

## HENRY JAMES

Como hombre y como escritor estuvo siempre vacilando entre dos mundos: el Nuevo, el Viejo, Europa y América, el S. XIX, el S. XX.

Nació en Nueva York en 1843 (hijo de un filósofo, hermano de William James) y ya salió de su patria cuando apenas contaba un año de edad y pasó el resto de su vida viviendo alternativamente en los dos continentes. Nació - el nuevo lo ha confesado - "sintiendo nostalgia por ese lejano paraíso" que era Europa. No obstante, en años posteriores, cuando se convirtió en ex-patriado, sentía nostalgia por el "paraíso perdido" de América. Este conflicto se agita constantemente en su obra, en la que contrastan la vehemencia, la sencillez y la cordialidad de América con el sensualismo, la complejidad y la decadencia de la sociedad europea; a la vez, este conflicto se refleja en una creciente sutileza en el análisis y en un sentido moral cada vez más fino. Su mundo fue siempre el del papo utero.

cinial (una cuando le dimos algaras  
críticas) y el de la Europa fui- de-  
sicce en su punto culminante.  
El asistió a su derrumbe - La primera  
guerra mundial, último símbolo de su  
desintegración, le mató como si hubiera  
participado en ella - Esta fue la causa  
de que en 1915 renunciara a su  
ciudadanía, por simpatía a la causa  
de Inglaterra - Al principio de 1916 sufrió  
un ataque del que nunca se recuperó -  
Cumpliendo su voluntad, sus cenizas  
fueron desueltas a Cambridge,  
Massachusetts.

Edmund Wilson: "James's interests were predomi-  
nantly esthetic; he is never a passionate social  
prophet and only rarely - as in The Ivory Tower -  
which seems in turn to have derived from Mrs.  
Wharton - does he satirize plutocratic America -

"The Ghostly Tales of  
H. James" ed. by  
Leon Edel, New  
Brunswick 1948

Henry James y sus hermanos William y Alice se han pro-  
curado por las manifestaciones del más allá.  
Pero mientras que William, psicólogo y hombre  
de ciencia, intenta averiguar si podemos entrar  
realmente en comunicación con los muertos, H. James,  
en cuanto artista, despa al menos de todo el  
problema. Lo sobrenatural le va a ofrecer medio  
de realizar obras literarias libremente imagi-  
nadas y construidas según las únicas expec-  
cias del arte.

Es bien conocida la fábula de Otro mundo de terciopelo: el  
Arzobispo de Canterbury contó al novelista, el 10 de  
enero de 1895 la historia de dos niños encantados por  
dos sirvientes muertos. Este relato constituye el tema  
principal del cuento pero H. James hace intervenir un  
nuevo personaje, una institutriz que servirá de  
intermediaria entre los fantasmas y los niños.

Dos hijos faunos han sido confiados por su tío y tía  
a una joven que debe hacerse cargo de su educación.  
La joven está enamorada de este hombre a quien, sin  
embargo, no debe volver a ver bajo ningún concepto.  
Un día en que suena con él, la joven percibe en una de

Las cosas a un personaje que a decir se el fantasma  
de Quint, un antiguo ayudante de cámara del señor.  
Más tarde ve un segundo espectro, el de Miss Jessel,  
una antigua institutriz de los niños y supuesta amante  
de Quint. La joven las imágenes monstruosas, representando  
el lugar de su encadenamiento para convertir a los niños  
que le han sido confiados. Su obsesión se apodora  
del amor de Flores y sobre todo de los niños: la  
pequeña Flora cae enferma y Mills muere.

6 Cómo interpretar este cuento terrorífico y oscuro?  
El posible ver en él una auténtica historia de apor-  
teidos - El posible asimismo arroja una interpretación  
psicoanalítica - la institutriz, que se presenta  
como un alma buena, es una muchacha rica y reprimida  
los deseos carnales que despierta en Jacini por el terror  
le horrorizan y los proyectos sexuales sobre la parte  
infernal Quint-Jessel, que corresponde a la parte  
que ella piensa formar con su señor. El horror  
se inspira a sí misma se materializa en la fantasía  
H. James solo quiso producir un verdadero efecto estético  
no un documento clínico ni un testimonio del uso allí  
de ahí que la obra permanezca delebradamente oscura y ambigua.

"Aristo al 'cocktail'" organizada por la American Academy of Arts and Letters en su mansión sobre el río Hudson. En ocasionales chubascos impiden aprovechar demasiado la enorme terraza, las salas interiores están demasiado llenas de gente. El lugar preferido por todos ~~para~~ por el camarero que conduce de uno a otro extremo de la terraza, bajo la protección de unos hermosos toldos. Allí un encuentro con Leon Edel, el biógrafo de Henry James.

Cuando le digo que he leído en la magna obra suya sus tres volúmenes sobre el maestro y que espero que el cuarto que completará la historia de su vida, se sienta en visible entusiasmo y me confirme su alegría de saber que tiene por los menos un lector en Montevideo.

Me muestra un anillo de oro con una piedra verde que lleva en uno de sus dedos. "Me lo dio la familia de James; es el anillo del maestro." Haciéndolo girar varias veces, se lo quita del dedo y me lo pasa. Me lo pone en el anillo de la mano izquierda y lo contemplo con un entusiasmo infantil. Siempre he admirado a James sobre todo por

novelista de este tiempo; su mundo me parece  
inesondable tan fabuloso que no me bastaría  
una vida entera para recorrerlo.

Le dije a Leon Edel que si hubiera  
nacido inglés o norteamericano me habría  
dedicado claramente a James. Se  
sonrió ante mi entusiasmo y me incitó  
a hacerlo. Pero le dije que ahora es im-  
posible; sólo se puede hacer crítica original  
de los autores de la propia lengua.  
Mientras me sacó el anillo y lo devolví  
fiendo por simbólicamente ha quedado  
establecido ahora otro vínculo con James.  
El recuerdo, el préstamo del anillo, consti-  
tuyen de alguna manera una ceremonia.

Cuando me veo con M. M. un poco más tarde y le cuento el  
episodio comprendo que ya empiezo a coagular la leyenda.  
Más tarde se lo contaré también a C. F. y a N. y el cuento  
dará la vuelta otra vez hasta escucharlo Leon Edel y  
verá a contar me su versión del mismo. Y C. F. se  
probará también el anillo y de alguna manera habrá pasado  
allí, en medio de los broncos y de las batallas  
exageraciones en que tratamos de asimilar lo insuperable.

Emir Rodríguez }  
Mo regala } Diario del P. E. N. Club

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## "The Private Life (1893)

has two heroes: one is a character who, when he is not presiding over a congress or receiving delegations or delivering an eloquent speech, disappears completely because he is nobody; the other is a poet who leads an active social life and yet produces a considerable work.

The narrator shows that the poet, like Pythagoras, has mastered the art of being in two places at the same time. He is at a party and he is at the same time in his room writing. (Borges: "An Introduction to American Literature")

James' model for Lord Mellifont ("The Private Life - 1893) was the painter Frederick Leighton. ~~Clare~~ <sup>Clare</sup> Vewdrey, in the same story, is a different phenomenon: a creative writer but so addicted to the routines of society that, in order to enjoy them, he has an alter ego who sits in his room writing the works that keep up his fame. James had Browning in mind in creating this figure.

The art of Fiction

Observación formulada por T. S. Eliot  
respecto de H. James:

"Comparados con los personajes de James los  
de los otros novelistas pareciera que se encuentran  
reunidos en un mismo libro sólo por accidente"  
y "en cualquiera de las historias de James, el  
verdadero protagonista es una entidad social,  
cuyos elementos constituyentes son sus personajes,  
masculinos o femeninos"

Se publicó por 1<sup>ra</sup> vez en  
"Longman's Magazine" en 1884  
y apareció luego en una recopilación  
de sus ensayos Portia Portraits  
(1888) ordenando como un poel plan  
tío de lo que James creía por allí  
de y hacer la ficción - es una  
respuesta a un ensayo del crítico  
norteamericano Walter Besant quien  
acusaba de detraídas reflexiones a los  
autores de obras de ficción lo cual  
James negó (que los hubiera o que  
hubiera habérselas excediendo  
de lo que hacían permitiendo lo que el  
escritor conoce por experiencia

Dice en El fin de la novela

Voltaire preene, p. 14.

H. James dis un vez desentendidos

con Walter Besant q a

una mancha de un tal tal de  
basta para antes de las verdades  
del cuarto de revelar de un cuarto  
y mejor lo que ocurre dentro para  
poder ver un novela entre los  
de vida entre del refinamiento.

Si al leer las admirables Middle Years de H.  
James o las mejores páginas de Proust . . . .

(Debe tenerse en cuenta que se trata del capítulo  
autobiográfico inconcluso que sigue a las  
Notes of a Son and Brother y no del relato  
que lleva el mismo nombre -

Thanks to the Notebooks ~~the~~ <sup>and</sup> study the inception, dating back to 1895, of The Ambassadors, the work in which James returned to the long novel and the international theme and so inaugurated his great final period. It all began in the most intimate way. - In 1894, we learn, Howells

was in Paris for the first time in many years, to visit his son who was then enrolled in the École des Beaux Arts. Howells had worked incessantly to maintain his literary position and support his family; he was a stranger to what James called the world; and - or so the latter liked to suppose - he knew hardly anything about women apart from his wife. And now in Paris he seems to have felt a little weary and rebellious for he was seized one day by a confessional impulse of the kind occasionally experienced by the later James. At a party at Whistler's he surprised a young friend by suddenly exclaiming in effect: "Oh, you are young - be glad of it: be glad of it and live. Live all ~~can~~ you can: it's a mistake not to. It doesn't so much matter what you do - but live. This place makes it all come over me. I see it now. I haven't done so - and now I'm old. It's too late. It has gone past me - I've lost it. You have time - You are young. Live!"

Howells's friend, Jonathan Sturges, who was also known to James, reported the incident to him the following year, and he promptly confided it to his notebook, going on at elderly man who hasn't

"The theme throbbled with possibilities, especially  
for the James of those unhappy years; it had,  
moreover, the purposes of objectivity, the advantage  
of being associated with a man who had always figured  
to him as a kind of alter-ego and whose sacrifice  
to the prevailing American gentility James, clearly  
remarked, while fastening its add that he himself  
was similarly lamed - That the suggestion  
would eventuate in one of his great novels The  
Ambassadors he did not foresee: it was to be only  
a tale "of a tiny kind" one of a series to be  
published under a common title, such as The Old Men  
Nor, despite the subject, did he see that it would  
entail a full-dress revival of the international theme.

... an admirable poised young man, already in possession  
of more values than Woollett. But it's best could ever  
give him - One must begin to take stock all over again  
and readjust oneself to the new situation --- In this  
novel there is a story, and there is an underlying  
idea or theme --- This underlying, animating idea  
springs from the words of an elderly man... addressed  
to a younger man. "Don't neglect your opportu-  
nities to live --- You have only one life ---  
live it to the full. If you haven't had that, what  
have you had?" (1) Hence the unfolding of a story  
that shall carry to its logical conclusion the things  
involved in that recognition of a great meaning in  
life.  
In the process of the superb novel there is, I  
believe, no weak spot, no unnecessary situation, no  
irrelevant detail; and yet amid all the closely  
excellence certain parts stand out as superfluous.  
A positively magnificent piece of writing is the  
part of chapters in Part Eleventh recounting  
Strether's little journey into the French countryside  
and his discovery there of Phad and Mme de Vidonet.  
Hardly less splendid is the scene in Glorioni's garden.  
Here then is the novel, a book that the author  
rightly, though his masterpiece. Not now - let us beware  
of judgments - but after reading it, the reader  
may feel like acclaiming it one of the masterpieces  
of fiction. (2)  
Introduction by Martin W. Sampson  
The theme was one he had mulled over for five years  
over since the day in October of 1895 when he had first heard  
it. It had been an admonition from William Dean Howells to  
Sturges: "Live all you can; it's a mistake not to. It doesn't  
you do - but live. This place makes it all come over me. I see it now -  
come so - and now I'm old - It's too late. It has gone past me - I  
lost it. I am late time. You are young - live."

The Ambassadors

"Chad Newsome, the son of a wealthy manufacturing New England family, has been staying in Paris long enough to be a source of great worry to his widowed mother and all his friends and acquaintances at home. The reason of his prolonged sojourn abroad in flagrant disregard of all the possibilities awaiting him in Wollcott, Massachusetts, is in the eyes of the home people obvious and a fit unspeakable: no youth would stay so long in an alien land were there not some wicked woman, some hussy, holding him in her clutches. Family feeling calls on him to return, honor calls him, business calls him - But he doesn't, we won't either return or discuss returning. Therefore he must be brought back and, just as obviously, not by force <sup>but</sup> by persuasion. Some one must be sent over to Paris to induce him to break away from the reprehensible woman. Stretcher is chosen as ambassador. Stretcher is an elderly friend of the family. ... He is a gentleman by birth, nurture and lifelong habit. ... Well, Stretcher goes to Europe ... Chester, London, Paris (where the temporary absence of Chad gives the away time to orient himself) delightful scenes, delightful weather, delightful people - all these renew, enhance, create a spell in the heart of the ~~elderly~~ elderly sojourner, contrasting all too vividly with the earnest, bustling New England factory town. ... And at last Chad returns to Paris and Stretcher sees him. But it isn't a repro- bated Chad, it is a Chad so vastly improved that his prospective mentors may hardly recognize him for the same fellow. It is a Chad of charm and vigorous manhood

H. G. Wells en su Autobiografía describe un encuentro con los hermanos Jones que muestra a cada uno en un aspecto característico -

William estaba pasando en casa de Henry en Rye & Wells había ido en un coche a recogerlo para pasar el día en Sandgate, encontrando a los hermanos en el jardín empeñados en acalorada discusión.

"Henry había perdido su calma y estaba terriblemente nervioso. Recurrió a mí para que decidiese sobre cómo estaba o no permitido comportarse en Inglaterra. William argumentaba al respecto en un irresistible acento americano con indeciblemente desnuda racionalidad. No compartía en nada la apasionada consideración de Henry a la cortección en el trato mundano y estaba enormemente excitado por el hecho de que en la posada del pequeño Rye, cuyo jardín justamente daba al otro lado de la alta pared de ladrillos del jardín de Lomb House,

estaba pasando G. H. Chesterton. William  
James había mantenido correspondencia con nuestros  
homages contemporáneos y deseaba vehementemente  
verlo. He' es que en forma escandalosa había  
enderezado la escalera del jardiner contra la  
roja pared para a propósito, trepándose y  
atascando por sobre ella. Henry lo había  
atrapado en eso.

Era de la clase de cosas que no deben hacerse.  
La más enfáticamente clase de cosas que no de-  
ben hacerse. Henry había dado órdenes al jar-  
diner de apartar aquella escalera y William  
desobedeciendo estaba escudriñando los alrededores.

Con el maravilloso alivio de Henry me llevé a  
William y en el camino en las afueras del pueblo  
nos topamos con los Chesterton. -- William  
logró su anhelada impresión -- "

Jim Edie =

The tale of "Owen Winpore" written as a piece of back-work for the Christmas issue of an illustrated magazine reflects to the full the novelist's subterranean anxieties. It is unique in James's writings in its expression of the strong pacifism he had felt ever since the days of the Civil War. But beyond his pacifism there is in it a frightening picture of the way in which heredity and tradition, family and friend and sweet heart, can form an alliance against an individual who wants to lead his own life - an individual brought up in a military family, called upon to follow the colors of arms, Owen prefers the pretor of justice to the Lord proce, Calsewitz, and he possesses a sufficient pimentality of the family's courage to defy the family's tradition. He is killed by the family incubus - Oh, we are not told; but in the end he looks like "a young soldier on a battle-field". It is perhaps the most "deterministic" tale James ever wrote. He implies that man cannot escape his fate; that is, he may defy family and environment, in the end he can only win his grave - and he might as well do this honorably. Small wonder that B. Shaw, reading James's one act play ("The Saloon"), based on the ~~story~~ <sup>story</sup>, promptly wrote

vigorous and characteristically Shavian reamance  
to the A. novelist. He urged him to rewrite the play at  
once - it was essential that your Owen should  
kill the first - not the first the year! I was  
a "damnable sin" Shav said to draw with such  
art: a houseful of rubbish" to bring on the legs  
with his torch, and then calmly announce that  
"the rubbish has choked the hero"

The story with...  
of missing links strike me, not for a  
working the approach to dry little vision of  
"inward look" in "The story in all" What a difficulty  
recall of the history of the terribly recent one.  
fiction is that with after I had given a short  
and the form "with" apparently to look at  
describing a novel - for it is in fact one of the  
best of my contributions - it still remains a  
modern paper, for a couple of years, the cold  
renewal of history: the history on old scenes  
time, about to "What a magazine" began at a  
turn of me and published it (1903) at no cost  
to himself but the cost of his confidence, in that  
last number which was in the event, if I write  
not, to leave only one of a pair.

A note on  
THE JOLLY CORNER (1909)

This is one of the last stories Henry James wrote, and surely one of the most difficult. Composed in his famous final manner, it serves as a fair example of the complexity of his mind, a complexity that forced him (as with Joyce and other innovators) virtually to invent a style. In these brief notes we have said little about James's style. It is supposed to be the stumbling block that has always hindered him for attracting readers. I do not believe there is much truth to this idea. The difficulty in reading James lies less in him than in education whose effect, if not indeed its aim, is to produce readers in whom the faculty of attention has atrophied. If James is read with sufficient slowness and care, and if he is re-read often enough, he will always at last reveal himself. He is bound to, for his mind was never unclear. He knew what he was up to. It is only that the instruments he chose for the purpose of projecting his own clarity are unconventional and complicated.

Of all James's shorter tales "The Jolly Corner" and "The Beast in the Jungle" seem the ones most profoundly connected, despite their seeming objectivity, with the roots of James's own experience. Of "The Jolly Corner" this is especially true. Just at the time of the outbreak of the Civil War, the young Henry sustained an injury (an obscure hurt" he calls it) which prevented him from following two of his brothers into the Union army. It is highly significant that this accident paralleled one which his father had experienced.

\*much of what follows is merely a re-statement of part of the thesis advanced in Dr. Saul Rosenzweig's remarkable monograph "The Ghost of Henry James. A study in Thematic Apperception" (Character and Personality Vol. II, No. 2, December 1943) -

during his own boyhood, involving the loss to the elder James of one of his legs. In both cases the injury came about in consequence of efforts to extinguish a fire. We do not know precisely how Henry was hurt, but from what he tells us it is clear that the disablement was permanent. It is probable, though not provable, that his lameness prevented him from experiencing normal sex relations. At any rate the trauma was central in his life.

It appears to have developed in him a certain sense of impotence, already unplanted as a consequence of the inferiority he felt to his brilliant father and even more brilliant brother William. The wound prevented him from joining in the masculine activity of making war; he may have believed that he was an unconscious malingerer. It symbolized a certain death in him, the death of passion. The withdrawal to Europe, the most important outward event of his long life, was another symbol of his death, of the retreat the American experience that have been too much for him. During the rest of his life he repressed in himself the memory of this defeat. Like all repressions this one was imperfect and rose to the surface, partly in action, partly in imagination. The action consisted of three visits to America, the last one (1904-1905) interpretable as a compulsive return to the scene from which many years before he had made a defensive escape. As Dr. Rosenzweig so persuasively puts it, the visit "was largely actuated by an impulse to repair, if possible, the injury and to complete the unfinished experience of his youth. He was, as it were, haunted by the ghost of his own past and of this he wished to disabuse his mind before actual death overtook him."

o The Story in it Aunque breve, su densidad y complejidad posibles lo enmarcan en muy tipificantes en cuanto a las claves y referencias q' contiene acerca de las concepciones estéticas de James. No hay aquí narrados ni "suavemente" propios dichos; la breve historia cumple un tono aparentemente objetivo y seco. Sólo hay tres personajes: dos mujeres, Maud Plessingbourne, la señora Dyott y un hombre, el coronel Dyott. No hay prolijos accion, sino diálogos en que se discuten sobre el arte y la lectura de novelas, y después una confesión de Maud a la señora Dyott acerca de un amor, una pasión "distinta". Elle siente por alguien cuyo nombre no revela, y q' podría ser un buen tema de novela.

Una de las más vitales referencias a los gustos de James se manifiesta cuando uno de los personajes dice: "Si, cuando leo novelas (<sup>for I seem with it to get hold</sup>) son francesas, porque de ellas <sup>more of the real thing -</sup> me parece <sup>to get more life from my money</sup> ~~obtener~~ <sup>me parece</sup> más <sup>vida</sup> ~~combinar~~ <sup>combinar</sup> ~~un género~~ <sup>un género</sup>." Más adelante Maud afirma: "Yo como la vida... en el arte, aunque lo odio en otros sentidos." Esa enmienda de una pasión q' sin embargo no es todavía la pasión misma, esa lucidez casi agotada q' se contempla a sí misma es en cierta forma una alusión al propio modo de novelas de James, a lo q' él consideraba la supremacía facultad del narrador.

¿Porque se lo llaman "literatura"?

Aunque no fueso ningún escritor en ella y luego de "The  
Story in it" una vez. forábolos q' equivale a una de las  
de sus creencias de q' es la experiencia la q' evoca al arte  
y q' solo el arte puede darle a la "significación e importancia"  
La Soa. Dgott q' tiene un amor con el coronel Voigt le dice  
q' su amiga Maud Blessingbourne está enamorada de él  
lo q' nunca lo admitirá. En conversaciones con ambas, él se  
halló afirmando q' los nov. pobres, q' Maud lee y  
encuentra aburridas — y que — muestran a hombres  
y mujeres en edulcoradas relaciones — siguen una ley in-  
evitable; si las historias van a ser de aventura, romance  
y drama, no pueden describir a mujeres virtuosas —  
Maud no está convencida: cree q' depende de lo q' se  
considere como aventura, romance y drama. Después  
Voigt admite q' el efecto q' Maud tiene de su amor  
existente, en cierta forma, "una especie de triunfo"  
por que cosa tan falsa es comparado con el romance  
que, pregunta él, sería la sombra de una historia  
en él. Fue en estos dramas en lo interno como el  
de Maud q' James puso vida interior y significación.

Arthur Ross

The American Short Story

Under the twin pressures of indifference and misunderstanding, many of our earlier artists either gave up art or withdrew from the main stream of American life in one way or another and cultivated their private gardens in relative isolation. . . . SARGENT <sup>(1856-1925)</sup> and scores of others became expatriates living out their lives in London, Paris, Rome or Munich where sooner or later they faced the inescapable dilemma de HENRY JAMES: that one could not remain an American nor become an Englishman but must remain forever suspended between two cultures.

The twilight mood of much American art in the latter years of the 19th century is partly, one suspects, a reflection of the break <sup>(in unity)</sup> <sup>(in unity)</sup> between the country and her artists. Uprooted or forced <sup>(uprooted)</sup> into a spiritual isolation, many painters turned their eyes inward in melancholy introspection. <sup>despair</sup> They recall James's heroine in The Portrait of a Lady when "the truth of things, their mutual relations, their meaning, and for the most part their horror, rose before

"No author without a trial, said HAWTHORNE  
in his preface to The Marble Faun, "can  
conceive of the difficulty of writing a romance  
about a country where there is not shadow,  
no antiquity, no mystery, no picturesque  
and gloomy wrong, not anything but a  
commonplace prosperity in broad and simple  
daylight as is happily the case with my  
dear native land."

her with = kind of architectural restness... All  
purpose, all intention was suspended<sup>(immersed)</sup>; all desire, too"

of the strange figures who frequented  
such cultural centers as Florence  
before the heavy Anglo-American in-  
fluences.

== ==

James considered that all costs the reader  
had to believe in the center of consciousness.  
If the reader trusted this character, his  
intellect would overlook even serious <sup>dominant</sup> flaws  
in the story itself. This posed a special  
problem in such stories as What Moore  
Knew and The Pupil, where James called  
upon children to demonstrate a sensitive  
perception of complex human situations.  
The children may not have an intellectual  
<sup>comprehension</sup> grasp of what is happening (although  
the intelligence they exhibit is sometimes  
astonishing), but they have a deep emotio-  
nal response and can trust to their  
feelings to guide them through the maze.

~~~~~  
THE PUPIL one of several stories  
in which James used children as cen-  
tral characters was written at the same time.

James preferred, even with short stories,  
to develop the dramatic oppositions latent  
in his downside and produce a work  
that illustrated something about life as  
a whole - He wanted to exhibit delicate  
shadings, to see one thing through another  
and still another through that, to  
see all the dimensions of an idea  
and produce the effect of "Froth diffused -  
Red distributed and as it were at-  
mospheic" When he succeeded in  
doing this, he termed the form a  
nouvelle, rather than a short story -  
It was a form he had grown fami-  
liar with through his study of  
Turgeneff, Balzac and Maupassant.  
What it could lead to is witnessed  
by The Popi P, where the penetrating  
and many-shaded vision of Morgon  
Moreen and his tutor is brought  
to bear upon a group illustration!

La primera novela en la cual Jones logró ubicar el conflicto con exactitud en la mente del personaje sensible que procuraba evaluarlo fue The Portrait of the Lady (1881) que es, superficialmente, un relato internacional a la manera de las primeras ficciones de Jones.

Su heroína Isabel Archer, es una norteamericana que hereda una fortuna y se traslada a Inglaterra para vivir con sus tíos. Concibe la superior idea de poseer abarca la totalidad de la cultura europea en una forma original. Desea vivir una existencia total, absorber todas las ricas y delicadas posibilidades de una sociedad de seres corteses y sofisticados. Inevitablemente unifica estos anhelos en términos de saltos y matutinos y la novela cuenta cómo la protagonista rechaza a varios pretendientes débiles para optar por el hombre que le permitirá alcanzar la mayor plenitud de su personalidad. Pero resulta que este es el hombre por la afriquina más estrechamente y la obliga a ser apenas otra de sus propiedades. Lo que paradójicamente reduce a Isabel Archer es el aprender a vivir con esta terrible contradicción de sus más caros anhelos. Para Jones el aspecto crucial de esta novela consistió en la forma en que se decidió a contarla o sea el punto de vista desde el que debió enfocar su acción.

En The Portrait of a Lady, el conflicto y la em-  
breña del mismo figuran en la mente de la prota-  
nista: el uno y la otra se desarrollan en forma  
simultánea en la mente de la heroína. Mucho  
después de concluir James describió el problema  
que había tenido para optar por este enfoque para la  
narración de la historia, en el pre facio a la misma.  
Empezó la novela con la idea de "determinada joven  
que supe su destino" El rasgo esencial <sup>del carácter</sup> ~~de la~~ <sup>protagonista</sup>  
~~constituido~~ en su ansia de "importar" en el mundo.  
Mientras buscaba la forma de optar, este rasgo en todo  
el énfasis necesario, descubrió la solución a su problema.  
"Ubica el centro del tema en la propia conciencia de  
la joven - me dije - y tendrás la dificultad más in-  
teresante y bella que puedas desear. Persevera en  
eso como centro"; colocó el mayor peso en ese balanza  
que será primordial la balanza de su relación consigo  
misma". Empezó así fija lo que luego llamaría "centro  
de composición". El Esfuerzo de la mente por entenderse  
a sí misma y por entender sus circunstancias también  
fue lo principal el conflicto entre ella y sus circunstancias  
y toda la historia gira en torno a este continuo proceso  
de autoconocimiento. Al elaborar así el "centro de composición"  
presagió la mayor parte de la acción de James escribió  
posteriormente incluyendo las otras de la pluma -

to be superficial! We're excluded from the  
magic circle! The soil of American perception  
is a poor little barren artificial deposit! Yes,  
we're wedded to imperfection! An American,  
to excel, has just ten times as much to learn  
as a European! We lack the deeper sense!  
We have neither taste nor tact nor force! How  
should we have them? Our crude and garish  
climate, our silent past, our deafening present,  
the constant pressure about us of unlovely condi-  
tions, are as void of all that nourishes and  
prompts and inspires the artist as my sad  
heart is void of bitterness in saying so! We poor  
spirits must live in perpetual exile!"

[D. W. JEFFERSON. "Henry James" London 1960.]

H. James went to Europe in May 1872 at was for a  
stay of a year and a half. He was 29 and in fair  
health. This time an agreement with The Nation to  
produce a series of travel pieces helped to make the  
journey possible. Among other things he wrote "The  
Madonna of the Future". In Henry's absence the  
family read his stories aloud among themselves and  
sometimes arranged for their publication. In this case  
they were obliged to consent to the censorship of  
Howells who as the elder James reported "had a decided shrink  
King from one episode... as being risky for the  
The elder James conceded and Mrs. James and magazine.  
had thought the passage in question rather "scary".  
For "mucky" and William spoke of its "somewhat  
old and repulsive details".

"THE MADONNA OF THE FUTURE" is a companion piece to "A passionate Pilgrim". The setting is Florence and the "tourist-narrator" on the evening of his arrival, takes a stroll in the neighbourhood of the Palazzo Vecchio - there he encounters a stranger who rhapsodises on the glories of Florence and its past, reflecting sadly on the poverty of modern life - Unable at first to place him, the narrator suddenly recognises his note: The mystery was suddenly solved: my friend was the most characteristic of compatriots - He would have to be one of "us", of the Famine-race...

Their ~~acquaintance~~ <sup>acquaintance</sup> develops, they go together to the great galleries and museums, which are described effectively, and the narrator learns of his companion's consuming passion, which is to paint a Madonna - To his purpose he has for years been utterly dedicated: all the does is merely preparation for it - The woman singled out for the model is now middle-aged, and the canvas remains untouched - The development of the story to its pathetic end, with the disillusionment and death of Theobald need not be recapitulated here - In a fuller account of it James's portrayal of some of the characters - notably Serafino, the model and Mrs. Coventry, an American expatriate hostess - would deserve attention as evidence of his growing mastery of national types - Theobald's pessimistic outburst on the American's relation to culture in worth

"... We're disinherited of Art! We're <sup>noting:</sup> condemned

There was the bright spontaneous New England  
innocence he was to transcribe into his no-  
vels; and the center of the circle "the  
very heroine of our common scene" was  
Minnie (Mary) Temple, of "the great Al-  
bany connection" one of the nine child-  
ren to the elder James's sister Catherine  
who was married to a West Point graduate  
named Robert Commet Temple. Since  
James so often described Minny Temple  
as a heroine, we may add that, as  
such, she looked back to Elizabeth  
Bennet and Dorothea Brooke and  
forward the Bessies and Isabels  
and Millys of James himself.  
Like all these Anglo-Saxon girls she  
was thought admirable because she  
was a rare thing in the modern world  
- a case of the free spirit, an in-  
carnation of the gratuitous, and  
as she well see, she was doomed!  
"With all that ethereal brightness  
of presence that was peculiarly her  
own -" Minny dominated the little  
circle without ever trying or caring.  
Spontaneity was so much her way  
that, unlike the Jameses, she couldn't  
communicate very well in writing.  
The acclamation of her surviving  
letters is charming because so

Isabel, herself, for all her kinship to  
Puffo-Saxon heroine, is clearly a tribute  
to the memory of Minny Temple, and  
thorough a one that Minny's ghost  
was laid for years to come. An orphan  
like Minny, Isabel sails serenely on  
of what is plainly the ancestral Alb-  
house of the James family; and what  
Minny had dreamed of doing Isabel  
actually does: journeys to Europe  
encounters experience, lives. Among  
the men who surround her, two  
could clearly have been related to  
James himself. Her cousin Ralph  
Pouchett, between whom and Is-  
there is more love than he in his  
valued state and resigned detachment  
knows what to do with, was perhaps James's  
idea of what he had actually been to  
Minny Temple; while the terrible or-  
mond, esthetic and snob, on whose too  
refined nerves Isabel preys in spite  
herself represented the kind of hero  
he fearfully fancied he might have  
made had he actually married Minny.  
Frankly standard. "Such is life," she  
sighs, and "My dearest Harry with  
a charming tale is Gabrielle de Berge  
Just as pretty as ever it can be." A pro-  
reader, especially of George Eliot, she  
opinions without being opinionated.

ella debía, por lo tanto, poseerlo todo, salvo la única y más  
preciosa seguridad: poseería libertad, dinero, un espíritu in-  
quieto y encanto personal; el don de interesar a los otros y de  
contenerlos, es decir, todos los atributos q' suelen valmizar el  
poderio. Desde el momento en q' nuestra imaginación em-  
pezó a elaborar en papel convenientemente, nada podía ser  
cierto más q' justificar con toda precisión en perfecto di-  
recho a ocuparlo; nada, sobre todo, se usó imponer con una  
fuerza q' la necesidad de reconocerla cincuenta razones  
para fundamentar su estado social y nacional. Ella  
sería la última flor deliciosa - que crece sola por un  
pequeño testimonio de su libertad - proveniente de un  
"viejo" tallo neogroquino; no me extenderé aquí - sin  
embargo - en las felices coincidencias reservadas para  
ella, aunque las sutiles asociaciones q' me esperan no  
sean precisamente de las más propicias para formar  
la expresión exacta de aquellas que - en el mejor de los  
casos - la desafían - La heroína debía disponer, por com-  
pleto, de una especial, extraordinaria libertad: liber-  
tad de acción y de elección, de apreciación y de trato a  
quienes quisiera con los mismos recursos del mundo.  
Según creo yo - para conferir una verdadera indepen-  
dencia y esto era lo q' en fastidioso y profundamente  
no interesaba. Desde muchos tiempos atrás yo  
había proyectado mentalmente estos tipos de joven no-  
teamericana q' representase - muchas veces q' cualquier  
otra joven de otro sitio - "1/2 herederas de 1/2 los tiempos"

pasados"; aquí tenía por la oportunidad de otorgar a un per-  
sonaje un valor de ese tipo expresadamente conmovedor:  
sería la herencia de t<sup>o</sup> los tiempos pasados nada más q' por  
entrarse, en la medida en q' su emulación se apodiza  
de q' tal herencia le ha sido locustead; tal me parece  
la mejor manera en geral de hacer una luz apropiada  
sobre un personaje o, al menos, de alcanzar su tipo.

THE BEAST IN THE JUNGLE (1903) the Better Sort

The story of What Might have Been culminated, as did a whole strain of James's work in "The Beast in the jungle". This ~~he~~ was to write in 1901 immediately after completing The Ambassadors, which he considered his most perfect novel. And although its donnée dated back, "The Beast in the jungle" may have owed its peculiar lucidity to the happy moment of its execution. Then in the heyday of his recovered powers as a novelist, James was conceivably in a position to be lucid, even apocalyptic, about his themes. --- In Ethan Marcher of "The Beast in the jungle" the poor sensitive gentleman attains a disastrous apotheosis.

In this discussion of the story, the editors of the notebooks suggest that its antecedents are not only in James's earlier work but in Hawthorne as well. As Hawthorne had his generous portrayals of the superior man, his Fanchones and Coverdales, so he had his wretched Ethan Brands. But John Marcher is an Ethan Brand who has, so to speak, read Bates, if not James himself; and for him the Unpardonable Sin consists in his refusing life under the impression that he is being reserved for "something rare and strange" some fate that will involve his having "felt and vibrated... more than any one else." as the year

pass and nothing happens, his upedations turn to  
dread; he waits and waits, not so much for his  
dream to come true as for "the <sup>quiet</sup> hidden best to  
spring - And it does so at last in the form of a  
revelation: Marcher, he learns, was destined to be  
"the man to whom nothing on earth was to have  
happened;" he was to have had no experience by  
the rearing knowledge of his inexperience. And  
pathos <sup>not altogether earned</sup> is sometimes the fault  
of James's poor gentlemen stories, it is here richly  
justified by Marcher's ultimate recognition; and  
everything in the tale falls into place. The very  
abstractness of it, the absence of reinforcing and  
qualifying circumstances, the bare airless unfurnis-  
hed unpeopled medium in which the action, consisting  
mostly of low-toned conversations between Marcher  
and a woman friend, takes place, is all in the  
spirit of the subject. And the woman, so often  
merely a confidante in these stories, is here brought  
squarely into the picture. Weary of waiting for  
Marcher to perceive the truth, which she has long  
since discovered, just as she has long been in love  
with him, May Bartram at last dies - So <sup>tenacious</sup> <sup>stubborn</sup>  
so secret, has their intimacy been that he is not even  
asked to her funeral - This episode, one of James's  
great images of exclusion, is swiftly followed by as  
impassioned a scene as any he ever wrote. Marcher  
can at least visit May Bartram's grave; which he does.  
and it is in the cemetery that light finally comes  
to him. She was no merely his confidante but his love

James always exercised a keen discrimination in morals and art, and his struggle to satisfy his own principles in these matters and yet not altogether lose his public, was one which knew no ending. His determination to write as tastefully as he knew how was put to the test early in his literary career. By the year 1872, when his letters from Europe to the Nation met with adverse public criticism, James was forced to make a decision about submitting to the public taste. He deferred to the opinions of his brother William, and W. D. Howells on the over-refinement of his writings, but stipulated that beyond a certain point he would not go. In a letter to William (Sept. 22 and 28, 1872) he described himself as a writer "who must give ~~enough~~ <sup>enough</sup> ~~water~~ up the ambition of ever being a free-going and light-paced enough writer to please the multitude." He also remarked that ~~more~~ and more he was convinced that the public had no taste that a thinking man was bound to defer to. A short while after this, James was to lose his position with the New York Tribune because he would not alter his literary style to suit the newspaper's public. The usual objections to his work were that it was too "gossipy" enough, that it took too elevated a tone and dealt with material too refined for popular taste.

Twenty years later, in 1895, the same unhappy situation still existed, and James speculated, in a notebook upon an idea for a story that would

deal with a gifted artist who spent all his life trying  
"to take the measure of the huge, flat foot of the public."

This idea reached story form as The Next Time (1895) which James included with The Death of the Lion (1894) and The Caxon Fund (1894) in one volume of the "New York Edition" of his works — As he observed in the preface, these three works all deal with the literary life and with "some noted adventure, some felt embarrassment, some extreme predicition, of the artist enamoured of perfection, ridden by the idea or paying for his sincerity" They offer an ironic commentary upon the relation of the serious artist to society. As a protest against the vulgar and stupid, against artistic compromise and as a criticism of social standards, they constitute an effective illustration of what James called "a croic use of the imaginative." *Solus, citat, sine def. mem. non. habet. vultu, no. sequere. Anelli, quon. artista. de. in. patet. to. al. magis. de. supra. ut. per. a. la. per. in. up. terra. admirabile.*

The narrator of The Next Time speaks at one point of Ralph Linlbert's idea of success. "He used to quote at me as a definition something from a nameless page of my own, some stray dictum to the effect that the man of his craft had achieved it when of a beautiful subject his expression was complete"

James had already expressed a closely related idea in The Lesson of the Master (1888) where St George, a best-selling novelist counsels Paul Overt to "forego any expectation of contemporary success, financial or critical, and to devote himself to his art."

## THE PUPIL (1891)

James preferred, even with short stories, to develop the dramatic oppositions latent in his Donnée and produce a work that illustrated something about life as a whole. He wanted to exhibit delicate shadings, to see one thing through another and still another through that, to see all the dimensions of an idea and produce the effect of "truth diffused, distributed and as it were atmospheric." When he succeeded in doing this, he termed the form a nouvelle, rather than a short story. It was a form he had grown familiar with through his study of Turgeneff, Balzac and Maupassant. What it could lead to is witnessed by The Pupil where the penetrating and many-shaded vision of Moreen and his tutor is brought to bear upon a group illustrative of the strange figures who frequented such cultural centers as Florence before the heavy Anglo-American invasions —

James considered that all costs the reader had to believe in the center of consciousness. If the reader trusted this character, his intellect would overlook even serious flaws in the story itself — This posed a special problem in such stories as What Maisie Knew and The Pupil, where James called upon children to demonstrate a sensitive perception of complex human situations. The children may not have

an intellectual grasp of what is happening (although the intelligence they exhibit is sometimes astonishing) but they have a deep emotional response and can trust to their feelings to guide them through the maze -

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The Pupil, one of several stories in which Jones used children as central characters, was written at the same time that other American authors were successfully portraying American youth - While riding on an Italian train, a friend told James about a small boy who saw his pretentious parents for what they were - The resulting story first appeared in the English magazine Longman's during 1891, receiving book publication the next year -

The Moreen family of "The Pupil" reveals another facet of the American abroad theme, this theme presenting a false sense of values that lead to humiliation and shame - Moreen is also the name of a stout fabric so embossed as only to appear coarse underside, not on the surface - So is the family, who seek luxuries and social position without to merit to deserve them. Victims of false aspirations, they move step by step to catastrophe -

Theron Morgan, condemned to their world, has a simple honesty and wisdom that enable him to perceive faults. This humiliated child yearns for genuine affection which is given only by his tutor Pemberton. Although the tutor tells the story, we also share the consciousness of the innocent pupil - Finally, the helpless, lonely

## THE FIGURE IN THE CARPET

is struck many readers as an instance here James' curiosity has been anything but idle, where, indeed, it has run into the ground. All the characters in that story are so obsessed with pursuing the hidden meaning of Hugh Vereker's novel that their criticism turns into a nightmarish game as the very issues of life and death are engulfed in their excessive and finally futile ingenuity. But James' intention was much fresher than his effect. His preface tells us that he had designed virtually a fable on behalf of analytic appreciation, a plea for perception, the very secret of which was in danger of being lost altogether by the careless readers of the new mass novel of the day. And in his notebook draft James had his novelist assure the young critic that what could be likened to the complex pattern in a Persian carpet isn't the "esoteric meaning" as the newspaper says at the only meaning, it's the very soul and core of

Verit's acts, as seen from the inside, are  
 examples in his publications, no also of  
 Verit.

the work. He spoke of it also  
 as the "special beauty" that had  
 presided over his books, that had  
 controlled and animated them.  
 James' fable has yielded a tip-off  
 for critics by reminding them that  
 their task is not fulfilled unless  
 they have passed beyond the trees  
 to the wood, and have seen an  
 artist's achievement in its entirety.  
 In a more restricted but very rele-  
 vant sense one may also look for  
 the essential design, not through  
 the successive stages of an artist's  
 whole development but in his  
 masterpiece, ~~not~~ that single work  
 where his characteristic emotional  
 vibration seems deepest and where  
 we may have the sense, therefore,  
 that we have come to "the very soul

The literary value is in presence of reality: James  
 pulled off all his pretence in "The Figure in the  
 Carpet" and leaves the magical literary journey  
 still seeking the secret of Verit's work.

he have become if he had passed  
(night) his life in <sup>delusion</sup> ~~phantasy~~  
relieves his mind of apprehensions  
and frees his heart to love.

Unlike Marcher's revelation,  
Brydm's act of courage comes  
in time to save him as well  
as the woman who loves him.

Thus in "The Jolly Corner"  
the poor gentleman's <sup>unhappy</sup> trials  
have a happy outcome at last,  
if only through the magic  
of exercise. The ghost in  
this history is the hero's  
spectral alter-ego; and in  
general James's ghosts are  
not gratuitous as they are  
<sup>properly</sup> apt to be in the average ~~town~~  
tale. Like those of Shakespeare,  
they appear only to people  
whom distress has first qua-  
lified <sup>any person</sup> for the adventure.

F.W. Dupee. Henry James.  
U.S.A. 1951.  
N.Y.  
(Cloeane)

These are the stories of "What  
Might Have Been" as the editors  
of James's notebooks aptly des-  
cribe them. They are about  
stranded and solitary men,  
each in some measure possessed  
by what James, referring to the  
hero of "The Jolly Corner",  
called "an unnatural anxie-  
ty, a mélange... incongruous  
and discordant."

Between people haunted by what  
Might Have <sup>business</sup> Been and people  
who live with veritable ghosts,  
the difference is not great; and  
in the 90's, as for some years after,  
James produced a number of tales  
of the supernatural. "The Jolly  
Corner" which he wrote following  
a visit to the United States in  
1904-1905, was close to home  
in every sense - The setting is  
New York; the hero a returned  
exile who, by routing the phantom  
of the brutal war of business

In September 1913 an American lady wrote to Henry James on behalf of a "young man from Texas" who needed guidance into the study of James' fiction. (The young man was Stark Young, who became a man of letters in his own right) - James was seventy, famous, in his own way an Olympian. Yet he replied promptly, with precision and good humor. He sent two introductory reading lists, noting in both cases the order in which the books were to be read. The second list, he wrote, was the "more advanced" and it went thus - 1. The American, 2. The Tragic Muse 3. The Wings of the Dove 4. The Ambassadors and 5. The Golden Bowl. Further, he insisted that all the novels should be read only as revised for the New York Edition of his fiction. Nowadays, we are not at all surprised that at this stage in his life James should have preferred the final version of *The American*. (It was first serialized 1876-1877, in *The Atlantic Monthly*, then published in Boston in 1877. Slightly revised for New York Edition in 1907.) For in the New York Edition, James strove to give his earlier fiction a finish which would make it consistent with the image of his life work which he had long struggled to set for himself.

We tend to be a little surprised, however, that James should have put *The American* on an "advanced" list - especially in the light of the results, on the whole unfortunate, which came from his attempt to make it somehow consistent with the manner of his later fiction. We had none the less best begin with his advice. If we do so, we shall find that *The American* is indeed the best introduction to the "advanced" James one of his masterpieces. But if, looking closely at the kind of mastery it exhibits, we shall be forced to say of James a little, and decide that the earlier version of *The American*

is distinctly superior to the latter. In the earlier version, James advanced into the first full treatment of his great international theme; and his technique as novelist is one with the degree and quality of his understanding of the theme. He tells us no more than we are sure he knows, than he convinces us he knows, and so we can let ourselves know it too. Revising *The American*, he failed because by the time of the revision he had come to know more than he could ~~with~~ conviction make his old story tell. Moreover, he was too honest to his sense of what he had known when he first wrote the novel to be able successfully to make us believe that he had known more all along. James was too great an artist, too great a man, to be in spite of himself - a good second-guesser. *The American* is a young man's novel - exuberant rather than profound in its wisdom. The James who revised *The American* for the New Edition made the mistake of trying to convert exuberance into profundity -