charlotte and the Prince, working, Maggie supposes, together, have managed to thwart her and keep her out of the pagoda still: It

> Now arched over the Princess's head like a vault of bold span that important communication between them on the subject couldn't have failed of being immediate. (II,p.42)

Several images are telescoped into the end of the monologue, all of which reinforce the tone of extreme anxiety and helplessness. Amerigo's tenderness to her when he first returned to

Portland Place from Matcham is a warm image of surrender:

> The warmly-washing wave had travelled far up the strand. She had subsequently lived for hours she couldn't count under the dizzying smothering welter--positively in submarine depths . . . through walls of emerald and mother-of-pearl; though indeed she had got her head above them, for breath, when face to face with Charlotte again on the morrow in Eaton Square. (II,p.43)

But Maggie feels that wave quite differently now:

> Of course they were arranged--all four arranged; but what had the basis of their life been precisely but that they were arranged together? Ah! Amerigo and Charlotte were arranged together, but she--to confine the matter only to herself--was arranged apart. It rushed over her, the full sense of all this, with quite another rush from that of the breaking wave of ten days before; and as her father himself seemed not to meet the vaguely-clutching hand with which, during the first shock of complete perception, she tried to steady herself, so she felt very much alone. (II,p.45)

Maggie's helplessness is perhaps most precisely described in the image of the "bath of benevolence" within which Charlotte and Amerigo have all but drowned her:

> 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. Baths of benevolence were very well, but at least, unless one were a patient of some sort, a nervous eccentric or a lost child, one usually wasn't so immersed save by one's request. It 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. Above all she hadn't complained, not by the quaver of a syllable--so what wound in particular had she shown her fear of receiving? What wound had she received--as to which she had exchanged the least word with them? If she had ever whined or moped they might have had some reason; but she would be hanged--she conversed with herself in strong language--if she had been from beginning to end anything but pliable and mild. It all came back on consequence to some required process of their own, a

> process operating quite positively as a precaution and a policy. They had got her into the bath and, for consistency with themselves--which was with each other--must keep her there. (II,p.44)

Without these varied images, the monologue would lose much of its force in the presentation of Maggie's consciousness. Images are able to combine both vivid sense impressions and the lively motion of scenes so that they add much to the feeling of an internal arranging and struggling. The images very effectively provide objective correlatives for highly complex states of mind and human relationships.

One of the most unique techniques for dramatizing phantasies in Maggie's volume is the recounting of hypothetical conversations. These conversations are the unedited, spontaneous overflow of emotion:

> It would have been most beautifully therefore in the name of the equilibrium, and in that of her joy at their feeling so exactly the same about it, that she might have spoken if she had permitted the truth on the subject of her behaviour to ring out--on the subject of that poor little behaviour which was for the moment so very limited a case of eccentricity. (II,p.18)

From quiet, passive Maggie these conversations bristle with emotion:

> "'Why, why' have I made this evening such a point of our not all dining together? Well, because I've all day been so wanting you alone that I finally couldn't bear it and that there didn't seem any great reason why I should try to. That came to me--funny as it may at first sound, with all the things we've so wonderfully got into the way of bearing for each other. You've seemed these last days--I don't know what: more absent than ever before, too absent for us merely to go on so. It's all very well, and I perfectly see how beautiful it is, all round; but 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. After all I've scarcely to explain that I'm as much in love with you now as the first hour; except that there are some hours--which I know when they come, because they almost frighten me--that show me I'm even more so. They come of themselves--and ah they've been coming! After all, after all--!" Some such words as those were what didn't ring out, yet it was as if even the unuttered sound had been quenched here in its own quaver. It was where utterance would have broken down by its very weight if he had let it get so far. (II,p.18)

Sometimes the hypothetical declarations are what Maggie imagines or fears. She imagines that Charlotte condescendingly defends Adam to her after she, Maggie, has extolled him:

> /This is how/ Charlotte looked in Eaton Square when she called her attention to his benevolence: through the dimness of the almost musing smile that took account of her /Maggie's/ extravagance, harmless though it might be, as a tendency to reckon with. 'But my poor child,' Charlotte might under this pressure have been on the point of replying, 'that's the way nice people are, all round--so that why should one be surprised about it? We're all nice together--as why shouldn't we be? If we hadn't been we wouldn't have gone far--and I consider that we've gone very far indeed. Why should you 'take on' as if you weren't a perfect dear yourself, capable of all the sweetest things?--as if you hadn't in fact grown up in an atmosphere of all the good things that I recognised, even of old, as soon as I came near you, and that you've allowed me now, between you, to make so blessedly my own.' Mrs. Verver might in fact have but just failed to make another point, a point charmingly natural to her as a grateful and irreproachable wife. 'It isn't a bit wonderful, I may also remind you, that your husband should find, when opportunity permits, worse things to do than to go about with mine. I happen, love, to appreciate my husband--I happen perfectly to understand that his acquaintance should be cultivated and his company enjoyed.' (II,pp.40-41)

Another voice, besides the voice of these hypothetical conversations, is Maggie's particular internal voice. She

criticizes and belittles herself even more effectively than Charlotte can:

> And yet by her little crouching posture there, that of a timid tigress, she had meant nothing recklessly ultimate, nothing clumsily fundamental; so that she called it names, the invidious, the grotesque attitude, holding it up to her own ridicule, reducing so far as she could the portée of what had followed it. She had but wanted to get nearer--nearer to something indeed that she couldn't, that she wouldn't, even to herself, describe; and the degree of this achieved nearness was what had been in advance incalculable. (II,p.10)

The ironies of Maggie's volume are pervasive. The image of the overflowing golden cup is heavily ironic because it is the same image that the Prince uses for the day. Both Maggie and Charlotte have, symbolically, spilled a full golden cup with the Prince. The dramatic ironies center around the adultery. Maggie's innocent, or quasi-innocent, curiosity about the trip to Gloucester is heavily ironic:

> Maggie took the measure in approaching her, on the morrow of her return from Matcham, with the same show of desire to hear all her story. She wanted the whole picture from her, as she had wanted it from her companion, and, promptly, in Eaton Square, whither, without the Prince, she repaired almost ostentatiously for the purpose, this purpose only, she brought her repeatedly back to the subject, both in her husband's presence and during several scraps of independent colloquy. (II,p.29)

The first mention of the trip to Gloucester is ironic:

> He had told her of his day, the happy thought of his round-about journey with Charlotte, all their cathedral-hunting adventure and how it had turned out rather more of an affair than they expected. (II,p.19)

The conversation at dinner is also heavily ironic:

> She had thrown herself at dinner into every feature of the recent adventure of the companions, letting him see without reserve that she wished to hear everything about it, and making Charlotte in particular, Charlotte's judgement of Matcham,Charlotte's aspect, her success there, her effect traceably produced, her clothes inimitably worn, her cleverness gracefully displayed, her social utility, in fine, brilliantly exemplified, the subject of endless enquiry. Maggie's enquiry was most sympathetic, moreover, for the whole happy thought of the cathedral-hunt, which she was so glad they had entertained and as to the pleasant results of which, down to the cold beef and bread-and-cheese, the queer old smell and the dirty tablecloth at the inn, Amerigo was good-humouredly responsive. He had looked at her across the table more than once, as if touched by the humility of this welcome offered to impressions at second-hand, the amusements, the large freedoms only of others--as if recognising in it something fairly exquisite. (II,p.26)

Also ironic is Maggie's decision that the day has been an ordeal for the Prince:

> If he had come back tired, tired from his long day, the exertion had been literally in her service and her father's. They two had sat at home in peace, the Principino between them, the complications of life kept down, the bores sifted out, the large ease of the home preserved, because of the way the others held the field and braved the weather. Amerigo never complained --any more than for that matter Charlotte did. (II,p.22)

Maggie's characterization is effectively carried out through the use of her consciousness as subject. She thinks of herself as weak and inadequate and therefore has remained primarily passive, especially in the company of the aggressive, dazzling Charlotte and the equally awesome Prince. The Prince seems almost a fascinating stranger:

> She had seen him last but five days since, yet he had stood there before her as if restored from some far country, some long voyage, some combination of dangers

> or fatigues. This unquenchable variety in his appeal to her interest, what did it mean but that--reduced to the flatness of mere statement--she was married by good fortune to an altogether dazzling person? That was an old old story, but the truth of it shone out to her like the beauty of some family picture, some mellow portrait of an ancestor, that she might have been looking at, almost in surprise, after a long intermission. The dazzling person was upstairs and she was down. (II,p.21)

Charlotte, with her ambition and self-confidence has left Maggie continually unsure of herself:

> She had ever been, in respect to her clothes, rather timorous and uncertain; for the last year above all she had lived in the light of Charlotte's possible and rather inscrutable judgement of them. Charlotte's own were simply the most charming and interesting any woman had ever put on; there was a kind of poetic justice in her being at last able in this particular, thanks to means, thanks quite to omnipotence, freely to exercise her genius. But Maggie would have described herself as, in these connexions, constantly and intimately 'torn'; conscious on one side of the impossibility of copying her companion and conscious on the other of the impossibility of sounding her, independently, to the bottom. Yes, it was one of the things she should go down to her grave without having known--how Charlotte, after all had been said, really thought her stepdaughter looked under any supposedly ingenious personal experiment. . . .Hadn't Charlotte, with so perfect a critical vision, if the truth were known, given her up as hopeless--hopeless by a serious standard, and thereby invented for her a different and inferior one, in which, as the only thing to be done, she patiently and soothingly abetted her? (II,pp.13-14)

Because Maggie's internal voice labels her ridiculous she projects this same attitude onto everyone around her. In respect to her father Maggie feels the most delicate love and concern:

> She thought of herself, instinctively, beautifully, as having dealt, all her life, at her father's side and by his example, only in reasonable reasons; and what she would really have been most ashamed of would be

> to produce for him, in this line, some inferior substitute. Unless she were in a position to plead definitely that she was jealous she should be in no position to plead decently that she was dissatisfied. This latter condition would be a necessary implication of the former; without the former behind it it would have to fall to the ground. So had the case wonderfully been arranged for her; there was a card she could play, but there was only one, and to play it would be to end the game. She felt herself--as at the small square green table between the tall old silver candlesticks and the neatly arranged counters --her father's playmate and partner; and what it constantly came back to in her mind was that for her to ask a question, to raise a doubt, to reflect in any degree on the play of the others, would be to break the charm. The charm she had to call it, since it kept her companion so constantly engaged, so perpetually seated and so contentedly occupied. To say anything at all would be in fine to have to say why she was jealous; and she could in her private hours but stare long, with suffused eyes, at that impossibility. (II,p.34)

It will be, in fact, the shift in Maggie's major emotional investment from her father to her husband which determines her growth.

Maggie never emerges as a jealous witch because she is not the type, even mentally, to admit her negative feelings in definite terms. Whenever she begins to think that she is jealous, she quickly smothers this realization which she would find it difficult to accept, especially as she realizes more and more that she herself has been largely responsible for the "funny form. . . into which their lives have fallen." Maggie's imagery, however, betrays her anger. She feels like a caged bird and drowned in the "bath of benevolence". One of the reasons for the ambiguity of Maggie's volume is that her

anger and jealousy are so subdued that they run like a malevolent undercurrent beneath the conscious surface of her thought.

The themes of Maggie's monologue are the same as the themes of the first volume. These are the three dominant themes of the novel: 1) innocence, ignorance and experience: 2) the exploitation of human beings, and 3) the international theme. Maggie's innocence is clearly exposed as unintelligent and unwise in her monologue. Maggie must take action now to break the patterns that, in her ignorance, she has allowed to envelop her. Maggie also recognizes that she and her father have exploited Charlotte. Maggie, as she begins again to "go about with" Charlotte, senses that Charlotte treats her in a special way:

> Mrs. Verver only wished to know on any occasion what was expected of her, only held herself there for instructions, in order even to better them if possible . . . . Charlotte's attitude had in short its moments of flowering into pretty excesses of civility, self-effacements in the presence of others, sudden little formalisms of suggestion and recognition, that might have represented her sense of the duty of not 'losing sight' of a social distinction. (II,p.37)

Maggie's awareness of the exploitation of Charlotte is fortunate, because with it comes her desire to break the forms of their lives;

> She wanted him to understand from that very moment that she was going to be with him again, quite with them, together, as she doubtless hadn't been since the 'funny' changes--that was really all one could

> call them--into which they had each, as for the sake of the others, too easily and too obligingly slipped. They had taken too much for granted that their life together required, as people in London said, a special 'form'--which was very well so long as the form was kept only for the outside world and was 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. (II,pp.27-28)

Empty form in contrast with reality is one of the themes developed throughout Maggie's volume. The international theme, as developed in Maggie's meditation, is a corollary of the theme of American innocence and lack of experience. The wealthy, naive new world heiress is no match for the imagination of the cosmopolitan Prince until she makes a studied effort to surprise her husband. The greatest shock that comes to Maggie is that it is very hard to break out of forms, and that, when people have become accustomed to them, forms may neatly rearrange themselves without any concomitant rearrangement in the estrangement of husband and wife:

> What had in fact promptly enough happened, she presently recognised, was that if her stepmother had beautifully taken possession of her, and if she had virtually been rather snatched again thereby from her husband's side, so on the other hand this had with as little delay entailed some very charming assistance for her in Eaton Square. When she went home with Charlotte, from whatever happy demonstration, for the benefit of the world in which they supposed themselves to live, that there was no smallest reason why their closer association shouldn't be public and acclaimed--at these times she regularly found that Amerigo had come either to sit with his father-in-law in the absence of the ladies or to make on his side precisely some such display of the easy working of the family life as would represent the equivalent of her excursion it was that everything in Maggie most went to pieces--everything, that is, that belonged to

> her disposition to challenge the perfection of their common state. It divided them again, that was true, this particular turn of the tide--cut them up afresh into pairs and parties; quite as if a sense for the equilibrium was what, between them all, had most power of insistence; quite as if Amerigo himself were all the while at bottom equally thinking of it and watching it. But as against that he was making her father not miss her, and he could have rendered neither of them a more excellent service. He was acting in short on a cue, the cue given him by observation. (II,p.39)

The external and internal plots both advance through Maggie's monologue block because it is here that she begins to act. Maggie's plot, which is the internal plot, is her final conquering of her ignorance and her unhealthy attachment to her father. Maggie begins to become, through her first timid knock at the pagoda, a wife and an independent woman capable of constructive change and aggressive action in the face of a complex problem. Maggie's first attempts to rectify the absurd situation in the family are unsuccessful because she has no idea of the strength of the bond of those who oppose her rearrangement. The external plot, which pits Charlotte against Maggie in a contest for the Prince, is advanced in Charlotte's small victory at keeping the Prince and Princess still apart. Maggie will have to grow further, and be willing to give up her father entirely, before she will gain a final, absolute victory both over Charlotte and over her own immaturity. The cumulative effect of Maggie's monologue is one of anxiety. An anxious, dependent young woman has at last decided to take a stand; it is the state of her consciousness as she makes her initial

moves that constitutes the subject of the monologue block.

Maggie's soliloquy in Chapter II of Book V is another one of the "terrace soliloquys" of The Golden Bowl. The terrace provides an excellent vehicle for meditation:

> /Maggie/ had resumed her walk--stopping here and there, while she rested on the cool smooth stone balustrade, to draw it out; in the course of which, after a little, she passed again the lights of the empty drawing-room and paused again for what she saw and felt there. (II,p.238)

The effect achieved as Maggie, on the terrace, looks in at the players, makes highly dramatic the sense of Maggie, alone, valiantly maintaining control of a precarious situation:

> It was the first evening there had been no one else. Mrs. Rance and the Lutches were due the next day; but meanwhile the facts of the situation were upright for her round the green cloth and the 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 than the next card to be played. (II,p.232)

Maggie, retired on the sofa, wonders if

> beneath and behind all their apparently straight play, . . . she weren't really watching them from her corner and consciously, as might be said, holding them in the hand. She was asking herself at last how they could bear it--for, though cards were as nought to her and she could follow no move, so that she was always on such occasions out of the party, they struck her as conforming alike, in the matter of gravity and propriety, to the stiff standard of the house. (II,pp.232-233)

The principals at the card table are maintaining the polite forms of Fawns rigidly. Their game holds them in control, and as long as Maggie has them busy at cards, she can relax for a moment from her vigilance. Maggie herself has broken the forms; she does not play:

> Her father, she knew, was a high adept, one of the greatest --she had been ever, in her stupidity, his small, his sole despair; Amerigo excelled easily, as he understood and practised every art that could beguile large leisure; Mrs. Assingham and Charlotte, moreover, were accounted as 'good' as members of a sex incapable of the nobler consistency could be. Therefore evidently they weren't, all so up to their usual form, merely passing it off, whether for her or for themselves; and the amount of enjoyed or at least achieved security represented by so complete a conquest of appearances was what acted on her nerves precisely with a kind of provocative force. (II,p.233)

Maggie has set the others at a game that she herself does not play. She has ceased to be a victim of forms and yet, because of her father, she cannot give them up entirely. The paradox of Maggie's situation is that she hates the forms, but she hates even more the thought of the chaos which would follow if she deserted them:

> It was extraordinary: they positively brought home to her that to feel about them in any of the immediate, inevitable, assuaging ways, the ways usually open to innocence outraged and generosity betrayed, would have been to give them up, and that giving them up was, marvellously, not to be thought of. (II,p.237)

Just as this dramatic setting is a metaphor for what happens in the soliloquy, so the movement of the monologue is metaphoric. The tension of the soliloquy is built through

the pattern of escape, pursuit, flight and capture. Maggie escapes from the room and from her own violent impulses onto the terrace. She feels momentarily safe until she realizes that Charlotte has left the card game to pursue her. Maggie, in terror, tries to escape Charlotte, but realizes that she is trapped. Charlotte captures Maggie, insists on the Judas kiss, and humiliates Maggie into a position of self-effacement. The prevailing atmosphere of the soliloquy is one of energy under rigid control. James creates the extreme tension through the contrast of the formal, polite card game with the almost wild pursuit of Maggie by Charlotte and the highly dramatic scene which follows in which the adulteress accuses and subdues the innocent wife.

The resolution of the monologue comes after the scene with Charlotte at the end of the chapter when Maggie realizes that what she actually wanted has happened; she and Amerigo are now together with Charlotte outside. Maggie has, at this point, at last, won her victory.

> It was in fact as if, thanks to her hovering image of him confronted with this admirable creature even as she was confronted, there glowed upon her from afar, yet straight and strong, a deep explanatory light which covered the last inch of the ground. He had given her something to conform to, and she hadn't unintelligently turned on him, 'gone back on' him, as he would have said, by not conforming. They were together thus, he and she, close, close together--whereas Charlotte, though rising there radiantly before her, was really off in some darkness of space that would steep her in solitude and harass her with care. (II,p.250)

Maggie's insight at this moment is the climax of the

internal plot because she has regained her husband and outwitted the forms. Her final maturity will come as she gives up her father and is able to feel compassion for the suffering Charlotte.

Within the novel as a whole, Book V, which is set at Fawns, is the section which recounts Maggie's victory over Charlotte. The hot summer at Fawns is symbolic of a purgatory through which each of the principals must pass. The atmosphere of the book is one of unrelieved anxiety and great suffering. Book V is highly compressed. Maggie's defeat of Charlotte is accomplished not through what is done, but through the self-control which both the Prince and Maggie achieve. The restraint of strong passions and rigid adherence to forms causes extreme tension, which builds the powerful emotional effect of Book V.

One of the artistic beauties of Chapter II is its division between soliloquy and scene. During the soliloquy Maggie envisions herself in control. She imagines herself as both actress and author, managing the other principals so that nothing will break the appearance of harmony in the family. In contrast, in the scene with Charlotte, Maggie is terrified and subdued and the opposite of the exquisite Charlotte:

> Charlotte had marched straight in, dragging her rich train; she rose there beautiful and free, her whole aspect and action attuned to the firmness of her speech. Maggie had kept the shawl she had taken out with her, and, clutching it tight in her nervousness, drew it round her as if huddling in it for shelter, covering herself with it for humility. She looked out as from under an improvised hood--the sole head-gear of some poor woman at somebody's proud door; she waited even like the poor woman. (II,p.247)

This contrast emphasizes Charlotte's power, and the difficulty Maggie has had in overcoming her. The same pattern of escape, pursuit, flight and capture is repeated in Chapter V of Book V. Maggie is highly conscious of the similarity of the two scenes as she pursues Charlotte:

> Within sight of Charlotte seated far away and very much where she had expected to find her the Princess fell to wondering if her friend wouldn't be affected quite as she herself had been that night on the terrace under Mrs. Verver's perceptive pursuit. The relation today had turned itself round; Charlotte was seeing her come through patches of lingering noon quite as she had watched Charlotte menace her through the starless dark; and there was a moment, that of her waiting a little as they thus met across the distance, when the internal was bridged by a recognition not less soundless and to all appearance not less charged with strange meanings than that of the other occasion. The point however was that they had changed places; Maggie had from her window seen her stepmother leave the house . . . and had thereupon felt her impulse determined with the same sharpness that had made the spring of her companion's three weeks before. . . . (II,p.296)

In one of these scenes Maggie is afraid, and in the other she has nothing left to fear. Book V achieves its intensity in part through the repetition of these scenes and the patterns within them.

The imagery of the monologue adds greatly to its atmosphere of tension and anxiety. The imagery which describes Maggie's feelings and function is the imagery of the actress playing a part and the author of a play both. The motif of Maggie as actress runs throughout her volume because she usually feels very conscious of her duplicity:

> 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. (II,p.208)

The constant pressure of being figuratively on stage has exhausted Maggie:

> The Princess herself had welcomed the comparatively hushed hour--for the bridge-players were serious and silent--much in the mood of a tired actress who has the good fortune to be 'off,' while her mates are on, almost long enough for a nap on the property sofa in the wing. (II,p.231)

As Maggie looks in at the others from the terrace she senses that not only is she an actress, but also an author of the play:

> Nothing in fact was stranger than the way in which, when she had remained there a little, her companions, watched by her through one of the windows, actually struck her as almost consciously and gratefully safer. They might have been--really charming as they showed in the beautiful room, and Charlotte certainly, as always, magnificently handsome and supremely distinguished--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, especially of their own histrionic. (II,p.235)

The image of the author is one of control and energy. Another image of the stage is in Maggie's glance into the drawing-room where, in only a few minutes, she will be confronted by Charlotte:

> She passed round the house and looked into the drawing-room, lighted also, but empty now, and seeming to speak the more in its own voice of all the possibilities she controlled. Spacious and splendid, like a stage again awaiting a drama, it was a scene she might people, by the press of her spring, either with serenities and dignities and decencies, or with terrors and shames and ruins, things as ugly as those formless fragments of her golden bowl she was trying so hard to pick up. (II,p.236)

Maggie is in control; she has the key to the situation:

> The key to the mystery, the key that could wind and unwind it without a snap of the spring, was there in her pocket --or rather, no doubt, clasped at this crisis in her hand and pressed, as she walked back and forth, to her breast. She walked to the end and far out of the light; she returned and saw the others still where she had left them. (II,p.236)

Paradoxically, even though Maggie is in control, she also feels that she has been exploited and has become the scapegoat of the others:

> They thus tacitly put it upon her to be disposed of, the whole complexity of their peril, and she promptly saw why: because she was there, and there just as she was, to lift it off them and rake it; to charge herself with it 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. That indeed wasn't their design and their interest, that she should sink under hers; it wouldn't be their feeling that she should do anything but live, live on somehow for their benefit, and even as much as possible in their company, to keep proving to them that they had truly escaped and that she was still there to simplify. (II,pp.234-235)

Throughout the monologue Maggie's impulses and self-control battle with each other. She feels the strong impulses to cry in outrage against the injustice done her and yet, at the same time, she diligently sacrifices everything to protect the forms.

The imagery that symbolizes Charlotte in the monologue reflects Maggie's sense that she must be rigidly controlled. Charlotte is symbolized as a caged bird, magnificent but dangerous:

> The splendid shining supple creature was out of the cage, was at large; and the question now almost grotesquely rose of whether she /Maggie/ mightn't by some art, just where she was and before she could go further, be hemmed in and secured. It would have been for a moment, in this case, a matter of quickly closing the windows and giving the alarm. (II,p.239)

Charlotte's pursuit of Maggie is seen as an escape with a powerful intention:

> Yes, Charlotte had seen she was watching her from afar, and had stopped now to put her further attention to the test. Her face was fixed on her, through the night; she was the creature who had escaped by force from her cage, yet there was in her whole motion assuredly, even as so dimly discerned, a kind of portentous intelligent stillness. She had escaped with an intention, but with an intention the more definite that it could so accord with quiet measures. (II,p.241)

The images of Charlotte as a strong, unpredictable force emphasize her as Maggie's powerful antagonist and the dark woman of the romance. The irony of Charlotte is that she pretends to be the honest, outspoken member of the group:

> Charlotte looked at her splendidly hard. 'You're perfectly sure it's all my mistake?'
>
> 'All I can say is that you've received a false impression.'
>
> 'Ah then--so much the better! From the moment I had received it I knew I must sooner or later speak of it--for that, you see, is systematically my way. And now,' Charlotte added, 'you make me glad I've spoken. I thank you very much.' (II,p.249)

But it is Charlotte who uses an appearance of truth most to camouflage reality.

One of the most striking images of the meditation is Maggie's image of evil:

> It was the first sharp falsity she had known in her life, to touch at all or be touched by; 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; and yet, yes, amazingly, she had been able to look at terror and disgust only to know that she must put away from her the bitter-sweet of their freshness. (II,p.237)

Another image which describes Maggie's emotions is that of jealousy and rage as passions alien to her nature:

> She might fairly . . . have yearned for it, for the straight vindictive view, the rights of resentment, the rages of jealousy, the protests of passion, as for something she had been cheated of not least: a range of feelings which for many women would have meant so much, but which for her husband's wife, for her father's daughter, figured nothing nearer to experience than a wild eastern caravan, looming into view with crude colours in the sun, fierce pipes in the air, high spears against the sky, all a thrill, a natural joy to mingle with, but turning off short before it reached her and plunging into other defiles. (II,p.236)

Most of the ironies of the meditation are the ironies that arise when appearance is not reality. Maggie knows vividly now

> the horror of finding evil seated all at its ease where she had only dreamed of good; the horror of the thing hideously behind, behind so much trusted, so much pretended, nobleness, cleverness, tenderness. (II,p.237)

She also knows the great irony of a polite, domestic scene which disguises the deceptions of those she loves most:

> Silent and discreet, she bent a vague mild face upon them as if to signify that little as she followed their doings she wished them well; and she took from each, across the table, in the common solemnity, an upward recognition which she was to carry away with her on her moving out to the terrace a few minutes later. Her father, and her husband, Mrs. Assingham and Charlotte, had done nothing but meet her eyes; yet the difference in these demonstrations made each a separate passage--which was all the more wonderful since, with the secret behind every face, they had alike tried to look at her through it and in denial of it. (II,p.234)

A large part of the tension of the monologue is produced by Maggie's internal tension. She feels the seething of violent passions dangerously close to erupting into expression:

> She found herself for five minutes thrilling with the idea of the prodigious effect that, just as she sat there near them, she had at her command; with the sense that if she were but different--oh ever so different!--all this high decorum would hang by a hair. There reigned for her absolutely during these vertiginous moments that fascination of the monstrous, that temptation of the horribly possible, which we so often trace by its breaking out suddenly, lest it should go further, in unexplained retreats and reactions.
>
> After it had been thus vividly before her for a little that, springing up under her wrong and making them all start, stare and turn pale, she might sound out their doom in a single sentence, a sentence easy to choose among several of the lurid--after she had faced that blinding light and felt it turn to blackness she rose from her place, laying aside her magazine, and moved slowly round the room, passing near the card-players and pausing an instant behind the chairs in turn. (II,pp.233-234)

But she must keep these passions under control, and this effort contributes to the intense emotional effect of the monologue. Maggie has fled to the terrace to escape her own natural anger:

> She hovered on the terrace, where the summer night was so soft that she scarce needed the light shawl she had picked up. Several of the long windows of the occupied rooms stood open to it, and the light came out in vague shafts and fell upon the old smooth stones. The hour was moonless and starless and the air heavy and still --which was why, in her evening dress, she need fear no chill and could get away, in the outer darkness, from that provocation of opportunity which had assaulted her, within on her sofa, as a beast might have leaped at her throat. (II,p.235)

Maggie feels that vindictive rage would be actually, much better, much more honest, than mere acceptance; but she also knows that such an open encounter will hurt her father and probably mean that she will lose her husband. One reason why

Maggie's rage seems so strong and vicious, even though it is never expressed, is that it is in such sharp contrast to what Maggie has always been. Now that, finally, Maggie's self-confidence has begun to rise, she has feelings which indicate the great wrong done her. She has matured from a weak, completely self-effacing girl into a strong, passionate woman.

The themes of this soliloquy are the same themes that run throughout The Golden Bowl. One of the most important of these is the danger of forms. Maggies realizes that because the forms are artificial, and do not correspond to reality, they may be manipulated by Charlotte as easily as by her:

> As she herself had hovered in sight of it /the card game/ a quarter of an hour before, it would have been a thing for her to show Charlotte--to show in righteous irony, in reproach too stern for anything but silence. But now it was she who was being shown it, and shown it by Charlotte, and she saw quickly enough that as Charlotte showed it so she must at present submissively seem to take it. (II,p.244)

Another theme, that of innocence and experience, is extended here, because Maggie has seen the "bad-faced stranger" and has known evil and learned to deal with it. The third theme of this meditation is one subtly apparent throughout the novel as a comment upon the relationships of the principals. This is the theme of possession and exploitation. At first this theme, in respect to Maggie, refers to her possession of the Prince. When she is strong and in control she feels "in possession" of him. In this monologue the theme of possession

is expanded to include her father. As Maggie and Charlotte look through the window at Adam as he sits at cards it is very obvious that there is a strong feeling of competition between them:

> It was to her father's quiet face, discernibly expressive of nothing that was in his daughter's mind, that our young woman's attention was most directly given. His wife and his daughter were both closely watching him, and to which of them, could he have been notified of this, would his raised eyes first, all impulsively, have responded? in which of them would have felt it most important to destroy--for his clutch at the equilibrium--any germ of uneasiness? Not yet since his marriage had Maggie so sharply and so formidably known her old possession of him as a thing divided and contested. She was looking at him by Charlotte's leave and under Charlotte's direction; quite in fact as if the particular way she should look at him were prescribed to her; quite even as if she had been defied to look at him in any other. (II,p.244)

The internal monologue form is an excellent vehicle through which to make thematic statements because it preserves the objectivity and distance of the stage, and yet keeps the intimacy and subjectivity which build subtle characterization and intense emotional effects.

The external plot is extended here through Charlotte's final confrontation with Maggie which she, Charlotte, will initiate and control. The dark, dangerous woman of the romance has attacked the heroine for the last time and is about to be completely subdued. The internal plot, or Maggie's plot, is also drawing to a resolution because Maggie has achieved both wisdom and mastery. Maggie is at last set in relation with her husband, and going through the last torments of giving up

her father.

The monologue of Book V, Chapter IV, expresses the final humiliation of Charlotte. This chapter is one of the most emotionally moving in all of James, and it is also one of the technically most brilliant of his maneuvers. Within this chapter, the tension of Charlotte's confusion and punishment is built to an almost unbearable level. The striking thing is that all of Charlotte's torment is presented through Maggie's eyes. Never once does James abandon his chosen centre. To remain faithful to his centre he performs unusual feats of dramatic virtuosity; for example, in the imagined scenes and mute conversations, the point of view rigidly maintained throughout the chapter, and the subjective monologue form, add a new dimension to Charlotte's pain. Either Maggie is delighting in Charlotte's humiliation and therefore appluading it, or she is suffering to see Charlotte so suffer and loathes the entire situation. Because Maggie feels what happens to Charlotte so acutely, it is probably wisest to say that Maggie's idea of the value of punishment matures as the chapter develops. At the first, Maggie has fantasies of Charlotte gropingly trying to re-establish contact with the Prince, only to be cruelly rebuffed; however, by the end of the chapter Maggie has come to look through Amerigo's eyes and, one would gather, though James is not explicit, come to find so much human anguish almost "ridiculous".

The chapter is structured as a monologue block built around four separate scenes. The first is the scene of Charlotte and Maggie's embrace after they have been discovered by the others. The second is an imagined scene between Charlotte and Amerigo as the Prince warns her, coldly, not to trust her advantage over Maggie too far. The third is the haunting scene in the gallery in which Charlotte shows the visiting neighbor Adam's precious collections while Fanny, Adam and Maggie carry on a mute commentary around her. The fourth scene of the monologue is actually a soliloquy which Maggie has as she watches the sun rise one morning.

During the monologue the tension builds to the climax of Charlotte's haunting voice in the gallery. The first scene is actually a repetition of Maggie's humiliation in Chapter IV to offer a sharp contrast with Charlotte's humiliation in this chapter. Maggie's meditation on Charlotte's relationship with Amerigo bridges the time between Charlotte's apparent victory in the drawing-room and Charlotte's final defeat in the gallery. Two circumstances have defeated Charlotte: first, the Prince will no longer communicate with her and, second, Adam has decided to return to American City. Both men have acted to protect Maggie and Maggie, though she may in reality have done little, has actually controlled everyone. The climactic scene in the gallery has the effect of echoeing through Maggie's soliloquy so that, even to the last line of the chapter, Char-

lotte's cry of pain is heard.

In relation to Book V as a whole, Chapter IV reflects Charlotte's penance and Maggie's forgiveness. There will only remain the final parallel scene to Chapter II in Chapter V in which Maggie will "do all" and leave Charlotte her pride. It is always pride which characterizes the evil woman of the romance, and Charlotte Stant, as part of that tradition, is everywhere a figure of great mastery and pride. Even in her humiliation here she is proving her superiority to the ladies who have come to see the famous estate.

The style of this monologue is fascinating because the punishment is recounted through the eyes of those who punish. Maggie imagines the scene in which Amerigo rebuffs Charlotte:

> She saw her, face to face with the Prince, take from him the chill of his stiffest admonition, with the possibilities of deeper difficulty that it represented for each. She heard her ask, irritated and sombre, what tone, in God's name--since her bravery didn't suit him--she was then to adopt; and by way of a fantastic flight of divination she heard Amerigo reply, in a voice of which every fine note, familiar and admirable, came home to her, that one must really manage such prudences a little for one's self. It was positive in the Princess that for this she breathed Charlotte's cold air--turned away from him in it with her, turned with her, in growing compassion, this way and that, hovered behind her while she felt her ask herself where then she should rest. Marvellous the manner in which, under such imaginations, Maggie thus circled and lingered--quite as if she were, materially, following her unseen, counting every step she helplessly wasted, noting every hindrance that brought her to a pause. (II,pp.282-283)

It is easy to imagine that Maggie is enjoying her reverie here. It is with a far different tone that later in her soliloquy she seeks to shut Charlotte's wail out of her mind.

There are many small mute conversations in the chapter. These dramatize what Maggie senses gestures and facial expressions signify. The most prolonged imagined discourse is the one that Maggie hears from her father as he leads Charlotte about by a "silken halter":

> Two or three mute facial intimations . . . his wife's presence didn't prevent his addressing his daughter--nor prevent his daughter, as she passed, it was doubtless to be added, from flushing a little at the receipt of. They amounted perhaps only to a wordless, wordless smile, but the smile was the soft shake of the twisted silken rope, and Maggie's translation of it, held in her breast till she got well away, came out only, as if it might have been overheard, when some door was closed behind her. 'Yes, you see--I lead her now by the neck, I lead her to her doom, and she doesn't so much as know what it is, though she has a fear in her heart which, if you had the chances to apply your ear there that I, as a husband, have, you would hear thump and thump and thump. She thinks it may be, her doom, the awful place over there--awful for her; but she's afraid to ask, don't you see? just as she's afraid of not asking; just as she's afraid of so many other things that she sees multiplied all about her now as perils and portents. She'll know, however--when she does know.' (II,pp.287-288)

Such a seemingly cruel interchange as this one at the expense of another person is descriptive of Maggie before she reaches the final maturity of forgiveness. In the climactic scene in the gallery Maggie seems much more human:

> 'You understand, don't you, that if she didn't do this there would be no knowing what she might do?' This light Mrs. Assingham richly launched while her younger friend, unresistingly moved, became uncertain again, and then, not too much to show it--or rather positively to conceal it and to conceal something more as well--turned short round to one of the windows and awkwardly, pointlessly waited. (II,p.291)

Maggie begins to suffer with Charlotte as the scene continues:

> The high voice went on; its quaver was doubtless for conscious ears only, but there were verily thirty seconds during which it sounded, for our young woman, like the shriek of a soul in pain. Kept up a minute longer it would break and collapse--so that Maggie felt herself the next thing turn with a start to her father. 'Can't she be stopped? Hasn't she done it enough?'--some such question as that she let herself ask him to suppose in her. Then it was that, across half the gallery--for he hand't moved from where she had first seen him--he struck her as confessing, with strange tears in his own eyes, to sharp identity of emotion. 'Poor thing, poor thing' --it reached straight--'isn't she, for one's credit, on the swagger?' (II,p.292)

Not only does Maggie imagine conversations, but she has grown to look through other people's eyes. Her sympathy for Charlotte has begun to develop. She can see her father as Charlotte must see him:

> she absolutely looked with Charlotte's grave eyes. What she unfailingly made out through them was the figure of a little quiet gentleman who mostly wore, as he moved alone across the field of vision, a straw hat, a white waistcoat and a blue necktie, keeping a cigar in his teeth and his hands in his pockets, and who oftener than not presented a somewhat meditative back while he slowly measured the perspectives of the park and broodingly counted (it might have appeared) his steps. There were hours of intensity for a week or two when it was for all the world as if she had guardedly tracked her stepmother, in the great house, from room to room and from window to window, only to see her, here and there and everywhere, try her uneasy outlook, question her issue and her fate. (II,pp.283-284)

She has not reached the total empathy that she will know by the end of the chapter, but she has cultivated enough imagination to stand where another stands.

The narrative controls and monologue markers also emphasize a change in Maggie's judgement. Even though Maggie has

begun to refer to Charlotte as "his mistress" openly to herself, she also calls her again "poor woman," an address which the narrator comments upon:

> What retarded evolution, she asked herself in these hours, mightn't poor Charlotte all unwittingly have precipitated? She was thus poor Charlotte again for Maggie even while Maggie's own head was bowed. (II,p.282)

The narrator at last extols Maggie's marvelous inconsistency in respect to Amerigo with his parenthetical remark:

> He might have broken away, might easily have started to travel; he had a right--thought wonderful Maggie now--to so many more freedoms than he took! (II,p.294)

Throughout the monologue, as in all of Maggie's meditations, there is the sense of scenes frequently remembered because of the rich connotations of looks and actions:

> Maggie lived over again the minutes in question--had found herself repeatedly doing so; to the degree that the whole evening hung together, to her aftersense, as a thing appointed by some occult power that had dealt with her, that had for instance animated the four with just the right restlessness too, had decreed and directed and exactly timed it in them, making their game of bridge--however abysmal a face it had worn for her--give way precisely to their common unavowed impulse to find out, to emulate Charlotte's impatience; a preoccupation, this latter, attached detectedly to the member of the party who was roaming in her queerness and was, for all their simulated blindness, not roaming unnoted. (II,p.278)

Maggie repeats scenes to herself because there is so much duplicity in the air at Fawns that every movement warrants study: It can no longer be taken to be simply what it appears. Everything that is done must be "exquisitely calculated."

In this way James emphasizes scenes which are simple in themselves, gaining the maximum of dramatic intensity from every situation.

The drawing-room atmosphere at Fawns yields easily to a wealth of understatement:

> They had evidently looked, the two young wives, like a pair of women 'making up' effusively, as women were supposed to do, especially when approved fools, after a broil; but taking note of the reconciliation would imply on her father's part, on Amerigo's and on Fanny Assingham's, some proportionate vision of the grounds of their difference. There had been something in the incident, there had been but too much, for each observer; yet there was nothing any one could have said without seeming essentially to say: 'See, see, the dear things--their quarrel's blissfully over!' 'Our quarrel? What quarrel?' the dear things themselves would necessarily in that case have demanded; and the wits of the others would thus have been called upon for some agility of exercise. (II,pp.276-277)

There are ironies in this situation, also. Charlotte appears to have triumphed and yet she has come no nearer to understanding her predicament than she was before:

> Maggie's sense turned to the quality of the success constituted on the spot for Charlotte. Most of all, if she was guessing how her father must have secretly started, how her husband must have secretly wondered, how Fanny Assingham must have secretly, in a flash, seen daylight for herself--most of all had she tasted by communication, of the high profit involved for her companion. She felt in all her pulses Charlotte feel it, and how publicity had been required, absolutely, to crown her own abasement. It was the added touch, and now nothing was wanting--which, to do her stepmother justice, Mrs. Verver had appeared but to desire from that evening to show with the last vividness that she recognised. (II,p.278)

One of the narrator's intrusions is a comment on Maggie's lack of an ironic sense. This comment gives Charlotte's situation more depth because it is presented not only as pathetic, through Maggie's eyes, but also as grotesque, through the narrator's:

> Something indubitably had come up for her /Charlotte/ that had never come up before; it represented a new complication and had begotten a new anxiety--things these that she carried about with her done up in the napkin of her lover's accepted rebuke while she vainly hunted for some corner where she might put them safely down. The disguised solemnity, the prolonged futility of her search might have been grotesque to a more ironic eye; but Maggie's provision of irony, which we have taken for naturally small, had never been so scant as now, and there were moments while she watched with her, thus unseen, when the mere effect of being near her was to feel her own heart in her throat, was to be almost moved to saying to her: 'hold on tight, my poor dear--without too much terror--and it will all come out somehow.' (II,p.284)

Almost all of the situations at Fawns are rich with dramatic ironies but none so much as the embrace of the two women:

> The effect, she might have considered, had been almost awkward--the promptitude of her separation from Charlotte, as if they had been discovered in some absurdity, on her becoming aware of spectators. The spectators on the other hand--that was the appearance--mightn't have supposed them, in the existing relation, addicted to mutual endearments; and yet, hesitating with a fine scruple between sympathy and hilarity, must have felt that almost any spoken or laughed comment could be kept from sounding vulgar only by sounding beyond any permitted measure intelligent. (II,p.276)

Although the imagined scenes and conversations objectify Maggie's fantasies and open her consciousness, and the understatement and irony add depth to an understanding of the complex

emotional relationships involved here, the imagery of the monologue does the most to clarify both Maggie's emotional state and the relations of those around her. The imagery of Fawns as a haunted house is particularly provocative:

> It [the perfunctory] took on finally the likeness of some spacious central chamber in a haunted house, a great overarched and over-glazed rotunda where gaiety might reign, but the doors of which opened into sinister circular passages.
> Here they turned up for each other, as they said, with the blank faces that denied any uneasiness felt in the approach; here they closed numerous doors carefully behind them--all save the door that connected the place, as by a straight tented corridor, with the outer world, and, encouraging thus the irruption of society, imitated the aperture through which the bedizened performers of the circus are poured into the ring. (II,pp.288-289)

Maggie's uses the imagery again of performers, and she feels the sense of impending doom in the house at Fawns which has become like a prison to all of them. A less gothic image is of the principals as gold-fish:

> Maggie grew to think again of this large element of 'company' as of a kind of renewed water-supply for the tank in which, like a party of panting gold-fish, they kept afloat. It helped them unquestionably with each other, weakening the emphasis of so many of the silences of which their intimate intercourse would otherwise have consisted. (II,p.288)

The imagery of the relations among the four vividly describes the manipulations of each one of the party. Charlotte seeks, through her embrace, to smooth over all the alienation between Maggie and herself:

> Maggie had seen her unmistakeably desire to rise to the occasion and be magnificent--seen her decide

> that the right way for this would be to prove that the reassurance she had extorted there, under the high cool lustre of the saloon, a twinkle of the crystal and silver, hadn't only poured oil on the troubled waters of their question, but had fairly drenched their whole intercourse with that lubricant. (II,p.279)

Between Amerigo and Maggie the alienation is symbolized as a great thirst:

> As regards herself Maggie had become more conscious from week to week of his ingenuities of intention to make up to her for their forfeiture, in so dire a degree, of any reality of frankness--a privation that had left on his lips perhaps a little of the same thirst with which she fairly felt her own distorted, the torment of the lost pilgrim who listens in desert sands for the possible, the impossible plash of water. (II,p.281)

The imagery that surrounds Charlotte is, as in Maggie's monologue in Chapter II, imagery of a caged animal. Both Amerigo and Adam must control Charlotte. Amerigo accomplishes this by confusing her:

> So it was that her /Maggie's/ inner sense, in spite of everything, represented him as still pulling wires and controlling currents . . . leading his accomplice continually on to some new turn of the road. (,pp.280-281)

Adam, on the other hand, has control of the creature out of the cage:

> Maggie had had, as we know, her vision of the gilt bars bent, of the door of the cage forced open from within and the creature imprisoned roaming at large--a movement on the creature's part that was to have even for the short interval its impressive beauty, but of which the limit, and in yet another direction, had loomed straight into view during her last talk under the great trees with her father. It was when she saw his wife's face ruefully attached to the quarter to which in the course

> of their session he had so significantly addressed his own--it was then that Maggie could watch for its turning pale, it was then she seemed to know what she had meant by thinking of her, in the shadow of his most ominous reference, as 'doomed.' (II,p.283)

The most striking image of Charlotte, however, is that of her led along by Adam on a halter. The paradox of all these images of Charlotte is that her one consuming desire was to be free:

> The sposi, as Amerigo called them, under the coved ceilings of Fawns . . .were making their daily round. Charlotte hung behind with emphasised attention; she stopped when her husband stopped, but at the distance of a case or two, or of whatever other succession of objects; and the likeness of their connexion wouldn't have been wrongly figured if he had been thought of as holding in one of his pocketed hands the end of a long silken halter looped round her beautiful neck. He didn't twitch it, yet it was there; he didn't drag her, but she came. (II,p.287)

When Maggie allows herself to think of Charlotte and the Prince together, a series of images follow one another:

> There had been, through life, as we know, few quarters in which the Princess's fancy could let itself loose; but it shook off restraint when it plunged into the figured void of the detail of that relation. This was a realm it could people with images--again and again with fresh ones; they swarmed there like the strange combinations that lurked in the woods at twilight; they loomed into the definite and faded into the vague, their main present sign for her being however that they were always, that they were duskily, agitated. Her earlier vision of a state of bliss made insecure by the very intensity of the bliss--this had dropped from her; she had ceased to see, as she lost herself, the pair of operatic, of high Wagnerian lovers (she found deep within her these comparisons) interlocked in their wood of enchantment, a green glade as romantic as one's dream of an old German forest. The picture was veiled on the contrary with the dimness of trouble; behind which she felt indistinguishable the procession of forms that had lost all so pitifully their precious confidence. (II,p.280)

These images are both vague and specific, as if at times Maggie is afraid to picture vividly the adulterous relation, and at others too romantic to see it in just relation to its evil nature.

Maggie's images for her relationship with her father after their talk in the park also coalesce into a series which extends from two sociable drinkers to two tourists:

> It was not really till after their recent long talk in the park that she knew how deeply, how quite exhaustively, they had then communicated--so that they were to remain together, for the time, in consequence, quite in the form of a couple of sociable drinkers who sit back from the table over which they have been resting their elbows, over which they have emptied to the last drop their respective charged cups. The cups were still there on the table, but turned upside down; and nothing was left for the companions but to confirm by placid silences the fact that the wine had been good. They had parted positively as if on either side primed with it--primed for whatever was to be; and everything between them, as the month waned, added its touch of truth to this similitude. Nothing truly was at present between them save that they were looking at each other in infinite trust; it fairly wanted no more words, and when they met during the deep summer days, met even without witnesses, when they kissed at morning and evening or on any of the other occasions of contact that they had always so freely celebrated, a pair of birds of the upper air could scarce have appeared less to invite each other to sit down and worry afresh. So it was that in the house itself, where more of his waiting treasures than ever were provisionally ranged, she sometimes only looked at him--from end to end of the great gallery, the pride of the house, for instance--as if, in one of the halls of a museum, she had been an earnest young woman with a Baedeker and he was a vague gentleman to whom even Baedekers were unknown.
> (II,p.285)

The summary of the symbolism is that Adam and Maggie understand each other again, even though no explicit communication has

passed between them. The wealth of imagery adds a variegated texture to the chapter and helps to explain complexities which mere description often confuses rather than clarifies.

The themes of the monologue are the themes of the novel, with an added comment on the Old World and the New World view of penance. Maggie and her father stay at Fawns and watch Charlotte suffer but Amerigo goes home to Portland Place. Both Maggie and her father feel ashamed at what Charlotte suffers:

> Maggie meanwhile at the window knew the strangest thing to be happening: she had turned suddenly to crying, or was at least on the point of it--the lighted square before her all blurred and dim. (II,p.292)

The "divined anguish" pained Adam, too, and

> so overcame him that, blushing to his eyes, he turned short away.

Maggie begins, after this, to doubt the value of pain:

> There was honestly an awful mixture in things, and it wasn't closed to her /Maggie's/ aftersense of such passages--we have already indeed in other cases seen it open--that the deepest depth of all, in a perceived penalty, was that you couldn't be sure some of your compunctions and contortions wouldn't show for ridiculous. (II,p.292)

During her soliloquy as she watches the sunrise Maggie realizes why Amerigo goes away:

> His secret was of course that at Fawns he all the while winced, was all the while in presences in respect to which he had 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. Maggie, for some reason, had that morning, while she watched the sunrise, taken an extraordinary measure of the ground on which he would have had to

> snatch at pretexts for absence. It all came to her there --he got off to escape from a sound. The sound was in her own ears still--that of Charlotte's high coerced quaver before the cabinets in the hushed gallery; the voice by which she herself had been pierced the day before as by that of a creature in anguish and by which, while she sought refuge at the blurred window, the tears had been forced into her eyes. (II,p.294)

The Prince will not desert her, but he hates to hear Charlotte's wail. He teaches Maggie, in the end, the meaning of compassion so that the Old World's love of life does offer something to the New World's demand for moral order and harmony. Amerigo is now by Maggie, both literally and spiritually:

> She sank to her knees with her arm on the ledge of her window-seat, where she blinded her eyes from the full glare of seeing that his idea could only be to wait, whatever might come, at her side. It was to her buried face that she thus for a long time felt him draw nearest; though after a while, when the strange wail of the gallery began to repeat its inevitable echo, she was conscious of how that brought out his pale hard grimace. (II,p.295)

The theme of forms is extended in two references. First, the forms are what keep the family together, in any sense, this summer. Maggie's knows

> the possible heroism of perfunctory things. They learned fairly to live in the perfunctory, they remained in it as many hours of the day as might be. (II,p.288)

One of the values of the scene between Charlotte and Maggie is that it supported the perfunctory:

> The message of the little scene had been different for each, but it had been this, markedly, all round, that it re-enforced--re-enforced even immensely--the general effort, carried on from week to week and of late distinctly more successful, to look and talk and move as if nothing in life were the matter. (II,p.277)

The Prince, on the other hand, feels the perfunctory a terrible burden:

> She made him out as resting so from that constant strain of the perfunctory to which he was exposed at Fawns; and she was accessible to the impression of the almost beggared aspect of this alternative. It was like his doing penance in sordid ways--being sent to prison or being kept without money; it wouldn't have taken much to make her think of him as really kept without food. (II,p.294)

The external and internal plots are both resolved in this chapter. Charlotte as the wicked woman of romance is defeated and Maggie has grown to become a true, mature Princess. At the end of the chapter as Maggie thinks of Amerigo at Portland Place she is beginning to move toward his vision of life. Maggie has learned the worthlessness of punishments from him and perhaps they are moving toward a new relationship and a truer marriage of Old World and New than they have shared before.

Conclusion

The conclusions gathered during my study of the Jamesian monologue all serve to defend James's later method. Those who expect James to fulfill the same purposes as a modern stream-of-consciousness writer will be disappointed. James belongs to a more traditional school. Everything in the Jamesian monologue is ordered toward one central purpose whether that be the creation of an atmosphere of anxiety or the introduction of a particular consciousness. James uses the interior monologue both as a structural device and as a stylistic technique. In The Golden Bowl the style which formerly has characterized meditation scenes becomes the predominant style of the work.

The achievement of the monologue is the representation of the processes of consciousness that lead to a change of perception or attitude, or both. Because James is recreating the emotional motivations for change, his later style is often complex. The imagery through which he strives to objectify mental states is often involved and extended to cover many differing relationships and events. Actually it is the very complexity of the later style which makes it highly mimetic and the product of artistic genius. James never surrenders coherence to an effect of the teaming consciousness as do certain more modern writers; instead, his principle of organi-

zation within each monologue serves to control all of the material so that the processes of consciousness have both the dynamic quality of change and the careful architecture of a movement toward one effect.

In definition we may say that a Jamesian interior monologue may be one of two types: a rhetorical monologue with extended metaphors and much foreshortened narration or a dramatic soliloquy which presents a character at a moment of decision or crisis. The monologue is a block of the novel in which the character is alone; he is sometimes isolated physically, and always psychologically. In other words, he feels alone. James always creates the definite sense of a particular time and place. The monologue has a frame; in The Golden Bowl, for example, this frame is three times a terrace in front of a grand mansion. The character is working through a specific problem. The monologue has a definite start, turn, and finish. Often the turn involves a moment of insight or decision. These are the skeleton characteristics of a Jamesian monologue. Of course these will vary from character to character and from novel to novel, but they are, in some sense, present in all of the monologues.

The later method of James provides a superb blending of the conventions of the romance and the mimesis of realism. It also brilliantly recreates mental process and individual consciousnesses. The Prince is both an individual man in a specific situation and the archetypal Renaissance man with

the consciousness and emotional patterns of an aristocrat. In the consciousnesses of Maggie Verver and Amerigo James has found his objectification for his international theme. Their marriage is a metaphor for the wedding of the Old World and the New.

James's most compelling concern in both The Golden Bowl and The Ambassadors is the faithful creation of an individual consciousness. This consciousness becomes both the centre through which the story is told and the subject of the novel. The interior monologue which, traditionally, unveils consciousness is an important vehicle through which James achieves his purpose. The genius of the later method is the portrayal of consciousness through a highly technical art with the reality of mental process faithfully executed.

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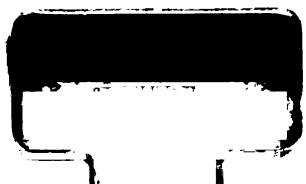

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