RELATIONSHIPS AMONG HENRY JAMES'S CHARACTERS

THE BUDDING ROSE: RELATIONSHIPS AMONG HENRY JAMES'S CHARACTERS AND THE EFFECTS OF THESE RELATIONSHIPS ON CHARACTER DEVELOPMENT

By

MAUREEN W. McKENZIE, B.A.

A Thesis

Submitted to the School of Graduate Studies

in Partial Fulfilment of the Requirements

for the Degree

Master of Arts

McMaster University

(December, 1982)

MASTER OF ARTS (1982) McMASTER UNIVERSITY
(English) Hamilton, Ontario

TITLE: The Budding Rose: Relationships among Henry James's Characters and the effects of these Relationships on Character Development

AUTHOR: Maureen W. McKenzie, B.A. (University of Windsor)

SUPERVISOR: Dr. James D. Brasch

NUMBER OF PAGES: vi, 113

ABSTRACT

This thesis explores the complexity of human relationships in Henry James's novels: The Portrait of a Lady, The Bostonians, and The Golden Bowl. Special attention is paid to the influences which James's characters have upon each other. Olive and Ransom's influence on Verena in The Bostonians, Osmond and Madame Merle's influence on Isabel in The Portrait of a Lady, and Amerigo and Charlotte's influence on Maggie in The Golden Bowl, are examined. Both the positive and the negative results of Olive's, Ransom's, Osmond's, Madame Merle's, Amerigo's, and Charlotte's desires are discussed in view of Verena's, Isabel's, and Maggie's growing awareness of themselves and the world around them. Verena, Isabel, and Maggie follow a linear progression from innocence to awareness and the correlation between this progression and the intensity of love is also studied.

ACKNOWLEDGEMENTS

This work I dedicate to my parents. I would also like to thank Dr. James Brasch for kindling my interest in Henry James and helping me to further explore the works of Henry James in this thesis.

TABLE OF CONTENTS

ABSTRACT		iii
ACKNOWLEDGEMENTS		iv
INTRODUCTION		1
CHAPTER I	THE POWERFUL INFLUENCE OF JAMES'S CHARACTERS	5
CHAPTER II	FROM INNOCENCE TO EXPERIENCE: THE GROWING AWARENESS OF JAMES'S CHARACTERS	31
CHAPTER III	THE SUSTAINING POWER OF LOVE	68
CONCLUSION		101
NOTES		105
BIBLIOGRAPHY		112

'Don't try so much to form your character--it's like trying to pull open a rosebud. Live as you like best, and your character will form itself.'

(The Portrait of a Lady)[1]

INTRODUCTION

The relationships among Henry James's characters reveal a wide variety of human emotions which range from obsession to adoration. The three novels which I will examine, The Bostonians, The Portrait of a Lady, and The Golden Bowl, depict a vast range of human emotions. The Bostonians deals with the women's movement but this movement serves as a backdrop to the conflicts among Verena, Ransom, and Olive. The Portrait of a Lady and The Golden Bowl both deal specifically with the marital relationship. In The Portrait, Isabel Archer's character before and after her marriage to Gilbert Osmond is examined and her relationships with other characters are also observed. In The Golden Bowl, Maggie Verver becomes aware of the relationship which exists between Amerigo and Charlotte and this awareness makes Maggie readjust her relationship with others.

Relationships among individuals are not only complex but they are also fragile. In The Portrait after Isabel suddenly becomes wealthy, Ralph Touchett tells her not to purposely try to form her character. He then compares Isabel's character to a rosebud. Ralph is aware that the

development of one's character is an ongoing process. Similarly, relationships among individuals are constantly changing and redefining themselves and, like the budding rose, these relationships must be carefully cultivated.

Although The Portrait was written in 1881, The Bostonians in 1886, and The Golden Bowl in 1904, the linear progression from innocence to awareness seems to start with The Bostonians and progress to The Portrait and then to The Golden Bowl. When The Bostonians ends, Verena is about to enter naively into marriage. The Portrait shows Isabel's progression from her romantic and idealistic views of marriage to her gradual awareness of the coexistence of good and evil in life. In The Golden Bowl, Maggie Verver not only faces the contradictions within people and life, but she also acts in response to these contradictions.

All three characters are initially naive. Isabel Archer's speech to Madame Merle shows the inexperience of youth as she says:

> '... I know that nothing else expresses me. Nothing that belongs to me is any measure of me; on the contrary, it's a limit, a barrier, and a perfectly arbitrary one. Certainly, the clothes which, as you say, I choose to wear, don't express me; and heaven forbid they should!'[1]

The naiveté of these characters arises from their preoccupation with their ideals and their romantic view of life. Richard Chase, author of The American Novel and Its Tradition

sees romanticism as an indirect relationship between the individual and the world.[2] Thus, Verena, Isabel, and Maggie are easy prey to the more experienced characters because they lack an intimate knowledge of reality.

Chase sees the novel as having a close relationship with reality and he writes that the novel

> ... takes a group of people and sets them going about the business of life. We come to see these people in their real complexity of temperament and motive. They are in explicable relation to nature, to each other, to their social class, to their own past.[3]

To comment on all of these relationships would be an immense task and so, for this paper, I will limit my observations to the relationships among individuals. As Verena, Isabel, and Maggie all grow in awareness, for example, their growth causes tension within themselves and with other characters as they try to define themselves and their desires.

Finally, it is love which enables James's characters to cope with the conflicts of their internal and external world. Philip Sicker correctly concludes in his book, Love and the Quest for Identity in the Fiction of Henry James, that James views love as "the purest and most intense expression of man's capacity to feel life."[4] Sicker also mentions that James chooses love as his subject "in order to explore man at his highest pitch of consciousness."[5]

The truth of this statement is confirmed as we observe the correlation between the awareness of Verena, Isabel, and Maggie and the influence of love. Though there are deviations from love, especially in The Bostonians, it is the sustaining power of love which becomes the sign of hope. In The Portrait of a Lady and The Golden Bowl, it is love which inspires, guides, and defines James's characters as they proceed with "the business of life".

CHAPTER 1

THE POWERFUL INFLUENCE OF JAMES'S CHARACTERS

> He cared that a work of art of price should 'look like' the master to whom it might perhaps be deceitfully attributed; but he had ceased on the whole to know any matter of the rest of life by its looks.[1]

In Henry James's novels, _The Portrait of a Lady_, _The Bostonians_, and _The Golden Bowl_, the characters often try to mold each other into images of themselves or into figures as similar to themselves as possible. The efforts are made both consciously and unconsciously. In _The Bostonians_, for example, the struggle between Ransom and Olive to possess Verena results in a highly dramatized confrontation whereas in _The Golden Bowl_, the exclusion of Maggie from the highly ritualistic forms which the Prince and Charlotte adhere to is not made consciously. In both cases, however, the influences which other characters have on Verena and Maggie are extremely powerful and these influences cause confusion within Verena and Maggie.

In _The Bostonians_, Verena is the subject over which there is much conflict. This novel is not so much a novel about women's rights as it is a novel about human emotions

and the extremes which individuals will go to in order to satisfy their emotions and their dreams. Olive tries to make Verena into the person that she knows she, Olive, can never be. Verena is the person who comes closest to matching the dream which Olive has. Olive's dream is described in the following words:

> She [Olive] wished to work in another field; she had long been preoccupied with the romance of the people. She had an immense desire to know intimately some very poor girl. This might seem one of the most accessible of pleasures; but, in point of fact, she had not found it so.[2]

Another one of Olive's dreams is the desire to be a martyr and to die for something. Olive admires Basil Ransom, early in the novel, because he has suffered and "lived to see the bitter hours". Similarly, Olive admires Miss Birdseye because she also is a reflection of martyrdom as she has been consumed by a passion of sympathy. Olive's dreams are based on high ideals but they fail when she is unable to separate her romantic visions from reality.

When Olive first meets Verena at Miss Birdseye's home she is affected greatly by the oratorical ability of Verena. Olive immediately sees Verena fulfilling her dreams. Olive's failure in developing her dreams with the shop-maidens is that "She took them more tragically than they took themselves; they couldn't make out what she wanted them to do."[3]

In contrast to the shop-maidens Verena is receptive to the dreams of Olive. In her innocent and eager desire to taste life Verena says, "Oh yes--I want to give my life! ... I want to do something great!'"[4] Thus, Verena allows herself to become the martyr which Olive dreams of being. Olive becomes caught up in her romantic dream as the first request that she makes of Verena is that Verena promise her that she will never marry. Although Olive later takes back this request and admits that she was overcome with jealousy she binds Verena with words more powerful than a promise. She says to Verena "'But don't fail me--don't fail me, or I shall die.'"[5]

Olive is conscious of the emotional demands which she makes of Verena and she is also conscious of the intellectual demands which she makes. Olive invites Verena to live with her and takes pleasure in teaching Verena about the women's movement. Olive, however, is propelled to make the request that Verena come and live with her because of her romantic vision of Verena and her studying works such as Goethe's philosophy under the lamp with the snow gently falling. As Verena and Olive's relationship develops Olive sees their minds merging into one complete whole. Olive's observation of this process is described in the following way.

> To Olive it appeared that just this partnership of their two minds--each of them, by itself, lacking an important group of facets--made an organic whole which for the work in hand, could not fail to be brilliantly effective... Together, in short, they would be complete, they would have everything, and together they would triumph.[6]

Yet, as Olive draws Verena into her dream, she leaves little, if any room for Verena to develop on her own. True, Olive says early in the novel that Verena must be saved and this salvation must come from the growth of Verena's perception. Olive, however, qualifies this statement as she further tells Verena that her salvation will come from

> 'seeing things, of yourself, sincerely and with conviction, in the light in which I see them; from your feeling that for your work your freedom is essential, and that there is no freedom for you and me save in religiously not doing what you will often be asked to do--and I never!'[7]

Though Olive speaks of freedom in this speech the freedom which she offers to Verena is the freedom to act as she would act. In this speech Olive uses the pronouns "I", "you", and "me" almost interchangeably and just as she fails to make a distinction between these pronouns so too, she often fails to make a distinction between her life and Verena's life.

Other characters in the novel also come to realize the influence which Olive has on Verena. Miss Birdseye, for example, tells Ransom that the opinions of Olive and Verena are the same. Mrs. Luna comments on the insepar-ability of her sister and Verena and Mrs. Burrage, who pursues the suit of her son's desire to marry Verena, charges Olive with having power over Verena. Olive counters Mrs. Burrage's comment on her power over Verena by saying, "'She [Verena] will do exactly as she likes, in such a case as the one you allude to. She is absolutely free; you speak as if I were her keeper!'"[8] Olive's declaration of Verena's freedom is spoken emphatically ~~by Olive~~ and we cannot help but think that the lady "doth protest too much". The fact that other characters see the power that Olive has over Verena and that Olive, herself, does not see this fact suggests that Olive is caught up in the romanticism of her dream and fails to realize the realistic and often harmful results of her dominance over Verena. Miss Birdseye says that Olive is a noble character because she acts out her ideal. However, Miss Birdseye fails to recognize that Olive's noble character has a flaw and this flaw is similar to the one in Adam Verver in The Golden Bowl. The flaw in both characters is their desire to possess people. Olive is so keen on molding Verena to

be like herself that she ceases to consider the rest of life or Verena as anything other than extensions of her dreams.

Olive's single-minded vision of Verena creates conflict especially between her and Ransom. Ransom quickly dispels the romantic dream which makes Olive invite him to visit her when he comes to the North. The romanticism of the South, which Ransom at first represents to Olive, is replaced by a fear which she has of him. Olive views Ransom as a predatory animal much in the same manner that Maggie views Charlotte as a preying beast in Book Two of The Golden Bowl. Olive's apprehension of Ransom is seen early in The Bostonians as she reveals misgivings about his accompanying her to the meeting at Miss Birdseye's home. When Verena first comes to Olive's house she incidentally meets Ransom. For the first time in her life Olive chooses not to introduce the two people who are in her home. Olive's social faux pas is a mere prelude to the growing hostility between her and Ransom as they battle over Verena. By the end of the novel, Olive definitely sees Ransom as the enemy. His open mockery of the women's movement and his visible influence on Verena proves to Olive that she was correct in initially viewing him with apprehension. As Ransom figures more dominantly in both

Verena and Olive's lives the sense of possession becomes greater in Olive. Not only is Olive trying to save Verena, who implores "'You must help me--you must help me!'"[9] but she is also trying to save the dream which has given meaning to her life.

As we view Ransom, we see that he too is caught up in a dream and Verena becomes a central figure in his dream. Olive tries to mold Verena into her own image while Ransom tries to mold Verena into his vision of women. Early in the novel Ransom's views on women are described:

> The women he [Ransom] had hitherto known had been mainly of his own soft clime, and it was not often they exhibited the tendency he detected (and cursorily deplored) in Mrs. Luna's sister. That was the way he liked them--not to think too much, not to feel any responsibility for the government of the world, such as he was sure Miss Chancellor felt. If they would only be private and passive, and have no feeling but for that, and leave publicity to the sex of tougher hide! Ransom was pleased with the vision of that remedy; it must be repeated that he was very provincial.[10]

Ransom is from the South and naturally his beliefs are partly shaped by his long established ties with this land just as Olive reveals many of the views which are held in the North. Thus, the confrontation between Olive and Ransom does not arise out of a deliberate desire to hurt one another but it

arises from their failure to grasp a part of each other's dreams. An example of this failure in understanding is seen at Miss Birdseye's home when Mrs. Farrinder asks Ransom to speak about the social and the political conditions of the South. Ransom refuses to do so even though he recognizes the taunting smile of Miss Chancellor. The reason Ransom refuses to speak about the South is that his intimacy with the land is something he feels he cannot communicate to these people:

> To talk to these people about the South--if they could have guessed how little he cared to do it! He had a passionate tenderness for his own country, and a sense of intimate connection with it which would have made it impossible for him to take a roomful of Northern fanatics into his confidence as to read aloud his mother's or his mistress's letters. To be quiet about the Southern land, not to touch her with vulgar hands, to leave her alone with her wounds and her memories, not prating in the market-place either of her troubles or her hopes, but waiting as a man should wait, for the slow process, the sensible beneficence of time--this was the desire of Ransom's heart, and he was aware of how little it could minister to the entertainment of Miss Birdseye's guests.[11]

The sacred communion which Ransom has with the South colours the way he sees and assesses Northern society. Ransom, for example, follows the code of chivalry closely. Yet, as he tries to live up to this code and the old forms of gallantry

he realizes that he is combating a generation which has become effeminate. He describes the present age as "a feminine, a nervous, hysterical, chattering, canting age, an age of hollow phrases and false delicacy and exaggerated solicitudes and coddled sensibilities."[12] The present age, which he describes in negative terms, is the age to which Verena is born. However, Ransom chooses to ignore this fact and instead he tries to fit Verena into his vision of women. He refuses to take her speeches seriously, but rather, he regards them as being charming and being proof of her innocence.

Ransom is as blinded by his vision of Verena as is Olive and he is just as determined as Olive to possess Verena. The persuasive techniques which Ransom uses to win Verena are his speeches on seeking self-fulfilment and free-dom. Olive offers Verena the chance to achieve fulfilment by serving in the women's cause. The life style which Olive offers Verena, however, entails self-sacrifice as the women's movement always comes first. The life style which Ransom describes to Verena idealistically leads to freedom for self-discovery.

We realize that there is no complete freedom in _The Bostonians_ or in any other of James's novels and often the characters who appear to be the most admirable are the ones who are most bound to forms. Such is the case in _The_

Portrait of a Lady. Madame Merle and Osmond are two individuals who have a great influence on Isabel Archer, and yet their lives and their dreams contrast sharply with Isabel's dream. Isabel's quest is to seek freedom and Madame Merle and Osmond's quest is to live up to the highest social forms of life. Madame Merle is always careful of what she says and does. Ralph Touchett describes her as being "complete". Even the adjective "complete" seems inadequate as Madame Merle is not only complete but also finished. The narrator describes the growing friendship between Isabel and Madame Merle and he also notes:

> If for Isabel she [Madame Merle] had a fault, it was that she was not natural, by which the girl meant, not that she was affected or pretentious, for from these vulgar vices no woman could have been more exempt; but that her nature had been too much overlaid by custom and her angles too much smoothed. She had become too flexible, too supple; she was too finished, too civilized. She was, in a word, too perfectly the social animal that man and woman are supposed to have been intended to be![13]

Unfortunately, Isabel dismisses the fact that Madame Merle is superficial, because of her initial admiration for Madame Merle. Isabel sees Madame Merle's character as being charming in spite of its conventionality and Isabel also attributes a certain amount of profundity to Madame Merle. Isabel sees this profundity lying beneath Madame Merle's layers of civility.

The real depth of Madame Merle, an area which Isabel doesn't penetrate until it is too late, arises from her desires. Madame Merle's desires are not very complicated but it is the manner in which she fulfils them that is intriguing. Madame Merle's primary aim is to find a mother for Pansy, who is really her daughter. Isabel is Madame Merle's choice. Through careful deliberation Madame Merle introduces Isabel to Osmond, and in a manner similar to Fanny Assingham's matchmaking in The Golden Bowl, she aids in producing their eventual marriage.

By marrying Osmond, Isabel lives the roles that Madame Merle desires but can never fulfil and it is not surprising that Madame Merle describes Isabel as an object just as she earlier tells Isabel that she is stout porcelain. Madame Merle sees Isabel as being very precious while she describes herself as being chipped and cracked. This technique of describing individuals as objects becomes more significant as the novel develops. Isabel, for example, tries to develop a firm surface, "a sort of corselet of silver", after her marriage to Osmond. These traits which she desires are traits which Madame Merle possesses. Thus, we see that Madame Merle has a lot of influence on Isabel before and after her marriage and because Isabel is initially so receptive to Madame Merle, Madame Merle's influence is not only felt but it is also emulated.

Osmond, like Madame Merle, lives up to forms. Both he and Madame Merle are conscious of the conventions of their society. However, whereas Madame Merle sometimes slips from form by a hesitation or an unconscious mannerism, Osmond's sense of order and form are disguised so well that at times they are seen by others as unconscious impulses. Though the form which Osmond lives by seems false to such individuals as Ralph and later on in the novel, Isabel, it is a stable all encompassing order and it provides a definite sense of worth and security for Osmond.

Osmond's dream is a simple one which consists of living life in the highest social form and having those individuals around him also living up to his finished social standing. When Isabel finally sees Osmond realistically she describes his dream quite accurately:

> He had his ideal. ...His ideal was a conception of high prosperity and propriety, of the aristocratic life, which she now saw that Osmond deemed himself always, in essence at least, to have led. He had never lapsed from it for an hour; he would never have recovered from the shame of doing so...But for Osmond it was altogether a thing of forms, a conscious, calculated attitude.[15]

Osmond's conscious desire to attain his ideal motivates him to marry Isabel, who not only has money, refuses an offer of marriage from a British aristocrat, but whom he considers

capable of great devotion. It is not surprising that Osmond uses the word devotion when considering Isabel as his wife because he demands this same quality from his daughter, Pansy. Pansy is the most vivid representation of Osmond's influence as she displays unfailing devotion towards him. Her very words reflect her devotion as she says to her father, "'Am I not meant for you, papa?'"[16] Osmond uses the convent as a place of training for Pansy. When she leaves the convent Osmond describes her as being as pure as a pearl. If we extend his description we can describe Pansy as a cultured pearl because even though we see her purity we can also see how Osmond has contrived to maintain the air of innocence which we associate with her. Pansy, however, seems to lack the vitality which we associate with a character such as Pearl, in The Scarlet Letter. Hawthorne describes Pearl's innocent life as having sprung out of a guilty passion.[17] The verb "sprung" brings to mind a sense of motion, and Pearl is presented as an active character in the novel. Pansy's innocence is not viewed in such a positive light as her innocence seems to bind her to Osmond rather than liberate her. Pansy's relationship with her father is a claustrophobic relationship as his dominating manner leaves little room for her growth. The physical structures in The Portrait also portray Pansy's confinement as she is often behind the walls of the convent or overpowered by the structures which surround her.

Pansy not only becomes an extension of Osmond's form but she is also reduced to being treated as an object. A prime example of this is seen when Rosier speaks to Osmond about his china. Throughout this conversation there is double meaning and the delicate object which they are really speaking of is Pansy. It is ironic that in a conversation between Isabel and Osmond, Osmond says that he would like Pansy to resemble Isabel. Isabel replies, "'Don't make her resemble me...keep her like herself.'"[18] The irony arises out of the fact that Osmond tries to make Isabel's character similar to Pansy's character. Even before their marriage Osmond tells Madame Merle that Isabel's only fault is that she has too many ideas and these ideas must be sacrificed. Since Isabel's ideas are what make her the person whom she is, we see that when these ideas are no longer given the chance to develop Isabel ceases to have an identity and she becomes a sacrifice to the forms of Osmond much in the same manner that Pansy is sacrificed to Osmond's ideals.

In the second half of The Portrait Ralph observes that Isabel "represents" Gilbert Osmond. This conclusion which Ralph reaches signifies how successful Osmond has been in influencing Isabel. Osmond's influence on Isabel seems even more striking than Olive's and Ransom's influence on Verena in The Bostonians because Isabel is initially

viewed as an active, determined young woman who is full of ideas whereas Verena seems to easily accept the ideas of others. Verena is easily moved by emotion as opposed to Isabel who treats her quest for freedom in aesthetic and intellectual terms. Yet, after Isabel's marriage to Osmond we see that she has little power and this fact is reinforced by the fact that Rosier speaks first to Madame Merle about his love for Pansy. At one of Isabel's Thursday _soirées_ Warburton questions Isabel about her life with Osmond. Isabel replies, "'I enjoy things when they are done; but I have no ideas. I can never propose anything.'"[19] In this speech again, her outward passivity is evident.

Osmond's influence on Isabel and the other characters in the novel seems to be negative. His dream is not a negative one but rather, the limitations which his dream puts on the other characters are viewed negatively. By the end of the novel we see Pansy admitting that she is afraid of her father and begging Isabel not to desert her. We see Madame Merle analyzing her relationship with Osmond and asking herself, "'Have I been so vile all for nothing?'"[20] Isabel's awareness, however, increases concurrently with Osmond's influence upon her and beneath her outer appearance of passivity remain her ideas. Though these ideas remain dormant while Isabel is initially bewildered by the reality of her marriage

they gradually emerge and it is with this heightened awareness that Isabel struggles to survive Osmond's influence.

In The Golden Bowl Charlotte and Prince Amerigo are presented as very finished characters who strictly adhere to forms. Maggie's sense of alienation does not arise from the fact that the Prince and Charlotte try to influence her with their forms, in a manner similar to Osmond's treatment of Isabel, but rather, Maggie's alienation arises from the fact that she is excluded from their forms. As a result of this exclusion Maggie questions what her role is and what expectations she is supposed to live up to.

The Prince, in contrast to Maggie, is very conscious of his role and the two sides of himself. He tells Maggie that there is the historical part of him and the personal part. The Prince describes his personal side as "'another part, very much smaller doubtless, which, such as it is, represents my single self, the unknown, unimportant--unimportant save to you--personal quantity. About this you've found out nothing.'"[21] We are given very brief glimpses into the personal side of the Prince. One of these brief moments is seen at the beginning of the novel where we meet the Prince wandering around on Bond Street. In this initial chapter James describes the sense of history which London Bridge and Hyde Park Corner inspire in Amerigo and then he

suddenly juxtaposes the reader to Bond Street among the massive vulgar lumps of silver and gold in the shop windows. This sudden transition diminishes Amerigo's historical dimension and heightens his personal side as he becomes a mere figure in a crowd, a figure who for a brief period is allowed to relinquish his form and reflect over his past and future.

Amerigo's value arises from the fact that he is so perfectly formed. Adam Verver comments on the smooth finish of Amerigo in the following words:

> 'You're round, my boy... you're all, you're variously and inexhaustibly round, when you might, by all the chances, have been abominably square. I'm not sure, for that matter, ... that you're not square in the general mass--whether abominably or not. The abomination isn't a question, for you're inveterately round--that's what I mean--in the detail.'[22]

Adam Verver further compares Amerigo to a pure and perfect crystal. Whether or not the Prince is this precious object which Verver considers him to be remains unimportant. What is important is the fact that the Prince instinctively appeals to Adam Verver's appetite for collecting just as he can instinctively act in the manner that he perceives other individuals want him to act. The opening quotation of this chapter implies that often the master of a work of art ceases to know the rest of life. In Amerigo's case, however, he is the work

of art and in his effort to maintain his value he is continually evaluating the world around him and his position in relation to the world.

Charlotte, too is a master of form. Her marriage to Adam Verver, like the Prince's marriage to Maggie, is primarily based on fulfilling Adam and Maggie's needs. Amerigo observes that,

> They [Maggie and Adam] had brought her 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.[23]

Fanny Assingham observes the forms which Maggie and Adam impose upon the Prince and Charlotte and she recognizes the great faith which all four characters have in upholding these forms. Fanny also realizes that in the naiveté of all four characters they fail to observe the results of being "too, too charming".

Fanny Assingham categorizes the four major individuals in this novel as being victims of fate. When Charlotte unexpectedly visits Amerigo before his and Maggie's wedding he describes Charlotte as the "twentieth century woman, she was possessed by her doom, but her doom was also to arrange appearances."[24] By deciding to help Charlotte arrange her appearance Amerigo accepts to share part of her doom even

though he denies this fact by saying he has no folly to cover up.

As the novel progresses we see Amerigo and Charlotte not only adhering to forms but also mastering the ability to arrange forms. Charlotte tells Fanny Assingham that because she and the Prince are "placed" by Maggie they have to arrange. Charlotte and the Prince arrange their lives so perfectly that their similarities in following these forms become noticeable. Adam Verver, for example, notices that Charlotte treats him in the same manner that Amerigo treats him and he finds himself wondering how she has acquired this trait:

> That was even for his own thought a clumsy way of expressing the element of similarity in the agreeable effect they each produced on him, and it held him for a little only because this coincidence in their felicity caused him vaguely to connect or associate them in the matter of tradition, training, tact, or whatever else one might call it. 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, or perhaps rather that she had simply, as one of the signs of the general perfection Fanny Assingham commended in her, profited by observing, during her short opportunity before the start of the travellers, the pleasant application by the Prince of his personal system.[25]

The ability of Adam Verver to notice the similarities between Charlotte and Amerigo and to also note the precise manner in which Amerigo treats him reflects Adam Verver's keen observation of others.

Maggie also becomes conscious of Charlotte and Amerigo's ability to arrange. She particularly becomes conscious of this fact after their return from Matcham and describes them as having built her in with their purpose. Charlotte and Amerigo do not consciously try to build Maggie in with their purpose as Osmond tries to do with Isabel in The Portrait. The ability to arrange, which Charlotte and Amerigo possess, is initially developed as a tool to cope with the forms which they must abide by. Fanny Assingham, for example, notes that Charlotte observes the forms and the forms are two thirds of her conduct. Though Fanny does not mention what the third part of Charlotte's conduct is we could easily insert the word "duplicity" to describe the other part of her conduct.

Amerigo's desire for freedom is what makes him follow the forms so closely. This fact is revealed to us as we observe his relationship with Charlotte at Matcham.

> He knew why, from the first of his marriage, he had 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, at any rate, had

> 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.[26]

Amerigo describes his freedom in very similar terms to Verver's description of him and yet, this "precious freedom" is not something that can be collected but it is something which Amerigo obtains as a result of arranging.

When the novel begins Maggie is naive to the fact that individuals have different forms. When Amerigo speaks of her father's form to her Maggie replies, "'Father's form?...It strikes me he hasn't got any.'"[27] Her naiveté is further seen when she asks Amerigo whether her father's form will fit Amerigo. Maggie's words seem to contrast the more experienced voice of Charlotte who realizes that she can't put herself into Maggie's form. "'It's not my fit--I shouldn't be able, as I see it, to breathe in it. But I can feel that I'd do anything to shield it from a bruise.'"[28] Charlotte and Amerigo's desire to shield Maggie fails. Maggie interprets their arrangement of forms as a reflection of the secret despair with which they regard her. Maggie asks herself the question.

> 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?[29]

When Maggie is with her father she is always wondering how much her father knows about Charlotte and Amerigo's relationship and on this basis Maggie remains faithful to appearances. The fact that she thinks she is successful in shielding her father is underscored by her awareness that she is acting according to Charlotte and Amerigo's rules. Maggie acknowledges the fact that her success comes round to being their success and that Charlotte and Amerigo are in complete possession of her and her father's lives.

Maggie describes herself as sinking in a "bath of benevolence" and in this bath she feels quite alienated. Though Charlotte claims that Maggie likes to arrange, in the second book of The Golden Bowl we see Maggie saying that she must be kept in a position so not to disarrange others. Not only does Maggie feel that she must not disarrange but she also feels that in the present situation Charlotte and the Prince are arranged together while she is arranged apart.

Amerigo and Charlotte's influence on Maggie is more subtle than Olive and Ransom's influence on Verena or even

Osmond and Madame Merle's influence on Isabel. It is also difficult to calculate how conscious Charlotte and Amerigo are of their influence upon Maggie or how conscious Maggie is of her influence on them. Though Charlotte and Amerigo's influence on Maggie appears subtler than the influences of the other characters whom we have examined, their influence is harder to combat because Maggie sees Charlotte and Amerigo's power resulting from their accurate calculation of her behaviour.

Though Olive, Ransom, Osmond, Charlotte, and Amerigo have generally been discussed in a negative light it must be emphasized that these characters' dreams are built upon positive personal ideals. However, the methods used to fulfil their dreams often deviate from the high-mindedness which inspires their dreams. In most cases these individuals are acting out a dream. Osmond is the most obvious example of an individual who is obsessed by his dream and we see him directly influencing more than one person. Charlotte and Amerigo share the same desire for freedom as Isabel; however, Isabel's morality is radically different from Charlotte and Amerigo's morality. Maggie Verver is the character in The Golden Bowl who comes closest to sharing Isabel's view of marriage and its responsibilities and, not surprisingly, she is the character whom James develops most in The Golden Bowl.

In The Golden Bowl, the second book, which is written from the viewpoint of the Princess, seems to draw us over to her side. The greater influence of the second book over the first book results from the fact that we are allowed to view and judge the Princess and her actions more thoroughly than we are allowed to view and judge Amerigo and Charlotte's actions. In the first book of The Golden Bowl we do not see the world just through the Prince's eyes but the world is also presented to us from the point of view of such characters as Fanny Assingham, Adam Verver, and Charlotte. Although we are given a brief look into all four of these characters' lives we do not share the closeness with them that we share with Maggie. Thus, Amerigo and Charlotte's desire for freedom is secondary to the desires of Maggie, the character to whom most of our sympathies are drawn. In The Portrait, however, our sympathies are with Isabel Archer. The narrator's tone in this novel becomes darker as the novel progresses. Instead of viewing Isabel with the humorous tolerance with which he begins the novel, the tone of the narrator becomes tragic as he describes Isabel sitting among the ruins in Rome. The narrator comments that

> She [Isabel] had long before this taken old Rome into her confidence, for in a world of ruins the ruin of her happiness seemed a less unnatural catastrophe. She rested her weariness upon things

> that had crumbled for centuries
> and yet still were upright;
> she dropped her secret sadness
> into the silence of lonely places,
> where its very modern quality
> detached itself and grew objective,
> so that as she sat in a sun-warmed
> angle on a winter's day, or stood
> in a mouldy church to which no one
> came, she could almost smile at it
> and think of its smallness. Small
> it was, in the large Roman record,
> and her haunting sense of the
> continuity of the human lot easily
> carried her from the less to the
> greater. She had become deeply,
> tenderly acquainted with Rome; it
> interfused and moderated her passion.
> But she had grown to think of it
> chiefly as the place where people
> had suffered.[30]

As the novel progresses we see that the freedom which Isabel desires becomes more elusive and because of its elusiveness it becomes more precious.

In all three novels, Verena, Isabel, and Maggie readjust their views of themselves as a result of the influences of other characters. Verena, Isabel, and Maggie not only become aware of themselves but they also become aware of their relationships with others. Verena realizes that she must choose between Olive and Ransom and she can no longer hope to placate everyone. Ransom's speeches to Verena are based upon her growing awareness of herself as he stresses the importance of self-fulfilment to her. Isabel Archer and Maggie Verver become aware of the fact that they

must discard their romantic view of the world because romanticism holds little power in the real world of which they are a part. Isabel realizes that her relationship with Osmond is not a growing process, but rather, their relationship is stagnant. The dead child, born out of her relationship with Osmond, symbolizes the emotional sterility of their marriage. The dead child also seems to be an ominous warning to Isabel that she, too, will experience death, though her death will be a spiritual one as opposed to a physical death, if she continues to live Osmond's life rather than her own. Maggie Verver, in The Golden Bowl, realizes that her marriage with Amerigo is a growing process and that her role is continually being redefined. It is only when Verena, Isabel, and Maggie become aware of the fact that they need to look outward and inward at the world that they make themselves less susceptible to the influences of others. This awakening allows them to cease being objects who are played upon by others, and it also allows them to distinguish themselves from the masters to whom they have been deceitfully attributed.

CHAPTER II

FROM INNOCENCE TO EXPERIENCE: THE GROWING AWARENESS OF JAMES'S CHARACTERS

> "My dear child, you are so young--so strangely young. I am a thousand years old; I have lived through generations--through centuries. I know what I know by experience; you know it by imagination...you are a mere child as yet, though a child destined for great things.[1]

The pain and confusion which Verena, Isabel, and Maggie undergo are a result of their growing awareness of themselves and the world around them. Prior to the above conversation, Olive has rejected Verena's promise to never marry and Olive sees Verena's eagerness to give such a promise as proof of her youthful rashness. In the above quotation, Olive explains the difference between herself and Verena, a difference which is based upon experience and lack of experience. Olive believes that she possesses the former trait and that Verena possesses the latter. In The Portrait, Madame Merle utters similar words to Isabel as she speaks of her experience and Isabel's inexperience. The differences between the experienced characters and the inexperienced

characters are not only brought to our attention by the statements which they make, but also by their actions. In The Golden Bowl, for example, the early naiveté of Maggie contrasts sharply with the experience of Charlotte as we observe both of their relationships with Amerigo at the beginning of the novel. It is Charlotte, rather than Maggie, who is acquainted with the personal side of the Prince.

As Verena, Isabel, and Maggie become more experienced in life they become conscious not only of the personal aspects of other characters but of their own selves. Their increased observations become so acute, at times, that we wonder if their observations are not also distorted. As these three characters go from innocence to awareness they shed the romantic covering which has shielded them and they try to face reality. In his preface to The American James distinguishes the real from the romantic in the following way:

> The real represents to my perception the things we cannot possibly not know, sooner or later, in one way or another; it being but one of the accidents of our hampered state, and one of the incidents of their quantity and number, that particular instances have not yet come our way. The romantic stands, on the other hand, for the things that, with all the facilities in the world, all the wealth and all the courage and all the wit and all the

> adventure, we never can directly know; the things that can reach us only through the beautiful circuit and subterfuge of our thought and our desire.[2]

Thus, in reality the relationship between the individual and his world is a direct one whereas in romance the relationship between the individual and his world is an indirect one. The reality which Verena, Isabel, and Maggie face is often unpleasant and we see these characters often trying to flee from it, only to realize that there is no place to run.

Verena's innocence is emphasized in The Bostonians by Olive and Ransom. A few characters such as Mrs. Luna and Mrs. Farrinder are skeptical of her innocence and are ready to classify her as an adventuress. However, James treats these minor characters satirically and so they lack authority for the reader. Olive sees Verena as being innocent because Verena must be this way in order to fit into her romantic vision. When Olive goes to the Tarrant household she watches Verena closely. She is amazed that a person such as Verena is born from such people as the Tarrants and Olive concludes that Verena's existence is a miracle:

> She had come to consider the girl as a wonder of wonders, to hold that no human origin, however congruous it might superficially appear, would sufficiently account for her; that her springing up between Selah and his wife was an exquisite whim

> of the creative force; and that in such a case a few shades more or less of the inexplicable didn't matter.[3]

This description of Verena makes her into a divine-like being and it shows how Olive builds an image of Verena which becomes impossible for Verena to live up to. Even Olive sees discrepancies between her ideal of Verena and the realistic Verena who presents herself to Olive. James points out to us, for example, that Olive never really knows if Verena is a flirt or not. If Olive admits that Verena is a flirt her dream will be destroyed and so instead, we see Olive reflecting on the genial and enchanting nature of her _protégée_.

Not only does Olive excuse Verena's actions but she also excuses Verena's words under the pretext that Verena does not understand the meanings behind her words. When Verena speaks of free unions between men and women, for instance, Olive regards her flippant way of handling the subject as proof of her innocence. Earlier in the novel Olive concludes the following thoughts about Verena: "No, she was only supremely innocent; she didn't understand, she didn't interpret nor see the portée of what she described."[4] Olive's observation of Verena not only emphasizes Verena's innocence but it also suggests that Verena is extremely naive. This naiveté makes Verena prey to the more experienced characters.

Olive Chancellor sees Verena escaping moral judgments because Verena is "too rancourless, too detached from conventional standards, too free from private self-reference."[5] This description of Verena reminds us of a similar description of Pearl in The Scarlet Letter. Hawthorne writes:

> The child could not be made amenable to rules. In giving her existence, a great law had been broken, and the result was a being, whose elements were perhaps beautiful and brilliant, but all in disorder; or with an order peculiar to themselves, amidst which the point of variety and arrangement was difficult or impossible to be discovered.[6]

Conventional standards are an inadequate means of judging Verena and Pearl. Thus, we see Verena having liberty which comes from the fact that she is viewed amorally while at the same time we see her being restricted because of her initial naiveté.

Ransom views Verena as an innocent person and he laughs at her naiveté. An example of his refusal to take Verena seriously is seen at Miss Birdseye's home when Verena makes her speech before Mrs. Farrinder and other individuals concerned with the women's movement:

> Ransom broke into a genial laugh, which he instantly swallowed again, at the sweet grotesqueness of this virginal creature's standing

> up before a company of middle-aged people to talk to them about 'love', the note on which she had closed her harangue. It was the most charming touch in the whole thing, and the most vivid proof of her innocence.[7]

Though Verena's ideal concept of love causes Ransom to laugh this is not the only topic which she speaks about in ideal terms. Verena also speaks of wars, poverty, and crime. She admits that she hasn't seen much of these things but she says that she feels them. These words must also seem very naive to Ransom as he has not only seen his home crumble, but his whole life style.

Both Ransom and Olive feel superior to Verena because they feel that they have experienced life. Although Olive is about thirty years old we often picture her as being much older. She, herself, says "I am a thousand years old; I have lived through generations--through centuries."[8] Even though Olive claims to be experienced we see that she is very naive on some issues, especially those issues which affect her dreams. As mentioned earlier, Olive's refusal to see Verena realistically is a way of keeping her romantic vision intact. It is not until much later in the novel that Olive not only removes her blinders and views Verena dispassionately, but that she also realizes that her dreams have rested upon illusions. Ransom considers himself to be

more experienced than Verena and he is correct in this assumption. There are still things, however, which he is very naive about. For example, he is very puzzled by the women of the North. Olive Chancellor and her sister are two examples of female types who do not fit into Ransom's categories of women. Ransom is unsure about what is expected of him in the North. His plan to secure a job in the field of law does not materialize and his plans to regain his lost wealth and status fail as well. Even though Ransom is more experienced than Verena is about life, we see that Ransom is also very vulnerable in the North.

Ransom's success with Verena lies in the fact that he makes Verena more conscious of herself. At the beginning of the novel James describes Verena as having no particular feeling about herself. He writes that "she only cared, as yet, for outside things. Even the development of her 'gift' had not made her think herself too precious for mere experiments; she had neither a particle of diffidence nor a particle of vanity."[9] Ransom makes Verena consider, for the first time in her life, the internal things. The other men who are interested in Verena do not dwell upon the internal aspect of Verena though they profess their love for her. The narrator portrays Mr. Pardon as believing that he loves Verena but "his passion was not a jealous one, and included a

remarkable disposition to share the object of his affection with the American people."[10] Before Verena's appearance at the Boston Music Hall we see Matthias Pardon's preference for the public over Verena as he interrogates Mrs. Luna and Ransom about Verena and Olive. Mr. Burrage seems to love Verena but even his professed love fails to make him consider Verena, the individual. Burrage sympathizes with the women's movement, and he has a great love for aesthetic pleasures. Even Olive is charmed by his piano playing as she listens to his music in a dimly lit room amidst a picturesque group of people. Olive believes that Burrage's romantic ideal makes him propose to any girl who is not likely to accept, and he collects these proposals just as he collects enamels and Cremona violins. This description of Mr. Burrage paints him as a character very similar to Osmond in The Portrait. The problem in Olive's theory about Burrage is that Burrage is insistent in his desire to marry Verena and he has his mother plead his suit. Burrage may well feel that he loves Verena but the fact that his mother pleads his case for him shows how distanced he is from the internal nature of Verena. Olive's theory of Burrage, whether it is true or not, raises the question of whether Burrage sees Verena as a person or as an object.

Ransom does see Verena as a person although at times there is a discrepancy between who she actually is and who he would like her to be. Verena, in turn, is very conscious of Ransom. In fact, she becomes too conscious of Ransom. This fact is made clear to us as we see Verena sitting uncomfortably with Ransom on a bench in Central Park:

> She felt his eyes on her face--ever so close and fixed there--after he had chosen to reply to her question that way. She was beginning to blush; if he had kept them longer, and on the part of anyone else, she would have called such a stare impertinent. Verena had been commended of old by Olive for her serenity 'while exposed to the gaze of hundreds'; but a change had taken place, and she was now unable to endure the contemplation of an individual. She wished to detach him, to lead him off again into the general; and for this purpose, at the end of a moment, she made another inquiry: "I am to understand, then, as your last word that you regard us as quite inferior?'[11]

This quotation shows how unsettled Verena becomes because of Ransom's gaze upon her. As Ransom gazes at Verena we sense that he views her from the personal side rather than from the public side. Verena's wish to "detach" Ransom suggests that he has a hold on her. The fact that Verena would have

called such a stare impertinent if Ransom had kept his eyes on her any longer reveals the fact that Verena is making exceptions for Ransom as, in effect, she is saying that his stare is not impertinent. In order to depersonalize the situation which she finds herself in, Verena asks Ransom a question about women. In her question Verena speaks in collective terms. It is also significant that Verena's question to Ransom does not arise out of her desire to discuss the women's movement with him, but rather, the women's movement is reduced to mere words which are uttered to cover up her uneasiness.

The conflict which Verena faces between Ransom and the women's movement increases throughout the novel. After her walk with Ransom in New York Verena comes to the conclusion that she must avoid him because he interferes with her life. Ironically, she bases this decision upon the fact that "one must lead one's own life; it was impossible to lead the life of another, especially when that other [Ransom] was so different, so arbitrary and unscrupulous."[12] Verena is not leading her own life. When she decides not to see Ransom this decision is triggered by a vision which Verena has of Olive waiting for her to return. Thus, we see Verena caught between leading Ransom's life and Olive's life.

Ransom senses the confusion within Verena and he persuades her that she is not living the life style which she truly desires. Verena's acceptance of this observation shows that there is a lot of truth in it. When Ransom initially invites Verena to take a walk with him in New York he says, "Come out with me".[13] This sentence has a double meaning when we regard it in light of Ransom's conversation with Verena on the bench in Central Park. Not only does Verena go with Ransom to the park but Ransom also draws Verena out emotionally as he makes her evaluate her life. In her evaluation process Verena concludes that her real self is with Ransom in Central Park. Yet, while she acknowledges what she considers to be her real self when she is with Ransom, she also rejects this side of herself because it should not exist. At this point in the novel, Verena is still naive enough to believe that denial of a fact makes it cease to exist.

She soon, however, learns the fallacy of this statement. Ransom's words are not forgotten by her but instead these words "[sink] into her soul and [work] and [ferment] there."[14] Ransom's words make Verena change her conception of herself and she no longer sees herself as the public lecturer. She becomes caught up in the romantic vision of being married to Ransom. Rather than expanding as an individual, Verena's

life becomes more restrictive. She sees herself making a choice between Olive's life style and Ransom's life style. There is no compromise as she faces this decision. James describes Verena as being ground very small by the wheel of experience. The wheel of experience does not bestow upon Verena the enlightenment which Olive speaks of when she refers to her experience. Instead, Verena's new awareness of herself and her relationship with Ransom creates tension within her as she desires to keep on pleasing other people at the same time.

Verena eventually breaks her ties with Olive and she chooses to follow Ransom. Her choice is made from emotion rather than from a desire to become an independent individual. She, in effect, changes keepers as she leaves her father to go to Olive and now she leaves Olive to go to Ransom. Olive seems to realize that Verena will eventually betray her even before Verena, herself, knows this fact. Olives senses the insincerity of Verena's words although Verena is unconscious of her insincerity. James writes the following words about Verena's valiant effort to deceive herself about her feelings for Ransom:

> If she was deceiving herself, as Olive said, there was something very affecting in her effort, her ingenuity. If she tried to appear to Olive impartial, coldly judicious, in her attitude with regard to Basil Ransom, and only anxious to see, for the moral satisfaction of the thing,

> how good a case, as a lover, he might make out for himself, and how much he might touch her sensibilities, she endeavoured still more earnestly, to practise this fraud upon her own imagination...she was perpetually bringing up the subject, as if to encourage her friend, to show how she kept possession of her judgment how independent she remained.[15]

The fact that Olive sees things about Verena which Verena is oblivious to shows that even though Verena becomes more aware of herself she still deceives herself about such things as her desires. Even when Verena tries to show how independent she is in the preceding passage, she only reaffirms her dependency upon Olive and Ransom as she is trying to live up to their expectations rather than her own. Although Verena faces conflicts with Olive and Ransom these conflicts are internalized into the issue of pleasing herself or pleasing her public. Verena decides to do the former. However, the decision Verena makes and the action which she takes do not agree. Verena cannot please herself completely because she doesn't really understand herself although she becomes more aware of herself. She knows what she likes and dislikes but her preferences are quite whimsical. Near the end of the novel we see her saying that she loves Ransom and the life which he offers her: "She loved, she was in love--she felt it in every throb of her being."[16] This quotation seems to describe passion rather than love. Passion is primarily concerned with gratifying immediate needs, whereas

love is an ongoing process. Philip Sicker clarifies this distinction between love and passion as he writes,

> In James' recasting of the courtly conception of love, the emphasis shifts from the desire that is satisfied to that which is felt, from the end result of love to the process of its development.[17]

Further discussion of passion and love will be presented in the third chapter, "The Sustaining Power of Love". Verena admits that her passion for the women's cause has been transferred and her passion is now for Ransom. We cannot help but wonder how long this passion will continue and whether or not another object or person will take Ransom's place in Verena's passion. Verena also declares that she knows Ransom pretty thoroughly. Her confidence in this fact again shows her naiveté. True, she sympathizes with the difficulties which Ransom has encountered in the North but she never goes beneath the superficial words which he uses to attract her.

It seems ironic that Verena, the speech maker, should be swayed by words but this is exactly what happens. Words awaken Verena to her needs and desires although her passion for Ransom is what makes her act. Even though Verena does act, her internal conflict is not resolved at the end of the novel. Instead, we are presented with the

frightened figure of Verena trying to escape from the concert hall unobtrusively, much in the same manner that we earlier see Verena trying to escape from Ransom in New York. Verena says, "'Ah, now I am glad!'"[18] when she and Ransom escape from the concert hall, but her words are betrayed by her tears. Thus, we again see conflict between Verena's internal and external self and this episode suggests that instead of attaining the ideal life which Ransom earlier describes to her, she is to be shocked by future realities within marriage and Ransom's character.

One of the shocks which Verena is to encounter may well be similar to the shock which Isabel encounters in The Portrait after her marriage to Osmond. In order to comprehend the change in Isabel after her marriage it is necessary to look at the ideals which she has before she marries Osmond. She sees herself as being a harmonious whole, uniting her inner and outer appearances. The narrator comments:

> She had a theory that it was only on this condition that life was worth living; that one should be one of the best, should be conscious of a fine organization...should move in a realm of light, of natural wisdom, of happy impulse, of inspiration gracefully chronic...The girl had a certain nobleness of imagination which rendered her a good many services

> and played her a great many tricks. She spent half her time in thinking of beauty, and bravery, and magnanimity; she had a fixed determination to regard the world as a place of brightness, of free expansion, of irresistible action.[19]

As we view Isabel's theory of life we see that it is based upon many ideals. These ideals create an identity for Isabel as she tries to live up to them. The narrator describes Isabel's ideals as inflated and he also suggests in the preceding quotation that her imagination is both helpful and harmful. Henrietta Stackpole is very forthright as she expresses her disapproval of Isabel's ideals. She says;

> 'The peril for you is that you live too much in the world of your own dreams--you are not enough in contact with reality--with the toiling, striving, suffering, I may even say sinning, world that surrounds you. You are too fastidious; you have too many graceful illusions. Your newly acquired thousands will shut you up more and more to the society of a few selfish and heartless people, who will be interested in keeping up those illusions.'[20]

Much of what Henrietta says is true. For example, she observes that Isabel does not have enough contact with reality. This point is verified as Isabel is reading a book when Mrs. Touchett meets her in her Albany home. The place where Isabel is reading the book is called the office. The office contains a door which is never used but which leads

to the street. Isabel is content to live in her imaginary book world and has no desire to learn about the reality behind the portal. When Isabel speaks with her Uncle about the British constitution, the state of politics, the manners and customs of the royal family, and other similar topics she asks him whether they correspond to the books' descriptions. Her uncle, who represents the voice of experience, replies that he does not know much about the books, but he gets his knowledge through observing real life situations. Here we see the contrast between Isabel's naiveté and her uncle's experience. Even the wording of her question displays her naiveté as she asks whether the real-life characters correspond to the books rather than asking whether the books correspond to real life. Thus we see fiction becoming Isabel's reality.

In Henrietta's admonition to Isabel she says that Isabel is not in touch with the sinning world. This statement again is true when we view Isabel at the beginning of the novel. When the narrator describes Isabel's theory of life, for example, he says that she recognizes wrong when she sees it. However, in the next sentence he says that she has seen very little of the evil of the world. In one of Ralph's initial conversations with Isabel he recognizes her innocence and in reply to Isabel's request that he show her a ghost he replies, "'But you haven't suffered, and you are

not made to suffer. I hope you will never see the ghost!'"[21] Ralph's words to Isabel are very similar to Olive's words to Verena as Olive also tells Verena that she is not meant to suffer. The narrator reminds us that much of Isabel's naiveté exists because of her lacking desire to be acquainted with evil. Isabel observes that Ralph and Madame Merle have a puzzling relationship but she does not go beyond this observation. James writes:

> With all her love of knowledge, Isabel had a natural shrinking from raising curtains and looking into unlighted corners. The love of knowledge coexisted in her mind with a still tenderer love of ignorance.[22]

The unlighted corners might reveal a horror similar to the terrible self-image which Spencer Brydon sees in The Jolly Corner. Though Brydon rejects the image of himself, at least he is willing to seek this other self. Isabel shrinks from information that might enlighten her about others and increase her own self awareness.

Isabel's inability to see life as anything more than a reflection of her ideals is dangerous. The narrator says that the actual does not completely express Isabel's ideals. He also says that Isabel believes that ideals are "a thing to believe in, not to see--a matter of faith, not of experience. Experience, however, might supply us with very creditable imitations of it, and the part of wisdom was to make the

best of these."[23] Isabel's concept of life is similar to Plato's conception as in both cases life becomes an imitation of reality. In Plato's case reality is the Divine maker whereas for Isabel, reality lies in her ideals. Many of Isabel's conclusions about life are based on her theories and we see her approaching life in a methodical manner. Ralph tells Isabel that she wants to see life and not to feel it, to which Isabel replies that one cannot make a distinction between seeing and feeling. Isabel, however, is selective in what she sees in the first half of the novel and because she refuses to delve into matters which might produce any negative repercussions, she remains happy in her naiveté.

Unfortunately, Isabel's naiveté causes her to make major mistakes. The most significant mistake which she makes is her judgment of Osmond. When Isabel meets Osmond she is attracted to him because he is a "specimen apart" from the other people whom she knows and because she cannot classify Mr. Osmond. Because Osmond is not easily categorized, Isabel creates an image of him, much in the same manner that Olive and Ransom create their own images of Verena. The narrator comments on Isabel's image of Osmond:

> She had carried away an image...of a quiet, clever, sensitive, distinguished man, strolling on a

> moss-grown terrace above the sweet Val d'Arno, and holding by the hand a little girl whose sympathetic docility gave a new aspect to childhood. The picture was not brilliant, but she liked its lowness of tone, and the atmosphere of summer twilight that pervaded it.[24]

The narrator also describes Ralph's perception of Isabel's idealization of Osmond as he says that Ralph sees Isabel's invented theory of Osmond as being characteristic of her nature. Ralph views Isabel's marriage to Osmond as a mistake. However, he is not able to change Isabel's mind about marrying Osmond.

After her marriage to Osmond Isabel does see life. She does not see just the pretty romanticism of life but she also sees evil. Isabel goes beyond the motionless portal which separates her from reality in her Albany home. She becomes conscious of Osmond's real character and his words "open the door to agitation".[25] The agitation which Isabel feels arises from the knowledge that she must face reality. When Osmond requests that Isabel use her influence upon Lord Warburton to make a marriage between Pansy and the Lord, Isabel is struck dumb. The narrator credits Isabel's silence to the fact that she is absorbed in looking at the situation that Osmond presents to her. Thus, we no longer see Isabel on the fringe of life, espousing her ideals, but we see her confusion regarding life as she tries

to separate Osmond's view of life from her own view. The narrator assesses Isabel's relationship with Osmond and he describes Isabel as seeing the "whole" man:

> He had not changed; he had not disguised himself, during the year of his courtship, any more than she. But she had seen only half his nature then, as one saw the disk of the moon when it was partly masked by the shadow of the earth. She saw the full moon now--she saw the whole man. She had kept still, as it were, so that he should have a free field, and yet in spite of this she had mistaken a part for the whole.[26]

Since Osmond has not changed, the change seems to be in Isabel. She becomes aware of her ideals and of Osmond's ideals and she realizes how different they are.

Earlier in the novel, Henrietta tells Isabel that her fault is that she seeks the admiration of others too much. Henrietta further tells Isabel that she should realize that she must often displease others and even herself. When Isabel is about to marry Osmond she ignores Henrietta's words because she is confident in her love for Osmond. The narrator says that Isabel views the opposition to her marriage almost without regret because she feels that this act of defiance proves that she is marrying to please herself. When Isabel is married to Osmond and she realizes the differences in their

ideals, she still ignores Henrietta's words as she tries to please Osmond. In fact, Isabel is willing to betray her own self and become false, in order to please Osmond. We see Isabel using her influence with Warburton to produce a marriage between Pansy and Warburton. Isabel is willing to speak insincere words to Pansy in order to please Osmond. This conclusion is particularly drawn when we see the conversation Isabel and Pansy have about marriage. Pansy exhibits a lucidity about life and love when she speaks to Isabel about Mr. Rosier and Lord Warburton. Pansy tells Isabel that Lord Warburton won't ask her to marry him because he knows that she does not want to marry him. She also realizes that Lord Warburton does not want to marry her. Thus, in this situation we see the contrast between Pansy's frankness and Isabel's dissemblance. Isabel speaks falsities to Pansy because of her desire to be loyal to Osmond. Thus, Isabel's outer appearance fails to correspond with her inner self and like Verena, in The Bostonians, Isabel is caught between these two polarities.

Other characters in the novel notice that there is a change in Isabel. When Henrietta and Goodwood meet prior to their trip to Rome, Goodwood says to Henrietta, "'You have heard she [Isabel] is unhappy!'"[27] Henrietta replies, "'Oh, you won't see that!'"[28] Goodwood does not see Isabel's

unhappiness until he bids her farewell because Isabel does not allow him to see it before then. Goodwood notes that Isabel has changed completely and that she conceals everything, thus, allowing no one to come near her. It is not until Goodwood breaks through Isabel's barrier by professing his love for her that she reveals to him that she is to be pitied. When Warburton arrives in Rome and says to Isabel that he supposes she is happy, Isabel replies, "'Do you suppose if I were not I would tell you?'"[29] Though she quickly reassures Warburton that she is happy, this reassurance loses its value because of her prior remark. Ralph also notes that Isabel's words are not spoken with the fresh eagerness of her youthful days, but her words are like rehearsed lines in a performance. Isabel seldom drops her mask when she speaks to Ralph in Rome and Ralph finds himself wishing that she would betray the duplicity in which she is living.

As Isabel's awareness of others increases she becomes confused with the duplicity that she sees in them and she concludes that the evil which she sees is a reflection of the evil within herself. The narrator says that Isabel had once considered Pansy to be ambiguous. However, Isabel readjusts her view of Pansy and blames her misunderstanding of Pansy's nature to a grossness within her own vision. As Isabel becomes conscious of the role which Madame Merle has in forming her

union with Osmond she says, "'Whatever happens to me, let me not be unjust...let me bear my burdens myself, and not shift them upon others!'"[30] Thus, while other characters may see Isabel as being evasive or false, or while she herself recognizes her duplicity, the reasons behind her behaviour are a complicated combination of martyrdom, pride, and plain confusion.

Part of Isabel's confusion is cleared up when the Countess Gemini tells Isabel her truth about Madame Merle, Osmond, and Pansy's relationship. Isabel is shocked by what she is told even though she has noticed the familiarity between Osmond and Madame Merle and she has observed Madame Merle's exaggerated concern over Pansy's marriage. Surprisingly, when Isabel learns the facts from the Countess she feels pity for both Pansy and Madame Merle. Although Isabel changes in many ways her compassion for others remains the same. The Countess's words make us recall the narrator's earlier words about Isabel's theory of evil:

> ...the chance of inflicting a sensible injury upon another person, presented only as a contingency, caused her at moments to hold her breath. That always seemed to her the worst thing that could happen to one.[31]

The worst thing does happen to Isabel. Isabel forgets about pleasing Osmond or Madame Merle in her desire to flee from

evil although she does promise Pansy that she will return.

When Isabel goes to Gardencourt to visit her dying cousin, Ralph, her awareness of life is the greatest it has ever been. Isabel's awareness of life seems to grind her down much in the same manner that life is described as a wheel which grinds Verena down. Ralph tells Isabel that "'You wanted to look at life for yourself--but you were not allowed; you were punished for your wish. You were ground in the very mill of the conventional.'"[32] Isabel is able to raise herself up with the help of love. Ralph tells her, "'...if you have been hated, you have also been loved.'"[33] The realization that evil and good, love and hatred coexist in life balances Isabel's perception of life. These qualities also help her to define the world and herself in relationship to it.

The final character whom we will observe in terms of growth from innocence to awareness is Maggie Verver in The Golden Bowl. Maggie has lived a very sheltered and luxurious life and later in the novel she wonders if her life hasn't been too perfect and she, too selfish. Amerigo recognizes the innocence of Maggie and her father and he tells Maggie that "You Americans are almost incredibly romantic."[34] Like Isabel Archer, Maggie has a vivid imagination. Maggie's imagination, plus her innocence at the beginning of the novel,

combine to create romantic illusions about the world and individuals within her world. Part of the attraction which Maggie feels for Amerigo is a result of his romantic heritage. Fanny Assingham realizes that Maggie romanticizes the Prince and his past. Maggie does not deal with reality and this is why Fanny says that the Prince will conquer. Thus, Maggie is seen as a passive being in relation to Amerigo at the beginning of the novel.

The Prince describes Maggie and her father's innocence positively early in the novel. He describes their pleasures as being "innocent pleasures, pleasures without penalties."[35] However, when the Prince is in Matcham and reflecting upon Maggie and Adam's innocence there is a note of disturbance in his voice. The narrator comments on Amerigo's thoughts:

> ...and they [Maggie and Adam] would perhaps 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.[36]

Amerigo seems to be tired of having a wife and a father-in-law whom he sees as children. He is not the only character who views Maggie as a child. Charlotte says that she would do anything to shield Maggie from a bruise. Fanny Assingham

also has the same protecting attitude towards Maggie. Fanny tells her husband that there are things no one can tell Maggie: "'She wasn't born to know evil. She must never know it.'"[37]

Maggie, like Isabel, does come to know evil. Though Maggie does not actually confront evil until much later in the novel we see that her perception of its existence increases. She is suspicious of Charlotte and Amerigo's relationship after their return from Matcham. In order to hide her suspicions and prove herself wrong Maggie creates situations where Charlotte and Amerigo are literally thrown together. Again there is a similarity between Maggie and Isabel as initially they both try to escape from evil or ignore its existence and they both fail in their efforts to do so. Instead Maggie and Isabel adapt the traits of duplicity which they abhor. As Maggie grows in awareness she learns to dissemble and, in this respect, she becomes very similar to her husband. The narrator describes Maggie's duplicity towards her husband as a very fragile battle of consciousness. He comments:

> She was learning, almost from minute to minute, to be a mistress of shades--since, always, when there were possibilities enough of intimacy, there were also, by that fact, in intercourse, possibilities or iridescence; but

> she was working against an adversary who was a master of shades too, and on whom, if she didn't look out, she should presently have imposed a consciousness of the nature of their struggle.[38]

Maggie's decision to be at home rather than at Eaton Square, where her husband will be expecting her upon his return from Matcham is the beginning of her direct calculated action. Her action is by no means an overt one and, in fact, the narrator describes Maggie's posture as that of a timid tiger while she waits for her husband. Throughout this scene the narrator also describes Maggie as watching. The fact that she is watching others suggests that her consciousness is being raised. Maggie's imagination is far from being romantic in this scene. There is a certain horror as she envisions her unanswered questions accumulating like a roomful of confused objects. This scene marks the beginning of Maggie's duplicity while at the same time it acknowledges her awareness, though by no means her certainty, of a relationship between the Prince and Charlotte.

Maggie keeps up her duplicity throughout most of the novel. Only once does she visibly break away from form and this is when she goes to visit Fanny Assingham and requests that Fanny tell her the truth about Charlotte and the Prince's relationship. Maggie says to Fanny, "'you can put me in my place for a low-minded little pig...I think I shall be saved.'"[39]

Fanny, therefore, lies to save Maggie and Maggie, in return, willingly accepts her lie as the truth.

The reality of Amerigo and Charlotte's relationship is eventually revealed to Maggie indirectly through the Bloomsbury vendor. Even when Maggie is aware of the truth, as told by the vendor, she still hopes to be proven wrong. Maggie's love for the Prince is what saves her. The narrator comments that by helping Amerigo to help himself Maggie is really helping herself because she too is caught in his labyrinth. Thus, we see Maggie acting with deliberation in order to give Amerigo the opportunity to save himself. Two examples of Maggie's deliberation in acting are observed in the scene between Maggie and Amerigo after Fanny Assingham breaks the golden bowl. Maggie slowly picks up the pieces of the bowl and this action allows the Prince to assess the situation and make up a credible explanation. Maggie also speaks first in order to lay a basis on which the Prince can meet her.

Maggie does escape from the labyrinth for a brief period as we see her examining her behaviour and the behaviour of those individuals who are close to her, in the bridge scene. As Maggie views her father, the Assinghams, Charlotte, and Amerigo, in the smoking-room we see that her consciousness is highly developed and she becomes aware of numerous details though little external action takes place. The chapter ambigu-

ously begins with the sentence, "They had been alone that evening--alone as a party of six, and four of them, after dinner, under suggestion not to be resisted, sat down to 'bridge' in the smoking-room."[40] This sentence implies that since these characters are not physically alone their separation from one another is a mental one. This fact is reinforced as this scene advances. Even the phrase "sat down to bridge" suggests that not only are they playing cards but they are reconstructing their behaviour and trying to mend any breaches which may have occurred. The very fact that this scene begins in the smoking-room creates a social atmosphere which can be contrasted to the sense of alienation in Maggie. Maggie lies on the couch observing the forms of these individuals. Though her awareness is great she is unable to act. She acknowledges the fact that "she might sound out their doom in a single sentence, a sentence easy to choose among several of the lurid."[41] However, Maggie doesn't accuse but instead her thoughts remain "heavy and still" as does the air. When Maggie goes outside and views these individuals through a window it is as though the window becomes a symbol of the fragile form which she sets up between herself and the others. The window also emphasizes the fragility of this barrier which separates the actual scene from the scene which Maggie perceives.

As Maggie views the others, she is divided between seeing them and the scene "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."[42] This passage suggests that beneath these outward appearances there is a darker side just as the light which falls on the old smooth stones on the terrace at Fawns shows only their surfaces. There is also the suggestion that beneath the forms of the other characters there lies vulgarity and moral decadence. Even at this point in the novel though, Maggie is not quite sure how she should or how she wants to interpret what she is seeing.

It is not until Maggie stops to look afresh into the smoking-room that she finally recognizes evil and rather than fleeing from it she faces it. The narrator gives a revealing description of Maggie's reaction to seeing evil:

> She saw at all events why horror itself had almost failed her; the horror that, foreshadowed in advance, would, by her thought, have made everything that was unaccustomed in her cry out with pain; the horror of finding evil seated, all at its ease, where she only dreamed of good; the horror of the thing hideously behind, behind so much trusted, so much pretended, nobleness, cleverness, tenderness. 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. The sight, from the window, of the group so constituted, told her why, told her how, named to her, as with hard lips, named straight at her, so that she must take it full in the face, that other possible relation to the whole fact which alone would bear upon her irresistibly.[43]

As Maggie recognizes evil "seated at its ease" she cannot help but be affected by it and we see that there is a dramatic change in her perception of these characters. Whereas earlier, we see Maggie making excuses for these individuals and their behaviour we now see her perceiving them quite negatively. Maggie's view of Charlotte is particularly revealing as we see her comparing Charlotte to an animal. When Charlotte leaves the smoking-room to join Maggie, Maggie sees her as the splendid creature who has escaped from her cage. Charlotte becomes the attacker while Maggie becomes the prey. However this situation is reversed on a later occasion at Fawns and it is Maggie who seeks out Charlotte.

When Maggie confronts Charlotte at this later date at Fawns we see the success of Maggie's deception. Maggie, in fact, perfects the quality which she detests, falsity.

In this respect, Maggie and Isabel are similar. Early in the novel the Prince tells Maggie that she sees too much when she doesn't see too little. When he makes this comment he is speaking of Maggie's romanticism and her failure to see reality. However, at Fawns Maggie does see life without the romantic covering. Not only does she see but she also acts. Maggie lies when Charlotte asks her if she is responsible for the worry which she sees in Maggie. Maggie replies, "'I've not felt at any time that you've wronged me.'"[44] When Charlotte later tells Maggie that she and Adam Verver are going back to America, Maggie plays the role of a possessive daughter as she cries out, "'You want to take my father from me?'"[45] Maggie makes Charlotte believe that she has loathed Charlotte's marriage to her father and that she has tried to work against her. Whether Charlotte believes Maggie because she feels it is necessary to do so in order to act out their charade, or whether she truly believes Maggie's words is never clarified. Charlotte acts as Maggie expects her to act but we must also remember that Charlotte tells Amerigo that she can be stupid when it is necessary to be so. At the end of this confrontation between Maggie and Charlotte Maggie cries out that she has failed and she leaves Charlotte to conclude that she has failed at her attempt to work against her. We, however, are left to interpret Maggie's words in numerous ways. We may

view this statement as being ironic because in actuality Maggie seems to have succeeded in getting Charlotte to leave. However, the fact that Maggie's father is also leaving may be seen as a failure on Maggie's part to resolve the situation any other way. Maggie also has to resort to being deceitful in order to succeed in her plan and as a result she fails to be the same innocent character which we see her as being at the beginning of the novel.

The narrator says that "she had done all"[46] when he describes Maggie's confrontation with Charlotte. This statement seems to be an accurate one as we see Maggie emerging from her naiveté into a highly conscious individual. We see her going against her own moral standards in order to keep her husband. The love which she has for her husband seems to be her primary motive for her actions but when Maggie is questioned by Fanny as to whether she knows how her husband feels or how she feels, Maggie replies that she knows nothing and if she did she should die. What Maggie says and how Maggie acts is often contradictory. She does not die even though she does learn of Amerigo and Charlotte's relationship. In fact, Maggie seems to thrive on finally having this knowledge even though she admits that she is under more pressure to dissimulate how much she knows to her husband. Maggie's feelings about having this knowledge are described in the

following words:

> There was a phrase that came back to her from old American years; she was having, by that idiom, the time of her life--she knew it by the perpetual throb of this sense of possession, which was almost too violent either to recognize or to hide. It was as if she had to come out--that was her most general consciousness; out of a dark tunnel, a dense wood, or even simply a smoky room, and had thereby, at least, for going on, the advantage of air in her lungs.[47]

The narrator's tone seems a bit facetious as he uses the idiom "having the time of her life" to describe Maggie's possession of knowledge. However, he does seem accurate when he says that "she had come out". This coming out process is one which Maggie faces alone and one which is full of risks.

Maggie, Isabel, and Verena all face risks as they emerge from their naiveté and in their emergence many of their ideals are destroyed. The terms "martyr" and "sacrifice" appear numerous times when applied to these individuals. Olive Chancellor tells Verena that she is not born to suffer and that she must be saved while Ralph utters similar words when he tells Isabel, early in The Portrait, that she hasn't suffered. We see Isabel's suffering dramatized when she sits among the Roman ruins. In The Golden Bowl Maggie is described as seeing herself as the scapegoat charged with the sins of

the others. When Maggie decides not to give up on the others, there is a sense of martyrdom in her actions as "the ways usually open to innocence outraged and generosity betrayed, would have been to give them up."[48] Verena, Isabel, and Maggie adopt the role of martyr in order to cope with the world around them.

If there is a sense of martyrdom in these characters, there is also a sense of evil. These individuals do not escape the influence of evil as they become aware of it and finally confront it. If we view these individuals in terms of awareness we can see a linear progression from Verena's awakening to Maggie Verver's highly developed consciousness. Isabel develops beyond the point where we leave Verena at the end of The Bostonians while Maggie develops beyond the point where we leave Isabel in The Portrait. In this chapter, we see that all three characters begin with a romantic view of life. Although Verena awakens to her need for self-fulfilment she does not discard her romantic view of life. At the end of the novel, she does not know who Ransom really is and she does not have a realistic concept of marriage. Thus, we are left with an ominous feeling at the end of The Bostonians as we see Verena's limited awareness. Isabel's marriage to Osmond begins with the same naiveté which Verena displays towards Ransom. However, through marriage, Isabel dispels most of her idealism as she realizes that

individuals are not always what they appear to be. By the end of The Portrait Isabel realizes that evil and good, and love and hate coexist in life. This awareness shows her growth in character as she realizes, unlike Verena, that life cannot be molded to fit a static dream. Maggie Verver also realizes that the world is constantly changing and she eventually learns to adapt to these changes. She not only perceives life's complexities but she acts upon these complexities and rather than being restricted by remaining naive she is liberated by her increasing knowledge about the world and the individuals within the world.

Verena's, Isabel's, and Maggie's growing awareness is prompted by a desire to know the truth. Verena tries to find out the truth about her own self in order to decide whether to choose Olive's way of life or Ransom's. Isabel realizes that her marriage to Osmond has been built upon falsities and she desires to learn the truth about him as well as about her own self. Maggie too, is propelled by the desire to know the truth about Charlotte and Amerigo's relationship. These characters never learn all that they want to know about themselves or about those individuals closest to them. However, through love they are able to cope with the realities which they face.

CHAPTER III

THE SUSTAINING POWER OF LOVE

> 'I can bear anything.'
> 'Oh, "bear"!' Mrs. Assingham fluted.
> 'For love,' said the Princess.
> Fanny hesitated. 'Of your father?'
> 'For love,' Maggie repeated.
> It kept her friend watching. 'Of your husband?'
> 'For love,' Maggie said again.[1]

James's view of love is constantly being examined by critics. F.O. Matthiessen seems skeptical about the powers of love as he writes in his book, Henry James: The Major Phase, "Love is not enough to redeem a world like Maggie Verver's, as we can tell by a single glance ahead at the inevitably futile existence that any such Prince and Princess must continue to lead."[2] James, however, is not asking us to seek inherent redemptive qualities in love, but rather, to view the sustaining power of love.

The sustaining power of love is best exemplified in James's short story The Beast in the Jungle. At the end of this short story the protagonist, John Marcher, faces complete alienation. Yet before he faces his doom he acknowledges the fact that:

> ...she [May Bartram] had then offered him the chance to baffle his doom. One's doom, however, was never baffled, and on the day she told him his own had come down she had seen him but stupidly stare at the escape she offered him.
> The escape would have been to love her; then, then he would have lived.[3]

Thus, James presents love as a way to combat the sense of alienation.

Philip Sicker writes that James views love as "the purest and most intense expression of man's capacity to feel life."[4] Sicker also mentions that James chooses love as his subject "in order to explore man at his highest pitch of consciousness."[5] Leon Edel also observes the emotional and consciousraising powers of love in James's works. In Henry James: Selected Fiction, Leon Edel concludes from Lambert Strether's "live all you can" speech in The Ambassadors that James meant to "be aware all you can and see all you can into life."[6]

Love is successful when the characters view each other and the world around them realistically rather than idealistically. Naomi Lebowitz notes in her book, The Imagination of Loving: Henry James's Legacy to the Novel, that sometimes Jamesian characters are unable to distinguish the imagination of loving from that of being loved. Though Ransom claims that he loves Verena in The Bostonians and Osmond claims that he loves Isabel in The Portrait, we

hesitate at their use of the term love because their love is based upon their expectations of the individuals whom they profess to love rather than upon a realistic view of the individuals. Verena and Isabel are caught in this same trap and Lebowitz reminds us that Isabel falls in love with the portrait of Osmond. However, Isabel later sees Osmond as he really is and she does try to bear all things because of her sense of responsibility towards Osmond and Pansy.

In The Bostonians love is confused with passion. Passion is only one part of love and the characters in the novel mistake it for the whole thing. When Verena describes her feelings towards Ransom she describes passion. Louis Auchincloss points out in his introduction to The Bostonians that The Bostonians is an example of a great sex novel which doesn't contain a single sex scene.[7] Auchincloss does note though, that there is phallic imagery in the novel and he specifically directs our attention to the scene where Verena sees Ransom looming before her outside Olive's summer cottage:

> When she saw him a little way off, about five o'clock--the hour she usually went out to meet him--waiting for her at a bend of the road which lost itself, after a winding, straggling mile or two, in the indented, insulated 'point', where the wandering bee droned through the hot hours with a vague,

> misguided flight, she felt that his tall, watching figure, with the low horizon behind, represented well the importance, the towering eminence he had in her mind--the fact that he was just now to her vision, the most definite and upright, the most imcomparable, object in the world. If he had not been at his post when she expected him she would have had to stop and lean against something, for weakness; her whole being would have throbbed more painfully than it throbbed at present, though finding him there made her nervous enough. And who was he, what was he, what was he? she asked herself.[8]

Ransom is also ruled by passion, but his passion arises from the need to possess and rule Verena. Ransom's greatest love is for the South and the narrator indirectly describes his closeness to the South to that of a man's intimacy with his mother or his mistress. The narrator comments:

> To talk to those people about the South--if they could have guessed how little he cared to do it! He had a passionate tenderness for his own country...which would have made it as impossible for him to take a roomful of Northern fanatics into his confidence as to read aloud his mother's or his mistress's letters.[9]

Terms such as "passionate tenderness" and "intimate connection" also reinforce the communion between Ransom and the South. Ransom's relationship with the South makes it impossible for him to love the person who Verena really is

as her beliefs are opposite to Ransom's Southern beliefs. Ransom tells Verena that the corruptible elements "'have been mixed in a manner so felicitous that I regard you as quite incorruptible. I don't know where you come from nor how you come to be what you are, but you are outside and above all vulgarizing influences.'"[10] Ransom considers Verena's connections with the "rantings and ravings" to be the most unreal, accidental, and illusionary thing in the world. How opposite his view of Verena is to Olive's view of Verena as we recall that Olive sees Verena's existence as a divine miracle. Though Ransom says that the elements of the women's movement, which he dislikes, are delightfully arranged in Verena, the fact that these elements are in Verena's personality at all shows that she cannot be a part of Ransom's vision of the South. Ransom's desire to possess Verena really is a desire to conquer and regain the North as represented by Verena. Though he never consciously admits this fact, his actions prove that his first love is the South.

Ransom tells Verena that the world has become womanized and that he wants to recover what he considers to be the masculine characteristics of the world. In this speech to Verena, Ransom makes clear the fact that he does not care what becomes of the ladies while he attempts to

regain the males' power. Ransom includes Verena in his collective term, ladies, and for this instant, he forgets that Verena stands apart from this group. Verena is confused by the words of Ransom. She is impressed by Ransom's religious tone regarding such a cause and at the same time the ugliness of Ransom's faith makes her shiver.

There is much discrepancy between what the characters believe and what they actually say. We see Ransom telling Verena that he loves her and that she stands apart from the other Northerners. But, in his desire to gain power, Ransom's actions belie his words and he places Verena in the same category as the other Northerners. Facts, which are presented to us, often become questionable as we wonder whether the speaker is lying. When Verena tells Olive that Ransom fell in love with her the first evening at Miss Birdseye's home we wonder whether Verena has come to this conclusion by herself or whether words from Ransom have led her to this conclusion. We know that Ransom is charmed by Verena when he meets her at Miss Birdseye's home, but it is doubtful that he is in love with her. When Ransom visits Mrs. Luna in New York and they approach the topic of Olive and Miss Tarrant, Ransom's interest in rekindled, but there is no suggestion that he has been pining for Verena while she has been in Europe.

In fact, Ransom forgets Verena's name when he and Mrs. Luna start to speak about Olive and her protégée. The narrator, who bears a close similarity to Ransom, says that after Olive and Verena leave for Europe, the memory of Verena fades:

> The page seemed to fade, however, when he heard that the two girls had gone, for an indefinite time, to unknown lands; this carried them out of his range, spoiled the perspective, diminished their actuality; so that for several months past, with his increase of anxiety about his own affairs, and the low pitch of his spirits, he had not thought at all about Verena Tarrant.[11]

Thus, when Verena tells Olive about Ransom's love for her that first evening at Miss Birdseye's home, we wonder who is telling the truth.

In answer to Verena's statement about Ransom's love for her, Olive cries out that Ransom does not love Verena and that he has never loved her but he has only pretended to love her because of his hatred of the women's cause. In her heated passion Olive further cries out that Ransom hates Verena and he wants to smother, crush, and kill her. Olive's words are spoken out of her hatred for Ransom and we see a definite distortion in her perception of him. However, Ransom's real character seems to lie somewhere between Verena's idealization and Olive's demonic perception of him.

Ransom is trying to win Verena and his battle becomes a psychological renewal of the battle between the North and the South. As a Mississippi confederate veteran living in New York, Ransom feels that he has lost many claims to manhood. He lives in a decayed mansion, his doctrines are considered _passé_, and he has trouble finding a job. His world is seen through the eyes of a Southerner and he is constantly reminded of the failure of the South and of his own personal failure. At the same time that Ransom recognizes his failure and the failure of the South at present, he also remembers the past glory of the South. As he remembers the past glory of the South he seems to see it as a simpler time, a time which was not confused by changing roles.

Ransom's name suggests that he is being held captive by the South's influence upon him. He obtains his release from the South by conquering the North, as represented by Verena. The confrontation at the Boston Music Hall best displays Ransom's desire for dominance over Verena. When Ransom sees Verena at the Music Hall he pities the pain which she is undergoing as she tries to make a choice between the women's cause and himself. At the same time, however, Ransom's need to possess Verena eliminates the remorse which he feels. The narrator presents us with a very sexual and

powerful description of Ransom, as he says the following words about Ransom's regard for Verena:

> ...he saw that he could do what he wanted, that she begged him, with all her being, to spare her, but that so long as he should protest she was submissive, helpless. What he wanted, in this light, flamed before him and challenged all his manhood, tossing his determination to a height from which not only Doctor Tarrant, and Mr. Filer, and Olive, over there, in her sightless, soundless shame, but the great expectant hall as well, and the mighty multitude, in suspense, keeping quiet from minute to minute and holding the breath of its anger--from which all these things looked small, surmountable, and of the moment only.[12]

Ransom's sense of possession over Verena is further reinforced as he repeatedly states that Verena is his. He wrenches Verena away from the Music Hall by using muscular force and claims his victory over Olive and the Boston society.

Ransom, however, is not a cardboard sketch of a villain who has no emotions. He feels sorry for Olive even in his victory and the narrator tells us that Ransom observes the expression on Olive's face before she goes to face the expectant audience:

> The expression on her face was a thing to remain with him for ever; it was impossible to imagine a more vivid presentment of blighted hope and wounded pride. Dry,

> desperate, rigid, she yet wavered
> and seemed uncertain; her pale,
> glittering eyes, straining forward,
> as if they were looking for death.[13]

Perhaps Ransom is struck by Olive's expression because it is an expression which he has also worn and he can empathize with Olive's sense of failure. Though Ransom claims victory at the end of the novel, his victory is not a result of his love for Verena, but rather, his actions are rooted in a desire to fulfil his dreams and "'The city of Boston be damned!'"[14] Verena is a part of Boston, whether Ransom consciously admits it or not and rather than ending his ties with the North, Ransom binds himself closer to it by his relationship with Verena.

Olive and Verena, like Ransom, are dealing with expectations or as Lebowitz would term it, "the imagination of loving". They are incapable of feeling life outside their imaginations. Olive becomes a tragic figure at the end of the novel as we see her dream crumbling. Whereas for the greater part of the novel we have pictured her as a possessive, jealous, obsessive woman, we view her with a certain amount of pity in this final scene. Even in this final scene, however, we see that Olive is interested in her vision and she does not see Verena as an individual but as a core figure in her vision. Olive's final words to Ransom

show that she is willing to concede her failure and submit to Ransom's desires, if he will only let Verena speak to the waiting audience. If Ransom allowed Verena to speak, Olive would have the satisfaction of seeing her protégée perform but Ransom's denial of Olive's request leaves her with nothing more than an unfulfilled dream.

Verena's decision to abandon Olive and to follow Ransom is based upon emotion. While this emotion liberates her from the influences of the other characters in the novel, it also binds her to Ransom. Verena's passion for Ransom rules her and this fact becomes evident as Verena cries out to her mother: "'Mother dearest, it's all for the best, I can't help it, I love you just the same; let me go, let me go!'"[15] Verena struggles to free herself from the possessive hold of her mother and she extends her hand to Ransom as Ransom becomes her symbol of liberty. There are numerous indications, however, that this liberty will never be attained. Shortly before Verena's speech to her mother we see Ransom draping a cloak over Verena and arranging it while she stands still. This gesture seems to symbolize the future roles of Verena and Ransom, whereby Verena will be the submissive figure and Ransom will be the dominant figure. Their roles are further

reinforced as Ransom calls Verena his darling child and thus again establishes his superiority over her.

Verena is not liberated at the end of the novel. The end of the novel suggests that not only will she lose her freedom but also her identity. When Ransom thrusts the hood of Verena's cloak over her head to conceal her face and her identity this gesture seems symbolic of Verena's total loss of identity. The sustaining power of love is not effective in The Bostonians because the characters' emotions are not based upon realistic perceptions of themselves or of the world which surrounds them. Their devotion to their ideals destroys their relationship with one another and hinders their individual growth. Thus, in The Bostonians we see a misdirected intensity of feeling in all three major figures as they fail to differentiate between their dreams and reality. Rather than expanding their consciousness their consciousness becomes stifled as their dreams become obsessions.

In The Portrait we see both positive and negative aspects of love. Isabel and Osmond's initial relationship reminds us very much of the relationship between Ransom and Verena as both relationships are based more upon ideals than upon reality. Osmond expects Isabel to conform to his love of form and Isabel, herself, is in pursuit of freedom.

Both characters try to remain faithful to their ideals. However, Osmond seems the dominant person in the relationship as he makes Isabel relinquish her ideals.

When Isabel fully realizes what type of person Osmond is she does not give him up. Isabel realizes that both she and Osmond have only seen the qualities which they wanted to see in each other. When Isabel finally sees the "whole man" whom Osmond is she tries to "bear all", in a fashion similar to Maggie Verver, in The Golden Bowl. Isabel's strong sense of moral responsibility makes her remain with Osmond even though she betrays her own self. Dorothea Krook makes the following observation about Isabel's self-betrayal in The Ordeal of Consciousness in Henry James:

> Yet (James answers us--or, rather, his fable answers us) a deception is a deception; a lapse from truth carries its own punishment; the wages of sin, as religious people say, is death--in this instance, spiritual death. Isabel has to suffer because she had not the courage to be herself, completely and uncompromisingly, against all temptations. Because for the sake of love she lapsed from truth, the love for which she lapsed failed her; and this is one truth about the human condition that the central story of The Portrait of a Lady presses upon our attention.[16]

Krook rightly observes the close relationship between love and truth just as Keats observes the correlation between truth and beauty in his "Ode to a Grecian Urn".

Krook also writes that the conflict which arises between the aesthetic code and the moral code is first seen in The Portrait. Osmond appeals to Isabel's aesthetic nature and this fact is brought to our attention as the narrator describes Isabel's romantic image of Osmond during their courtship. Isabel eventually realizes that she cannot continue betraying herself and armed with this knowledge she is able to send Warburton away when she is persuaded that he doesn't really love Pansy.

Love is successful as we see it working through Ralph. Ralph reinforces to Isabel the importance of feeling life as he says to her, "'Don't try so much to form your character--it's like trying to pull open a rosebud. Live as you like best, and your character will form itself.'"[17] Ralph encourages Isabel not only to discover the world around her but to also develop her own consciousness. Ralph allows Isabel to grow without imposing restrictions upon her and he even aids in liberating her as he persuades his father to give her a large share of his inheritance. Ralph's love for Isabel is not the spasmodic passion which we see in The Bostonians, but an enduring love. Rather than the false sense of satisfaction which we see Ransom having at the end of The Bostonians, we see love as an ongoing process as we

view Ralph's relationship with Isabel. Shortly before Ralph dies, he and Isabel talk about many things including the subject of love. The love which they speak of is a sustaining and enduring emotion. Ralph says to Isabel;

> 'But love remains. I don't know why we should suffer so much. Perhaps I shall find out. There are many things in life; you are very young.'[18]

Though Isabel suffers emotionally and Ralph suffers physically, love gives them a sense of happiness which seems to override any other feelings and at the end of their conversation, we see caritas at its highest level as Isabel cries out, "'Ah! my brother!'"[19] in response to Ralph's statement that she has not only been hated but also loved.

Caspar Goodwood also loves Isabel. His love for her does not diminish after her marriage to Osmond and he, himself, admits to Isabel that he would go to Siberia if she asked him to go there. Goodwood tells Isabel of his love for her in Rome, but at the same time he asks nothing of Isabel except to know the truth about her relationship with Osmond. When Goodwood meets Isabel at Gardencourt, shortly after Ralph's death, he asks her, "'Why should you go back--why should you go through that ghastly form?'"[20] Isabel replies, "'To get away from you!'"[21] Isabel is afraid of this love, just as earlier in the novel the narrator says that Caspar Goodwood gives her the im-

pression of energy and his energy makes her fear that her liberty will end. Ironically, Isabel is deceived into believing that Osmond shares her same love of liberty, while in reality Osmond is ruled by forms. Osmond's life follows a social order in a manner similar to Mrs. Touchett's life. Both of these individuals are conscious of the conventions of their society. However, as we view Osmond from Ralph's viewpoint, we see that Osmond is an extreme of Mrs. Touchett. Ralph sees Osmond's life as a pose. There is an irony in the fact that Osmond is an American adopting the European traditions and molding his life around conventions which are not necessarily his own. Osmond's desire to be considered an aristocrat results in his collecting objects and individuals who express the pose which he wants to uphold. Adam Verver, in The Golden Bowl also shares Osmond's fascination for collecting precious items and people.

In Isabel and Goodwood's final conversation at Gardencourt, Goodwood represents the world's largeness and the possibilities which the world contains. Goodwood, in fact, acquires that trait which we earlier associate with Isabel as he sees the world as being immense and having nothing to hold him and Isabel back. The narrator says the following words about Isabel's reaction to her encounter

with Goodwood: "The world, in truth, had never seemed so large, it seemed to open out, all round her, to take the form of a mighty sea, where she floated in fathomless waters."[22] Though the world does take a form, its form is an all-encompassing one. In the center of this world, however, is Caspar Goodwood. Goodwood's name suggests that he is a good, solid character. Goodwood lives up to his name as he possesses the American virtues of reliability, ambition, and industriousness. He says to Isabel, "'I am yours forever--forever and ever. Here I stand; I'm as firm as a rock.'"[23] Not only does Goodwood speak of love as an enduring process, but he also considers it to be a liberating process whereby he and Isabel can do anything which they please without obligation to anyone else.

Isabel is confused in response to Goodwood's declaration of love and she begs him to go away and to leave her alone. When Goodwood kisses her she literally runs away from him. The fact that Goodwood's love is so intense seems to scare Isabel. In fact, we are reminded of Isabel's reaction to Osmond when he confesses his love to her. James writes that Isabel dreads Osmond's words. "What made her dread great was precisely the force which, as it would seem, ought to have banished all dread--the consciousness of what was in her heart. It was terrible to have to sur-

render herself to that."[24] Dorothea Krook writes that "Isabel...[h]as a tendency to withdraw--a tendency to withold herself, to refuse to surrender herself to the relationship as a whole and a fortiori to its sexual demands."[25] Matthiessen also attributes Isabel's resistance and flight from Caspar to her fear of sexual possession.[26] Ironically, Isabel is fighting against the very relationship which Verena surrenders herself to.

Though Isabel is afraid of a relationship in which love is so intense she is also intrigued by the intensity of Goodwood's love. James writes that Isabel "had never been loved before. It wrapped her about; it lifted her off her feet."[27] We know that Isabel has been loved as Ralph tells Isabel so just before he dies. However, the words "she had never been loved before" seem to imply that Isabel has never allowed herself to feel life with such intensity. James writes in his notebook outline that "She [Isabel] is greatly moved, she feels the full force of his [Goodwood's] devotion--to which she has never done justice."[28]

As Isabel grows in awareness her ability to feel life also increases. Early in The Portrait Isabel tells Ralph that she does not want to touch the cup of experience, but she wants to see life for herself. Philip Sicker notes

that "The problem is, of course, that seeing as Isabel uses the word, is not really living or as Ralph terms it, 'feeling'. After a year of perpetual travel, Isabel herself acknowledges that she has been engaged, not in the act of living, but in that of observing."[29] By observing others Isabel realizes the emptiness which results from not allowing oneself to feel. When Isabel sees Mrs. Touchett at Gardencourt at the time of Ralph's death she feels the following sympathies towards Mrs. Touchett:

> ...Isabel saw that her aunt was not so dry as she appeared, and her old pity for the poor woman's inexpressiveness, her want of regret, of disappointment, came back to her. It seemed to her she would find it a blessing to-day to be able to indulge a regret. She wondered whether Mrs. Touchett were not trying, whether she had not a desire for the recreation of grief. On the other hand, perhaps she was afraid; if she began to regret, it might take her too far. Isabel could perceive, however, that it had come over her that she had missed something, that she saw herself in the future as an old woman without memories.[30]

Thus, Isabel sees that Mrs. Touchett has "missed the essence of life by her inability to feel."[31]

When the novel ends Isabel leaves Gardencourt and returns to Rome. By the time she makes this decision she has learned the importance of loving and being loved. When Isabel leaves Gardencourt she does not reject Goodwood or his love, but rather, the love which is offered to her by

Ralph and Goodwood gives her the strength to "bear all", including her responsibility to Pansy and Osmond. Matthiessen writes that "Through Isabel Archer he [James] gave one of his fullest and freshest expressions of inner reliance in the face of adversity."[32] Madame Merle says to Isabel, in the early part of the novel, "'I want to see what life makes of you. One thing is certain--it can't spoil you. It may pull you about horribly; but I defy it to break you up!'"[33] When Isabel returns to Gardencourt shortly before Ralph's death, we see that Isabel is indeed pulled apart. At the end of the novel, however, she knows that she is loved and this knowledge helps heal the cracks and restore the spirit.

In The Golden Bowl we again see love healing the cracks in the relationship between Maggie and Amerigo. The golden bowl represents the relationship among Maggie, Charlotte, and Amerigo. When Amerigo sees the golden bowl in the Bloomsbury shop he immediately recognizes its flaw and he tells Charlotte that the bowl has a crack. A few pages later we see Amerigo describing himself as a crystal bowl, but he denies the fact that he has any cracks or flaws. When Charlotte learns of the bowl's crack the bowl becomes more exquisite to her. Thus, in the Bloomsbury scene both Charlotte and the Prince are characterized for us. Charlotte is the more impulsive of the two as she is willing to accept the bowl with its cracks, while Amerigo is instinctively

hesitant and cautious of the exquisite but flawed bowl. After Fanny Assingham dashes the bowl against the floor in Maggie's home, Maggie humbly picks up the pieces. As she tries to put the pieces of the bowl together this gesture becomes symbolic of her attempt to restore her relationship with her husband:

> She brought them [bowl fragments] over to the chimneypiece, to the conspicuous place occupied by the cup before Fanny's appropriation of it, and, after laying them carefully down, went back for what remained, the solid detached foot. With this she returned to the mantelshelf, placing it with deliberation in the centre and then for a minute occupying herself as with the attempt to fit the other morsels together. The split, determined by the latent crack, was so sharp and so neat that if there had been anything to hold them the bowl might still, quite beautifully, a few steps away, have passed for uninjured. But, as there was, naturally, nothing to hold them but Maggie's hands, during the few moments the latter were so employed, she could only lay the almost equal parts of the vessel carefully beside their pedestal and leave them thus before her husband's eyes.[34]

In this quotation we see Maggie deliberately putting the solid foot of the bowl on the mantelshelf between the other two pieces of the bowl. The foot of the bowl is a symbol of her role in relationship to Amerigo and Charlotte

as she places herself at the core of their relationship and she offers Amerigo, in particular, support. It has previously been mentioned that Maggie finds herself in Amerigo's labyrinth. Yet, the only way Maggie can find her way out of this labyrinth is through love.

Early in the novel, Charlotte tells Fanny Assingham that Maggie doesn't think about the Prince:

> 'I don't say she doesn't adore him. What I say is that she doesn't think of him. One of those conditions doesn't always, at all stages, involve the other. This is just how she adores him.'[35]

Charlotte's words seem to be true as we observe the early actions of Maggie towards Amerigo. Amerigo represents history and romance. Maggie asks him quite directly where he would be without his archives, annals, and infamies. Maggie's perception of the world is viewed from a different perspective than the Prince's. She is part of the nouveau riche class of Americans who lack a history to wrap around themselves, while Amerigo is of royal descent but lacks money of his own to enjoy his heritage. When Maggie makes statements such as the fact that she and her father have never lost any of the objects which they have collected, she means to include Amerigo among these objects. Though Amerigo laughs off the analogy, there are numerous incidents in the novel which allow us to see his dislike of being treated as an acquisition.

Maggie's relationship with her father especially excludes Amerigo. At times, Maggie and her father's relationship almost seems incestuous. When Verver thinks about marrying Charlotte he sees himself abandoning his daughter. It is not until he considers the fact that he will be putting Maggie at peace by marrying that Verver decides to marry: "To think of it merely for himself would have been, even as he had just lately felt, even doing all justice to that condition--yes, impossible. But there was a grand difference in thinking of it for his child."[36] When Charlotte converses with Fanny about Adam Verver and his daughter's relationship, Charlotte concludes that Adam's feeling for his daughter is the greatest affection of which he is capable. When Maggie is questioned by others about her husband, she usually responds to the question with an answer about her father. When Fanny asks her, for example, if she is jealous of Charlotte, Maggie immediately replies, "'No; not on account of father.'"[37] Mrs. Assingham is asking the question, however, about Amerigo.

Maggie does emerge from her naiveté about love and she not only thinks of Amerigo but all her actions become based around Amerigo. Maggie tells her father that she is selfish for Amerigo and that Amerigo is her motive in

everything. The narrator describes Maggie's growing awareness about love in the following words:

> 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.[38]

Maggie's job is more than that of recapturing her husband's love. She is trying to gain something which, Fanny observes, she never had:

> 'It isn't a question of recovery. It won't be a question of any vulgar struggle. To "get him back" she must have lost him, and to have lost him she must have had him.' With which Fanny shook her head. 'What I take her to be waking up to is the truth that, all the while, she really hasn't had him. Never.'[39]

We see the Princess confirming Fanny's words when she blurts out to Fanny, later in the novel, that Amerigo and Charlotte pretended to love her and her father.

The struggle which Maggie faces is similar to Ransom's struggle to possess Verena although Maggie's attempt is more low-key. Whereas Ransom seems to stifle Verena's growth with his possessive love, Maggie gives Amerigo and Charlotte freedom even though this freedom might not arise from altruistic reasons. When Charlotte says that she and Amerigo have to arrange things because they are "placed" by Maggie, this statement seems to contradict the fact that Maggie gives Amerigo and Charlotte freedom. However, when Charlotte describes Maggie's great ability to arrange she concludes that Maggie arranges in order to have her father to herself. Later in the novel, we see that Maggie's reason for arranging arises from a different motive and her motive is to allow Charlotte and Amerigo to react to the liberty which she gives them. When Maggie speaks to Amerigo about the broken pieces of the golden bowl she follows her instinct and speaks in generalities, thus laying a basis upon which the Prince can join her. Krook reminds us that it is through love that Maggie is able to grant Amerigo freedom and resist from pressuring him. She writes:

> It is because she [Maggie] loves him [Amerigo] with a passion untainted by the spiritual greed of the Governess in _The Turn of the Screw_ that she can abstain from pressing him or harassing him or preaching to him; and it is by the strength of that same love that she can silently

> forgive him his trespass against her, silently suffer with him and watch over him in his anguish as he struggles to come to his knowledge of good and evil.[40]

The closest Maggie comes to accusing Amerigo is when she tells him that he can find out the rest of what she knows about his and Charlotte's relationship for himself. This statement offers Amerigo freedom to learn as much as he can and wants to learn.

As Maggie becomes aware of the situation which she is in she also becomes more aware of Amerigo. Ironically, she becomes the stable figure while Amerigo is described as being at sea. The sea metaphor is also used to describe Isabel's view of the world in the final scene at Gardencourt. The narrator describes Maggie's view of reality and Amerigo in the following words:

> Depth upon depth of her situation, as she met his [Amerigo's] face, surged and sank within her; but with the effect somehow, once more, that they rather lifted her than let her drop. She had her feet somewhere, through it all-- it was her companion, absolutely who was at sea. And she kept her feet; she pressed them to what was beneath her.[41]

When Maggie speaks to her father about love she tells him that love has different levels. When one loves a little, one is only jealous a little, whereas when one loves deeply

and intensely one is jealous in the same proportion. Finally, Maggie speaks to her father of a love process where one loves in the most abysmal and unutterable way of all and one is beyond everything. Instead of answering her father's question of whether she loves in the abysmal and unutterable way, Maggie changes the subject and says,

> 'It wasn't to talk about that. I do feel, however, beyond everything--and as a consequence of that, I daresay,' she added with a turn of gaiety, 'seem often not to know quite where I am.'"[42]

Maggie's attempt to be gay fails and instead, her words emphasize her alienation.

When Maggie confronts her husband with the broken pieces of the golden bowl she senses that her role with her husband is changing. For the first time in their relationship, she feels that her husband really needs her. The narrator says:

> No, he had used her, he had even exceedingly enjoyed her, before this; but there had been no precedent for that character of a proved necessity to him which she was rapidly taking on. The immense advantage of this particular clue, moreover, was that she should have now to arrange, to alter, to falsify nothing; should have to be put consistently simple and straight.[43]

Maggie's new relationship with her husband helps her to possess a part of him. Thus love becomes resourceful, or as Krook writes, "[love] is informed by intelligence: it fights to win, and uses all the resources of the mind to accomplish its end."[44] Through love Maggie is transformed from the weak character who is ruled by her insecurities and instead, she figures predominantly in deciding the future of the three other major characters in the novel.

Love does create contradictions within Maggie and the greatest conflict which she faces is a moral one. Though Maggie knows about Charlotte and Amerigo's relationship and she considers their relationship to be abominable, she also feels a great deal of sympathy for Amerigo. Though Maggie's mind tells her of the immorality of Charlotte and Amerigo's relationship her emotion moves her to forgive Amerigo. The narrator describes the battle between Maggie's conviction and her action in the following words:

> ...conviction, that is, budged no inch, only planting its feet the more firmly in the soil--but action began to hover like some lighter and larger, but easier form, excited by its very power to keep above ground. It would be free, it would be independent, it would go in--wouldn't it?--

> for some prodigious and superior adventure of its own. What would condemn it, so to speak, to the responsibility of freedom.[45]

Maggie's actions arise from her emotions and her emotions for Amerigo are very strong. Thus, she suspends her moral judgment. At the end of the novel Maggie also suspends her judgment of Amerigo and Charlotte as she simply describes Charlotte as being "too splendid".

Even though Maggie suspends her moral judgment James does not give us the chance to forget the moral framework of this novel. Krook points out that the difference between the Ververs and the Prince and Charlotte is that the Ververs have a strong moral sense whereas the Prince and Charlotte are ruled by their aesthetic nature. Krook also notes that James allows the moral code to supercede the aesthetic code. We cannot help but agree with this point as it is the marital relationship which triumphs at the end of the novel.

Love inspires and guides Maggie in her actions. Not only is she willing to bear anything but she is also willing to risk anything in order to capture "the golden fruit that [shines] from afar."[46] Maggie comes closer to achieving happiness than either Verena or Isabel as love helps her face the realities of experience. James

writes in the preface to The Princess Casamassima that "Experience...is our apprehension and our measure of what happens to us as social creatures."[47] When we view Maggie's interaction with other characters we see that she definitely grows in awareness. We see her adopting characteristics which Amerigo and Charlotte have in order to possess her husband and combat Charlotte. We also see Maggie changing her role in order to adapt to a certain situation. For example, she becomes a figure of support in response to the new needs of Amerigo. We gradually cease to think of her as Adam Verver's daughter, but instead, we think of her as Amerigo's wife.

Maggie is adaptable but she does not vacillate between choosing her father or her husband. She simply chooses her husband. Maggie tells her father that there are different levels of love and she seems to also realize that there are different forms of love. Though Matthiessen writes that Maggie is in love with love and fails to discriminate between different kinds of love,[48] the viewpoint of Daniel Fogel seems more accurate. In his book, Henry James and the Structure of the Romantic Imagination, Fogel looks at the passage where Maggie tells Mrs. Assingham that she can bear anything for love and concludes that:

> Maggie's reiterated "for love" makes it obvious that she sees herself as acting with a motive different from the feelings specifically appropriate toward one's father and husband, acting in the interest of a higher love, which transcends questions about one's particular relations with given persons. When Fanny asks, "Of your father?" Maggie, as it were, assents, making her first "For love" mean "for love of my father." In the same way, her second "For love" is made to mean "for love of Amerigo." Thus, the third "For love" insists on a love that transcends both these first two. This, in my view, is the same capacity for disinterested appreciation that distinguishes Strether and that is, for James, the highest form of love.[49]

Philip Sicker also notes that "The diversity of her [Maggie's] devotion only increases her capacity to love."[50] The love Maggie has for her husband is described by Adam Verver as being the maximum of tenderness and immersion. Passion is also a part of Maggie's love for Amerigo, and numerous times throughout the novel, the narrator mentions how the touch or sight of Amerigo makes Maggie want to give up her high form and rush to comfort him. The narrator comments:

> A single touch from him--oh, she should know it in case of its coming!--any brush of his hand, of his lips, of his voice, inspired by recognition of her probable interest as distinct from pity for her virtual gloom, would hand her over to him bound hand and foot.[51]

Passion, however, is part of Maggie's love for Amerigo and it is not a substitute for love as seems to be the case in The Bostonians.

In The Bostonians Verena does vacillate between choosing the life offered by Olive or the life offered by Ransom. When Verena first goes to visit Olive the passion which Olive has for the women's movement is transmitted to Verena and Verena exclaims, "'Oh yes-- I want to give my life!--I want to do something great!'"[52] Verena's interest in the women's movement is reinforced after Miss Birdseye's death. Olive, however, realizes that Verena's emotions are constantly changing and that "Verena was not to be trusted, even after rallying again as passionately as she had done during the days that followed Miss Birdseye's death."[53] Olive's skepticism about Verena's faithfulness to the women's cause is justified as Verena's passion for the women's movement is replaced by her greater passion for Ransom. Passion, rather than love, rules Verena and as a result, her decisions are often based upon the need to gratify her immediate desires.

Isabel Archer is afraid of satisfying her passions because she feels that an intimate relationship, especially a marital one, will rob her of the liberty which she wants. Her marriage to Osmond proves this point. She initially

rejects Goodwood because of the intensity of his presence and it is not until the end of the novel that Isabel recognizes the sustaining and enduring aspects of love. Maggie recognizes the attributes of love and most of her actions originate from this source. At the end of the novel, Maggie does not run from the reality of experience or transform it as Verena does, nor does Maggie stand at the edge of reality as Isabel seems to do at the end of *The Portrait*. Maggie submerges herself in the depths of experience and surrenders herself to love and though love does not create an independent identity for her it constantly redefines her character and allows her to grow.

CONCLUSION

In The American Novel and its Tradition, Richard Chase writes that from James's prefaces to Roderick Hudson, The American, The Portrait of a Lady, and The Princess Casamassima we can conclude that;

> ...James thinks that the novel does not find its essential being until it discovers what we may call the circuit of life among extremes or opposites, the circuit of life that passes through the real and the ideal, through the directly known and the mysterious or the indirectly known, through doing and feeling.[1]

Although the circuit of life operates on life's polarities, this is not to assume that the circuit of life runs smoothly and directly from one extreme to another. Often-times, extremes such as the real and the ideal are confused by individuals and cause complications as well as stagnation of character development. We only need to look at Verena, at the end of The Bostonians, to see the stagnation of character development. True, Verena does not develop to the extent that Isabel and Maggie develop. Yet, there are signs in The Bostonians that Verena is trying to differentiate between her public and private self.

Further complications in The Bostonians, The Portrait, and The Golden Bowl arise from the complexity of human emotions. Ralph Touchett compares the human character to a fragile and beautiful budding rose. This comparison may be further extended to the relationships among individuals. As we view the interaction among James's characters we see that the fragility of human relationships is often forgotten. Individuals are driven by a desire to solely please themselves. Thus, they tend to view each other as objects. In The Portrait, Isabel is treated as an object by Osmond and Madame Merle. Pansy is also treated as an object by Osmond and Mr. Rosier. In The Bostonians, Verena is treated as an object by Olive and Ransom and in The Golden Bowl most of the significant characters are treated, at some point in the novel, as objects. Amerigo and Charlotte become part of Maggie and her father's prized collection of important objects and Maggie crudely remarks "'we've never lost anything yet.'"[2] The fragments of the golden bowl represent Maggie, Amerigo, and Charlotte. Thus, as individuals are treated or described as objects, we observe their loss of identity and their increasing alienation.

Even though James's characters grow in awareness they never completely know each other. In The Bostonians, Matthias

Pardon and Mr. Burrage are two secondary figures who claim to love Verena but never really see her from the personal aspect. Even though Ransom claims to know the private desires of Verena, he and Olive both forget her individuality as they mold her to fit their dreams. At the end of The Bostonians neither Ransom nor Verena know much about the personal side of each other. In The Portrait, Isabel learns many things about Osmond and Madame Merle, but at the end of the novel she faces the unknown as she presumably returns to Rome. In The Golden Bowl Amerigo and Charlotte's actions are based upon their calculation of Maggie's reactions. Maggie realizes this fact. When she awaits Amerigo's arrival from Matcham at Portland Place, this action marks the beginning of her incalculable behaviour. As Maggie's consciousness increases she too learns to predict the behaviour of others. However, she never fully understands her husband or the other characters, and her trepidation about her relationship with her husband, at the end of the novel, proves this point.

James recognizes man's alienation and he presents love as a way of coping with this feeling. It is through love that Isabel and Maggie, in particular, are able to cope as individuals and as social beings in the world

around them. Dorothea Krook notes that "in Henry James's total vision, the sense of the grimness and bitterness of human life is inseparably fused with the sense of its beauty and blessedness."[3] In James's vision, love is the most effective means of coping with these aspects of human life, as it is through love that Henry James's characters are able to endure the "grimness and bitterness" of human life and rejoice in life's "beauty and blessedness".

NOTES

Frontispiece

1. Henry James, The Portrait of a Lady, with an afterword by Oscar Cargill (New York: New American Library, 1963), p. 206.

Introduction

1. James, The Portrait, pp. 186-187.

2. See Richard Chase, The American Novel and Its Tradition (New York: Doubleday & Company, Inc., 1957), p. 27.

3. Chase, The American Novel and Its Tradition, p. 12.

4. Philip Sicker, Love and the Quest for Identity in the Fiction of Henry James (New Jersey: Princeton University Press, 1980), p. 10.

5. Sicker, Love and the Quest for Identity, p. 10.

Chapter I

1. Henry James, The Golden Bowl (Harmondsworth: Penguin Books, 1966), p. 126.

2. Henry James, The Bostonians, with an introduction by Louis Auchincloss (New York: New American Library, 1979), p. 27.

3. James, The Bostonians, p. 27.

4. James, The Bostonians, p. 69.

5. James, The Bostonians, p. 113.

6. James, The Bostonians, pp. 128-129.

7. James, The Bostonians, p. 112.

8. James, The Bostonians, p. 252.

9. James, The Bostonians, p. 306.

10. James, The Bostonians, p. 7.

11. James, The Bostonians, p. 39.

12. James, The Bostonians, p. 275.

13. James, The Portrait, pp. 177-178.

14. James, The Portrait, p. 483.

15. James, The Portrait, p. 397.

16. James, The Portrait, p. 217.

17. See Nathaniel Hawthorne, The Scarlet Letter, with a foreword by Leo Marx (New York: New American Library, 1959), p. 91.

18. James, The Portrait, p. 262.

19. James, The Portrait, p. 356.

20. James, The Portrait, p. 484.

21. James, The Golden Bowl, p. 33.

22. James, The Golden Bowl, p. 120.

23. James, The Golden Bowl, p. 241.

24. James, The Golden Bowl, p. 61.

25. James, The Golden Bowl, pp. 165-166.

26. James, The Golden Bowl, p. 268.

27. James, The Golden Bowl, p. 31.

28. James, The Golden Bowl, p. 236.

29. James, The Golden Bowl, p. 308.

30. James, *The Portrait*, p. 477.

Chapter II

1. James, *The Bostonians*, p. 111.

2. Henry James. *The American*. James W. Tuttleton ed. (New York: W. W. Norton & Company Inc., 1978), pp. xv-xvi.

3. James, *The Bostonians*, p. 93.

4. James, *The Bostonians*, p. 89.

5. James, *The Bostonians*, p. 141.

6. Hawthorne, *The Scarlet Letter*, p. 93.

7. James, *The Bostonians*, p. 50.

8. James, *The Bostonians*, p. 111.

9. James, *The Bostonians*, p. 62.

10. James, *The Bostonians*, p. 101.

11. James, *The Bostonians*, p. 279.

12. James, *The Bostonians*, p. 271.

13. James, *The Bostonians*, p. 260.

14. James, *The Bostonians*, p. 315.

15. James, *The Bostonians*, p. 311.

16. James, *The Bostonians*, p. 315.

17. Sicker, *Love and the Quest for Identity*, p. 18.

18. James, *The Bostonians*, p. 370.

19. James, *The Portrait*, pp. 47-48.

20. James, *The Portrait*, pp. 200-201.

21. James, *The Portrait*, p. 45.

22. James, *The Portrait*, p. 184.

23. James, _The Portrait_, p. 173.

24. James, _The Portrait_, p. 256.

25. James, _The Portrait_, p. 389.

26. James, _The Portrait_, p. 393.

27. James, _The Portrait_, p. 424.

28. James, _The Portrait_, p. 424.

29. James, _The Portrait_, p. 355.

30. James, _The Portrait_, p. 373.

31. James, _The Portrait_, p. 48.

32. James, _The Portrait_, p. 531.

33. James, _The Portrait_, p. 532.

34. James, _The Golden Bowl_, p. 34.

35. James, _The Golden Bowl_, p. 35.

36. James, _The Golden Bowl_, p. 252.

37. James, _The Golden Bowl_, p. 80.

38. James, _The Golden Bowl_, pp. 396-397.

39. James, _The Golden Bowl_, p. 380.

40. James, _The Golden Bowl_, p. 455.

41. James, _The Golden Bowl_, p. 457.

42. James, _The Golden Bowl_, p. 458.

43. James, _The Golden Bowl_, p. 459.

44. James, _The Golden Bowl_, p. 468.

45. James, _The Golden Bowl_, p. 513.

46. James, _The Golden Bowl_, p. 514.

47. James, <u>The Golden Bowl</u>, p. 439.

48. James, <u>The Golden Bowl</u>, p. 459.

Chapter III

1. James, <u>The Golden Bowl</u>, pp. 378-379.

2. F.O. Matthiessen, <u>Henry James: The Major Phase</u>. (New York: Oxford University Press, 1944), p. 102.

3. Henry James, "The Beast in the Jungle", in Ronald Gottesman, et. al., <u>The Norton Anthology of American Literature</u>, Vol. 2 (New York: W. W. Norton & Company) 447.

4. Sicker, <u>Love and the Quest for Identity</u>, p. 10.

5. Sicker, <u>Love and the Quest for Identity</u>, p. 10.

6. Henry James, <u>Henry James: Selected Fiction</u>, Leon Edel ed., (New York: E. P. Dutton & Co. Inc., 1953), p. 543.

7. See James, <u>The Bostonians</u>, p. xii.

8. James, <u>The Bostonians</u>, p. 316.

9. James, <u>The Bostonians</u>, p. 39.

10. James, <u>The Bostonians</u>, pp. 277-278.

11. James, <u>The Bostonians</u>, p. 164.

12. James, <u>The Bostonians</u>, p. 363.

13. James, <u>The Bostonians</u>, p. 368.

14. James, <u>The Bostonians</u>, p. 364.

15. James, <u>The Bostonians</u>, p. 368.

16. Dorothea Krook, <u>The Ordeal of Consciousness in Henry James</u> (Cambridge: Cambridge University Press, 1962), p. 57.

17. James, <u>The Portrait</u>, p. 206.

18. James, <u>The Portrait</u>, p. 532.

19. James, *The Portrait*, p. 532.

20. James, *The Portrait*, p. 543.

21. James, *The Portrait*, p. 543.

22. James, *The Portrait*, p. 544.

23. James, *The Portrait*, p. 543.

24. James, *The Portrait*, p. 287.

25. Krook, *The Ordeal of Consciousness*, p. 366.

26. See Matthiessen, *Henry James: The Major Phase*, p. 179.

27. James, *The Portrait*, p. 543.

28. James, *The Notebooks of Henry James*, pp. 17-18.

29. Sicker, *Love and the Quest for Identity*, p. 56.

30. James, *The Portrait*, pp. 525-526.

31. Matthiessen, *Henry James: The Major Phase*, p. 184.

32. Matthiessen, *Henry James: The Major Phase*, p. 186.

33. James, *The Portrait*, p. 174.

34. James, *The Golden Bowl*, pp. 423-424.

35. James, *The Golden Bowl*, pp. 199-200.

36. James, *The Golden Bowl*, p. 168.

37. James, *The Golden Bowl*, p. 374.

38. James, *The Golden Bowl*, pp. 488-489.

39. James, *The Golden Bowl*, p. 285.

40. Krook, *The Ordeal of Consciousness*, p. 102.

41. James, *The Golden Bowl*, pp. 437-438.

42. James, *The Golden Bowl*, p. 476.

43. James, _The Golden Bowl_, p. 426.

44. Krook, _The Ordeal of Consciousness_, p. 255.

45. James, _The Golden Bowl_, p. 426.

46. James, _The Golden Bowl_, p. 546.

47. Henry James, _The Princess Casamassima_, Vol. I, (Fairfield: Augustus M. Kelley, 1977) x.

48. See Matthiessen, _Henry James: The Major Phase_, p. 97.

49. Daniel Mark Fogel, _Henry James and the Structure of the Romantic Imagination_ (Baton Rouge: Louisiana State University Press, 1981), p. 113.

50. Sicker, _Love and the Quest for Identity_, p. 165.

51. James, _The Golden Bowl_, p. 396.

52. James, _The Bostonians_, p. 69.

53. James, _The Bostonians_, p. 335.

Conclusion

1. Chase, _The American Novel and its Tradition_, p. 27.

2. James, _The Golden Bowl_, p. 36.

3. Krook, _The Ordeal of Consciousness_, p. 324.

BIBLIOGRAPHY

Primary Sources

James, Henry. The American. Edited by James W. Tuttleton. New York: W. W. Norton & Company Inc., 1978. [1877]

--------. The Bostonians. With an introduction by Louis Auchincloss. A Signet Classic. New York: New American Library, 1979. [1886].

--------. Henry James's Selected Fiction. Edited, with an introduction and notes by Leon Edel. New York: E. P. Dutton & Co. Inc., 1953.

--------. The Golden Bowl. Harmondsworth: Penguin Books, 1966. [1904]

--------. The Notebooks of Henry James. Edited by F. O. Matthiessen and Kenneth B. Murdock. New York: Oxford University Press, 1961.

--------. The Portrait of a Lady. With an afterword by Oscar Cargill. A Signet Classic. New York: New American Library, 1963. [1881].

--------. The Princess Casamassima. 2 vol. Fairfield: Augustus M. Kelley, 1977. [1908]

Secondary Sources

Berland, Alwyn. Culture and Conduct in the Novels of Henry James. Cambridge: Cambridge University Press, 1981.

Chase, Richard. The American Novel and its Tradition. New York: Doubleday & Company Inc., 1957.

Fogel, Daniel Mark. Henry James and the Structure of the Romantic Imagination. Baton Rouge: Louisiana State University Press, 1981.

Gottesman, Ronald, et al. _The Norton Anthology of American Literature_. Vol. 2. New York: W. W. Norton & Company, 1979.

Hawthorne, Nathaniel. _The Scarlet Letter_. With a foreword by Leo Marx. A Signet Classic. New York: New American Library, 1959.

Krook, Dorothea. _The Ordeal of Consciousness in Henry James_. Cambridge: Cambridge University Press, 1962.

Lebowitz, Naomi. _The Imagination of Loving: Henry James's Legacy to the Novel_. Detroit: Wayne State University Press, 1965.

Matthiessen, F. O. _Henry James: The Major Phase_. New York: Oxford University Press, 1944.

Sicker, Philip. _Love and the Quest for Identity in the Fiction of Henry James_. Princeton: Princeton University Press, 1980.