A COMPARISON OF THREE PLAYS BY HENRY JAMES AND
THREE DRAMATIC ADAPTATIONS OF HIS WORK
WITH THEIR SIX NARRATIVE COUNTERPARTS

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CHAPTER I

STATEMENT OF PROBLEM AND DEFINITIONS OF TERMS USED

I. THE PROBLEM

Statement of the problem. As far as it is known, Henry James wrote twelve complete plays and several sketches. Four of his dramas were produced on the London stage, three achieving only moderate success and one ending in total failure. The purpose of this thesis is to determine possible reasons why this major American novelist was unable to secure renown in the theatre, which he considered the highest medium of artistic expression. Chapter II elucidates nineteenth and twentieth century traditions in literature and drama and discusses pertinent intellectual developments of the time. Chapter III is a definitive comparative study of James' first play, The American, with the novel of the same name. Chapter IV compares James' other two mildly successful produced plays with their appropriate narratives. Three highly successful plays adapted from James' work by American writers in the twentieth century are compared with the original fiction in Chapter V. Historical development and criticism is included in each of the twelve analytical and structural investigations. The concluding chapter organizes basic discoveries.

Importance of the study. Enthusiasm for good drama is expressed by James in his letters, journals, criticism, and related fictions
throughout his lifetime. In his autobiography, *A Small Boy and Others*, James recalls his keen delight in the theatre while only a youngster. "One's eyes bored into it [the stage curtain] in vain, and yet one knew it would rise at the named hour, the only question being if one could exist till then."¹ In later years he was an avid playgoer and critic in the United States, England, and France. Allan Wade has collected James' notes and critical essays on plays and playwrights, actors and the art of acting, contributed to newspapers and periodicals between 1872 and 1901 in a 328-page book, *The Scenic Art*. One obvious consistency in his writings is a preference for the French theatre. He felt that the techniques, aesthetics, players, and audiences in France were superior to the English and American and he became a prodigious and thorough student of Alexandre Dumas, Émile Augier, and Victorien Sardou. James' habit was to read a script carefully before attending a play, to observe minute details during the performance, and, when at all possible, to discuss the production with writers, players, or critics.² James said in 1875 that he considered the dramatic form, of all literary forms, the noblest.³


³Ibid., p. 34.
II. DEFINITIONS OF TERMS USED

Definitions for the various constructive devices in fiction vary considerably; the following have been chosen as applicable when used throughout this work.

For purposes of this thesis, the third person limited point of view will mean

. . . the writer limits himself strictly to presenting the observations plus the feelings, emotions, and ideas of a single person who is either the major character in the story or a subordinate character, and the writer always refers to his narrator as "he" or "she." The subjective elements that are presented to the reader directly are thus restricted to those of the narrator himself. Any subjectivity that pertains to the other characters in the story, that is, any of their feelings, emotions, or ideas, must be expressed by one or more of the following methods: conversation, action, or inference on the part of the narrator.1

The third person objective point of view

. . . is used by the dramatist; the writer voluntarily limits himself to recording what can be observed: what the characters look like, what they do, and what they say.2

The third person omniscient point of view will mean that the author is

. . . free to present the subjective elements—the sensations, feelings, emotions, or ideas—of any or all of his characters whenever he feels that such presentation will heighten the effect of his narrative. . . . He may even assume complete familiarity with unconscious elements in his characters that—in both real life and art—are relatively inaccessible to the characters themselves.3

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2 Ibid., p. 22.
3 Ibid., pp. 20-21.
Exposition, when used to describe part of the structure of a play or story, means that part which "... furnishes the information out of which the problem arises."¹

Development, when used as an element in plot structure for the play or story,

... lies between the statement of the problem and the turning point. The development, although by nature transitional, is essential, because it prepares the way for the turning point and makes it acceptable and intelligible, and because it works out the potentialities implicit in the characters, their situation, and their problem. The development, like the exposition, is likely to consist of a number of incidents, and the incidents are designed to point to a solution of the problem favorable or unfavorable to the main character or characters concerned.²

For purposes of this thesis, turning point will refer to

... the incident that, at least in retrospect, points the way toward, and prepares the way for, the solution of the problem. The turning point may be a speech, a gesture, a momentary action, or a change in the weather. What it amounts to structurally is the shifting of the direction in which a favorable solution to the problem lies, or vice versa. If the solution is to be satisfactory, there must be a point after which this particular solution seems inevitable; that point is the turning point.³

The term climax will mean

... the scene or incident which is the fruition of the accumulated suspense and which stirs the most intense feelings and emotions. The climax—in its relation to the exposition and development—is the high point toward which they have both been building up.⁴

In both the play and the story, dénouement

... is the phase of the final part in the plot-pattern that clarifies or simplifies the complicated situation, and the solution,
the phase that gives the answer--favorable or unfavorable--to the question that the plot has presented, developed, and carried through to a conclusion.¹
One ideal of literature is to reflect the controversies, problems, ideas, and spirit of an age. When an author embraces this he does not often include much tangible dialectic but frequently shows a reaction, negative or positive, to dominant intellectual influences through thematic values. The theme itself is almost always an abstract statement of human nature and values but, taken with the writer's setting, conflicts, and characters, can express principles of human behavior in the time he is living. It would be impossible to mirror the spirit of a past age with much accuracy without having lived in it; therefore this historical consideration of the nineteenth century will be primarily confined to a summary of what major novelists and dramatists were doing. There will be, however, a short outline of major historical events in the nineteenth century which will facilitate comprehension of some of the intellectual problems that writers ignored, misinterpreted, or proclaimed according to their individual theories and abilities. The purpose of this general statement of events and literary and dramatic trends in the nineteenth century will be to achieve perspective for an interpretation of some of Henry James' accomplishments which will be discussed in Chapters III, IV, and V and summarized in Chapter VI. It will also give a key to a broader understanding of some of the reasons for James' disastrous experiences with the theatre.
The data on this page have been selected from thousands of facts compiled in volumes one, two, and three of *A History of the Nineteenth Century Year by Year*, by Edwin Emerson, Jr. Selections were made to exhibit variety and scope rather than systematics. Marquis Pierre Simon de Laplace furnished nineteenth century scientists with the Laplace co-efficients and the potential function which laid the foundation for the mathematical sciences of heat and electricity. Michael Faraday made his brilliant discovery of the convertible rotation of a magnetic pole and an electric current, prelude to experiments in electricity. Joseph Jackson Lister succeeded in making the microscope a practical scientific implement. Anesthesia was discovered in the spring of 1846.

The Doctrine of Tone Sensations as a Physiological Basis of the Theory of Music first expressed the true nature of sounds and was published in 1862 by Ferdinand von Helmholtz. Samuel F. B. Morse constructed the first telegraph line; at Boston the first lithographic press was established and in England Sir Goldsworthy Gurney achieved the first successful experiments with steam-propelled stage coaches, precursor of the automobile. Bartholemy Thimonnier, a French tailor, took his patent for the invention of a sewing machine, and Alexander Graham Bell first exhibited the telephone. Natural science received one of its most influential contributions in Charles Darwin's *Origin of the Species by Means of Natural Selection, or the Preservation of Favoured Species in the Struggle for Life*, published in 1859.

This sketch of discoveries and inventions suggests the tremendous
impact that resultant labor-saving devices, improved modes of transit and transportation, communication, and practical aids and comforts had on people of the time. Reciprocally new epochs in natural science, the social sciences, religion, and philosophy were engendered. More people had more time and more information within their grasp than ever before.

The new inventions spurred manufacturing, employment, development of natural resources, and caused a rise in the standard of living in Western civilizations. The United States, with vast frontier areas and new populations, absorbed a prodigious amount of manufactured goods. The number of millionaires increased through the century so that it became the era of the American business tycoon. Labor was fortuitously organized. Public schools made an attempt to deal with the many business and economic problems by establishing generally broader curriculums. Oxford University in England had established a professorship for political economy in 1826.

The increase in living standards affected city governments all over the world.

The Industrial Revolution had created appalling social conditions following the expansion of population and the mushroom growth of industrial towns; the situation demanded fundamental reforms, practicable only after a new statistical research. The social legislation of the middle decades of the century, the establishment of better local government, of essential municipal services, of an adequate police force, were achieved by successive English governments on a great scale. Further, a new bureaucracy was built up, trained for the administration of a modern state. This initiative was paralleled during the middle and later years of the century to a varying extent, and with varying success, by all the states of
Europe. It resulted in an increase in the power of governments; in a mitigation of the more flagrant social evils, hitherto accepted as a necessity of fate; and it surpassed the limited results achieved by "enlightened despotism" in the eighteenth century. Parliamentary institutions, generally with bi-cameral legislatures and ministers responsible, at least in theory, to the will of popular representatives elected on a widening franchise, grew up over most of the Continent, except in Russia. In East and Central Europe these institutions were often a facade; power remaining in the hands of military autocracies. Liberal ideas, none the less, had penetrated into even the most conservative countries; increasingly and inevitably the power of middle-class wealth and the need for skilled administration had broadened and strengthened the basis of the state and familiarized a widening stratum of society with ideas of representation and self-government.1

In education, Johann Gottlieb Fichte's (1762-1814) support and elaboration of Pestalozzi's theories were widely accepted in Western countries. Pestalozzi's love for the poor and outcast reaped a theory of education for the common people2 which appealed to nineteenth century civilizations as they evolved an economic potential to make it practical. John Dewey influenced American education while working in the latter half of the nineteenth century with his practical laboratories at the University of Chicago. He endeavored to expand the student's home experience into a practical community experience. Emanating from the theory of evolution, the psychological basis for this application was a theory that the mind is always in a process of growth and is not a fixed entity.3


3 Ibid., pp. 394-400.
The trend toward practical education brought exterior growth: in 1801 there were twenty-four colleges or universities in the United States and by the end of the century there were five hundred. Mass education developed a middle-class reading public influential in determining the market for literature.

Specific agitation for prison reform, improvement in the care of the mentally ill, and more intelligent and adequate treatment of paupers were causes proclaimed in the nineteenth century. Economists frequently opposed reform on grounds of the population theory of Malthus and the iron law of wages thesis by Ricardo. Efforts toward humanitarianism were sometimes stifled by adherence to an interpretation of Darwin's theory of natural selection which purported that the principal effect of charity was to increase the survival of the unfit and burden the fit with their support. John Bowle summarizes the basic issue and shows its effect on governments in England in The Unity of European History.

In 1824 trade unions were legalized; factory legislation regulating conditions and hours of employment, and a new drive to better the public health and education were initiated in the thirties and forties. This movement increased through the century, the economic distress of the middle decades provoking a new sense of responsibility among the ruling classes, driven home by the writings of Dickens, Disraeli, and Carlyle. Both the Tory and Liberal parties, led by new men with a northern and industrial background, achieved a wider conception of the function of government.¹

Great strides were made in development of the study of psychology.

¹Bowle, op. cit., pp. 278-279.
The attempt of writers to penetrate a character's motives by adequately portraying environmental influences was in some cases a reflection of an interest in this newly developing science. One of the most prominent American psychologists was William James, elder brother of Henry. William James published numerous studies on psychology, including Principles of Psychology, from which individualistic social psychology emanated.¹ William James' work in psychology may have influenced Henry James' psychological realism which probes deeply into the consciousness of his central characters.

The nineteenth century is outstanding for the variety, bulk, and complexity of its philosophical ideas. Hegel, Nietzsche, Marx, Mill, Comte, and Kierkegaard give unprecedented differences in background and method and temper and style in their philosophical writings. As Henry D. Aiken expresses it in The Age of Ideology:

"Beginning with Kant, the very conception of the philosophical enterprise that had prevailed since the time of Aristotle underwent a profound sea-change, with the consequence that the meanings of even such basic terms of the traditional philosophical vocabulary as "metaphysics" and "logic" were altered beyond recognition. Questions, the point or significance of which had not been challenged for two thousand years were now found to be simply meaningless and were replaced by others that had hitherto not been contemplated. Much of the obscurity that pervades nineteenth-century philosophical writing is directly related to this fact."²


One of Western civilization's more influential philosophers was John Stuart Mill, the English exponent of modern utilitarianism and inductive logic. He advocated happiness of the majority or the greatest good of the greatest number as a general test of morality. Mill took a decided stand for the emancipation of women. William James brought Charles Sanders Peirce's pragmatism to public attention in 1898 when it was labeled as the dominant American philosophy.¹ Pragmatism as a criterion of truth maintains that the sum of the effect the practical bearings an object may be conceived as having constitutes all we may know about the object.

"The premises of pragmatism as they came to be expressed by William James had been the premises behind realism in fiction."²

But whereas William James (and Howells) found the test of all ideas to lie in experience and in action, Henry James considered it to reside in the growth of sensitivity of an individual's consciousness; and herein lay the first significant difference between Howells and William James and the dominant American attitude they represented on the one hand, and Henry James on the other. For Howells and William James an idea had to be tested in an active social relationship, with the outcome to be measured in terms of the peace or happiness of those involved in the relationship. But for Henry James the test did not lie in action or in doing, but in contemplation, or being, in an increase of the total awareness, in a heightening of sensitivity. The meaning of all his novels, the figure in the carpet of his artistic intention, was that consciousness is life, and that the business of the artist was to carry "the field of consciousness further and further, making it lose itself in the ineffable ...; that," he said, "is all my revelation or my secret."³

²Ibid., p. 156.
³Ibid., p. 253.
American writers contemporary with Henry James in a period roughly from 1870 until 1900 were developing qualities of realism, though notably more slowly than were writers in Europe. There were no American counterparts for Balzac and Thackeray. By 1870 the pioneer period was almost completed, with American civilization fairly well established commercially and politically, if not culturally. A cult of local color first followed the expiration of the famous New England writers of the previous generation. Nathaniel Hawthorne and Edgar Allan Poe had planted the seeds of romanticism in American fiction, but it was Washington Irving and Charles Dickens who greatly influenced Bret Harte and his followers.\(^1\) As a rule, the local colorists were sentimental, optimistic, and romantic. Their extreme popularity ebbed as Mark Twain, William Dean Howells, and Henry James, three novelists of first importance, came to maturity after the Civil War. Mark Twain was an individualist who developed from a remarkable local colorist to a major writer.

In the retrospect he looms for us with Whitman and Lincoln, recognizably his countrymen, out of the shadows of the Civil War, an unmistakable native son of an eager, westward-moving people—unconventional, self-reliant, mirthful, profane, realistic, cynical, boisterous, popular, tender-hearted, touched with chivalry, and permeated to the marrow of his bones with the sentiment of democratic society and with loyalty to American institutions.\(^2\)


Twain was a friend of Howells and travelled in Europe "preaching the gospel of commonsense and practical improvement and liberty and equality and free thought" while James went quietly as an observer. Twain had more in common with Howells than with James in his use of realism as reflecting the average or commonplace which his "fleshly eyes" could see:

And when Howells, and men who thought and wrote like him in his own age, turned their attention to a careful examination of the probable and the commonplace as the materials for their fiction, they were sometimes unconsciously, but more often consciously, basing their attitude towards fiction upon a theory of aesthetics which had been fashioned to meet the needs of a world which was being transformed by the application of the scientific method to the material and the moral universe.²

The scientist became commonplace in realistic fiction, and was portrayed as seeing through sentimentality to "truth." This was the case with Mark Twain's empiricists: the Connecticut Yankee, Tom Canty, Pudd'nhead Wilson, and Huck Finn.³ Howells' sympathetic pastor, David Sewell, in The Minister's Charge was "an admirer of the geologist who could 'make every inch of the earth vocal, every rock historic, and the waste places social.'"⁴

Henry James was an American writing in Europe. His background was cosmopolitan, largely due to early travel abroad and his unique education in a family of brilliant minds. James attempted to "turn
the spontaneous, untouched flow of images in the consciousness into
the very substance of that unceasing analysis of the human mind\textsuperscript{1} and
in doing so went to the source of all realism. In this he was unique
abroad as well as in America and technically deviated from the pragmatists
as has been described.

James, Howells, and Twain, purposefully or not, worked with social
problems of their day. James described the wealthy or socially elite,
while Howells and Twain were more universal in their choice of characters.
The newly rich, the crime of miscegenation, the uneducated, the religious
fanatic, the poor, and the orphan were treated by one or another of
them. These persons and problems were shown through a relation of normal
experience and only seldom reflected the central and more idealistic
thematic values.

Naturalism began to develop in the United States in the 1890's
when Stephen Crane, Theodore Dreiser, and Frank Norris published promising
work. The naturalist reserves the right to go anywhere for his material.
Essentially the situation developed is realistic but is out of the
average perspective. Suffering caused by the limitations of political
or social structure became a popular cry. The writer is scientific,
detached, impersonal, and his characters are depicted with "flash-bulb"
accuracy. The "bloody slice" type of naturalism culminated in the

\textsuperscript{1}Emile Legouis and Louis Cazamian, A History of English Literature
1920's with the work of disillusioned veterans of World War I. Gertrude Stein called these latter the "lost generation."

Victor Hugo was poet, dramatist, novelist, and political pamphleteer during the nineteenth century in France.¹ Toward the end of the century he represented the conservative element as his romantic work had been superseded by realism. Balzac combined the romantic tradition with a new realism and, through his purpose to draw all aspects of life, became the "most fertile and powerful of the French novelists."² His gift of narrative and his torrential descriptive power with the range of his sympathies made him one of the greatest French novelists.³ George Sand and Alexander Dumas were his contemporaries. Gustave Flaubert and Emile Zola represent a transition to realism, and Zola another to naturalism. He described "the sordid, the grim, the bestial."⁴

Zola, Balzac, and Flaubert were widely read in England during the period from 1870 to 1900 during the late Victorian period in English literature. The novel of social inspiration had immediately preceded this era. Charles Dickens, "the most national, the most typical, and the greatest of them all,"⁵ died in 1870. Tremendously influential among the contemporaries of Dickens was William Makepeace Thackeray.

²Ibid., p. 401. ³Ibid., p. 402. ⁴Ibid., p. 415.
⁵Legouis and Cazamian, op. cit., p. 1137.
His realism was not influenced by science or philosophy. He expressed the guiding spirit which governs a scholar, along with a distrust of prejudice and sentiment.\(^1\) This type of realism foreshadowed the work of George Eliot, which stands between evolutionary philosophy and an idealism of the spirit or heart. Eliot had made a study of the psychology of the Utilitarians; she had accepted the doctrine of evolution as soon as it was first explained. Her realism seemed to be an intellectual necessity. Victorian literature had extreme forms; but if there is a point which is central or typical, it is perhaps in the writing of George Eliot.\(^2\)

With the last quarter of the century, the Victorian spirit began rather obscurely to lose its stability. There were exuberant revolts of idealism, but the chief aim of the Victorian age at its height was balance through reason. The years immediately succeeding it expressed a Romantic revival. This change was essentially caused by a renascence of feeling, but the movement was so varied it was possible for George Meredith and Samuel Butler to meet there.

Science now was the source from which a tragic or austere despair took its rise; over the dark background of the universe, as read and explained by science. Thomson, Hardy, and Gissing raised the fabric of their pessimistic visions, either cloud-built, or in close contact with the hard surface of a joyless earth.\(^3\)

On one hand is the lyrical poetry of Swinburne, with its "sensuous ardour and enthusiastic cult of words; on the other hand is Francis

\[^{1}\text{Ibid., p. 1201.}\quad ^{2}\text{Ibid., pp. 1201-1202.}\quad ^{3}\text{Ibid.}\]
Thompson's work with a wondering mystical faith.\footnote{1} Robert Louis Stevenson was producing his imaginative and adventurous novels at this time. Soon to follow was the aestheticism of Walter Pater and Oscar Wilde, with various subtle or morbid refinements, popular at the rather decadent end of the nineteenth century. Considered with the progress of France, the worship of art for art's sake, with George Moore, receives a darker shade from the harsh, raw naturalism which the practice of France stimulates and guides: such essential unity there is in the spirit of moral freedom, the common source of both movements. And the Celtic revival diversifies this same background with its brooding fancies and dreams.\footnote{2}

The American theatre between 1870 and 1900 was expanding from its center in New York City to growing communities all over the country. During this period the American population almost doubled, and frontier taste was far afield from the refined innovations of literary drama on the continent. New York City, Boston, and Philadelphia had supported the legitimate theatre for years and offered French, English, Irish, Italian, and American productions. In 1875 Henry James wrote that New York possessed "half-a-dozen theatres of the so-called first class, and in addition a host of play-houses of the baser sort."\footnote{3} James makes it quite clear in "Notes on the Theatres: New York" that he feels the New York productions of this period are inferior to European presentations.

\footnote{1}{Ibid.} \footnote{2}{Ibid.} \footnote{3}{Allan Wade (ed.), The Scenic Art (New Brunswick: Rutgers University Press, 1948), p. 22.}
At this time James had already visited England and France and become familiar with their drama.

The theatre was generally slow in following literary trends:

... out of the ferments of industrial and political revolutions and the questioning of the moral and religious basis of society came the forms and subject matter of the modern drama. True, since the theatre is the most conventional of the arts and prefers to follow rather than lead its audiences, the new forms and the new subject matter were slow in developing. By 1850, for instance, the English drama was nearly half a century behind the times.1

Fighting against a popular Victorian concept of the theatre, realism in the theatre was slow in developing. European and American stages of the 1930's used it preponderantly, but yearly more and more sensational subject matter was required. Hidden perversions, shock and horror held audiences. Dramatists of the middle twentieth century are no longer writing plays of a serious and naturalistic nature simply for the sake of parade. They are searching for answers to basic human problems.

Both the English and French theatres have been national institutions for generations so that it was possible in the 1890's for a writer to work with a type of audience in mind as well as with his chosen form of dramatic presentation. Tradition was strong in both countries, but it was France that most appreciated and supported new art forms. This must be said with reservations, for there was no such thing as an overnight

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change. Even the most enthusiastically received of a varied or new style had to be proved acceptable by the test of time. A study of the several traditions influential in France and England at the time Henry James wrote his plays is basic to an analysis of what he did.

Victor Hugo was the leading exponent of the romanticism which dominated the French theatre in the early part of the nineteenth century. In 1843 his Burgraves miserably failed. Burgraves was the epitome of romanticism with oratory in frenzied passion. In disgust the public turned to an attempted revival of tragedy in verse, which likewise was not satisfactory. Dumas the younger and Augier now combined a study of contemporary types and conditions with the dramatic technique of Eugene Scribe.¹

Scribe employed economy and precision to create what is labeled the well-made play.

His story is told without waste motion, without subsidiary or parallel incidents. Nothing in the play distracts attention from the main action; everything must contribute directly to it. The dramatist began at the end of his story, with its climax, very much as the writer of detective fiction must, and worked backwards, planting the clues and complications which would "lead" inevitably to the denouement. The result was a highly ingenious machine, and it is frequently a pleasure to watch the apparently unrelated wheels suddenly mesh together to produce some startling effect. But, although the dramatist was careful to write in prose and to surround his characters with the trappings of everyday existence, the well-made play could hardly be called a picture of life. To revert to the analogy, it was a machine that worked smoothly but produced nothing.²


²Tucker and Downer, op. cit., pp. xi-xii.
Dumas and Augier added to the well-made play ideals for the improvement of society. They exposed evils and abuses so that the main object of their plays was righting some wrong. Augier used the old French ideals of family, honor, and honesty, while Dumas treated fallen women, illegitimate children, husbands shooting unfaithful and vicious wives, and mulatto women attaining high social rank. While Dumas preached, argued, and demonstrated his thesis, Augier was less sure that wrong was all on one side.¹ Victorien Sardou, like Dumas and Augier, borrowed liberally from Scribe. His best talent was in composing broad historical dramas of strong national feeling which combined intrigue, passions, comedy, and imposing stage effects.²

The well-made play with variations was popular through the turn of the century. Various new forms grew out of it and became popular in their own right. In 1882 Henri Becque's Les Corbeaux created a great stir. This play had no plot to speak of and no message or thesis. There was not a single striking scene, no oratory, no surprises, no style even. The characters were void of sympathetic appeal, distinction, and picturesqueness. The stark commonplaceness of actors and incident, the "photographic transcription of everyday events unadorned by poetry or eloquence"³ created tragedy more sincere and more convincing.

¹Borgerhoff, op. cit., p. 12.
³Borgerhoff, op. cit., p. 13.
than anything Scribe, Dumas, or Augier had produced. Realism thus invaded the French stage, but it took several years for Becque to achieve the revolution he contemplated. During the next few years naturalism in drama as in literature was distinguished from realism as applied to work in which the base, sordid, and cynical was presented with too great a complacency or in detail.¹

Emile Zola revolted against the comedy of intrigue and mere plotting and set action to arise from his characters. The logic in his plays was not from facts, conflict, or stimulus but from sensations and sentiments. Zola's greatest success was in his first play, _Therese Raquin_, written in 1873, which was the first tragedy of the naturalistic theatre in France.²

A counter-reaction to realism was made by Fleming Van Lerberghe in _Les Flaireurs_ in 1889. This was the first symbolist play in point of time. Soon Maeterlinck achieved fame with his static theatre, little plays in which there was hardly any outward action, and in which characters live in a sort of dreamland surrounded by mist, terrified by the mysteries of life and death.³

A veritable revolution enriched the English theatre between 1850 and 1900. At mid-century dramatic adaptations of the work of Charles

¹Tbid.  ²Freedley and Reeves, _op. cit._, p. 351. ³Borgerhoff, _op. cit._, p. 14.
Dickens were at their height.\textsuperscript{1} At this time the middle classes in England began attending the theatre in London to a greater degree as the railway and omnibus became common and familiar. Previously the audiences had been composed mainly of lower-class citizens with a sprinkling of representatives from the gayer and more libertine section of the aristocracy.\textsuperscript{2} By 1870 a great split in taste had developed, with "the Ancients," representing the stolid middle classes, and "the Moderns," representing the young intellectual group sensitive to Ibsen, Maeterlinck, and Zola. French influence on both factions is notable. Productions by "the Ancients" were technically similar to the well-made play style of Scribe.\textsuperscript{3} It was for this group that Henry James wrote. By 1890 appreciation for "the Moderns" had increased and they were supported by William Archer, one of England's notable critics who attended Henry James' performances.

The question of first-night criticism attracted much attention during this period:

\ldots there was a great deal of somewhat acrimonious controversy devoted to it in the journals. Other writers drew attention to the arduous labours of the ordinary dramatic reviewer, declaring that too many enter the theatre "already weary and distraite"--which is "altogether unfair, alike to managers, playwrights, and players."\textsuperscript{4}

Since James wrote for the English theatre these facts account in part for his failure.

\textsuperscript{2}Ibid., pp. 8-9.  \textsuperscript{3}Ibid., pp. 21-22.  \textsuperscript{4}Ibid., p. 26.
CHAPTER III

SYNOPSIS, EVALUATION, AND COMPARISON OF THE AMERICAN, A PLAY,
AND THE AMERICAN, A NOVEL

Henry James suffered inner turmoil throughout his five years
of dramatic writing (1890-1895). His sensitivities were appalled by
the expression of objective action. Recognizing his own difficulty,
James said: "I may have been meant for the Drama -- God Knows! -- but
I certainly wasn't meant for the Theatre."\(^1\) His playwriting actually
began when at the age of twenty-six he wrote a closet drama, Pyramus
and Thisbe, which appeared in the Galaxy of April 1869. The play was
taken from Shakespeare's A Midsummer Night's Dream. James drew from
the play within a play to evoke a boarding house picture.\(^2\) In April
of 1871 he contributed Still Waters to the Balloon Post, a short-lived
sheet dedicated to support French victims of the Franco-Prussian war.\(^3\)
The January 1872 issue of the Atlantic Monthly published James' third
chamber play, A Change of Heart. All three were of an experimental
nature, and it was not until ten years later that he again attempted
dramatic work.\(^4\) In 1882 the owners of the new Madison Square Theatre
in New York invited him to dramatize Daisy Miller. The manager of the
theatre, Daniel Frohman, rejected the play "because, although it was

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\(^1\) Leon Edel (ed.), The Complete Plays of Henry James (first edition;
\(^2\) Ibid., pp. 41, 73.  \(^3\) Ibid., p. 87.  \(^4\) Ibid., p. 101.
'beautifully written,' it was 'too literary. It had too much talk and not enough action.' \(^1\) Leon Edel points out that

In transferring the tale to the dramatic form its freshness is lost and a rather artificial comedy is substituted which, for all its defects, reveals its author's skill in dialogue and characterization, but as yet considerable amateurishness in the manipulation of his personages and the handling of stage business. \(^2\)

Written early in 1890, The American went into production the following autumn. With this, at the age of forty-seven, James began his five years of serious effort for the theatre. He agreed to do the play for Edward Compton of the Compton Comedy Company in Great Britain. \(^3\)

In his journal of 1889 James wrote:

> I had practically given up my old, valued, long cherished dream of doing something for the stage, for fame's sake, and art's, and fortune's: overcome by the vulgarity, the brutality, the baseness of the condition of the English-speaking theatre today. But after an interval, a long one, the vision has revived, on a new and a very much humbler basis, and especially under the last of necessity. Of art or fame il est maintenan tor pea question: I simply must try, and try seriously, to produce half a dozen--a dozen, five dozen--plays for the sake of my pocket, my material future. Of how little money the novel makes for me I needn't discourse here. The theatre has sought me out--in the person of the good, the yet unseen, Compton. I have listened and considered and reflected, and the matter is transposed to a minor key. To accept the circumstances, in their extreme humility, and do the best I can in them: this is the moral of my present situation. . . . \(^4\)

James' own and various critics' opinions about The American will be discussed in a comparative analysis of the novel and the play. A style study and general criticism covering all six of the stories and

\(^1\) Ibid., p. 117.  
\(^2\) Ibid., p. 119.  
\(^3\) Ibid., p. 179.  
\(^4\) Ibid., p. 48.
plays will be presented in Chapters III, IV, and V, with pertinent historical data preceding each of the three comparative studies.

The American, a novel published in 1877 by Henry James, features Christopher Newman, a nineteenth-century self-made American millionaire who severs himself from business ties and goes to Europe in search of culture and an ideal wife. Newman is thirty-six, handsome, and intelligent. At the Salon Carre in the Museum of the Louvre in Paris he meets Noémie Nicoche, a frank coquette and copyist of paintings. She and her father, M. Nicoche, sell Newman thirteen of her copies and teach him French. Mr. Tristram, an American Civil War acquaintance from St. Louis, happens on Newman at the Louvre. He and his wife introduce Newman to the Bellegardes, an old French aristocratic family with an eligible young widowed daughter, Claire de Cintré. The Bellegarde family finances are meager and Newman eventually wins their limited approval and a promise from Claire, who fulfills his concept of a perfect wife. At their engagement fête Claire's mother becomes offended at Newman's social vulgarity and ashamed of accepting him for mercenary reasons. It is implied that she solicits the attention of Claire's cousin, Lord Deepmere, in behalf of her daughter. Madame de Bellegarde asks her daughter to break her engagement and Claire complies. Meanwhile, Claire's younger brother, Valentin, develops a friendship with Noémie Nicoche. He has an argument with a suitor of hers at an opera and challenges him to a duel. The rogue kills Valentin, who lives long enough to hear that his sister has been obligated to turn Newman down.
He tells Newman to seek out Mrs. Bread, a family domestic, to learn of a secret which might help him gain influence over the Bellegardes. With Valentin's death Claire is overcome and she retreats to a Carmelite nunnery. Newman's efforts to stop her are in vain. He pursues Valentin's suggestion and learns from Mrs. Bread that Claire's father was murdered in his sick bed by his wife and eldest son. The murder was the result of Claire's father's disapproval of M. de Cintré's prospective marriage to his daughter. Urbain de Bellegarde and his mother were in favor of the marriage because of M. de Cintré's family name and reputed wealth. M. de Bellegarde's death surprised his physicians, but they attributed it to his illness. He had scribbled a note telling of the deed before he died and had given it to Mrs. Bread. She had kept it hidden until Newman requested it. Newman reveals possession of the note to the Bellegardes, who, not aware of its existence, are frightened but choose to ignore him. Once in, Claire could not leave the nunnery. Newman takes a trip to England, where he by chance sees Noémie Nioche walking with Lord Deepmere during the height of London's social season. He goes on to America but returns to Paris and burns the note in the Tristrams' fireplace. Pleased by at least having caused torment to the guilty Bellegardes, Newman is shocked as Mrs. Tristram suggests that the Bellegardes had not been so uncomfortable after all since they had confidence in his remarkable good nature. Newman quickly turned to the fire where there was but an ash.

Act I: The American, a play by Henry James produced in 1890,
opens with Lord Deepmere as a flirtatious guest of Noémie Nioche in her Parisian parlor. Their conversation establishes Lord Deepmere as a dissolute person and Noémie as an ambitious coquette. M. Nioche is portrayed as a man of petty interests, mercenary, and deceptive. Noémie is working on a copy of a painting for Christopher Newman. Lord Deepmere leaves when Valentin de Bellegarde calls, thinking that it is M. Nioche. Valentin presents himself as a casual aristocratic friend of Noémie's. He is both clever and brilliant and through his remarks Noémie's limitations as an artist, as well as their two contrasting social positions, are established. Newman drops by for his painting, followed by M. Nioche. The three have dinner and much of Newman's personality is developed. He is a punctual American, very rich, self-made, innocent of European culture, genial, honest, enthusiastic, intelligent, and in search of his ideal wife. M. Nioche tells Newman about Claire de Cintré, her late husband, the character of the Bellegardes, their limited financial state, and at Newman's request gives him her address. Deepmere returns to find Noémie with Newman, rather than with Valentin, as he had feared. Valentin and M. Nioche had retired to another room. Lord Deepmere quickly leaves and Newman observes that he was not the person Deepmere expected to see.

Act II: Mrs. Bread is introduced as the amiable English domestic in the Hotel de Bellegarde, particularly fond of Valentin and Claire de Cintré, both of whom she had superintended as children. Her conversation with Valentin reveals that Christopher Newman has made fine progress with Claire's attention and that the Bellegardes are giving an
elaborate party to introduce him to their friends. His many millions have made this possible. Newman enters as Mrs. Bread leaves and Valentin goes to find his sister. Lord Deepmere is surprised to see Newman. Valentin returns to tell Newman where Claire is and reveals to Deepmere the nature of the fête. Deepmere expresses anger at Valentin as he discovers he had been at Noémie's after all and at the idea of such a party for Newman. Claire enters and, after Valentin leaves, Deepmere asks her to marry him since his financial state has been proved acceptable by a recent trip and investigation in Great Britain. Claire is not at all interested. Newman now enters and makes his proposal. Claire refers him to her mother and brother. Confident, Newman goes to them and is told he must submit the exact status of his financial situation. They agree to a meeting the following morning and Newman takes this as final approval. Deepmere finds Valentin again and challenges him to a duel. Meanwhile the Bellegardes have discovered Lord Deepmere's substantiated resources and try to find him, agreeing he would be better for Claire than Newman. The curtain falls as Newman, unaware of the new development, embraces Claire.

Act III: Noémie is hanging her copies in Newman's new house as the Bellegarde family arrives presumably to investigate his finances. Madame de Bellegarde becomes offended at Noémie's presence and uses this as an excuse to turn Newman down. When Newman remonstrates they tell him the marriage would offend their traditions. Valentin is brought into the house after the mother and elder brother leave, dying of wounds
received in a duel with Lord Deepmere. Valentin tells Newman about the family scandal and asks him to see Mrs. Bread for the story as he wishes to support Newman's wish to marry Claire. Claire and Mrs. Bread arrive as Valentin dies. Mrs. Bread tells Newman of Claire's intention to become a Carmelite nun and urges him to visit them immediately at the Bellegarde home in Fleurieres. Extremely upset after she and Claire leave, Newman gives his house and some valuable pearls that were to be Claire's engagement gift to M. Mioche, who had been about the house all morning. M. Mioche is delighted with the gifts and seems unshaken by the circumstances. Newman asks a Sister of Charity who had been summoned for Valentin to pray for him.

Act IV: At the old Bellegarde chateau de Fleurieres, Newman learns from Mrs. Bread that Madame de Bellegarde and her elder son had poisoned M. de Bellegarde in his sick bed. Madame de Bellegarde had had a love affair with M. de Cintré, but it was his family name and money which made her and Urbain favor the union. M. de Bellegarde was so much opposed to the arrangement that during his illness they had murdered him. He had given a note to this effect to Mrs. Bread before he died. Mrs. Bread could not read French and had kept the note hidden for years. She gives it to Newman, who uses it to frighten Urbain and his mother and to point to the decadence of their tradition. But, in disgust at the whole affair at the last minute, Newman gives the note to them and Claire calls him magnanimous. Instead of going to the nunnery, she leaves with him.
Basic aspects of the novel and play are outlined by the investigator in Table I on the following two pages. James wrote the novel from the third person limited point of view. With this device, all events are seen by Newman or experienced by him. This point of view, with Newman as the narrator and center of intelligence, is consistently maintained throughout the book, with one or two minor exceptions. James' procedure from the beginning through the end of the novel is to relate outward physical circumstances which can be observed, followed by a description of Newman's feelings, emotions, or ideas on the particular situation in which he is cast. James achieves the element of conflict by the contrast of Newman's subjectivity with the objective circumstances, including conversation, action, and description. One instance of an exception to the third person limited point of view occurs when Newman was touring Europe and James was contrasting character and culture by developing Mr. Babcock, an American Unitarian minister.

He was not sure that it was a good thing for him to associate with our hero, whose way of taking life was so little his own. Newman was an excellent, generous fellow; Mr. Babcock sometimes said to himself that he was a noble fellow... Mr. Babcock's moral malaise, I am afraid, lay deeper than where any definition of mine can reach it.1

In this narration, James gave a first person analysis of Mr. Babcock's thinking to portray his character rather than waiting to let Newman observe these instances through conversation or events. Since the trip

## TABLE I

### BASIC CONTRASTS BETWEEN THE AMERICAN, A NOVEL, AND THE AMERICAN, A PLAY

<table>
<thead>
<tr>
<th>The Novel</th>
<th>The Play</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Point of view:</strong></td>
<td><strong>1. Point of view:</strong></td>
</tr>
<tr>
<td>Third person limited is used—a device by which the events are seen by Newman or experienced by him.</td>
<td>Third person objective angle of expression is used. All events and experiences are observable.</td>
</tr>
<tr>
<td><strong>2. Plot:</strong></td>
<td><strong>2. Plot:</strong></td>
</tr>
<tr>
<td>Exposition lasts until Newman meets Madame de Cintré.</td>
<td>Exposition lasts until the middle of the second act when Lord Deepmere tells Claire of his accountable fortune and his desire for her.</td>
</tr>
<tr>
<td>Development continues until Madame de Cintré is required to reject Newman as a suitor.</td>
<td>Development continues until Valentin's duel with Lord Deepmere.</td>
</tr>
<tr>
<td>Turning point when Madame de Cintré cancels her engagement.</td>
<td>Turning point when Valentin fights the duel with Lord Deepmere.</td>
</tr>
<tr>
<td>Climax when Madame de Cintré leaves Newman to enter the Carmelite nunnery.</td>
<td>Climax occurs at the very end of the play as Claire accepts Newman in defiance of her family.</td>
</tr>
<tr>
<td>Dénouement follows the turning point and ends with Newman's realization that he has been duped by the Bellegardes after all.</td>
<td>Dénouement follows Valentin's request that Newman ask Mrs. Bread about his father's death.</td>
</tr>
<tr>
<td><strong>3. Theme is the contrast of the New World culture with the Old World culture.</strong></td>
<td><strong>3. Theme is the contrast of love and materialism.</strong></td>
</tr>
<tr>
<td><strong>4. Characters:</strong></td>
<td><strong>4. Characters:</strong></td>
</tr>
<tr>
<td>Christopher Newman is newly rich, unsophisticated, and intelligent.</td>
<td>Christopher Newman is newly rich, sophisticated, and analytical.</td>
</tr>
</tbody>
</table>
TABLE I (continued)

| Madame de Cintré is aristocratic, cultured, meek, and idealistic. | Madame de Cintré is aristocratic, cultured, and realistic. |
| The Bellegarde family is archetypal of the Old World aristocratic culture, is brilliant and satanically evil. | The Bellegarde family is archetypal of the Old World aristocratic culture and is evil. |
| Noémie and M. Nioche are essential to plot, but passive. | Noémie and M. Nioche are essential to plot, ambitious, and evil. |

around Europe was not directly pertinent to the movement of the plot, James may not have wished to devote adequate material to the Babcock-Newman relation necessary to illustrate these qualities in Babcock from Newman's observation.

The point of view in all plays is the third person objective because the dramatist is limited to recording what can be observed; consequently, subjective elements which James has given to Newman in the novel are either portrayed by action, props, or dialogue. Soliloquies and aside remarks are given by various characters, adding information about themselves or furthering the movement of the plot. This soliloquy by Noémie Nioche serves both purposes:

NOÉMIE. (Seated on ottoman, reflectively.) His father's dead: then he must be a Peer of the Realm! I remember that phrase when we were in England—-I used to think it so fine! But he's not in earnest, anymore than the Count. No one's in earnest—unless, perhaps, the American!¹

¹Edel, op. cit., p. 194.
The use of this technique is infrequent in the play and not limited to any one character.

The extent of the exposition in the novel can be determined partially by identifying the theme. Though the novel is certainly a love story, the controlling and consistent theme is the contrast between the New World culture and the Old. The love story is exemplary of that contrast, and elements of plot leading to the meeting of the lovers, Claire de Cintré and Newman, are exposition. Since the love story is one expression of the theme, two threads of expository structure can be traced. Newman's characteristics as an American, including his cultural innocence and ambition, are contrasted with Claire de Cintré's perfected representation of the French aristocracy through Mr. and Mrs. Tristram, who act as confidants to Newman and registers for both, promulgating a cultural contrast, a conflict which both must consider in order to sustain their relationship. In addition, the statement of Newman's eligibility, his expression of the desire for a wife, and his favorable reaction to a description of Claire lead to their meeting, which becomes the statement of the problem in the love story and consummates the exposition.

After Newman and Madame de Cintré have met, development in the plot structure progresses until she is requested to give him up by her family, the event which serves as the turning point of the story. Elements in this development include Newman's grand tour of Europe where his innocence is elaborated, his friendship with Valentin de
Bellegarde in which his personal qualities of ambition, intelligence, and integrity are registered, and the appearance of Lord Deepmere, who serves as the plausible excuse for the Bellegarde family to reverse its preliminary decision to accept Newman as their son-in-law. Another contributory element in the development is the consistent portrayal of Madame de Cintré as obedient to the taste and law of her social culture, so that her decision to abide by her family's refusal of Newman is comprehensible. When the Bellegardes request Claire to give up Newman, the turning point is reached. The romance has been broken and the remainder of the novel shows why. In spite of the desires of Newman and Claire, a final decision by her family on a matrimonial question of this nature in the Old World culture was irrevocable.

Threads of the dénouement in the novel begin after the turning point, for in spite of Newman's efforts to re-win Claire, he is unsuccessful. Between the turning point and the climax the dénouement consists of Valentin's duel of honor with Lord Deepmere where Valentin's dying words are valuable in Newman's last effort to uncover the wickedness of the Old World culture and thereby win favor for his New World culture or, more practically, to disgrace the obscene character of the Bellegarde family. With Valentin's suggestion, Newman tries to uncover the murder of Claire's father by her mother and elder brother with the help of Mrs. Bread, the Bellegarde family domestic. The highly emotional climax is an elaboration and a finality in the insoluble rift between the lovers as Claire leaves Newman to enter the nunnery.
The dénouement continues as Newman's innocence leads him to believe he is still capable of embarrassing the Bellegarde family. The major simplification or point of unravelling occurs at the very end of the story when Newman realizes he has been completely duped by the Bellegarde family. This is true because the epitome of the New World culture, Christopher Newman, has met the Old, the Bellegarde family, and has realized the full significance of the differences.

The plot construction of the play is quite different. With the theme of love versus materialism, exposition lasts until the middle of the second act when Lord Deepmere tells Claire of his accountable fortune and his desire for her to become his wife. It is here that we are aware of the essential problems. Claire knows of Lord Deepmere's superior family traditions and his adequate financial backing, tantamount to supreme eligibility in her cultural state. Exposition has also revealed Deepmere's character through his relationship with Néomie Nioche and Valentin. Newman's background and character have also been elaborated in the exposition, as well as his desire for Claire.

The problem is evident when Deepmere expresses his wish to Claire because we see his materialistic interests on the one hand and Newman's love interests on the other. The development begins as Claire turns Deepmere down because she does not love him, a decision which is in contrast with the materialistic practices of her society. Further aspects of the development are Newman's proposal, the conversation between the Bellegardes and Newman about his specific financial state, Newman's
assumption that the marriage is assured, and the morning meeting of the Bellegardes at Newman's where Newman is turned down.

The turning point is located somewhat later when Valentin's duel with Lord Deepmere cancels all possibility of her family's support and pressure for her to accept Lord Deepmere. Valentin's duel of honor has served to vanquish materialism for the sake of love. Deepmere had challenged Valentin because he was angry at his friendship with Noémie Nioche and with his supporting Newman's cause as Claire's suitor. The dénouement or unravelling of this complicated social situation follows Valentin's dying request that Newman ask Mrs. Bread about his father's death. It is through discovery of the murder and note which follows this request that Newman is allowed to show his integrity in the face of the Bellegardes and finally win his love because of it. The climax occurs at the very end of the play as Claire realizes Newman's magnanimity and accepts him in defiance of her family.

Though the surface action of the novel could indicate a theme of international love, this is actually only one of several secondary themes. Recurring themes include democracy versus aristocracy, innocence and experience, American materialism, the reality of evil, international marriage, and refinement as opposed to vulgarity. James most consistently shows the contrast of the New World culture with the Old. This practice is true from the beginning of the novel when we see Newman seated in the Salon Carre at the Museum of the Louvre until the end with his full realization of the calibre and state of the symbolic
Bellegarde family as Mrs. Tristram tells him that the Bellegardes had not been genuinely worried after all. An excellent statement of the contrast occurs in the middle of the book:

Newman was far from being versed in European politics, but he liked to have a general idea of what was going on about him, and he accordingly asked M. de Bellegarde several times what he thought of public affairs. M. de Bellegarde answered with suave concision that he thought as ill of them as possible, that they were going from bad to worse, and that the age was rotten to its core. This gave Newman, for the moment, an almost kindly feeling for the marquis; he pitied a man for whom the world was so cheerless a place, and the next time he saw M. de Bellegarde he attempted to call his attention to some of the brilliant features of the time. The marquis presently replied that he had but a single political conviction, which was enough for him: he believed in the divine right of Henry of Bourbon, Fifth of his name, to the throne of France. Newman stared, and after this he ceased to talk politics with M. de Bellegarde. He was not horrified nor scandalized, he was not even amused; he felt as he should have felt if he had discovered in M. de Bellegarde a taste for certain oddities of diet; an appetite, for instance, for fishbones or nutshells. Under these circumstances, of course, he would never have broached dietary questions with him.1

James states in his The Art of the Novel that before writing the book he found himself enthusiastically considering a story in which a "robust" American would be hurt by people pretending to represent "the highest possible civilization of an order in every way superior to his own."2

Like the novel, James' play has themes subordinate to the major one. Essentially they are the same, though the emphasis is different.


Refinement as opposed to vulgarity is more objectively seen in the play, not only the more subjective qualities of taste contrasted in Newman and Claire, but a sharp difference in the persons of the Nioches and the Bellegardes on one hand and the Nioches and Newman on the other. Innocence and experience are not as clearly portrayed in the play as they are in the novel. Newman is much more a man of the world in the play. He smokes, uses the word ain't frequently, and appears more bold and demanding. The innocence in the play is purely that of one culture for another, whereas in the novel it is extended into the character of the representative individual, Christopher Newman. The reality of evil is much more intense in the novel. This theme is so concentrated in the novel that the rather dramatic ending is believable, but evil does not control the ultimate relationship between Newman and Claire in the play. The controlling theme of love versus materialism in the play is dominant over the theme of contrasting cultures simply because the love is finally won with the "happy ending," and culture thus is subordinate. The essential problem that Claire and Newman had was the conflict with her materialistic and traditional background, illustrated by Urbain and Madame de Bellegarde. Only when Claire was sure that he was magnanimous did she finally decide to marry him. With this decision, love and nobility won the battle of odds against materialism and petty tradition.

The characters in the novel are much more fully developed than in the play. Christopher Newman of the novel is represented as more intelligent by a superior dialogue and the advantage of seeing him
in broader and more complicated situations. In the novel:

Newman was silent a while. "Well," he said, at last, "I want a great woman, I stick to that. That's one thing I can treat myself to, and if it is to be had I mean to have it. What else have I toiled and struggled for, all these years? I have succeeded, and now what am I to do with my success? To make it perfect, as I see it, there must be a beautiful woman perched on the pile, like a statue on a monument. She must be as good as she is beautiful, and as clever as she is good. I can give my wife a good deal, so I am not afraid to ask a good deal myself. She shall have everything a woman can desire; I shall not even object to her being too good for me; she may be cleverer and wiser than I can understand, and I shall only be the better pleased. I want to possess, in a word, the best article in the market.\(^1\)

The same dialogue in the play reads:

NEWMAN. My titles? Oh, I'll show them to her! Meanwhile, I stick to my idea that she must be the rarest flower that grows. I've had a hard life, I've had a rough life, I've had rather an ugly life, and I've had, if I may say so, as regards the inner comfort of the thing, a very lonely life. I've come out all right, but it wasn't all roses and cakes. In that roaring big country of mine everything is big, even to the difficulties and disappointments; the temptations and defeats. But I have come out, thank God, without leaving behind too much of my youth, or too many of my illusions. I've had a long working day and (stretching himself) now I want a big treat.\(^2\)

Though both passages show Newman with the same object and qualifications, his words in the novel "I shall not even object to her being too good for me; she may be cleverer and wiser than I can understand" give him a subtle dignity not presented in the play. Newman is a more mature person at the end of the novel than he was at the beginning. He has been awakened to the brittle quality of European culture and the

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2 Edel, op. cit., p. 199.
decadence incorporated in its structure. The Christopher Newman of the
play has not gained proportionate scope with his melodramatic victory
in the final act.

Likewise Madame de Cintré is a different person in the novel. Her
decision to enter the convent and her total lack of response to
Newman's efforts to dissuade her show a much more idealistic person.
She renounces the world fully aware of Newman's essential magnanimity.
She is also characterized as a meek person in the novel. She is meek
in the sense that she is extremely cautious, calm, and idealistic.
In the play, Claire, who tentatively accepts Newman's proposal after so
little dialogue and preparation, does not appear meek, but realistic in
her position. Not to confuse the term, she appears dramatically true
to her position in the play as one who is capable of her own decision.
Like Newman, Claire matures in the novel. She realizes the evils of the
world to a greater extent and accordingly renounces society, an act
commensurate with a person of virtue in her cultural sphere. In the play
Claire's realism is established as well as her virtue when she accepts
Newman after he has proved himself worthy according to her own standards.

The Bellegarde family seems more satanically evil in the novel
than in the play. More motive for action is given. Even so, James,
reflecting on the subject years later while writing the prefaces to
the New York edition of his works, felt that the Bellegardes were naturally
worse in that they would have accepted Newman quickly, if quietly, under
the circumstances presented.¹ His money would have been greedily taken.

¹Henry James, The Art of the Novel, Critical Prefaces, ed. R. P.
In not allowing the marriage in the novel he felt he made a romance out of the book.

The balloon of experience is in fact of course tied to the earth, and under that necessity we swing, thanks to a rope of remarkable length, in a more or less commodious car of the imagination; but it is by the rope we know where we are, and from the moment that cable is cut we are at large and unrelated: we only swing apart from the globe . . . though remaining as exhilarated, naturally, as we like, especially when all goes well. The art of the romancer is, for the fun of it, insidiously to cut the cable, to cut it without our detecting him. What I have recognised then in The American, much to my surprise and after long years, is that the experience here represented is the disconnected and uncontrolled experience . . . uncontrolled by our general sense of the way things happen—which romance alone more or less successfully palms off on us.¹

James felt that The American could have appeared realistic without the marriage had he imparted an attitude of pomp and circumstance and queer falsity in the Bellegardes.² In The Portrait of a Lady, written four years after The American (novel), James creates a similar situation in which Isabel Archer, an American, is accepted for her money as the wife of Gilbert Osmond, a continental figure. Actually they were both born in America, but Osmond was skilled in European tradition and accepted in that society.

Lastly, there is a difference between the Nioche family of the novel and that in the play. As previously discussed, they appear petty and vulgar in the play when M. Nioche is delighted to receive the pearls and house with no obvious sympathy for Valentin or Newman after the rift and the murder. In the novel they serve more as casual instruments

¹Ibid., pp. 33-34. ²Ibid., p. 35.
for developing Newman's personality and a reason for Valentin's duel of honor.

Historical data elaborated in Chapter II of this thesis will act as the basis for an understanding of the difference of setting and method which Henry James employed in the construction of the novel The American as opposed to the play The American.

Joseph Conrad, in Notes on Life and Letters, remarks:

... In one of his critical studies, published some fifteen years ago, Mr. Henry James claims for the novelist the standing of historian as the only adequate one, as for himself and before his audience. I think that the claim cannot be contested, and that the position is unassailable. Fiction is history, human history, or it is nothing. But it is also more than that; it stands on firmer ground, being based on the reality of forms and the observation of social phenomena, whereas history is based on documents, and the reading of print and hand-writing—on second-hand impression. Thus fiction is nearer truth. But let that pass. A historian may be an artist, too, and a novelist as a historian, the preserver, the keeper, the expounder, of human experience. As is meet for a man of his descent and tradition, Mr. Henry James is the historian of fine consciences.¹

Henry James' education

... excluded him from assenting to the energies of social expansion, of technology, of the deterministic sciences, and [modern finance and business]... James' mind reacted only to the shadows of those forces as revealed in human emotion and social behavior and convention.²

The novel's action occurs through the consciousness of Christopher


Newman, who incidentally expresses his surroundings by his observation and action. The setting of this environment is unquestionably true to the state of his position as a nineteenth-century self-made American millionaire.

The play's action is, by necessity of the medium, oral and objective, and the setting is obvious to the audience. The setting is simply a realistic expression of appropriate furnishings for the period and the society. The overt action is largely confined to conversations and normal gestures. Valentin's duel and death scene, which could have been colorful moments of suspense, are confined to verbal observation.

... The supersubtleties in which Henry James excelled were impossible in the theatre; they demand time to be taken in, an allowance impossible to the swiftness of the stage; they would not get across the footlights, and they might puzzle even the most enlightened spectators.¹

Through the actors' clothing, speech, and immediate surroundings a setting in Europe of the nineteenth century is displayed. Newman's physical characteristics, and those of his contemporaries, are much more the center of attention and observation in the play than in the novel. The reader's image of these qualities in the novel, as has been stated, is incidental, and largely left to the imagination. The very nature of the drama demands that such qualities be made explicit in objectivity.

James had perfected his use of the French technique in the

construction of a play according to the machinery of the well-made play of Scribe and with qualities of dramatic tension more in common with Scribe's immediate followers--Dumas, Augier, and Sardou.

... Most of Henry James' first plays give evidence of an earnest intention to do what Sardou was doing in Paris, to be witty, melodramatic, and, at the very end, sentimental. Sardou always tied a knot and then ingeniously untied it. ... 1

It is possible that the objective action in the play not only was given too great an importance by being before footlights, but that the wrong costuming, dialect and actors were chosen to express the already somewhat hidden qualities of the subjective. This may have turned James' whole idea into a farce or at best left the viewer unable to understand the meaning of the speech.

In the last analysis Henry James was a novelist who wrote for the theatre--but for an extremely special kind of theatre, the theatre of his reader's imagination. Even his plays require that kind of theatre, which is why they remain something less than satisfying works of dramatic art. 2

Criticism on the play at the time it was produced reveals an almost total lack of discussion of the essential "knot" or problem of The American. This "knot" was tied at the turning point in the play when Madame de Cintré had a tangible decision to make between love and materialism. Newman and integrity were on the one hand and Deepmere and tradition on the other. Reviewers laughed at the nasal American, hailed James' precise technique, and condemned or praised his use of...
dialogue, but few of them dealt with the value of the problem which is
the point of the whole drama.

The following selections are representative of the total criticism written at the time of the production and now available for this
study of the play, The American. Though these comments are not exhaustive, because of the difficulty in tracing English newspapers of the
period, they represent the work of a major authority and a popular
literary publication in existence in 1891.

The critics did write "acres" about the play and to read them
today is to get a clear picture of the production; they were generally
unanimous that the play was more melodramatic than the novel had
warranted; they thought the writing obscure at points; they found
Elizabeth Robins's playing of Claire somewhat hysterical, and they
felt Compton's American to be too much of a caricature. "We are as
anxious as the critics of the newest school to hail the advent on
our stage of literary men," the critic of the theatrical journal
Era remarked, "but it is on condition that they bring their litera-
ture with them."

William Archer found in some passages the "touch of the born
playwright" and defended the happy ending as not "a mere concession
to cheap popular optimism but human and probable." He spoke of the
"neat and charming dialogue which is grateful to the ear even when it
does not ring dramatically true." (A remark Bernard Shaw was to use
on a number of occasions in later years concerning James's dialogue.)
A. B. Walkley, in The Speaker, marvelled at the quality of scrambled
action which James had infused into his play: "What, Mr. James?"
he asked, alluding to The Tragic Muse. "All this 'between dinner
and the suburban trains?' Allons donc! as our dear Gabriel Nash
would say." A review in the Star, by "Spectator," who almost cer-
tainly was also Walkley, urged James to write an original comedy,
and twitted him for his "stage American, with the local color laid
on with a trowel, and strong accent, a fearful and wonderful coat
and a recurrent catchword." Arthur Symons, in The Academy, asked,
"Is it conceivable that the play satisfied the author of the novel?"
Clement Scott suggested that an American rather than English actor--
say John Drew--should have been cast as Newman. The reviews in the
daily journals, from the august Times to the eveningers, were tepid.
It was generally agreed that Compton had the accent, but that there
was not a great deal else, "except in the first act," observed one paper, "where there is a great deal of ugly overcoat."

It was inevitable that the trans-Atlantic criticism would be sharper. The New York Times carried a dispatch on the morning after the first night on its front page; its London correspondent labelled the play "a mass of bold melodrama" and alluded to the portrait of Newman as resembling that of "the advance agent of a circus." The American accent was characterized as an "irritating drawl."  

... A. B. Walkley, one of the critics sympathetic to James, said that "why the outer man of Christopher Newman should be clothed in a garment of chocolate faced with sky-blue remains a mystery known only to himself and his tailor." Another critic called it a "Noah-ark coat of yellowish brown, with blue facings and mother of pearl buttons almost as large as cheese plates." Justin McCarthy called it "an amazing costume of brown velveteen

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coat and buff overcoat, which recalls rather the garb of a travelling showman than the costume of an American millionaire."

The first act, which passes in the Mioche apartment, where the girl is seen playing off her various lovers against one another and against Newman, who makes no pretense of being her lover, is tiresome and irrelevant. The scene where she is discovered perched at the top of a step-ladder in the newly decorated salon of the American, and seemingly domesticated there, quite justifies, upon the face of it, the crafty old Marquise in breaking off her daughter's engagement. Nor is any good reason shown on the stage why Valentin, who retains more of the charm of his original character than any of the other dramatis personae except the hero, should fight a duel and die; and so the last scene of that pleasant young creature's life, one of the most profoundly tragic that Mr. James ever penned, is rendered futile and merely sensational. For the rest, in the case both of Valentin's brother the Marquis and the old servant Mrs. Bread, we have a colorless rendering of a colorless character, which is well enough. But the Marquise de Bellegarde is grossly and ludicrously over-acted, and the greatest pity of all remains to be noted. It is that Miss Elizabeth Robins should have been led, by her unquestionable success in a very different kind of drama, to import into the chill and stately salons of the Faubourg Saint-Germain the hysterical manners of Ibsen's morbid heroines. The fair daughter of the old French noblesse, with her exquisite breeding, her gentle pride, her unquestioning piety, her unalterable grace and composure of manner, is made to struggle and sob, to flutter and write, and in general to comport herself so unlike Newman's angelic ideal that the conventionally "happy" ending which replaces the sombre denouement of the novel makes us rather sorry for him than otherwise; and we are inclined to echo the prayer of the preposterous old Marquise, who, when the lovers have departed together, shrieks twice as the curtain falls, emitting her words of warning with the timbre and tremolo of a copper gong:--

"May they never come back! May they n-e-er co-o-me ba-ack!"
as indeed why should they?

It may be admitted that the defects of this dramatization of The American, glaring though they be, are of a nature to show that a very much better play might have been made out of the novel, and hence, perhaps, that Mr. James may yet win a legitimate triumph in this

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1Edel, op. cit., p. 186; Review in the Pall Mall Gazette, September 26, 1891 [n.p.].
new line of his. But whatever success may attend the present performance will unhappily be due to a sacrifice of all the distinction of the original tale, and a substitution for the keen though quiet wit of its dialogue of such trivial catchwords as the perpetual "That's just what I want t' see" of the complacent millionaire, which figures in all the advertisements. American vulgarity is always a tolerably welcome spectacle upon the London stage, and even Mr. Compton's American, in some respects an excellent conception, is made quite vulgar enough to atone for many of his virtues.¹

William Archer has been described by Leon Edel, in his The Complete Plays of Henry James, as the leading dramatic critic in England at the time of the production of The American.² Archer's reference to the happy ending in the play as human and probable implies an appreciation or understanding of the problem. The remainder of the criticism would support the idea that the surface objectivity was too much in evidence for a genuine appreciation of the carefully and intricately woven problem and theme.

The statement that "the play was more melodramatic than the novel warranted"³ is perhaps a superficial reaction, since the theme and problem of the novel and the play are quite different. The novel's contrast of the Old World culture versus the New and Newman's essential recognition of this difference is altogether apart from the play's contrast of love versus materialism and Claire's gradual victory as a person capable of decision. Though the play is certainly melodramatic, the novel by James'

¹Anonymous, "Mr. James's American on the London Stage," The Atlantic Monthly, LXVIII (December, 1891), 847-848.
²Edel, op. cit., p. 185. ³Ibid., p. 189.
own words is a romance. Both are filled with emotion. The fact that "the writing seemed obscure in points" may be a sign that the observable was outweighing consideration of the dialogue, though this question will be more fully discussed in the style analysis. A hysterical Claire would lend undue emotion to the maker of a rational decision. Claire agreed to marry Newman only after he had proved himself genuinely "magnanimous" by his relations with the Bellegarde family. A hysterical woman would seem too concerned with love or pure emotion to make her decision on the basis of Newman's integrity. The criticism that Compton's American was too much of a caricature would again emphasize the lack of understanding of the essential and basic difference between the two works. The fact that Henry James was present at rehearsals for the play would indeed put responsibility for the poor taste in acting and costuming on his shoulders, but it would not change the value of the written play and it again would emphasize the difficulty of presenting his "super-subleties" through the dramatic medium.

William Archer's remark that James' dialogue "does not ring dramatically true" occasions a consideration of the style of his writing. One hundred lines of dialogue have been selected from the novel at the climax scene where Claire tells Newman farewell before leaving for the

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2 Edel, op. cit., p. 186.

3 Ibid., p. 236.
A comparable amount of dialogue has been taken from the play at the climax scene where Claire decides to marry Newman. It will be the purpose of this study to examine the dialogue in both works for devices used for emotional effect, the vocabulary, and sentence patterns, in order to judge similarities and differences of construction between the play and the novel, and to judge these characteristics in the play in relation to what is considered good dramatic style.

One hundred lines of dialogue were taken from the novel, a line being considered any such which included one or more words of speech. Selection was begun with the last line of the climax and counted backwards. The average number of words per line in a narrative section of the novel was thirteen and the average number per line in the play was eight. Reduced to three and one-quarter and two, the difference was one and one-quarter. If two was equal to one hundred lines, one and one-quarter would be equal to sixty-three. The novel's 100 lines were accordingly equal to the play's 163 lines. Since the play contained proportionately more nondialogue material per line than the novel, the total number of spaces devoted to nondialogue in each work was counted. The novel contained 684 and the play 1,043. The difference of 359 was divided by forty-four, which is the average number of spaces in one line of the play, and it was determined that the play had approximately eight lines more devoted to nondialogue material than the novel. The eight lines were added to the play excerpt, making a total of 171 lines of dialogue chosen for study in the play nearly equal to 100 lines of
dialogue chosen from the novel.

These selections are reproduced on the following pages of this thesis. Each line has been numbered for purposes of clarification. Occasionally a line will contain an incomplete word because of a carry-over of nondialogue material from a previous line, since nondialogue material has been omitted when it is equal to a full line or more. Omission of the lines has been indicated by the use of the ellipses preceding the following line of dialogue. Where a paragraph has been left out, a full line of dots so indicate. A description of the exact source of the quoted material has been placed at the end of each of the two excerpts.

The conversational device of stichomythia is used six times in the novel excerpt and fifteen times in these 171 lines of the play. This repetition of identical words in consecutive speeches by alternate characters expresses antithesis at the same time that it simplifies the natural and logical growth of thought. Stichomythia is a device of repartee and indicates a high degree of wit and cleverness. Newman and Claire use this interchangeably which would show a closer relation between the two than is obvious in some parts of the play and novel, as Newman sometimes appears more unsophisticated than this type of conversation would allow. This instance of Newman's return to Claire's words justifies his felicity.

CLAIREF. (With a wild movement of denial, waving everything away.) I know nothing—I know nothing!

NEWMAN. Well, I know everything, and now they know that I know!1

1Ibid.
"... He said he admired you 'no end,' and that he wanted you to know it; but he didn't like being mixed up with that sort of underhand work, and he came to you and told tales. That was about the amount of it, wasn't it? and Then you said you were perfectly happy."

"I don't see why we should talk of Lord Deepmere," said Madame de Cintré. "It was not for that you came here. And about my mother, it doesn't matter what you suspect and what you know. When once my mind has been made up, as it is now, I should not discuss these things. Discussing anything, now, is very idle. We must try and live each as we can. I believe you will be happy again; even sometimes, when you think of me. When you do so, think this—that it was not easy, and that I did the best I could. I have things to reckon with that you don't know. I mean I have feelings. I must do as they force me—I must, I must. They would haunt me otherwise," she cried, with vehemence; "they would kill me!"

"I know what your feelings are: they are superstitions! They are the feeling that, after all, though I am a good fellow, I have been in business; the feeling that your mother's looks are law and your brother's words are gospel; that you all hang together, and that it's a part of the everlasting proprieties that they should have a hand in everything you do. It makes my blood boil. That is cold; you are right; And what I feel here," and Newman struck his heart and became more poetical than he knew, "is a glowing fire!"

... voice betraying her. "No, I was not right—I am not cold! I believe that if I am doing what seems so bad, it is not mere weakness and falseness. Mr. Newman, it's like a religion. I can't tell you—I can't! It's cruel of you to insist. I don't see why I shouldn't ask you to believe me—and pity me. It's like a religion. There's a curse upon the house; I don't know what—I don't know why—don't ask me. We must all bear it. I have been too selfish; I wanted to escape from it. You offered me a great chance—besides my liking you. It seemed good to change completely, to break, to go away. And then I admired you. But I can't—it has overtaken and come back to me." Her self-control had now completely aban-
doned her, and her words were broken with long sobs. "Why do such dreadful things happen to us—why is my brother Valentin killed, like a beast, in the midst of his youth and his gayety and his brightness and all that we loved him for? Why are there things I can't ask about—that I am afraid to know? Why are there places I can't look at, sounds I can't hear? Why is it given to me to choose, to decide, in a case so hard and so terrible as this? I am
not meant for that--I am not made for boldness and defiance. I
was made to be happy in a quiet, natural way." At this Newman
gave a most expressive groan, but Madame de Cintré went on. "I
was made to do gladly and gratefully what is expected of me. My
mother has always been very good to me; that's all I can say. I
must not judge her: I must not criticise her. If I did, it would
come back to me. I can't change!"

"No," said Newman, bitterly; "I must change--if I break in
two in the effort!"

"You are different. You are a man; you will get over it. You
have all kinds of consolation. You were born--you were trained,
to changes. Besides--besides, I shall always think of you."

"I don't care for that!" cried Newman. "You are cruel--you
are terribly cruel. God forgive you! You may have the best
reasons and the finest feelings in the world; that makes no dif-
ference. You are a mystery to me; I don't see how such hardness
can go with such loveliness."

... eyes. "You believe I am hard, then?"

Newman answered her look, and then broke out, "You are a
perfect, faultless creature! Stay by me!"

"Of course I am hard," she went on. "Whenever we give pain
we are hard. And we must give pain; that's the world--the
hateful, miserable world! Ah!" and she gave a long, deep sigh, "I
can't even say I am glad to have known you--though I am. That
too is to wrong you. I can say nothing that is not cruel. Therefore
let us part, without more of this. Good-by!" And she put out her
hand.

... rage. "What are you going to do?" he asked. "Where are you go-
ing?"

"Where I shall give no more pain and suspect no more evil. I
am going out of the world."

"Out of the world?"

"I am going into a convent."

"Into a convent!"

... "Into a convent--you!"
"I told you that it was not for my worldly advantage or pleasure I was leaving you."

But still Newman hardly understood. "You are going to be a nun," he went on, "in a cell--for life--with a gown and white veil?"

"A nun--a Carmelite nun," said Madame de Cintrè. "For life, with God's leave."

"Madame de Cintrè, don't, don't," he said. "I beseech you! On my knees, if you like, I'll beseech you."

... reassuring gesture. "You don't understand," she said. "You have wrong ideas. It's nothing horrible. It is only peace and safety. It is to be out of the world, where such troubles as this come to the innocent, to the best. And for life--that's the blessing of it! They can't begin again."

"You--you a nun!" he exclaimed; "you with your beauty de-faced--you behind locks and bars! Never, never, if I can prevent it!" And he sprang to his feet with a violent laugh.

"You can't prevent it," said Madame de Cintrè, "and it ought--a little--to satisfy you. Do you suppose I will go on living in the world, still beside you, and yet not with you? It is all arranged. Good-by, good-by."

This time he took her hand, took it in both his own. "Forever?"
NEWMAN. I torment your mother—that's more to the purpose. She'll come back here in a moment and entreat you to forgive the life she has always led you and the injury she has tried to do me.

CLAIRE. That won't help you, Mr. Newman—for I'm utterly irrecoverable now! I shall never see her again—the carriage that's to take me away is at the door.

NEWMAN. Well, why don't you go down to it?

CLAIRE. . . . silence; then suddenly, passionately.) Mr. Newman—don't be hard! Be merciful if you're strong!

NEWMAN. You plead for mercy for them?

CLAIRE. (In the same way.) You say you torment them. Don't torment them!

NEWMAN. What mercy have they had on you?

CLAIRE. Me? Oh, I'm safe forever!

NEWMAN. And am I safe, please? What mercy have they had on me?

CLAIRE. It's too terrible—and I don't understand. Give me your paper!

NEWMAN. . . . right and listening.) I'm expecting your brother from one moment to another, so that if you wish to escape you have no time to lose.

CLAIRE. Do you mean that you're capable of telling him where I'm going?

NEWMAN. No, not that; I presume that would be mean!

CLAIRE. That's why I appeal to you—because you're generous, because you're loyal! I appeal to you to give me your letter!
NEWMAN. ... Putting the letter behind him.) Ah, don't ask me that--don't ask me that!

CLAIRE. You speak as if it gave you a power—but what power does it give you?

NEWMAN. God forbid I should denounce a mother to her child—however wronged the child may have been, and however iniquitous the mother. I can't tell you what power it gives me, unless I know how much you know.

CLAIRE. ... nial, waving everything away.) I know nothing—nothing—nothing!

NEWMAN. Well, I know everything, and now they know that I know!

CLAIRE. Isn't that enough, then? Give me your letter—give me your letter!

NEWMAN. To destroy it, to spare them, to save them, to deprive me of my immense advantage? You say I'm generous, but don't put my generosity on the rack!

CLAIRE. Don't put my terrors and my sorrows—whatever survives of any piety!

NEWMAN. If I keep my advantage we're free, we're strong, we're happy! You're liberated by your mother's hand, you're reprieved from the death you're bent on! The world's all before us again, and we go forth into it again together! Listen to that—think of that—and ask for the sacrifice!

CLAIRE. I can't listen and I can't think! You torture me! Only give it to me? (She ... right, with clasped hands of entreaty.) Give it to me—give it to me!

NEWMAN. ... ing the letter out of her reach.) Be mine—be mine—be mine!

CLAIRE. Pity me—how can I choose?
NEWMAN. If I give you this thing, I give
up everything forever!

CLAIRE. I hear them coming, and if you
keep me till they come you betray me!

NEWMAN. Why, if I don't speak of your
intention?

CLAIRE. They'll see me dressed to go--
they'll stop the carriage!

NEWMAN. Go, go, then—if you like that
better!

CLAIRE. And leave you to destroy them?
I can't—it's too horrible! (Re-enter the...
a cry.) Urbain, don't come in!

NEWMAN. ... one of them to the other.) Now do you see
what I mean by my frightening them?
But they've frightened each other even
more!

MARQUIS. ... Why are you dressed to go out?

CLAIRE. (Bewildered a moment.) Mrs.
Bread has gone away—I'm going to over-
take her! (Then, hurriedly, feverishly.) Mr.
Newman has something in his hand—I'm
trying to get it from him!

NEWMAN. (To Mme. de Cintré.) I'll give
it to you if you'll promise me on your
sacred honour to give it back to me and
not to another creature.

CLAIRE. (With her hand out.) I promise
—I promise!

NEWMAN. Then take it! (He holds it out ... 
You see how badly they want it! (To the
Marquis.) It is a loaded pistol, Marquis—
dangerous to play with! You can easily
understand I don't want to waste the
charge!

CLAIRE. ... Let me take it—-I beseech you! (To NEW-
MAN.) Give it to me now—he'll let you.
Give it to me!
119 MARQUIS. (To NEWMAN.) I forbid you--
120 don't, don't!

121 NEWMAN. (Compassionately.) How fool-
122 ish you are! Do you think she'll read it?
123 (To Mme. de Cintré.) How little they
124 know you, after all!

125 CLAIRE. Give it to him, then--give it to
126 him! You've offered me unnumberable serv-
127 ices--so how can you refuse the only one I
128 ever asked you? (Falls on her knees before...

129 NEWMAN. ... hand over his face.) Refuse it? (Taking her
130 hands and raising her.) I love it too much!
131 --Hang it all, Monsieur de Bellegarde, I
132 let you off! I let your mother off.
133 (Looking at Mme. de Cintré.) I let every
134 one off.

135 CLAIRE. ... a long exhalation of relief.) Ah-h! (New-...
136 to NEWMAN.) Oh, you're perfect!

137 MARQUISE. ... pocket.) That's more than can be said of
138 you, Madame! (Moving to door, right)
139 Your mother will say a word to you, first, on
140 the subject of your overtaking Mrs. Bread.

141 NEWMAN. (To Mme. de Cintré.) He's
142 gone to tell her--on the other side of the
143 door he'll skip! That shows they feel saved
144 from death! (He goes to take up his...

145 CLAIRE. Their satisfaction will last but
146 an instant.

147 NEWMAN. That's better than to have
148 none--like me!

149 CLAIRE. (Right centre, watching him.) I
150 was right, I was right--you're magnani-
151 mous!

152 NEWMAN. ... hope.) Ah, Claire--don't say such things
153 now!

154 CLAIRE. Now is just the time--as the car-
155 riage is there!
156. **NEWMAN.** (Eagerly.) The carriage? (Re-...

157. **MARQUIS.** (To **NEWMAN.** ) You had really
158. better leave the family to itself. My moth-
159. er's coming.

160. **CLAIRE.** . . . **MAN.** ) Tell her when she comes that I shall
161. marry Mr. Newman.

162. **NEWMAN.** Ah, my beloved! (Kisses her ...

163. **CLAIRE.** You've done it—you've brought
164. me back—you've vanquished me!

165. **NEWMAN.** That's just what I wanted to
166. see! (He has caught her with one arm, and ...

167. **MARQUIS.** He's gone—but she's gone with
168. him!

169. **MME. DE BELLEGARDE.** . . . straight into the flame.) May they never
170. come back—may they never come back!

171. **MARQUIS.** . . . tain falls.) Any more than that thing, eh?¹

⁹ **NEWMAN.** . . . Listen to that—think of that—and ask for the
sacrifice!

⁹ **CLAIRE.** I can't listen and I can't think!²

There are over twice as many examples of stichomythia in the play excerpt as there are in the novel's, a fact which shows that James considered it a good stage device. This oral repetition strengthens tension and requires the close and earnest attention of one character to another—a fact of value in a precise or well-made play. Much has been written to illustrate the fact that James wrote his novels in dramatic form, and

¹Edel, op. cit., pp. 236-238. ²Ibid.
the six uses of stichomythia in this novel excerpt would support the idea that he created visual imagery in such a satisfactory manner as to justify this oral device. Almost every speech in the play expresses an idea of antithesis. This is also true in the novel, but there are sixty-four speeches in the play and twenty-three in the novel (see Table V in the appendix), so that there is a proportionate increase of use of this device in the play. Antithesis may be said to have value in raising the emotional pitch or level by creating tension.

As it has been stated, each of these selections represents the climax of its appropriate work. In the novel this occurs at the very end of this excerpt as Claire says, "... it is all arranged. Good-by, good-by." and Newman says, "Forever?" The play's climax occurs when Claire makes her decision for Newman: "CLAIRE. (Giving her left hand to Newman.) Tell her when she comes that I shall marry Mr. Newman." The novel has several examples of metonymy, where the play has only one. Metonymy adds variety to imagery and would naturally be more effective in a written work than in a play where the performance is observed and there is little time or need for word imagery. However, kinesthetic imagery is much more obvious in reading the play than it is in the novel. Claire's speech in the novel is of a passive nature in contrast to Newman's expressive and violent usage.

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2 Edel, loc. cit.
"I don't care for that!" cried Newman. "You are cruel—you are terribly cruel. God forgive you! You may have the best reasons and the finest feelings in the world; that makes no difference. You are a mystery to me; I don't see how such hardness can go with such loveliness."

Madame de Cintré fixed him a moment with her swimming eyes.
"You believe I am hard, then?"

The play engenders more life into Claire's speech so that her action is more realistic and her words produce more kinesthetic imagery.

CLAIRE. (Bewildered a moment.) Mrs. Bread has gone away—I'm going to overtake her! (Then, hurriedly, feverishly.) Mr. Newman has something in his hand—I'm trying to get it from him! ²

The images in the written play are consistent with action and are of necessity kinesthetic in nature, where those in the novel are regulated to imply aspects of character as much as overt action. This again shows how it is possible for James to build qualities of the play in his novel, for it is necessary to have an idea of the changing appearance of characters to visualize dramatic action.

The rhythm of the play is sharp and quick, whereas that of the novel is much more complicated with a much broader range. Proof of this can be found through an expression of oral cadence and an examination of the form and system of sentences in both works. (See Tables VI and VII in appendix.) The periodic sentence, which arouses interest and curiosity by holding an idea in suspense before the final revelation is made, is more frequent in the novel, though the difference is small, with thirty-seven in the chosen excerpt and thirty-one in the play

¹James, op. cit., p. 278. ²Edel, op. cit., p. 237.
selection. Loose sentences, which are more liquid in nature and appropriate for conversation, are the dominant type in both works with seventy in the play and sixty in the novel. There are nineteen balanced sentences and nine balanced phrases in the play and twelve of each in the novel. Balance often emphasizes a contrast in meaning, and this would be consistent with a previous observation on antithesis. There are thirty-two sentences using parallel structure in the novel and eighteen in the play, probably indicating more complicated thought in the novel. The novel also contains more complex and complex-compound sentences than does the play in which simple and amorphous usages are most common. This would not only indicate simplification of idea but appropriateness for oral utterance.

There are several additional facts that indicate James was sensitively aware of the differences between oral and written expression. The first words of sentences in the same speech are alike in fifteen cases in the cutting from the novel, where this is true in none of the play's, probably because the speeches are so short in the play. The play compensates for this with twenty speeches containing repetition other than pronouns, while the novel has only eight. Frequently the repetition is triple and exclamation points are freely used. There are fifty-nine exclamations in the play and twenty-two in the novel. The use of so many exclamations in the play illustrates not only a consistent high level of emotion, but in that state the expression is not as wide or deep intellectually. There are nine rhetorical questions in the novel.
and eight in the play. James compensated for some of the lack of depth in the play by using these, since a deeper impression is often created in the hearer by this means. Considering the number of speeches in the play, eight seem proportionately greater than nine do in the novel. In neither case do they seem artificial.

The play excerpt has a recurring use of the word give, spoken thirteen times, almost solely by Claire. The tone of the play is urgency and the tone of the novel is pathos.

The vocabulary level of the play is more colloquial than the vocabulary level of the novel. Filled with cliches such as admired you no end, told tales, good fellow, looks are law, words are gospel, break in two in the effort, and I beseech you, the novel has no cryptic words. The play has only two cliches: you are an angel and on the rack. There are no obscure usages and the language appears to be standard for the period.

The most frequent sentence length in the excerpt from the play is seven words, while the most common in that of the novel is six words. There are thirty-one sentences of seven words in the play and only twelve of six words in the novel. This mode in sentence length (see Table VIII in the appendix) would indicate a marked element of consistency in the play not present in the novel and a consistency of longer sentences by one word. This would follow the idea previously expressed in studying the oral cadence, and form and system of the sentences in the two works that the novel is more complicated. The fact that these sentences are
longer in the play is one of the few reasons that William Archer’s reference to the dialogue as dramatically untrue could be explained.

It is also interesting to note that a sentence containing from twenty-one to thirty words is considered medium in length by authorities in grammar and James uses four of these in the play and none in the novel.

The hundred lines chosen from the novel contain three sentences over thirty words in length and those from the play none.

In addition to a frequency of longer sentences in the play, the setting contributes to making the problem elusive to the audience, which would lessen interest in the play. When watching the highly emotional gestures and expressions necessary to carry the speech, a viewer might well become so lost in the immediate figures of the two personalities on stage that consideration of the problem of the play would be forgotten or overlooked. This idea is supported by the lack of criticism or comment on the meaning and significance of Claire’s decision to marry Newman, which was made on the basis of integrity. Francis Fergusson explains this weakness:

... James had solved the problem which he as craftsman had set himself. But it was easy for him, as it is for us, to see why the experiment was not a success. It was not satisfactory to him because the nature of the form ruled out in advance any subject he would have been interested in trying to dramatize. He could only take a minor idea, he says, which, with the habit of small natures, proved thankless. It is too evident that he disliked his characters and that the happy ending offended his taste. This must all have been as puzzling and unsatisfactory to his audience as it was to him.¹

The fact that James' novel had been popular and was so distinctly different in purpose from the play, though with obvious surface parallels, created a psychological problem for his audience. Henry Popkin, a contemporary critic, has expressed this phenomenon in his comparison of the play and the novel:

... A few years later, in response to the suggestion of actor-manager Edward Compton, James dramatized The American, once more in the manner of Sardou and the well-made play. Just as in "Daisy Miller," James chose to make villainy so tangible that it could be measured in monetary terms; mere frailty would not do—its presumably couldn't be projected beyond the footlights.... Motives are plainer, and less interesting, than in the novel; the play tells us, for example, that the heroine obeys her mother and cancels her engagement for lurid and melodramatic reasons imbedded in the family's scarlet past. Better the play, like the novel, had kept us ignorant.... The general effect of these changes was to destroy the peculiar interest the novel had held for James. The American had found its original raison d'être in the American's last moral crisis, in his decision not to take vengeance upon the Bellegardes. In the play he wins his love and there is no need for vengeance.1

The novel, The American, did a great deal to establish Henry James' reputation. Like his novelette, Daisy Miller, its international theme was popular and it sold well. In was his later work with The Bostonians and Washington Square, dealing with strictly American themes, that undermined his sales and was influential in determining his decision to write for the theatre.2 The play, The American, was written in England at the suggestion of Edward Compton and differs from the novel in depth and meaning. The major similarities are the settings in Europe

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1Popkin, op. cit., p. 33.  
2Edel, op. cit., p. 45.
with the contrast of cultures and names of the characters. The themes, the personalities, and the purpose of each of the two works differ. Where the novel was an immediate success, the play was only moderately so. It ran for a total of seventy performances in London, the last twenty due primarily to an attendance by the British Royal Family.\textsuperscript{1}

The audience frequently contained people interested in James because of his novel writing, which indicates attendance would have been less had James been unknown.\textsuperscript{2} Audiences expecting to see the novel on the stage were confused by the many differences in the two works. A style study has indicated that the problem of the play was weak because of the well-made play form.

\textsuperscript{1}Ibid., pp. 189-190. \hspace{1cm} \textsuperscript{2}Ibid., p. 188.
CHAPTER IV


Between November and December of 1890, while The American was in rehearsal, James wrote Tenants, a play which was never produced, ostensibly due to casting difficulties. Tenants and another drama, Disengaged, were published by James in Theatricals: Two Comedies in 1894.

Readers of James’s tales will recognize the familiar figures of earlier Jamesian stories in this play Tenants, the young ward, the guardian, the continental youth, his loyal tutor. That he should have been partial to the situation in the Riviere story of a young man and his preceptor at this time is not surprising, for he had a few months earlier written The Pupil with a somewhat younger protagonist than Claude and a sympathetic rather than a villainous tutor.

Disengaged was seriously considered for production by Augustin Daly in the winter of 1892. It was taken from James’ short story, The Solution. After careful investigation, Daly and his players felt the drama lacked story, a situation, and dramatic climax. The play was given one amateur performance and one benefit professional performance in New York some years later, but

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1Edel, op. cit., pp. 258-259.  
2Ibid., p. 259.  
3Ibid., pp. 297-298.
... the critics on both occasions referred to what they termed the unemotional, heartless, unsympathetic qualities of the play: "nerveless, heartless, soulless," said the Sun. And the Times called it "fantastic nonsense."1

James' third play during his five years of dramatic writing was either The Reprobate or The Album and was completed by January, 1891. James intended that both should be produced by the Compton Comedy Company, but difficulties arose; the plays comprised Theatricals: Second Series, published in 1895, but never performed.

... They were written, said James, "to bolster up poor Edward Compton three years ago, when after withdrawing my other play The American, he found himself (asininely) with a theatre on his hands and nothing successful to produce; and they were addressed much to the actual vulgar compass of his and his company's little powers. Then he would have none of 'em."2

James referred to his plays by number rather than title in his correspondence so that it is difficult to ascertain which of the two was written first.3 James' fourth play was again either The Reprobate or The Album and his fifth, Mrs. Jasper, later re-titled Disengaged which, as discussed, was published with Tenants. In 1892 James also was busy writing a new fourth act for The American. Edward Compton kept The American in his repertory of fifty plays for two decades as he toured all corners of the United Kingdom, but he complained in 1892 that country audiences found "unmitigated gloom" in the final act and asked James to revise it. The result was favorable as far as critics and audiences were concerned. The Bristol Times and Mirror stated that

1Ibid., p. 299. 2Ibid., p. 353. 3Ibid., p. 53.
... the curtain falls on a fine climax in the third act and Mr. James is to be congratulated on a decided hit. In the fourth act, which he has entirely rewritten, he has strengthened his play considerably. He makes the pretty flirt, Noemie bring about a reconciliation between Lord Deepmere and his antagonist Comte Valentin; and this is the most natural way possible. Though why on earth he should introduce Mrs. Bread to tell again the story of the skeleton in the Bellegarde cupboard it is difficult to imagine. Everyone knows all about it, and a valuable ten minutes of theatrical life-time might be well spared both to actors and audience.

James' comment on the subject to his brother William was that he had written a new fourth "which will basely gratify their artless instincts and British thick-wittedness ..." The fact that James rewrote the fourth act is, however, important in itself. He had occasionally been requested to change the ending of his novels and tales but declined because "... the whole of anything is never told; you can only take what groups together. What I have done has that unity [ending of The Portrait of a Lady]--it groups together. It is not complete in itself--and the rest may be taken up or not, later." James' decision to follow Compton's request and revise this work shows a disposition willing to compromise in an effort to be a more successful playwright, whatever his personal taste on the matter might have been. He exemplified his grasp of realism in his analysis of the ending of The Portrait of a Lady. James was evidently sure of himself in the novel, while he was

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1 Ibid., p. 241.  
2 Ibid.  
not confident in the theatre. His next play perhaps justified this insecurity.

The sixth play that James completed was Guy Domville, written in the summer of 1893. In addition, he had several half-written plays and scenarios "piled high" on his desk. Guy Domville was produced by George Alexander, a popular and successful manager of St. James's Theatre in London. Rehearsals began in December, 1894.

. . . The cast was good. Henry wrote to his brother that the play would be "exquisitely mounted, dressed &c and as well acted as London can act. My only anxiety is as to how Alexander will carry the weight of his own part--which is a very beautiful and interesting one. So awfully much depends on him."¹

The story of Guy Domville

. . . was a reiteration of the problem presented in The Tragic Muse, and it foreshadowed another tale James was to write some years later, The Great Good Place, whose hero, George Dane, a writer (with initials similar to Guy Domville's) is translated in a dream from worldly pressures to a monastery-like retreat "some great abode of an Order, some mild Monte Cassino, some Grande Chratreuse . . ."²

Guy is the last heir of an ancient European family and is urged to give up his desire to serve the Catholic Church so that he will marry and keep his family name alive. In the first act of the play he wishes only to return to his ecclesiastical studies; in the second he suddenly compromises and becomes adept at the practices of a dandy. Despite this outward concession, he has great inner conflict throughout the second act and in the third again renounces the world for the church. Faint

¹Edel, op. cit., p. 467. ²Ibid., p. 465.
hope is expressed by his family that he may once again come back as the play closes.¹

Attending the opening night performances of Guy Domville were William Archer of the World, A. B. Walkley of the Star, Clement Scott of the Daily Telegraph, Bernard Shaw, H. G. Wells, and Arnold Bennett. Also present were James’ "loyal literary lady friends," and the great artists of London. "It was an audience of celebrities, one of the most distinguished ever to be assembled in a London theatre."²

James himself attended Oscar Wilde’s An Ideal Husband during the performance of Guy Domville and was in what amounted to "a state of panic."³

Henry James, sitting in the Haymarket, uncomfortably squirming at the Oscarisms, at this moment was unaware of the extent to which he had moved his audience and of the admiration he had evoked. Perhaps it was just as well.

Whatever may have been hoped for from the author of such a first act was not the act that followed.

The plot suddenly thickened. The scene was the dower house of Mrs. Domville, a villa at Richmond. The Guy Domville who faced the audience here was not the devout and noble character of the first act. He was a young man who, during the three months that elapsed between the acts, had been learning the way of the world from Lord Devenish. Clad in the costume of a dandy, full of swagger and talk of cards, the young churchman had been converted with great rapidity into a young blade addicted to the joys of good living, and embroiled now in a situation filled with intrigue.

In forsaking the simplicity of his first act Henry James had yielded to the clap-trap of artificial drama, to the ficelle structure of Sardou and the other dramatists he had studied with such

¹Ibid., pp. 485-516. ²Ibid., pp. 469-471. ³Ibid., p. 468.
assiduity at the Theatre Francais. He had discarded for the entire act two of his best personages, Frank Humber and Mrs. Peverel. And this after arousing such acute interest in his love story. His hero had been brought face to face with a series of ill-motivated and quite irrelevant situations. The mood created by the first act had been utterly destroyed.

The most direct expression of the audience's impatience came in the temporarily hushed house when Alexander, with a great show of feeling, delivered himself of the speech:

"I'm the last, my lord, of the Domvilles. . . ."

A voice from the gallery burst into the stillness.

"It's a bloody good thing y'are."  

Meanwhile Wilde's play was a great success. Since Henry James had thought it "helpless, crude, clumsy, feeble, vulgar" he felt this an ill omen for his own play. He arrived at the St. James theatre only moments before the end of Guy Domville. After the play there was a roar of applause and curtain calls. "Then came a brief lull, and voices, from the stalls called, 'Au-thor, au-thor.'"  
Alexander took James by the hand into the glare of footlights.

It seemed to some of the spectators that they stood there, the matinee idol and the author, for hours, while sections of the audience acted out the Miltonic lines,

... from innumerable tongues,  
A dismal universal hiss, the sound  
Of public scorn.

It was not universal in this case, but the scorn was painfully audible. The last thing that Henry James, a long-rejected, little-read author could face with equanimity, was public scorn.  

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1 Ibid., pp. 473-475.  
2 Ibid., p. 476.  
3 Ibid.
Pandemonium continued. The audience had no desire to leave. Phil Burne-Jones turned in his box and applauded in the direction of those who were booing. The answer was a new storm of hisses and catcalls. It was no longer an attack on Henry James or George Alexander. In these moments it became a war between the intellectual elite, the friends, the well-wishers, and the rowdies to whom the applause was an act of defiance.¹

Guy Domville ran for a total of forty performances in five weeks, and there were consistently mixed feelings about the value of the play.

Bernard Shaw expressed the thoughts of many who attended Guy Domville.

... Is it good sense to accuse Mr. Henry James of a want of grip of the realities of life because he gives us a hero who sacrificed his love to a strong and noble vocation for the Church? And yet when some unmannerly playgoer, untouched by either love or religion, chooses to send a derisive howl from the gallery at such a situation, we are to sorrowfully admit, if you please, that Mr. James is no dramatist, on the general ground that "the drama's laws the drama's patrons give." Pray, which of its patrons?—the cultivated majority Saturday, or the handful of rowdies who brawled at him? It is the business of the dramatic critic to educate these dunces, not to echo them. ... Mr. James's dramatic authorship is valid ... his plays are du theatre when the right people are in the theatre. ... ²

Well-wishers and sympathizers sent James more mail than he had received in his many years as a writer. Actress Ellen Terry asked him to discuss the possibilities of writing another drama, the result of which was Summersoft, a one-act play, written in August of 1895. Miss Terry left for an extended American tour shortly afterward, leaving the author to reclaim the script three years later and turn it into a story,

¹Ibid., p. 478. ²Ibid., p. 479.
Covering End. With Summersoft, James' five dramatic years came to an end. Discouraged by Guy Domville, he was busily writing The Spoils of Poynton.  

On October 23, 1907, James began dictating Summersoft-Covering End into a three-act play, The High Bid. Written at the request of an produced by Sir Johnston Forbes-Robertson, this play at last achieved a modest success for James in the theatre.  

Henry James' Covering End appeared with The Turn of the Screw in The Two Magics published in 1898. In the story Chivers, an elderly and reliable family servant at Covering End, chats with Mrs. Gracedew, an American visitor with whom he is very much impressed. Her genuine interest in the ancient English country-showhouse, her surprisingly quick perceptions, and her gift of quick wit lend an almost unknown sense of free air to the surroundings. Mrs. Gracedew continues alone with her tour of the house as Mr. Prodmore arrives. A successful business man, Prodmore holds liquidating mortgages on Covering End. He has arranged for his daughter, Cora, to meet the heir to the estate, Captain Yule. Prodmore's desire is to clear the debts on the house for Yule in exchange for two services: to marry his daughter and to change his political alliances. Yule is a popular and handsome but poor young aristocrat with a long family tradition. He supports radical elements in his active political career. Prodmore's extended property holdings

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1 Ibid., p. 482.  
2 Ibid., pp. 549-552.
are becoming precarious with the strength of what is inferred as a
socialistic movement led by Yule. Prodmore would have Yule wealthy,
a Tory, and his son-in-law. Yule is skeptical of this arrangement.
The house was left to him three months previously by a great uncle with
whom there had been a family feud.

Cora arrives shortly after her father in time to hear his demands
that she become a willing part of his plan. Somewhat ruffled, she
retreats for tea shortly before Captain Yule's arrival. Yule meets
Mrs. Gracedew as he begins a look at the house and is surprised by her
quick knowledge and genuine regard for Covering End. With various inci-
dents Mrs. Gracedew becomes the central figure of interest. Her love
of tradition and beauty, her vivacious and sincere charm, and her bril-
liant analysis of the aesthetic enchant everyone from Chivers to Prod-
more. Hesitant at first, Yule responds in such a remarkable manner that
Covering End becomes the vital force in his decision. Though not inter-
ested in Cora, he goes to Prodmore and agrees to the terms. Cora mean-
while tells Mrs. Gracedew that she is in love with Hall Pegg, some of
the richest man at Bellborough but without a family name. Mrs. Gracedew
makes certain that the girl is sincere and then agrees to help her.
Cora goes to meet Pegg as Mrs. Gracedew finds Prodmore. Utterly shocked
and angry at the news, Prodmore wants to find Cora. Mrs. Gracedew con-
vinces him that the girl is serious and offers to satisfy his "real
interest" by buying Covering at his price. Upset, Prodmore raises the
price and is surprised when Mrs. Gracedew agrees. Prodmore rushes to
overtake the couple while Yule returns and finds he no longer has an agreement or the house. Delighted when Mrs. Gracedew insists that he will live in Covering on his own terms, Yule is confused by her generosity. The two decide to marry.

Act I of *The High Bid*, a play by Henry James produced in 1907, opens in Covering End, an old English country show-house. Chivers, the servant, reassures Mrs. Gracedew, a wealthy American visitor, of her welcome and of her liberty to enjoy a leisurely tour. Familiar with much of the house because of books, prints, and photographs, Mrs. Gracedew proceeds through the upper regions while Chivers answers the entrance bell as Miss Cora Prodmore arrives. Discovering she is ahead of her father whom she is to meet, Cora goes to the tea-room to wait. Hall Pegg, her suitor, surprises her with his presence, and their ensuing conversation relates that he had ridden third class on a train while Mrs. Gracedew and Cora rode first class on the same locomotive on the way to Covering End because the couple did not wish to be seen together. Cora had then walked with Pegg from the train and he was supposed to be waiting in the garden until Cora's appointment with her father was over. Pegg leaves Cora as they hear her father arriving in a nearby room. Captain Yule, heir to the estate, rings shortly and joins Prodmore. Prodmore, a vulgar businessman, holds a heavy mortgage on Covering End and offers to cancel it in return for a marriage contract between Yule and his daughter and an additional promise by Yule to give up his radical political convictions for traditional Tory interests. Yule and Cora have not
met and Yule skeptically discusses the arrangement with Prodmore, who states, in contradiction to fact, that Cora is not aware of the marriage plans. Prodmore joins his daughter as Yule decides to look at the ancient house which he has never seen because it was left to him by a great-uncle with whom there was a family feud. Chivers and Mrs. Gracedew join Yule. Her enthusiasm for the home enchants Yule. Cora soon enters, accompanied by her father, and is introduced to Captain Yule while Prodmore meets Mrs. Gracedew. A group of tourists arrives and Chivers lectures to them on the historical value of the estate. Mrs. Gracedew interrupts him several times pointing to additional items of interest and displays a remarkable knowledge as well as personal charm. The new visitors are led upstairs by Chivers as Mrs. Gracedew takes Captain Yule on a short private tour of the house.

ACT II: Still in the mansion, Captain Yule talks to Mrs. Gracedew about the aesthetics of Covering End, about her, and about his difficulty in deciding to change his political alliances to keep the house, omitting mention of the proposed marriage contract. Mrs. Gracedew encourages him without reservation to take the house, as she considers it an ultimate and abiding heirloom of family tradition. Yule, pleasurably amused, is uncertain. He leaves to find Prodmore as Cora enters anxious to confide in Mrs. Gracedew. Cora explains the proposed marriage arrangement to Mrs. Gracedew and is assured in return that Yule likes the house and will agree to the terms. Before Cora can explain her preference for Hall Pegg, Yule returns. Cora leaves at Mrs. Gracedew's
request as she desires to speak to Yule again. Yule tells Mrs. Gracedew that he has just closed with Prodmore because of her persuasive raptures over Covering End. Mrs. Gracedew now admits there may be some faults about the house and tells him she is a widow. As she is about to take her final leave, Yule asks Mrs. Gracedew to wait while he has a further word with Prodmore. As he exits, Cora returns and tells Mrs. Gracedew about her romance with Hall Pegg, son of the richest man in Bellborough. Her father's objection to Pegg would be on grounds of Pegg's name which, like her own, holds no tradition. Mrs. Gracedew agrees to help Cora.

ACT III: Mrs. Gracedew tells Prodmore about his daughter's wishes. Convinced but unhappy, Prodmore sells the country-home to Mrs. Gracedew for a high price and leaves to find his daughter as Yule enters after his unsuccessful search for Prodmore. Informed of Mrs. Gracedew's purchase, Yule is amazed. As the reasons are explained and he is told he will live in the house on his own terms, he becomes pleased but wonders at Mrs. Gracedew's generosity. He proposes to her as another group of tourists call. Mrs. Gracedew, with Chivers, receives the people and introduces Captain Yule to them as her husband.

Basic aspects of the story and the play are outlined by the investigator in Table II on the following page. James wrote the story from the third person omniscient point of view; he sometimes describes the thoughts or feelings of his characters independently of what could be observed by any one person or any group of people. James' technique from the beginning of the story through the end is to relate obvious circumstances.
TABLE II

BASIC CONTRASTS BETWEEN COVERING END, A STORY, AND THE HIGH BID, A PLAY

<table>
<thead>
<tr>
<th>The Story</th>
<th>The Play</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Point of view:</strong></td>
<td><strong>1. Point of view:</strong></td>
</tr>
<tr>
<td>Third person omniscient is used; James presents the feelings of ideas of any character when he chooses.</td>
<td>Third person objective angle of expression is used. All events and experiences are observable.</td>
</tr>
<tr>
<td><strong>2. Plot:</strong></td>
<td><strong>2. Plot:</strong></td>
</tr>
<tr>
<td>Exposition lasts until Mrs. Gracedew, Captain Yule, Mr. Prodmor(e), and Cora Prodmor(e) meet together.</td>
<td>Exposition lasts until Mrs. Gracedew, Captain Yule, Mr. Prodmor(e), and Cora Prodmor(e) meet together.</td>
</tr>
<tr>
<td>Development continues until Cora tells Mrs. Gracedew she loves Hall Pegg.</td>
<td>Development continues until Cora tells Mrs. Gracedew she loves Hall Pegg.</td>
</tr>
<tr>
<td>Turning point when Mrs. Gracedew agrees to convince Mr. Prodmor(e) of Cora's preference for Hall Pegg.</td>
<td>Turning point when Mrs. Gracedew agrees to convince Mr. Prodmor(e) of Cora's preference for Hall Pegg.</td>
</tr>
<tr>
<td>Climax when Mrs. Gracedew buys Covering End.</td>
<td>Climax when Mrs. Gracedew buys Covering End.</td>
</tr>
<tr>
<td>Dénouement occurs as Mrs. Gracedew relates developments to Captain Yule and they decide to marry.</td>
<td>Dénouement occurs as Mrs. Gracedew relates developments to Captain Yule and they decide to marry.</td>
</tr>
<tr>
<td><strong>3. Theme is the cohesive power of beauty.</strong></td>
<td><strong>3. Theme is the ideal beautiful things should belong to those capable of appreciating them.</strong></td>
</tr>
<tr>
<td><strong>4. Characters:</strong></td>
<td><strong>4. Characters:</strong></td>
</tr>
<tr>
<td>Mrs. Gracedew is charming, vivacious, frank, intelligent, and artistic.</td>
<td>Mrs. Gracedew is charming, vivacious, frank, intelligent, artistic, but shows a minor quality of vulgarity.</td>
</tr>
<tr>
<td>Captain Yule is aristocratic and artistic.</td>
<td>Captain Yule is aristocratic and artistic.</td>
</tr>
</tbody>
</table>
Mr. Prodmore is materialistic and vulgar.

Cora Prodmore is materialistic, naive.

Chivers is obedient, sensitive, and warm.

Mr. Prodmore is materialistic and vulgar.

Cora Prodmore is materialistic, vulgar, independent.

Chivers is obedient and kind.

which can be observed along with an analysis of the thinking or feeling of any given character which promulgates an understanding of motive.

... It came back, came back easily, her Mrs. Gracedew impulse to appeal to the lawful heir, and she seemed, with her smile of universal intelligence, just to demand the charity of another moment for it. "To look, in this place, is to love!"

... This was a view of the case to which Mr. Prodmore, for his own reasons, was not prepared to assent. Expression and formulation were what he naturally most desired, and he had just encountered a fountain of these things that he couldn't prematurely suffer to fail him. "Do what you can for it, madam. It would bring it quite home." ¹

The point of view of the play is the third person objective.

James either omits subjective elements or changes the construction of the dialogue, setting, or action in an effort to make his point clear.

... (It keeps rushing over her, Mrs. Gracedew] and the sense of having to part with it is all despairingly, in the passion of the tribute she renders.) To look, in this place, is to (very big) LOVE! ²


²
PRODMORE. (Whom this suits down to the ground; cheerfully, soothingly, always with his patronising note.) Do what you can for it, Madam. It would bring it quite home!1

A comparison of the excerpt from the story with the one from the play shows that in this case James placed most of the subjective material in the form of stage directions to the actors and a great deal of the meaning is therefore left to the sensitivity of the players. Since it will be impossible to determine the degree of success this method achieved, it will be necessary to assume for the purposes of this comparative study that it was completely effective. This is not to be construed as inferring that James was correct in placing so much responsibility on his actors.

Identification of the theme in Covering End, which is the cohesive power of beauty, becomes evident from an analysis of the plot. Cohesion is the force by which the molecules of a substance are held together. Using this definition as an idea, the following discussion will show that it was the cohesive power of beauty which in the end held Yule and Mrs. Gracedew together and which was the central idea and theme. To describe the basis of Mrs. Gracedew's aesthetic appreciation for Covering End would be an impossible task. Such a matter as her remark that her American home of Missouri Top was building up a past as fast as possible2 indicates a need for culture and tradition, obviously lacking in America.

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1Edel, op. cit., pp. 573-574. 2James, op. cit., p. 316.
in the 1890's, as the historical survey in Chapter II indicates. This need manifested in a sensitive and free person would require expression, and so it does as Mrs. Gracedew seeks a more concrete awareness through her tour of England. Her response to Covering End cannot be totally the result of this, but probably explains some of her enthusiasm. The essential point is that she appreciates beauty to the extent that a reciprocal recognition is engendered in Captain Yule with amazing velocity. Yule had been a soldier and was living on London's East Side. He had early aristocratic training and was subsequently thrown upon the world. His response to Mrs. Gracedew's warm appreciation could be a result of some childhood experience or it could be simply a natural one for an artistic and appealing lady. In addition, it may be that this awareness for beauty was actually a thing innate or born in both Yule and Mrs. Gracedew, coming alive in different ways as a result of the very intensity of this sense in Covering End. Whatever the cause of the aesthetic appreciation by the two, it becomes so powerful that both do everything they can to possess the house. Mrs. Gracedew's wish to possess the house is subservient to the demands of propriety and is not concretely expressed until her bid at the climax of the story. She does talk of it in the way in which she can.

It brought her straight back, but only half way: she pulled up short as at a flash. "Can't you let it?" [Covering End]

Again he smoked before answering. "Let it to you?"

She gave a laugh, and her laugh brought her nearer. "I'd take it in a minute!"
Clement Yule remained grave. "I shouldn't have the face to charge you a rent that would make it worth one's while, and I think even you, dear lady"—his voice just trembled as he risked that address—"wouldn't have the face to offer me one."1...

Mrs. Gracedew felt that since practical considerations were against her possession of Covering End she could "have it" in her own imagination and that it would not be right without Captain Yule's occupancy.2 Thus she persuaded him to stay and later purchased the house so that this could be possible. This speech by Mrs. Gracedew is a dedicated and sincere one which most profoundly influenced Yule:

... "What do politics amount to, compared with religions? Parties and programmes come and go, but a duty like this abides. There's nothing you can break with"—she pressed him closer, ringing out—"that would be like breaking here. The very words are violent and ugly—"as much a sacrilege as if you had been trusted with the key of the temple. This is the temple—don't profane it! Keep up the old altar kindly—you can't set up a new one as good. You must have beauty in your life, don't you see?—that's the only way to make sure of it for the lives of others. Keep leaving it to them, to all the poor others," she went on with her bright irony, "and heaven only knows what will become of it! Does it take one of us to feel that?—to preach you the truth? Then it's good, Captain Yule, we come right over—just to see, you know, what you may happen to be about. We know," she went on while her sense of proportion seemed to play into her sense of humour, "what we haven't got, worse luck; so that if you've happily got it you've got it also for us. You've got it in trust, you see, and oh! we have an eye on you. You've had it so for me, all these dear days that I've been drinking it in, that, to be grateful, I've wanted regularly to do something." With which, as if in the rich confidence of having convinced him, she came so near as almost to touch him. "Tell me now I shall have done it—I shall have kept you at your post!"3

Soon Yule goes to Prodmore and agrees to his terms, hardly aware of the

1 Ibid., p. 316. 2 Ibid., pp. 317, 381-382. 3 Ibid., pp. 318-319.
significance of his action. To give up his political convictions which he was obviously concerned with, and to accept Cora for a wife when he had barely met her and seemed totally unresponsive to her--this would take a powerful motive. Certainly Yule was to some extent a materialist or he would not have accepted Prodmore's tentative proposal that they discuss the matter at Covering. However, he is unquestionably uncertain as to his decision until he has looked at the house with Mrs. Gracedew. On the other hand, the other two parties interested in possession of the house wanted it or did not want it merely on grounds of self-interest. Prodmore wanted Yule as a son-in-law simply for "the pleasure of my life." Prodmore sought to own Yule merely as a valuable possession. The way he sold Covering to Mrs. Gracedew at the end of the story is proof of his lack of appreciation for the house. Because of his own failure he raised the price in anger but sold it quickly, without pause, when the sum was met. Cora was far more interested in the plot intrigue and her own love affair than in any appreciation for the value of the house. She hardly mentioned Covering and certainly by her action did not show a desire for it. The Prodmores, either due to a barren and materialistic pattern of thought or an ingrained lack of the quality of innate appreciation for beauty, gained no motivating aesthetic response from Mrs. Gracedew's descriptions. Prodmore thought of her as valuable because she would unintentionally help to persuade Yule. Cora thought,

\[1\text{Tbid.}, \text{p. 255}.\]
perhaps with fear, of the same thing.

It was the cohesive power of beauty that made Yule and Mrs. Grace-dew want Covering, and eventually the power that enabled them to have and keep it.

. . . He jerked his head passionately at the whole place and the yellow afternoon. "If you made me care--"

"It was surely that you had made me first!" She laughed, and her laugh disengaged her, so that before he could reply she had again put space between them.

He accepted the space now--he appeared so sure of his point. "Then let me go on caring. When I asked you awhile back for some possible adjustment to my new source of credit, you simply put off the question--told me I must trust to time for it. Well," said Clement Yule, "I've trusted to time so effectually that ten little minutes have made me find it. I've found it because I've so quickly found you. May I, Mrs. Gracedew, keep all that I've found? I offer you in return the only thing I have to give--I offer you my hand and my life."1

When Leon Edel says that the theme of James' play, Summersoft, is "that beautiful things should belong to those capable of appreciating them"2 he is saying much the same thing. Beautiful things do belong to those capable of appreciating them would be more in order for the short story. It is a matter of depth. Summersoft, Covering End, and The High Bid were written from one idea and in that order. There are minor structural differences, but these are of a nature to make each better fitted for comprehension through its particular medium. The theme and plot of the two plays are essentially the same.

1 Ibid., pp. 388-389. 2 Edel, op. cit., p. 521.
For the purpose of this analysis, the theme in *Covering End* will be called the cohesive power of beauty. The exposition lasts until all four of the main characters meet together and are exposed to Mrs. Gracedew's expressions of admiration for the beauty of *Covering End*. At this point, the information out of which the problem arises has been displayed. How Yule and Mrs. Gracedew arrive at a position where beauty does manifest itself as cohesive is traced in the course of the development. The two have gained a firmer spirit and sense of the beautiful through their prolonged discussion of the insurmountable value of tradition and age. Mrs. Gracedew's act of agreement to help Cora escape her father's wish for her to marry Yule is caused not by a desire to help the girl, but by a realization of the propriety of such an act. James carefully portrays Cora in this scene in the story as being of a business-minded nature in the eyes of Mrs. Gracedew.

... She seemed an instant to look out of a blurred office window-pane at a grey London sky; then she broke away.

Cora was a model client—she perfectly knew. "I mean help."

Mrs. Gracedew closed an inkstand with a clap and locked a couple of drawers. "What do you mean by help?"

The client's inevitable answer seemed to perch on the girl's lips: "A thousand pounds." But it came out in another, in a much more charming form. "I mean that I love him."¹

This agreement of Mrs. Gracedew's constitutes the turning point in the story, for, as it will be shown, without Cora in competition for the house or Yule, the solution is believable. The climax occurs minutes later as Mrs. Gracedew purchases Covering End from Prodmore. She has told and convinced him of his daughter's wishes. Angry at his failure, Prodmore raises the price on the house when Mrs. Gracedew offers to buy it. She meets his price and he leaves to search for Cora and Hall Pegg. The dénouement occurs in the next line of action as Yule encounters Mrs. Gracedew in his search for Prodmore. She tells Yule that she has the house and wishes him to occupy it. She assures him that what she wants is the satisfaction of knowing the right person is living in Covering End and that he can make his own arrangements concerning a lease. Yule is part of the quality of the house to Mrs. Gracedew, and he reflects that so strongly that he was the cause for which she made the purchase. Surprised at the turn of events, Yule desires to repay her some way for her generosity. Mrs. Gracedew again states she had no motive but to see him and the house together as they belong. He offers to marry her and as a group of tourists arrives she introduces them to Yule as her husband. This is the solution and is a final manifestation of the cohesive power of beauty.

The play is much like the story, the chief differences being matters of emphasis and depth. Only through his careful analysis of feeling and response in all of the characters in the story can James portray so delicate a theme as the cohesion of beauty. On the stage where he is dealing with immediacy, James changes some action and excludes
enough of the analytical so that the viewer cannot achieve the import of the problem of beauty. As exemplified in the excerpts taken to show the difference in the point of view of the two works, James endeavored to communicate the more subjective elements in the play by the use of props, action, dialogue, and stage directions. While it is necessary to assume that James' ideas were carefully followed by the players, still to be discovered are additional elements that he in no way conveyed into the acting version. The actual construction of the plot in both works is the same—that is, the areas of exposition, development, turning point, climax, dénouement, and simplification. The procedure to be followed in this comparative study will be to discuss specific differences and show how they justify a different theme in the play. The characters will be important in this analysis and will be contrasted as the discussion progresses.

Chivers, the family servant, is described in James' directions for the play in much the same way as he is shown in the narrative of the story, with one difference. The story relates his thinking as well as action and he thereby becomes a warmer and more real person. A contrast of the same simple speech in both works will show how this is true. Speaking to Mrs. Gracedaw at the very opening of the play, Chivers says, "Oh, it's all right, mum--you can please yourself. There ain't nobody come yet!"1 In the story we see he is more solicitous of her

1Edel, op. cit., p. 555.
good will. "Oh, no, mm, there ain't no one whatever come yet. It's quite all right, mm, --you can please yourself!" Placing the two assurances together at the end in loose construction and adding the word "whatever" in the story version indicate more feeling. James' reason for changing the play might well have been to make Chivers' statement more clear for oral expression, but the result is a somewhat different character.

James tells more about Yule in the story than is made obvious in the play. As Chivers and Yule were talking, the young gentleman rewarded his servant with a tip.

YULE. (Taking from his waistcoat pocket a gold coin, which he places with a little sharp click on a table near at hand.) Then there's a sovereign. (Then having turned resignedly away.) And I haven't many! The same act is described in the story.

His friend, fumbling an instant in a waistcoat pocket, produced something that his hand, in obedience to a little peremptory gesture and by a trick of which he had unlearned, through scant custom, the neatness, though the propriety was instinctive, placed itself in a shy practical relation to. "Then there's a sovereign. And I haven't many!" The young man, turning away resignedly, threw after it. The fact that James mentions in the story version that the "propriety was instinctive" is important. This lends to the depth of Yule's character and substantiates the fact that his response to Mrs. Grace-dew's Covering End was after all true and natural. This is a minor

1James, op. cit., p. 217. 2Edel, op. cit., p. 567.
3James, op. cit., pp. 260-261.
point, but is characteristic of many such instances of difference. The fact that there would be no easy way to convey this observation to the play indicates an inherent limitation in this type of theatre for the expression of James' ideas.

Mr. Prodmore is essentially the same person in both the play and the story, but his daughter appears simply naive in the story where she is vulgar in the play. After she has had her initial interview with her father, Cora retreats for tea to await Captain Yule's arrival. This retreat is revealing.

PRODMORE. . . . He doesn't know that you know anything. (Prodmore waves the girl off to the apartments.) Await us there with tea, and mind you have Charm!

(Exit Cora, throwing up her arms as to disclaim everything; while Chivers has shuffled straight up to back . . .)¹

. . . He doesn't know that you know anything." The housebell clinked, and he waved his companion away. "Await us there with tea, and mind you toe the mark!"

Chivers, at this moment, summoned by the bell, reappeared in the morning-room doorway, and Cora's dismay brushed him as he sidled past her and off into the passage in front. Then, from the threshold of her refuge, she launched a last appeal. "Don't kill me, father: give me time!" With which she dashed into the room, closing the door with a bang.²

The statement "Don't kill me, father: give me time!" shows a sensitive and disturbed person. In both cases she is unhappy with her role, but in the story she shows more of herself. The fact that Cora wants time to prepare herself for the connotations of her father's

¹Edel, op. cit., p. 562. ²James, op. cit., p. 242.
will indicate overtly her sensitive and naive character. The naive quality may be conscious or unconscious, planned because she chooses to protect herself in this way, or natural. Whatever the reason, the aspect is present in the book so that the reader feels a sympathy for her. She demonstrates more independence in the play, and her gradual victory over her circumstances is as episodic and detached as her father's defeat.

Mrs. Gracedew, like Captain Yule, is more fully depicted in the story. The following example will not only show this, but with consideration of previous discussion will justify the difference in theme in the two works. After the long conversation between Mrs. Gracedew and Yule in which they discuss the beauty of Covering End and the idea of tradition, Yule is left inspired but uncertain.

**MRS. GRACEDEW.** What else is it?

**YULE.** Everything. But it doesn't in the least matter. *(As if, really, with everything in his case so formidable mixed, nothing in the least matters.)* You may be quite correct. When we talk of the house your voice comes to me somehow as the wind in its old chimneys.

**MRS. GRACEDEW.** *(For the drollery of his image.)* I hope you don't mean I roar!

**YULE.** *(Attenuating this awkwardness; as light about it as possible.)* No--nor yet perhaps that you whistle. *(Then keeping this up.)* I don't believe the wind does here--either. It only whispers *(he seeks gracefully to explain)* and more or less sobs and sighs--

**MRS. GRACEDEW.** *(Breaking in.)* And, when there are very funny gentlemen round, I hope, more or less shrieks with laughter!

**YULE.** *(Arrested by this, stopping now rather gravely before her.)* Do you think I'm a "very funny" gentleman?
MRS. GRACEDEW. (Taking it from him while she sits; touched by it as an appeal more personal than any he has yet made; but hesitating.) I think—I think—! (Then going straight up and turning away.) I think more things than I can say.

YULE. (Watching her for the moment during which, as under the emotion sounding in her words, she keeps her back turned; then with abrupt emphasis and decision.) It's all right.

MRS. GRACEDEW. (Brought straight round.) Then you promise?¹

And the same passage from the short story:

"Everything. But it doesn't in the least matter," he loosely pursued. "You may be quite correct. When we talk of the house your voice comes to me somehow as the wind in its old chimneys."

Her amusement distinctly revived. "I hope you don't mean I roar!"

"All right?"—they were sufficiently together again for her to lay her hand straight on his arm. "Then you promise?"

"Promise what?"

He had turned pale as if she hurt him, and she took her hand away. "To meet Mr. Prodmore."

"Oh, dear, no; not yet!"—he quite recovered himself. . . .²

Mrs. Gracedew's "I think more things than I can say" in the play is omitted in the story and is important because it indicates Mrs. Gracedew now has as much of a personal attachment for Yule as for the house. Yule's return "It's all right" confirms his recognition and understanding. Mrs. Gracedew does not yet know of Yule's obligation to Cora in case he decides to keep Covering. In the story, when Mrs. Gracedew mentions that she hopes the house "sometimes laughs," she was referring to the

¹Edel, op. cit., pp. 582-583. ²James, op. cit., pp. 320-321.
appropriate grandeur of its occupants. Yule returns with "Whatever it does, it's all right." Both the house and Mrs. Gracedew's overwhelming sense of it have met his approval. Romantic aspects are left more completely to speculation. These passages are typical in that we see a similar story line, but the meaning varies because of the expansion of insight in the short story. Without the many artistic motivations in the play, the theme of The High Bid, like Summersoft, is that the ideal beautiful things should belong to those capable of appreciating them. The consistent contrast between Yule and Mrs. Gracedew on one hand and Cora and her father on the other, amid discussions of the art and traditions of Covering, engenders an idea of the appropriateness of the former two for life in this country-house.

The Two Magics, with The Turn of the Screw and Covering End, was popular and received favorable comment by the American press. Henry Wysham Lanier of The American Monthly Review of Reviews had a difficult time deciding why Covering End should be a "magic." Lanier said Covering had "that peculiar, manifold, and irresistible influence which breathes from a dwelling for many generations the habitation of a line of sturdy ancestors--or is it the 'magic' of a charming woman's personality?"\(^1\)

An anonymous review of Covering End in The Critic stated:

... The magic in Covering End is the magic of the natural,

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the witchery of feminine beauty, goodness and wit. Mrs. Grace-
dew, the heroine of the dainty comedy, is a young American
endowed with every good gift of the gods, and she is the most
promptly fascinating as well as life-like woman Mr. James has
ever drawn. The story as it stands is so dramatically perfect
that it requires the replacing of the descriptive passages by
stage-directions to be ready for immediate presentation on the
boards.\textsuperscript{1}

The Athenaeum said:

The other story in the book, Covering End, though not so striking
as the first, is in its way excellently told. Here the vein is
light. It is an account of how one of those ever-charming American
women swoops down on an old family mansion, conquers it and its
owner for her delightful self, and puts to rout the swelling vul-
garity personified in the portentous solicitor Prodmore. The whole
thing is almost a farce, even to the very names of the characters.
Mr. Henry James condescends to painting his effects with the thickest
of brushes; but it seems to do him good for once to kick over the
traces of his over-anxious analyzing, and to indulge in a real frolic.
And even in this his horror of the too much, which in his bad moments
subtilizes away his effects to nothing, prevents the slightest touch
of vulgarity: it is a charming piece, made all the more piquant by
the occasional lapse into the elaborate style which he can never
quite shake off.\textsuperscript{2}

The Nation said of Covering End, "Never has a finer tribute been
paid to the surprising charm of the American woman who unaffectedly
smacks of her native soil."\textsuperscript{3}

Henry Lanier's quest for the "magic" in Covering End might have
been rewarded with a recognition of the inseparable and perhaps inexplicable

\textsuperscript{1}Anonymous, The Critic, An Illustrated Monthly Review of Literature, Art and Life, XXXIII (December, 1898), 524.

\textsuperscript{2}Anonymous, "Mr. James's New Stories," The Athenaeum Journal of Literature, Science, the Fine Art, Music, and the Drama, II (October, 1898), 505.

\textsuperscript{3}Anonymous, "More Novels," The Nation, A Weekly Journal Devoted to Science & Art, LXVII (December, 1898), 432.
cohesive power of beauty which influenced the direction of the lives of Yule and Mrs. Gracedew. Henry James was essentially a pragmatist by his own words.

... Why the devil I didn't write to you after reading your William James Pragmatism--how I kept from it--I can't now explain save by the very fact of the spell itself upon me; I simply sank down, under it, into such depths of submission and assimilation that any reaction, very nearly, even that of acknowledgement, would have had almost the taint of dissent or escape. Then I was lost in the wonder of the extent to which all my life I have (like M. Jourdain) unconsciously pragmatised. You are immensely and universally right and I have been ..."

It might at first seem inconsistent that this writer would label a book of his The Two Magics. What would seem to be magic to a casual reader of the two stories is fact to the student of human behavior because James was true in his relation of observable cause and effect.

The anonymous writer for The Critic expressed the casual reader's concept and reaction to Covering End. That it was impossible for James to transfer the finer observations of the story into an acceptable popular dramatic form, particularly that of the well-made play, has been shown.

The anonymous critic for The Athenaeum seemed ineffectual in this: "It seems to do him good for once to kick over the traces of his over-anxious analyzing, and to indulge in a real frolic."

The play had its initial performance at the Royal Lyceum Theatre in Edinburgh on March 26, 1908. James was pleased with its reception

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and hoped for a London production in May, but Forbes-Robertson could not lease a theatre and the prospect was put off for almost a year.

The following criticism appeared after the first performance.

... In truth, however, Forbes-Robertson felt that the play had limited appeal; he described it as of "far too delicate a fibre and literary elegance" to be a great success. It was, moreover, essentially a vehicle for Gertrude Elliott and audiences seemed disappointed—as the Edinburgh press had implied—that Forbes-Robertson did not have the centre of the stage.

There was another and more important manifestation in the audience that began to trouble Gertrude Elliott during the performances in the provinces. She discovered that when she delivered her great appeal for the preservation of the past to Captain Yule, and when she pleaded, "Look at this sweet old human home, and feel all its gathered memories," the audience did not feel with her. It received her appeals and perorations in silence. But when Captain Yule, in the fine accents and moving voice of Forbes-Robertson answered her quietly, "I see something else in the world than the beauty of old show-houses and the glory of old show-families. There were thousands of people in England who can show no houses at all, and I don't feel it utterly shameful to share their poor fate," great bursts of applause greeted his words.

To an actress who had worked hard over her role nothing could be more disconcerting. She wrote to James: "From the general audience's point of view Mrs. Gracedew's appeal for beauty is not so fine as Yule's point of view that it is his duty to throw in his lot with the needy... I used to be very worried about it because it is the crux of the play and if she is not convincing to the audience at that point, they can't understand why a man of such radical views should renounce them so quickly. Perhaps I did not do it with enough conviction but I tried very hard to and I came to the conclusion that they did not see her point of view." ¹

The High Bid was given for four matinees at His Majesty's theatre in London, beginning February 18, 1909. Edel said:

... It played to good houses and had an excellent press. James

had finally achieved a modest success in the theatre, but it was a succès d'estime. Max Beerbohm wrote a delighted notice in the Saturday Review and A. B. Walkley an enthusiastic one in the Times. Beerbohm found that Forbes-Robertson had got at the soul of Henry James's lines; he spoke of the "delight it is to hear Mr. James's books—the very spirit of Jacobeanism." He added that "little though Mr. James can on the stage give us of his great art, even that little has a quality which no other man can give us; an inalienable magic."

The Evening Standard described the play as "an afternoon of sheer delight" and the Daily Chronicle spoke of James as a dramatist "inexpressibly delightful and incorrigibly impossible." James could not complain of the critics this time.

The play was produced only the two times. Investigation of literary criticism of The High Bid has revealed one article which will be discussed. The High Bid has been mentioned as one of James's more successful attempts in the theatre by several major critics, but there has not been detailed comment.

Babette May Levy in "The High Bid and the Forbes-Robertsons" has given a history of the play which is very much like Edel's but was written before the publication of his The Complete Plays of Henry James and does not include the play itself. Miss Levy discusses some of the changes involved in the metamorphosis from one-act play to short story to three-act play. It is her theory that the theme of the story is "... the vivid contrast of America's crude youth with England's cultural heritage and the way in which the New World's spirit and the Old

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World's tradition in the end supplement each other...¹ Miss Levy has made a study of rewordings and reaches the conclusion that James changed words in the stage version "only for the sake of clarity."²

Gertrude Elliott's comment in Edinburgh that the audience did not feel with her when she spoke of the gathered memories in Covering End reflects another way in which the stage was a poor means for communication of James' idea. In the story all the rich characteristics of Covering are carefully described so that merely seeing some of them at spare intervals on the stage understandably could not compensate.

Consideration will be made of Elliott's statement that the audience did not understand her point of view. Destroying Yule's personal conflict between political convictions on the one hand and the traditional pleasures on the other would take the essence from the play, or the problem. Since most of the audience attending James' play was probably middle-class³ it would object, as Elliott indicated, to Yule's first decision, though not particularly to the solution. Without Yule's moral paradox he would be of little magnitude and interest, and not equal to Mrs. Gracedew in any appreciable quality. He could have turned Tory and married money at any time, as is indicated in the play. It is truly

² Ibid., p. 289.
Covering as seen through the eyes of Mrs. Gracedew with only a spatter of romance that outweighs his convictions. Those not appreciating the elements of the preservation of beauty, tradition, and art would naturally react and label Yule as unstable or weak. "Beauty belongs to those capable of appreciating it" would be hollow words to those in the audience who were not capable. The favorable London reviews indicate that the critics understood and valued the theme. It is interesting to remember that James wrote *Summersoft* very soon after the public failure of *Guy Domville*. Giving this rather select theme of beauty in *The High Bid* to the same public that "booed" him for one on renunciation may have been a particular satisfaction to this artist.

Levy's statement that the theme of *Covering End* is the complimentary contrast of cultures seems too broad and appears to be more of a motif. The solution could have shown Yule and Cora reconciled through Mrs. Gracedew's good help if Levy's idea was correct.

A comparison of dialogue changes from the story to the play will be made in an effort to determine further evidence for William Archer's statement that James' dialogue "does not ring dramatically true." The procedure for this study will be similar to that followed for the same purpose in *The American*. One hundred lines of dialogue were taken from the climactic section of *Covering End* from a 1920 edition of *The Two Magics*. It was discovered that there were approximately eight

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1Edel, op. cit., p. 236.

words to a line in *Covering End* and that there were also eight words to a line in *The High Bid* published in Leon Edel's text. The total number of spaces devoted to nondialogue material was calculated from the one-hundred-line section of each work and it was found that there were 1,324 spaces in the story and 1,855 in the play. The difference of 531 was divided by the average number of spaces in one line from the play, which was 42. Accordingly, the number of lines to be added to the play to make the material equal was 12.6, or thirteen lines. One hundred lines in *Covering End* is equal to 113 lines in *The High Bid*. These excerpts are reproduced on the following pages of this thesis. Each line is numbered for purposes of clarification. Occasionally a line will contain an incomplete word due to a carry-over of nondialogue material from a previous line, since nondialogue material has been omitted when it is equal to a full line or more. Omission of the lines has been indicated by the use of the ellipses preceding the following line of dialogue. Where a paragraph has been left out, a full line of dots so indicates.

Stichomythia is found sixteen times in the short story and seventeen times in the play. This device encourages a high degree of wit and simplifies the logical growth of thought.

MRS. GRACEDEW. . . . I know Everything.

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1... banged the desk. You raved. You shrieked."

2 almost tenderly, to recognise. "We do shriek
3 at Missoura Top!"

4 "I don't know what you do at Missoura Top,
5 but I know what you did at Covering End!"

6 She warmed at last to his tone. "So do I
7 then! I surprised you. You weren't at all
8 prepared--"

9 He took her briskly up. "No--and I'm not
10 prepared yet!"

11 Mrs. Gracedew could quite see it. "Yes,
12 you're too astonished."

13 "My astonishment's my own affair," he re-
14 torted--"not less so than my memory!"

15 "Oh, I yield to your memory," said the charm-
16 ing woman, "and I confess my extravagance."
17 But quite, you know, as extravagance."

18 "I don't at all know,"--Mr. Prodmore shook
19 it off,--"nor what you call extravagance."

20 "Why, banging the desk. Raving. Shriek-
21 ing. I over-did it," she exclaimed; "I wanted
22 to please you!"

23 ... The effect on Mr. Prodmore was striking. "So
24 you said," he sternly inquired, "what you didn't
25 believe?"

26 She flushed with the avowal. "Yes--for you."

27 He looked at her hard. "For me?"

28 ... slowly got up. "And for those good people."

29 "Oh!"--he sounded most sarcastic. "Should
30 you like me to call them back?"

31 "No." She was still gay enough, but very
32 decided. "I took them in."
"And now you want to take me?"

"Oh, Mr. Prodmore!" she almost pitifully, ...

... "Well, if we're not what you say--"

"Yes?"--she looked up askance at the stroke.

"Why the devil do you want us?" the ques- ...

at all before he went on? "Why the devil did

you say you'd offer fifty?"

... "Did I say that?" She could only let his

challenge lie. "It was a figure of speech!"

"Then that's the kind of figure we're talking

about!" Mr. Prodmore's sharpness would have ...

"Have you seen Miss Prodmore? If you

haven't, find her!"

... ility of her benevolence. "You won't, my dear

man." To Mr. Prodmore also she continued.

blond. "I happen to know she has gone for a

walk."

"A walk--alone?" Mr. Prodmore gasped.

"No--not alone." Mrs. Gracedew looked ...

friend. "Cora has gone with Mr. Pegg."

"Pegg has been here?"

... launched the whole craft. "He walked with

her from the station."

"When she arrived?" Mr. Prodmore rose

like outraged Neptune. "That's why she was

so late?"

Mrs. Gracedew assented. "Why I got here

first. I get everywhere first!" she bravely ...

... where he should get, and what! "In which

direction did they go?" he imperiously asked.

... than lightly recognised. "I think I must let

you ascertain for yourself!"
66 a gage of battle. "So you abetted and pro-
67 tected this wicked, low intrigue?"

68 . . . indifferent to any violence. "You're too dis-
69 appointed to see your real interest; oughtn't I
70 therefore in common charity to point it out to
71 you?"

72 . . . one. "What do you know of my disappoin-
73 tment?"

74 . . . narrowed glare a couple of tears of rage. "I
75 know everything."

76 "What do you know of my real interest?" . . .

77 "I know enough for my purpose--which is
78 to offer you a handsome condition. I think it's
79 not I who have protected the happy under-
80 standing that you call by so ugly a name; it's
81 the happy understanding that has put me"--
82 she gained confidence--"well, in a position.
83 Do drive after them, if you like--but catch
84 up with them only to forgive them. If you'll
85 do that, I'll pay your price."

86 . . . at last to breathe into it hard. "What do you
87 call my price?"

88 "Why, the sum you just mentioned--fifty
89 thousand!" Mrs. Gracedew feverishly quavered.

90 He looked at her as if stupefied. "That's not
91 my price--and it never for a moment was!" . . .
92 the driest. "Besides," he rang out, "my price
93 is up!"

94 She caught it with a long wail. "Up?"

95 Oh, he let her have it now! "Seventy thousand."

96 . . . voice for her despair. "Oh, deary me!"

97 . . . which he launched his ultimatum. "It's to take
98 or to leave!"
... to their companion. "Seventy thousand, then!"

... wound in front. "Seventy thousand--done!"¹

1. make you Owner of this Place?

2. MRS. GRACEDEW. . . . tion for debate, for appreciation.) No--

3. not quite perhaps. But I'll settle the rest

4. with Captain Yule.

5. PRODMORE. . . . sustained reserve at the room.) Captain

6. Yule has nothing to sell.

7. MRS. GRACEDEW. . . . ironic; infinitely surprised.) Then what

8. have you been trying to buy?

9. PRODMORE. . . . quick and startled apprehension.) Do you

10. mean to say you're after that? (Then while . . .

11. You'll remember that you've yourself

12. given me the benefit of an estimate.

13. MRS. GRACEDEW. . . . With those good people--when I showed

14. the place off?

15. PRODMORE. (Agreeably amused.) You

16. seemed to be taking bids then. You ran it

17. up High--you said it's Magnificent--you

18. said it's supreme--you said it's unique--

19. oh you got in deep.

20. MRS. GRACEDEW. . . . recall.) Was I very grotesque?

21. PRODMORE. . . . not at all suiting him.) "Grotesque"?

22. MRS. GRACEDEW. . . . know.) I mean did I go on about it?

23. PRODMORE. . . . "Go on"? You worked it up as, in the

24. course of a considerable experience, I've

25. never heard any auctioneer! You banged

26. the desk. You raved and shrieked.

27. MRS. GRACEDEW. . . . but quite detached recognition.) We do

shriek at Missouri Top. (Musing, admitting.) Yes, and—when we like things—we "rave." I raved just to please you.

PRODMORE. You said what you didn’t believe?

MRS. GRACEDEN. . . . radiant, with supreme candour.) Yes, for you.

PRODMORE. (Suspicious, vague.) For "me"?

MRS. GRACEDEN. . . . matter of course her other reason.) And for those good people.

PRODMORE. Oh! (Sarcastic.) Should you like me to call them back?

MRS. GRACEDEN. (Gaily.) No. (Quite clear about it.) I did what Housekeepers do—I strained a point. "For the good of the House!"

PRODMORE. . . . Then if we ain’t what you say (hanging . . . looks away)—why the devil do you want us? Why the devil (as she still says nothing and takes, as it were, no notice) did you say you’d offer Fifty Thousand?

MRS. GRACEDEN. . . . far back; a little wan.) Did I say that? . . . can’t imagine why.) It was a Figure of Speech!

PRODMORE. (Prompt, triumphant.) Then that’s the kind of Figure we’re talking about! (Then while she raises a vague . . . high displeasure.) Have you seen Miss Prodmore? If you haven’t, find her at once.

MRS. GRACEDEN. . . . ingly.) You won’t, my dear man, "find her at once"—you won’t perhaps, very easily, ever find her again. (Then bracing . . . Cora has gone with Mr. Pegg.

PRODMORE. (Astounded.) Pegg has been here?
MRS. GRACEDEW. . . . same high spirit have it all.) He walked
with her from the Station.

PRODMORE. (Stupefied.) When she ar-
ried? (Piecing it together.) That's why
she was so late?

MRS. GRACEDEW. . . . Why I got here first... ...
bumps.) I think I get everywhere first.

PRODMORE. . . . her as through menacing lids.) Isn't the
pect to "get"--and What? (Then as she . . .
rued.) In which direction did they go?

MRS. GRACEDEW. . . . to make up her mind.) I think I must let
you find out!

PRODMORE. . . . but stood bewildered and gaping.) Call my
carriage, you monster. (Then while CHIV- ... 
DEW.) So you abetted and protected this
wicked, low intrigue.

MRS. GRACEDEW. . . . violence.) You're too disappointed to see
your Real Interest. Oughtn't I therefore in
common charity to point it out to you?

PRODMORE. . . . if not hearing her.) What do
you know of my Disappointment?

MRS. GRACEDEW. . . . rageous and kind.) I know Everything.

PRODMORE. . . . if not hearing her.) What do you know of
my Real Interests?

MRS. GRACEDEW. . . . sonable, ready; also perfectly clear.) I know
enough for my purpose--which is to offer
you a handsome condition. Do drive after
them, if you like--but catch up with them
only to forgive them. If you'll do that--

PRODMORE. . . . now for her possibilities.) Well, if I do,
exactly what it's odious to me to do--?

MRS. GRACEDEW. I'll pay your Price.

PRODMORE. . . . What do you call my Price?
MRS. GRACEDEW. . . Why, the sum you just mentioned. Fifty Thousand.

PRODMORE. . . . his florid neck-gear.) That’s not my Price-- and never for a moment was! Besides (his . . . his large patent-leather feet)--My Price is up!

MRS. GRACEDEW. . . en; echoing it as with a long wail.) “Up”?

PRODMORE. . . . her.) Up, up, UP. Seventy Thousand.

MRS. GRACEDEW. . . Oh-h--deary me!

PRODMORE. . . . carriage; immutable, absolute.) It’s to take or to leave!

MRS. GRACEDEW. . . supreme inspiration.) Seventy Thousand then!

PRODMORE. . . . her desperate figure.) Seventy Thousand.

Done! (Exit PRODMORE with Bang of

PRODMORE. . . . What do you know of my Disappointment?

MRS. GRACEDEW. . . I know enough for my purpose-- . . .

James must have felt it a good stage device. He used it only six times in the climactic scene from the novel, The American, and fifteen times in the play adaptation of that work. Since Covering End was taken from the one-act play, Summersoft, the reason for an increased use of stichomythia over the use of it in the novel is apparent. James added to the play to create Covering End, while cutting was necessary to write The High Bid. Stichomythia also expresses an idea of antithesis which strengthens tension. There are nine examples of antithesis used in the

1Edel, op. cit., pp. 595-597.  
2Ibid., p. 596.
same speech in the story and eight in the play. This may indicate that the shift from short story to play was essentially one of idea, since the story already contained sufficient dramatic and stage devices.

Neither the story nor the play uses figures of speech to any considerable degree. Twenty-seven instances of kinesthetic imagery were counted in the selection from Covering End and an equal number in that from The High Bid. The language level and general vocabulary are practically identical. There are no eminently learned or obscure words, very few figures of speech, and no obvious clichés.

An examination of the form and system of sentences (see Tables IX and X in Appendix) in both works indicates a predominance of periodicity and amorphism. There are fifty periodic sentences and eighteen loose sentences in the Covering End excerpt and fifty-seven periodic with fourteen loose sentences in The High Bid. This is a complete reversal from characteristics of The American, where the conversational loose sentence was over twice as frequent as the periodic. Part of this is due to the increase in short and amorphous sentences in The High Bid and Covering End. The average length of speeches, as well as sentences, is much less in the latter two. (See Tables V and XI in Appendix.) Considering the high level of the idea and theme of both Covering End and The High Bid, the periodic sentence would be necessary to develop the emotional tension demanded by the appropriate climax. There are eight balanced sentences in each of the works, where there were more in both vehicles for The American. Mrs. Gracedew was not a person to
become emotionally excited over a business arrangement with a Mr. Prod-
more. The tone of the short story is more earnest than the tone of the
play simply because of the context of events leading to the climax and
because of the superior insight into the characters shown by the story.
In both cases the tone was practical and businesslike with high emotion
hidden under a calm exterior. There were three rhetorical questions
in the short story excerpt and eight in the play, while there were twenty-
one exclamations in the short story and only eleven in the play. Both
devices show emotive significance. Another example of an emotional
device is repetition. There were eight instances in the story and
eleven in the play. Considering rhetorical questions, exclamations,
and repetition together, there are a total of thirty-two in the story
and thirty in the play, showing no appreciable difference.

The most frequent sentence lengths in the short story are three
and six words, while the most common length for a sentence or the mode
in the play is six. (See Table XII in Appendix.) This shows that there
are more instances of short sentences in the story than in the play and
that in both cases James chose to employ the very short sentence rather
frequently. The mode of sentence length in The American was six for
the novel and seven for the play. Although this is not a great differ-
ence, another consideration of the average length of speeches shows
that the tendency was for shorter expression in the later play. This
may have been an effort by James to make his dialogue ring more dramati-
cally true, as suggested by William Archer. It is interesting to note,
however, that George Bernard Shaw, in criticizing James' use of the
dramatic form, thought that the problem was not essentially one of length
but one of language.

... There is a literary language which is perfectly intelligible to the eye, yet utterly unintelligible to the ear even when it is easily speakable by the mouth. Of that English James was master in the library and slave on the stage. At the last-mentioned performance [The Outcry], I experimented on my friends between the acts by repeating some of the most exquisite sentences from the
dialogue. I spoke fairly and distinctly, but not one of my victims could understand me or even identify the words I was uttering.

I cannot give any rule for securing audible intelligibility. It is not missed through long words or literary mannerisms or artificiality of style, nor secured by simplicity. Most of the dialogues that have proved effective on the English stage have been written either in the style of Shakespear, which is often Euphuistic in its artificiality, or in that of Dr. Johnson, which is, as Goldsmith said, a style natural only in a whale. Ben Jonson's Volpone is detestably unreadable; yet, when spoken on the stage it is a model of vivid dialogue. The Jamesian passages with which I experimented did not contain any word of more than two syllables: word for word they were as simple as The Pilgrim's Progress. But they "came across" as gibberish. Speech does not differ from literature in its materials. "This my hand will rather the multitudinous seas incarnadine" is such a polysyllabic monstrosity as was never spoken anywhere but on the stage; but it's magnificently effective and perfectly intelligible in the theatre. James could have paraphrased it charmingly in words of one syllable and left the audience drearily wondering what on earth Macbeth was saying.1

James' five dramatic years ended with his completion of Summer-soft in 1895 which he later turned into the short story, Covering End, and in 1907 into a three-act play, The High Bid. The short story was widely read and favorably received with The Turn of the Screw in The Two Magics, although there was some question about its meaning. At

the suggestion of friends who felt the story could easily be turned into a successful play, James rewrote it into dramatic form. The High Bid was acclaimed by critics in London but was produced for only four matinee performances. The theme of the play, that beauty should belong to those capable of appreciating it, was not well taken in the provinces, a fact which was an indication that the play could never be really popular. James' reason for writing such a play for the general public is more questionable than the form, presentation, and construction of the play itself. Summersoft was James' first play written after his public condemnation for Guy Domville, a play with a delicate and spiritual theme. Intended or not, The High Bid was an act of justice to vulgar members of the British audience.

A style study by the writer has revealed that James used a simple and short dialogue form, practically identical with the dialogue in the short story. Changes from Covering End to The High Bid were very important because they show that James' extremely fine analysis and description could not be conveyed by a conventional theatre presentation. Many of his narrative statements would have appeared ridiculous or impossible to assimilate if they had been spoken by an actor. The difficulty of projecting subtle psychological meanings still plagues the theatre today.

The following comparative study has been reduced in detail. The tables in the Appendix referring to the two previous style studies have been adequate to illustrate the individual technical differences between James' plays and stories for the purposes of this thesis. The excerpts
showing the material selected for the style studies will also be eliminated. The process of determining factual data will remain the same. Basic contrasts between the play, The Saloon, and the short story, Owen Wingrave, are given in the context of the discussion and are confined to that.

Two days after completing The High Bid, James began working on The Chaperon from a note written in the spring of 1893. Instead of expanding the note, he had turned to his work on Guy Domville. In 1907, with his interest in the theatre revived, James dictated a "Rough Statement" for The Chaperon but again turned to work he felt was more important, and it was never developed. The High Bid needed a short curtain-raiser and James decided for this purpose to adapt his short story, Owen Wingrave, into a one-act play which he called The Saloon. James wrote The Saloon in one month, finishing it on the last day of the year, 1907. Harley Granville-Barker's unfavorable opinion of this play stimulated James to expand and improve it, after which effort he submitted it to the Forbes-Robertsons, who were preparing The High Bid for its initial production. They were not interested. James put the play aside until Sir John Hankin, a dramatist, persuaded him to submit it to the Incorporated Stage Society, which gave meritorious plays subscription performances. This group turned the play down in January, 1909. Finally on January 17, 1911, The Saloon was produced by Gertrude Kingston in London. Miss Kingston's interest in the play was a result of her own psychical research. Miss Kingston altered the climax scene so that
a ghost was observable. This was contrary to James' wishes, but he was then in America.1

Owen Wingrave was first published in the Christmas issue of the Graphic in 1892. It is the story of a young man with his loyalties divided—his family on one side and his idealism on the other. Destined for a military career, Owen became a pacifist while in training. His proud family and the girl he wishes to marry cannot reconcile his views with their plans for his life. The story and the play are identical in theme. Constructive differences will be discussed after an analysis of the play.

The Saloon, a one-act play produced on January 17, 1911, is set in the large sitting-room of an English country-house. Owen Wingrave, only son and heir to the estate and to a family tradition of militarism, has decided to renounce his birthright and adopt a type of life consistent with his pacifistic ideals. He has been preparing for a military career under the expert guidance of Spencer Coyle, a man of forty-seven who realizes Owen's talent and ability. Convinced that Owen is sincere, he and his wife have accompanied Owen and a school friend, Bobby Lechmere, to the estate to discuss the decision with Owen's family. Bobby is training for the military and acts as a register early in the play for the comments of Kate Julian, Owen's intended bride. As the curtains open, Kate, her mother Mrs. Julian, the Coyles, and Lechmere are in the

salon discussing Owen's interview with his grandfather, who is greatly opposed to the young man's decision. The constructive exposition of the play lasts until Owen joins the group and all of the above-discussed facts have become apparent and until, through his conversation with them, one more arises. The gloomy country house is filled with relics, portraits, and memories of dead family heroes. They hold a power over Owen and he expresses his fear:

OWEN. . . . I move about in this air as under the Ban. Strange Voices seem to mutter at me—to say dreadful things as I come. (Then as explaining—with an odd intensity of expression.) Keeping well before me, you know, the sense of what I'm doing.

COYLE. (Rather unpleasantly affected; deprecating,) Ah, but you mustn't let your imagination run away with you!

OWEN. (With the same overwrought smile.) Oh, I assure you it has regularly bolted! (Then looking at him thus as with the strong veracity of it.) I've started all the old ghosts. The very portraits glower at me from the walls. There's one in particular—on the second landing of the big staircase—that fairly stirs on the canvas, that just heaves as if to get at me, when I pass up and down. 1

The development follows this statement. A family experience is discussed which increases Owen's tension. One of Owen's ancestors, as a boy, had like him refused to fight and his grandfather in disgust had beaten him so that he died the following night. Coyle leaves to speak with Owen's grandfather, but before he does he once again sounds the boy's sincerity. He pushes Owen far enough so that Owen puts the whole matter overtly as one of honor and conscience. Soon the guests

1 Ibid., p. 658.
leave for bed, but Kate and Owen remain to discuss the family legend, a grand superstition. She correlates the incident of the past with Owen's present and indicates that the ghost or "Brute of all Brutes" will come to him as a Wingrave at the time of his need and that if he continues to renounce the military he will suffer the agony and death of his predecessor. Owen does not deviate from his convictions and says that there are people

... who are afraid of nothing so much as a false—and a damnable vulgar!—conception of Honour! (With a certain extra and more intentional coldness of irony.) I don't mind telling you, you know, that I'm one of those. (After another moment.) I'd take the chance—

This is the turning point of the play because with this decision Owen embraces the reality of the problem or theme of the play, which is the destructive quality of fear. Leon Edel says that "Henry James clearly intended to convey the brooding spirit of the 'House' (or Family) with its threat to the living." The play has shown Owen as a sensitive and talented young man with extremely high ideals. Through his studies under Coyle, he had arrived at a firm conviction of the uselessness of war and fighting in spite of the fact that he proved remarkably capable in his military training.

Bayard Sartoris in The Unvanquished by William Faulkner had to face a similar, though less intellectual, decision and observed that "men have been pacifist for every reason under the sun except to avoid danger

\[1\text{Ibid.}, \text{p. 665.}\] \[2\text{Ibid.}, \text{p. 648.}\]
Coyle was greatly disappointed with Owen's decision, but, convinced of his sincerity, he had accompanied the young man home to help work the problem out with this ancient and proud military family. Owen admitted in his statement at the turning point of the play that he was afraid of the principles and ideals of his inherited military tradition. He said this after a heated discussion with his old grandfather, after Coyle's anxious final questioning, and after Kate's elaborate references to the supernatural powers in the house. To a person in a highly emotional state such as this, a number of reactions would be possible. James has, however, so carefully portrayed Owen that his is believable. Owen's reaction, which is an admission of fear, considered with his idealistic, sensitive, and unbending character, makes it obvious under these circumstances that the fear will become destructive. Owen, being human, has an understandable distaste for Kate's and his family's disapproval of him. In his fanatical defensive stand for his own ideals, he shifts his fear of retribution by his family to the relics that surround him because they represent his family. This shift is aided by the constant allusions to his tradition and the corresponding spirit of that in the house by the somewhat hysterical Kate. Just as a sense of the aesthetic is built by an accumulation of experiences, in this case a sense of fear is established. This surrender of association would be a manifestation of animal magnetism, of which James was a student.¹


When Owen says, "I'd take the chance," he means that he would meet the ghost or family spirit face to face and presumably fight it. He hates pugilism so intensely that eventually, in his emotional state, adopting those practices literally kills him. Owen's statement ties the knot in James' "well-made" play and the remainder of the action is dénouement with a highly emotional climax at the end. Kate and Owen continue to discuss the Wingrave family spirit, and Coyle returns to inform them that the grandfather has disinherited Owen. When Coyle leaves, Kate calls Owen a coward and tells him that this is a general opinion. Crushed, Owen is silent. Kate goes to the door and Owen extinguishes the light. Only his shadow is visible and he puts on a cape as if to leave. Kate has reconsidered her rash accusation and, attempting to communicate with him, asks him where he is going. Owen will not speak at first, but eventually the two again discuss the spirit of the house. Kate tells him that a year ago she had actually seen the family ghost right where he was standing but that now she was not afraid to stand by him and try to save him from its dreadful wrath. Instead of calming him, their discussion arouses his conflict to the extent that he completely denounces the ghost, its meaning, and any power that it might have—as well as Kate's values. He has stayed to prove that he is not a coward and fights to maintain his integrity and ideals. As he does so and adopts the tools of his enemy, militarism, he dies.

Owen. (At right, while she still moves right, as to hold him.)
What do I care for Voices of Visions that pretend to keep me a Slave?
KATE. ( Hovering, pressing, imploring; yet as kept off too, with her clasped hands, by a sort of sacred terror.) Owen, Owen, I love you— but silence!

OWEN. (Crescendo.) What do I care for your fostered Horrors that prowl like Unclean Beasts?

KATE. (At the climax of an intense nervous apprehension now, at the same time as at that of her sense of listening to a new music; supplicating.) Don't, don't—and forgive me! Silence!

OWEN. (At his own highest resonant climax.) What do I care for the Demon himself (at which, as throwing herself back horror-stricken, Kate gives a piercing shriek) except for the joy of blasting—!

(But with the words, all but simultaneously with Kate's shriek, caught up and extinguished in a great quick Blackness of deeper Darkness, completely obscuring the cold light from the high window, which passes, like the muffling whirlwind of an Apparition, and has come and gone even as a great flash of light. Out of it has sounded, like a ringing cry of Battle, an immense, recognising "A—a—h!" the last breath of Owen's gasping throat. When the Shade has passed the cold light of the high window again only reigns, in which we make out the young man smitten to the ground, at his length on his back with Kate, thrown to her distance, staring at him in an immense recoil of wonder, terror, anguish.)

Following this climactic scene, Coyle enters the room to proclaim the death of a soldier.

James uses the third person omniscient point of view in the story, Owen Wingrave, and there is very little actual dialogue. He relates the circumstances by explaining the thinking of all of the characters before or after bits of conversation. Spencer Coyle is the person through whom most of Owen's personality is developed. He is not the center of

intelligence because James has not confined himself to one viewpoint as he did in *The American* with Christopher Newman. James' reason was probably that he wrote the story for a popular audience. He mentioned in his notes at the time he was writing *Owen Wingrave* that it could not be a really psychological story since it was to be published in the *Graphic* and you don't play violins for donkeys. However, as Edel explained in mentioning this anecdote, the story truly became psychological in nature. This will be more fully discussed in the analysis of the criticism on the two works. In addition to giving the thinking of all the various characters in *Owen Wingrave*, James relates more concrete historical background for the events, but the addition of this material does not change the meaning of the action and circumstances. James is laborious in his explanation of the various attitudes of one person toward another in the story and he clearly was simplifying his work. For example, he used four full pages in the story to explain the personality of Owen's aunt, Jane Wingrave, and her relation to the circumstances and events while the aunt does not appear in the play and is mentioned in only three or four short speeches. The references to her in the play are sufficient to enact her influence on the whole of the meaning of the two works, which, as has been indicated, is identical.

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Because of these simplifications in the story, the metamorphosis from story to play shows no major alteration of meaning or character. In the case of *The American* and *Covering End* James' complex circular psychological construction created so many important amplifications that representative conveyance of even all primal ideas was impossible. With the exception of the appearance of Jane Wingrave in the action of the story, the role of the characters is identical. The action begins at the school in the story and covers a good deal more ground as well as time, but James' description again does not alter or develop the meaning as compared to the play.

A comparative style analysis of the dialogue in the climax scene of the two works is impossible since in the story James uses the narrative technique without dialogue throughout that portion. A study of the climax scene in the play reveals that it is high-pitched with emotion. The sentences are short, and stichomythia is frequent. Kate and Owen are on an even plane as far as the level of language is concerned. The section resembles that of the play, *The American*, in construction.

*Owen Wingrave* was republished in *The Wheel of Time*, a collection of tales; in another collection, *The Private Life*; and James later included it in the New York edition of his works. This repeated publication would indicate that the story was fairly popular. In explaining the place of this story in James' career, Edel says:

During the first twenty years of his creative life, the years encompassing his apprentice ship, the establishment of his reputation and his greatest popular successes, Henry James wrote only
four ghostly tales. There was a fifteen-year period, from the time
he settled in London late in 1876, to the beginning of the 1890's,
during which not one of his tales could be described as ghostly.
But in the final decade of the century, between his forty-eighth
and fifty-seventh years, he wrote a round dozen stories of the super-
natural or "quasi-supernatural."

... It is tempting to attribute this concentrated productivity
in one field during the 1890's to the decade itself. The tales
of the period now fixed in literary and artistic annals as the
"decadent nineties" or the period of the Yellow Book; ... at
least three of Henry James's tales were written for this market.¹

Edel explains that with the only mild popularity of his stories after
Daisy Miller in 1879 and his failure as a playwright in the early nineties,
"the process of writing out his fantasies and stories seems to have acted
as a kind of self-therapy."²

Though the problem of the story, Owen Wingrave, is psychological
in nature, the construction and simplified style indicate that it was
written for the popular market.

The Saloon achieved some success.

The critics had decidedly mixed feelings about it. H. M. Wal-
brook in the Pall Mall Gazette called it "one of the most thrilling
one-act plays produced in London of late years," whereas J. T. Grein
in the Sunday Times queried: "Do people ever say such things and
in such a manner?" The Daily Chronicle said it was "a distinct
compliment to our stage," and the Evening Standard said the char-
acters "spoke as no six people in a country house drawing-room
ever spoke." On one thing the press was agreed: in its final
moments the play was converted by the actors into ranting melo-
drama. They pitched the acting in so high a key that at the climax
the stage was filled with shouting. The Daily Chronicle described
it as "the shriek-and-darkness episode at the end of a sort of
frenzied duet of soul analysis" and Walbrook said it was a "crude

¹ Ibid., pp. xiv-xv. ² Ibid., p. xxiv.
contest between a man yelling and a woman screaming, a sheer noise that afflicted the ear.¹

Since the producer, Gertrude Kingston, altered the climax scene and included a visible ghost, an effect may have been produced which would make it more difficult for the audience to understand the depth of the psychological problem. The image of a ghost in that darkened room between the two hysterical young people could take sympathy from their problem and turn the affair into a splash of sensational gothicism.

For the first time in his playwriting James had a drama that was very much like the story from which it was adapted. The problem of the destructive quality of fear was not expressed in the reviews of the play which have been quoted, and it is possible that this rather uncommon situation was taken more for its horror than for its reality. Fear can be destructive without causing death, though the purity and intensity of Owen Wingrave's character are adequate to make the death solution believable. James wrote the story for the popular market, and it lacks the breadth and scope of the earlier works studied in this thesis. The play, which was written in one month, was turned down by three major critics and when it was finally produced was given an alteration which probably affected its meaning to the audience. The stage of the early twentieth century and his use of the well-made play form again seem inadequate to project James' ideas.

After writing *The High Bid*, James turned a twelve-year-old novel, *The Other House* into the drama form which he had originally intended. The donnée was sketched before the *Guy Domville* production but, presumably because of that failure, was published instead as a thirteen-installment story in the *Illustrated London News*. In 1909 James submitted the play to Herbert Trench for the Haymarket theatre repertoire, but because of difficulties in casting, cuts, and disagreements, it was not produced. *The Outcry*, James' last play, was written in the fall of 1909. Casting difficulties and James' personal illness, as well as the collapse of his producer's repertory season after the death of King Edward VII in 1910, caused him to turn the idea into a novel, which had several editions. The play was finally produced a year and a half after James' death by the Incorporated Stage Society for two performances. In addition to his plays, James wrote a monologue for the *diseuse*, Ruth Draper, in 1913. James had great respect for her and was disappointed when she did not use it because she always wrote her own material.\(^1\)

SYNOPSIS, EVALUATION, AND COMPARISON OF THREE DRAMATIC ADAPTATIONS OF HENRY JAMES' NOVELS WITH THEIR NARRATIVE COUNTERPARTS

Dramatic adaptations of James' fiction by recent playwrights have been more popular than his own. An examination of the three most successful of these plays will be made to discover differences in emphasis, form, and style that might account for this.

The Heiress, by Ruth and Augustus Goetz, was written from one of James' early novels, Washington Square, published in book form in 1881. Dr. Austin Sloper was an excellent physician living in New York City in the mid-nineteenth century. Fifty years old at the beginning of the story, Dr. Sloper was a clever man of the world, though not a charlatan or pretentious, and thoroughly honest. He had been married five years to a beautiful and talented woman when she died after bearing him a daughter, Catherine. Their son had preceded her in death. Shocked by his double loss, Sloper was further saddened because Catherine was a girl. He took care of her with traditional authority in their fashionable home in Washington Square. When Catherine was ten, Sloper's widowed sister, Livinia Penniman, joined them. Superficial, and with a proclivity for the dramatic, Livinia ostensibly guided Catherine's taste. Mrs. Almond, Dr. Sloper's younger sister, also lived in New York with her eight children and prosperous husband, a merchant. Sloper preferred her to Livinia but thought all women, other than his deceased wife, were
unreasonable. Catherine had a certain piano talent but was painfully shy and Dr. Sloper considered her dull. Both Livinia and her brother exaggerated the girl's limitations as she was "in reality the softest creature in the world."\(^1\) Catherine herself was fond of but afraid of her father and accepted her aunt with genuine, if modest, appreciation.

The action of the story begins as Mrs. Almond has a party for her pretty seventeen-year-old daughter, Marian, who has become engaged to Arthur Townsend. Catherine, now twenty-one, her aunt, and her father attend. She is introduced to a distant cousin of Arthur's, Morris Townsend, and he expresses an interest in her. Morris, in his early thirties, is extraordinarily handsome, clever, and has spent his recent years touring about the world. A few days later, Morris and Arthur call on Catherine and with Livinia's complete approval Morris establishes that he will soon return. Sloper, who almost never addresses his daughter except in an ironical form, is somewhat amused and thinks to himself that there is something wrong with Morris or he would not continue his interest. He tells Livinia to ask Morris to dinner. Catherine's first attitude is one of a defensive effort to match Morris's keenness and she thinks more of her impression on him than she does of affection for this talented man. She is of course delighted with his attention.

At the dinner Dr. Sloper decides that Morris is unsuitable. He does not object to an heiress-hunter but feels that the young man's background

proves him too unstable to trust with such a matter as Catherine's whole future. Morris had inherited a small property, had squandered all of the money in his travels and is as yet unemployed. He is living with his widowed sister, who has five small children and a meager income through he says that he is tutoring them to save on their educational expenses while he seeks a position in business. Livinia, sensing the conflict, supports Morris as he continues to call on Catherine in spite of Dr. Sloper's careful indication of disapproval. The couple become engaged, and when Catherine informs her father he asks her not to announce it and to have Morris call the next afternoon. Sloper tells Morris he cannot approve of him as a son-in-law since he feels Catherine could not be happy with him. The couple continue their courtship, though silently. Sloper calls on Morris's sister and manages to make her admit that her brother is selfish and perhaps not suitable for Catherine. With this, Sloper informs Catherine that he not only would not approve of the marriage but that she would never inherit his large fortune and would have only the ten thousand dollars a year left to her by her mother's will. Certain this would make no difference, Catherine does not change her mind. Sloper takes her on a year's tour of Europe in hope that she will forget Morris, but on her return she informs him that there has been no change of heart. Sloper finally feels defeated, but will not change his attitude. Morris had established a business address in their absence, but when he discovers that it does not change Sloper's feeling, he succeeds in gently easing out of the engagement. The doctor is
informed that Catherine broke the engagement herself. In spite of meeting eligible persons, Catherine never marries. Her father feels that she may be waiting until his death to marry Townsend and therefore breaks his will. When he dies she receives only her mother's small fortune. She sees Morris years later and he asks her to renew their friendship as he is now a widower. Catherine refuses.

The Heiress was first presented by Fred F. Finkelhoffe at the Biltmore Theatre in New York City on September 29, 1947. All of the action of the play occurs in the front parlor of Doctor Sloper's house in Washington Square, New York City, in 1850.

Act I. Dr. Sloper arrives home late for dinner after delivering a baby and is just in time to receive guests who include Mrs. Almond, his sister; her daughter, Marian; Arthur Townsend; and Morris Townsend. Marian and Arthur are to be married and they ask Catherine Sloper, the doctor's daughter, to be maid-of-honor. Livinia Penniman, Sloper's older sister, is a house guest and had only recently arrived. During the evening Morris creates a friendship with Catherine. Catherine is in her late twenties and is dominated by her exacting father so that she is miserable. She is burdened by her small duties as a hostess. Two weeks later after a few visits Morris calls on Catherine and asks her to marry him. She accepts and requests that she inform her father rather than he. Dr. Sloper is surprised at the rapidity of the romance and tells her he hopes that Morris is sincere and asks for an appointment with him the following morning at eleven. At ten a.m. the next
day Dr. Sloper has an interview with Mrs. Montgomery, Morris's widowed sister. He determines that Morris is, after all, selfish, irresponsible, and a fortune-hunter. When Morris arrives he carefully questions the young man and expresses his disapproval of the marriage. Undaunted, the couple desire to go ahead with their plans. In desperation, Dr. Sloper asks Catherine to join him on a six months' trip abroad which he had been planning to take by himself. Catherine agrees and Morris tells her he will wait for her.

Act II. Six months later Dr. Sloper and Catherine embark from their tour a day earlier than expected and find Livinia Penniman at home. The doctor has a bad cold but notices a cigar ring in an ash tray and the smell of Morris's bay rum. Livinia told them that Morris had been by that afternoon for a few moments while he was in the neighborhood. The truth is that when Morris heard the Slopers coming to the door he ran and hid in the basement. Catherine and her father discuss Morris again, and to the doctor's extreme disgust he finds that Catherine has not changed her mind about the marriage. Sloper informs her that Morris could have many girls prettier and more clever than she and that her one distinguishing quality is her fortune. Catherine is heartbroken with his words. After Sloper retires, Morris joins Catherine. During the voyage Morris and Mrs. Penniman had planned an elopement for the couple as they felt Dr. Sloper would forgive them in time. Fresh from her father's wrath, Catherine is delighted with the proposed plan and requests that they marry that very night. She tells Morris of the breach
with her father. Morris leaves to fetch a carriage and his belongings while Catherine prepares. At the designated hour Morris does not arrive and the weeping Catherine stays with her aunt. Three days later the doctor becomes critically ill and dies. Catherine had told him what Morris had done and is bitter toward the doctor in his last hours of life, for she is convinced that he had never loved her for herself. He leaves his money to her and two years later Morris calls again. He had been to New Orleans and California and had not married. He asks her to marry him and explains that he had left so that he would not deprive her of her rights. She once more agrees to marry him and asks him to come to the door with a carriage in a few moments. Morris does, and as he knocks at the door, Catherine finishes her embroidery and, bolting the latch, retires as the echoes of the knocking gradually diminish.

Basic contrasts between the novel and the play adaptation as developed by this writer are listed on Table III. As in Covering End and Owen Wingrave, James uses the third person omniscient point of view. The ideas and feelings of all of the characters are displayed when expedient. It was in Madame de Mauves, written in 1873, that James first used the technique of a central intelligence with the third person limited point of view.

The device of using a central observing consciousness as a narrator achieves the purposes of tightness of control over the narrative, detachment of the author from the guiding viewpoint within the narrative, and a gradual revelation of the story to the reader. This gradual revelation is, as Joseph Warren Beach has observed, "as if we were present at the painting of a picture by a distinguished artist, as if we were invited to follow the
## TABLE III
### BASIC CONTRASTS BETWEEN WASHINGTON SQUARE, A NOVEL, AND THE HEIRESS, A PLAY

<table>
<thead>
<tr>
<th>The Novel</th>
<th>The Play</th>
</tr>
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<tbody>
<tr>
<td><strong>1. Point of view:</strong> Third person omniscient is used; James presents the feelings or ideas or any character when he chooses.</td>
<td><strong>1. Point of view:</strong> Third person objective angle of expression is used. All events and experiences are observable.</td>
</tr>
<tr>
<td><strong>2. Plot:</strong> Exposition lasts until Morris Townsend expresses an interest in Catherine Sloper at Mrs. Almond's party which is attended by all the people in the story. Development continues until Morris and Catherine become engaged and Dr. Sloper takes Catherine on a world tour in hope that she will change her mind. Turning point is when Dr. Sloper expresses his disapproval on the world tour. Climax is when Morris leaves and breaks the engagement. Dénouement occurs as Catherine refuses further serious romance and she has a supine reaction to her father's will.</td>
<td><strong>2. Plot:</strong> Exposition lasts until Dr. Sloper has a conversation with Mrs. Almond in which the reason for Catherine's slow development is expressed. Development continues until Catherine returns from her trip abroad and plans to go ahead with the wedding. Turning point is when Dr. Sloper tells Catherine that Morris desires her only for her money. Climax is when Morris does not return to take Catherine as his bride after she tells him that her father will never be reconciled with her. Dénouement occurs as Dr. Sloper dies, leaving his fortune to his daughter, and as Morris returns and is rejected by Catherine in the same ironical way that he previously had rejected her.</td>
</tr>
<tr>
<td><strong>3. Theme is the obliquity of rigidity.</strong></td>
<td><strong>3. Theme:</strong> A delayed initiation to society's ubiquitous contamination of innocence.</td>
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</table>
Dr. Sloper is brilliant, a perfectionist, and bitter.

Catherine Sloper is gentle, shy, docile, good, and becomes bitter.

Livinia Penniman is emotional, superficial, and dramatic.

Morris Townsend is an opportunist, talented, handsome, and lazy.

Mrs. Almond is kind, motherly, intelligent.

Dr. Sloper is brilliant, a perfectionist, practical, and domineering.

Catherine Sloper is emotionally starved, reserved.

Livinia Penniman is practical.

Morris Townsend is aristocratic, idealistic, compromising, a fortune-hunter.

Mrs. Almond is kind, practical, intelligent.

successive strokes by which this or that detail of his conception was made to bloom upon the canvas; and when the last bit of oil has been applied, he should turn to us and say 'Now you have heard Sordello's story told'.

Covering End, written from the one-act Summersoft, and Owen Wingrave, written for the popular market, were evidently not efforts by James toward development of this style with a central intelligence. The American, written without a thought of the drama, was. Since Washington Square was published in 1881, also before the playwriting period in James' life, it is probably an additional experiment in style.

Though divided into chapters, Washington Square is actually developed by a series of short scenes as though on stage. It is

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not surprising then that Washington Square has been adapted for the stage (entitled The Heiress) for its scenic method lends itself well to dramatization. Each scene corresponds to a chapter division; but, except for the first three chapters which are mainly expository and introductory and therefore predominantly narrative in method, it is the scenic method with its dramatic dialogue and limited setting which dominates. Mention has already been made of James' use of the scenic method in Madam de Maupes and in Daisy Miller, but in Washington Square the use is different. First of all, in the two earlier novels only a few important scenes are predominantly scenic in method; whereas in Washington Square most of them are scenic. And second, in the two early novels those scenes are more developed on the whole through the additional use of narrative devices; whereas in Washington Square the scenes are usually quite short, and each is made to stand by itself. The effect of numerous short scenes that shift often in focus from one group of characters to another is to make Washington Square seem episodic rather than a closely knit narrative. Also, the lack of a central, unifying narrator adds to the effect of looseness in structure; the point of view shifts from Doctor Sloper to Catherine Sloper and occasionally to Morris Townsend. In Madam de Maupes and Daisy Miller the point of view is kept consistent through the use of an observer, and thus the effect is more unified. However, James developed this scenic method, using it more successfully and complexly in his later novels.1

As in all of the plays, the point of view of The Heiress is the third person objective and events and experiences are observable.

The theme of the novel, the obliquity of rigidity, was chosen because it is definitive of the breadth of meaning apparent throughout the book. The rigid standards held by the Knickerbocker society in the mid-nineteenth century and Dr. Sloper's search for perfection under those conditions created in his natural experience a turning aside from moral conduct or sound thinking. The paradox of the obliquity of rigidity is representative, to some degree, of most families in that society.

1Ibid., pp. 30-31.
In Edith Wharton's *The Age of Innocence*, Newland Archer is not able to marry Madame Olenska, whom he really loves, because of the delicate and dictating social mechanism of the Knickerbockers though superficially it is because of complications in her divorce procedure. Plainly the fact is that in a society that is almost completely demanding in matters of value and emotion the members are placed out of perspective morally and rationally by the very rigidity itself.

The exposition in the novel lasts until Morris Townsend expresses an interest in Catherine Sloper at Mrs. Almond's engagement party for her daughter. James has carefully described all of the central characters at this point, and it is obvious from his analysis of them that incongruities are present and that Morris and Catherine will have trouble. Dr. Sloper has shown himself to be a brilliant, self-centered person, professionally and socially most engaging and popular. With his loss of Mrs. Sloper the doctor looks for her superior talents in his daughter and, not finding them, becomes increasingly bitter. He speaks to Catherine with authority, undisputed logic and propriety, but, in place of love, with condescension. Catherine, twenty-one years of age and gentle, is painfully shy when her father is present because she feels inferior to him. She enjoys a quiet life and is modest in her interests and expression of talent. The extremely handsome Morris Townsend shows an interest in Catherine at the party and since they appear to be the only single couple present, other than the engaged, a question as to the reason for his regard, which is beyond normal politeness, indicates a paradox.
Sloper had stated several times that he felt his daughter unmarriageable, dull, and even ugly. Livinia Penniman has already proved herself a register for Morris by her attention to him and her general taste for the dramatic. It is also evident that Catherine is an heiress.

The development in the novel continues until Morris and Catherine become engaged and Dr. Sloper takes his daughter on a world tour in the hope that she will change her mind. In spite of Dr. Sloper's reserved attitude toward Morris, the young man acts with swiftness and tells Catherine what to expect from her father when she tells him of their engagement. He says that the doctor will call him mercenary but that she must believe in him and know herself that it is not true. He even has her promise to go ahead with their plans even if her father is vehement in his disapproval. This is because Morris realizes that Catherine worships her father and could not bear his condemnation.

Morris has established a firm friendship with Mrs. Penniman, who encourages the romance at every opportunity, making Morris somewhat weary and Catherine annoyed. The doctor, unaware that matters are so serious and still speculative about Morris's intentions,

... almost pitied her. Poor Catherine was not defiant; she had no genius for bravado, and as she felt that her father viewed her companion's attentions with an unsympathizing eye, there was nothing but discomfort for her in the accident of seeming to challenge him. The Doctor felt, indeed, so sorry for her that he turned away, to spare her the sense of being watched; and he was so intelligent a man that in his thoughts, he rendered a sort of poetic justice to her situation.

"It must be deucedly pleasant for a plain, inanimate girl like that to have a beautiful young fellow come and sit down beside her,
and whisper to her that he is her slave--if that is what this one whispers. No wonder she likes it, and thinks me a cruel tyrant; which of course she does, though she is afraid--she hasn't the animation necessary--to admit it to herself. Poor old Catherine!" mused the Doctor; "I verily believe she is capable of defending me when Townsend abuses me!"

Learning of the engagement from his daughter, Dr. Sloper's initial objection is that Morris did not speak to him first, which is principle in their society. Secondly, he tells her he does not care for Morris, but with expressed caution.

Her father looked up at her still, with his cold, quiet, reasonable eye. "If I meant it, my dear, I should say it! But there is an error I wish particularly to avoid--that of rendering Mr. Townsend more interesting to you by saying hard things about him."2

In Dr. Sloper's interview with Morris the following day the two frankly discuss Townsend's character, motives, and sincerity. Sloper is quite convinced that his own judgment is correct--that such a handsome man could want his daughter only for one reason.

"Is there nothing I can do to make you believe in me?"

"If there were, I should be sorry to suggest it, for--don't you see?--I don't want to believe in you," said the Doctor, smiling.

"I would go and dig in the fields."

"That would be foolish."

"I will take the first work that offers to-morrow."

"Do so by all means--but for your own sake, not for mine."3

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2Ibid., p. 91.

3Ibid., p. 99.
Despite the fact that Sloper says he does not want to believe in Morris, which is rather appropriate in context--implying of course that he knows the young man is a fortune-hunter--the phrase expresses a double meaning. He does not want to believe in Morris because the boy is not his idea of perfection for his daughter--he is too much rather than too little--and he also suspects him of selfishness. He is seeking perfection for Catherine for his own personal reasons rather than for her happiness which is his "curse" on her. It is here that following a standard or rigid principle reaches the point of immorality.

The interview with Mrs. Montgomery, Morris's sister, follows this conversation and Dr. Sloper's decision to take Catherine on a world tour. The turning point in the story occurs six months before Catherine and her father return to New York. They have stopped to rest in an isolated countryside on the continent and Dr. Sloper asks her if she has changed her mind. When Catherine says "No," Dr. Sloper replies that she has made him very angry, and she can expect to be left in some isolated country such as they are seeing for the rest of her life if she goes ahead with the marriage.

"You try my patience," her father went on, "and you ought to know what I am. I am not a very good man. Though I am very smooth externally, at bottom I am very passionate; and I assure you I can be very hard."  

Catherine did not understand what he meant by his not being a very good

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1 Ibid., p. 194.
man—but again that was his curse, his disinheritance, his own interest above his daughter's.

The remainder of the trip and Catherine's continued romance with Morris build to the climax of the story when Aunt Penniman tells Catherine that Morris has decided against the marriage after all and has asked her to break the news gently. Not believing Livinia, Catherine is finally convinced when her cousin Marian informs her that Morris has left for New Orleans and California. Catherine now expresses the knowledge that her father, her aunt, and Morris had not been sincere in their affection for her and she spends the rest of her life at Washington Square. Because Catherine will not promise that she will never marry Morris, her father breaks his will and when he dies the curse is fully manifested. Catherine would not and did not marry Morris, but she also would not give her father a promise to that effect so that in staying with her own principle, just as her father had stayed with his, she ruined much of her life. The destructive quality of bitterness is apparent in both cases. Catherine had several opportunities to marry respectable men who were sincerely in love with her, but she would not. The final solution in the dénouement, Morris's attempt years later to renew their friendship and Catherine's abrupt refusal of him, proves that she was not waiting for him but had renounced further dependence on other people's affection or goodness. Her statement to Morris that there was no reason why they should be enemies or carry a grudge but that she saw no reason for his presence, and her earlier reaction to her father's
disinheritance, which was calm and included simply a wish that he had stated his reasons in another way, prove that she had lost a healthy sense of right and wrong—thus the obliquity of rigidity.

The them of the play is a delayed initiation to society’s ubiquituous contamination of innocence. The exposition lasts until Dr. Sloper has a conversation with Mrs. Almond in which the reason for Catherine’s slow development is expressed. This happens after Catherine and Morris have met and the young man has shown an interest in her. Catherine is a shy, awkward girl around her domineering father but simply conservative and innocent in the presence of others. In her late twenties, Catherine’s reaction to Morris was controlled by her fears, particularly since her father was watching, and she bungled every conversation that Morris opened. Morris on the other hand was polite, considerate, and attentive to her. Handsome, polished, eligible, and poor, he makes the audience aware of his possible motive, particularly since it is obvious that Catherine is an heiress. Dr. Sloper and his sister, Mrs. Almond, talk quietly while the rest of the group listen to Morris play the piano in another room. Mrs. Almond says: “That is the trouble in New York; the men are too young. They marry at the age of innocence, before the age of calculation. If they only waited a little, Catherine would fare better.”¹ Dr. Sloper realizes his sister has grasped the scope of his daughter’s problem, and he quickly relates all of the

material advantages he has given to her which have produced "an entirely mediocre and defenseless creature with not a shred of poise."1 Turning to self-pity, the doctor then expresses the cause of Catherine's stumbling and her resulting late initiation to the practical values of society.

I have lived these years in loneliness, waiting for Catherine to be all the lovely things her mother was. I let nothing interfere with it. I did not marry. I did not do anything to endanger the process. I concentrated my life on seeing her approach the perfection of her mother!2

With this statement all of the information has been given which is needed to give meaning to the development of the plot. This development continues until Catherine returns from her trip abroad and plans to go ahead with the wedding. After a very brief courtship of two weeks' time the two agree to marry. The doctor's objection is twofold. He feels that Morris should have spoken to him first, and he realizes that the young man is a selfish fortune-hunter. In spite of the doctor's abnormal concern for his daughter which retarded her development, and his consequent bitterness because Catherine, now in her late twenties, could not live up to his idea of perfection, Sloper proves that his domination is not as complete or controlling as it is in the novel with:

"Well, I hardly know him, Catherine, but our liking each other is not important. The only thing that is important is that he loves you."3

The slight difference in attitude in the play is important. Where in the novel Sloper's morbid and lingering concern for his daughter shows

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1 Ibid., p. 19.  
2 Ibid.  
3 Ibid., p. 33.
that his values and morals are both out of focus for a man striving for perfection, the play shows a man more realistic, if cynical, and genuinely concerned for his daughter's welfare. While in both cases he has dedicated his life to seeing his daughter accomplish the talents of his gifted wife, he is capable of seeing her happy in the play and he is not in the novel. James alludes to Sloper's inability to love his daughter in the novel as his "curse." It is manifested by his control of Catherine's inheritance. Doctor Sloper took Catherine to Europe with him in hope that she would forget Morris and he could save her from a possible life of regret or catastrophe. With this act in place of realistic straightforward advice, he continued his over-protection. Mrs. Penniman and Morris have a conversation revealing that Morris is waiting for Catherine before the girl and her father arrive unexpectedly early at the front door. Aunt Penniman and Morris have contrived plans for an elopement though he has not mentioned it to Catherine in his letters. After the return from Europe, Dr. Sloper has a terrible cold and his interview with Catherine on the subject of her marriage is sharp, clear, and definitive. This is the turning point of the play because he actually calls Morris a fortune-hunter, thereby logically causing his daughter to become independent since she really thinks she loves Morris. Catherine's next act involves facing her own problems herself and she is subsequently dealing with value judgments of the world and begins her initiation into the ubiquitous contamination of innocence by society. Her late arrival at this point was due to her father's
over-protection. Catherine's personality has shown itself good, weak, and completely honest so that her father's decision through Catherine's expression of it to Morris knells the final blow for Morris who is also weak, if mercenary and aristocratic.

DR. SLOPER. Catherine, I've been reasonable with you. I've tried not to be unkind, but now it is time for you to realize the truth. How many women and girls do you think he might have had in this town?

CATHERINE. He finds me--pleasing . . .

DR. SLOPER. Yes, I'm sure he does. A hundred are prettier, and a thousand more clever, but you have one virtue that outshines them all!

CATHERINE. (Fearfully.) What--what is that?

DR. SLOPER. Your money.\(^1\)

After this scene Catherine sees Morris, who has been hiding in the basement. Completely upset by the doctor's remark and sure that he hates her while equally positive that Morris loves her, she relates the scene to him. They have discussed the elopement and Morris leaves to find a carriage and make arrangements for their wedding that night. Aunt Penniman hears Catherine about the house and inquires. She is delighted with the idea of the early elopement and waits with Catherine for Morris. As the wheels of a carriage go by the house after the appointed time Catherine weeps as her aunt tries to comfort her, which action is the climax of the story. Morris has proved himself mercenary

\(^1\)Ibid., p. 57.
and weak, simply a fortune-hunter. Dr. Sloper dies as his cold develops into complications and leaves his fortune to his daughter, pleased with the disposal of Morris and sorry that Catherine suffered. Catherine will not reconcile herself to her father even in his last moments and when Morris returns two years later rejects him in the same ironical way that he had rejected her. He calls for her after being promised an elopement, knowing she has inherited her fortune. Catherine does not answer the door. A last and significant element in the dénouement is that Catherine in two years' time has turned into a genuinely charming woman, but does not solicit or entertain companionship. The fortune-hunter ruined the girl's respect and love for her father and with it, at least through the end of the play, her ability to love others.

A style study will not be made of James' narratives in this chapter other than for purposes of generalization in a comparative analysis of adaptations with characteristics of James' own methods of selection. One hundred lines of dialogue in the climax scene of the play were selected through the same process as was illustrated in The American. They were studied to determine differences of style between it and comparable areas in James' plays. This style study will contribute further evidence to a final evaluation of William Archer's statement that James' dialogue did not ring dramatically true. The excerpts will not be included in this chapter but were determined through the same method as in The American. The Heiress was the most popular play on Broadway for an entire season, and because the popular taste is different and the subject matter
is set in James' own day the aspect of time would probably be a disad-
vantage.

The repartee device of stichomythia is used sixteen times in the
excerpt from *The Heiress*, which is comparable to seventeen in that from
*The High Bid* and fourteen in *The American*. Another dramatic device, the
rhetorical question, is used eight times in *The Heiress*, eight times
in *The American*, and eight in *The High Bid*. There are a total of fifty-
six exclamations in *The Heiress*, fifty-nine in *The American*, and eleven
in *The High Bid*. Repetition in the same speech is an indication of the
level of emotion. There is no great difference in the three with twelve
examples in *The Heiress*, twenty in *The American*, and eleven in *The High
Bid*. The mode of sentence length in *The Heiress* is five words, while it
is seven in *The American*, and six in *The High Bid*, showing slightly
shorter length of sentences in the Goetz's adaptation. There are corres-
pondingly more sentences in *The Heiress* cutting than in the two Jamesean
play excerpts, with 112 in *The Heiress*, 101 in *The American*, and 71 in
*The High Bid*. It has been stated that James was probably making an attempt
to shorten his sentences and create a more lucid and simple dialogue
style in *The High Bid*, which was one of his later plays. The Goetzes
in *The Heiress* have carried this slightly further.

Catherine. Good evening, Father. Do I disturb you?

Dr. SLOPER. (Smiling.) You are not a disturbing woman, Cath-
erine.¹

¹Ibid., p. 11.
One of the more important differences is that the Goetzes have made the characters more radical than could be determined from James' novel. Catherine is twenty-one in the story while she is in her late twenties in the play—a situation that would make her position much more delicate. Morris lets Catherine off in a more gentlemanly manner in the story and thereby seems more of a rake in the play. Sloper makes fun of his daughter around other people in the play while his thoughts are to himself in the story or, when necessary, his cynicism is directed to the appropriate person. Catherine is almost mute in the novel while she speaks a good deal in the play and sometimes appears to be actually stupid.

The characters are less formal and the area of their spoken interests is broader in *The Heiress*. They are not as deep and complex as the people in James' drama. A good analogy of Chivers in *The High Bid* would be Maria in *The Heiress*. Chivers is the perfect servant, dressed and looking like the appropriate domestic for an ancient English country-house. He contributes to the furtherance of the plot by his presence at precisely the right times and by his appreciation for Captain Yule and Mrs. Gracedew and by the scorn with which Prodmore treated him before he left to find his daughter. Maria in *The Heiress*, who has not been previously mentioned because of her minor role, is undoubtedly an appropriate domestic, but she is more simply a stage device.

One of the chief criticisms of James is his strict use of that French structural plan.
The novel, *Washington Square*, is considered one of James' minor ones and he did not revise it for the New York edition of his works. The intricate social and psychological situation has always been appreciated by critics and the book's popularity is indicated by its being currently in print in the Modern Library edition and Harper's Modern Classics.

The play, *The Heiress*, was extremely popular, and criticism, while frequently selective or qualified, was favorable. Paul S. Nathan, in *The Publisher's Weekly*, called *The Heiress* "one of the season's joys," while Euphemia Wyatt of *The Catholic World* said, "... what a comfort a play can be which has some subtlety in its thought and grace in its dialogue!" Irwin Shaw of *New Republic* said it was "a cool play and leaves us unmoved" though he felt it "rewarding." Life magazine said, "It is not first-class James, but it is first-class theater." William Saroyan stated in *Theatre Arts* that he felt *The Heiress* came nearest to "all-around effectiveness" of any play of the season on Broadway, primarily due to singleness of purpose: "to tell well in terms of the

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stage a very simple story in a very simply and conventional way. \(^1\) Time Magazine said, "Mr. and Mrs. Goetz give the story more kick by settling for less art. . . . but on the whole they do a good job. . . . James' whole point about Catherine is that she is a wren, Broadway suddenly transforms her into a kite." \(^2\) Theatre Arts declared the play an "instantaneous success . . . no small part credited to the acting." \(^3\)

Walcott Gibbs of The New Yorker said:

"Like so many of the James' novels, Washington Square is essentially a study of the behavior of a natural person in an artificial society; Catherine, that is, is moved by the simplest of emotions, a desire to be loved, and finds herself thwarted both by her father's distaste for her as a social incompetent and by her suitor's carefully graduated interest in her as an investment. The fact that she defeats them both is one of Mr. James' characteristic moral judgments on the fashionable world, made even more characteristic by her own final frustration, as if he wanted to make it quite clear that while innocence may indeed prevail over snobbery and greed, one can hardly expect that it will survive unscathed."

Mr. and Mrs. Goetz and Mr. Harris have managed to preserve its unique quality--the lucid, thorough investigation of each character--with a taste, humor, and perception that seem fascinating to me.  

Finally, Kappo Phelan of The Commonweal felt that

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\(^1\) William Saroyan, "Keep Your Eye on Your Overcoat!" Theatre Arts, XXXII (October, 1948), 21.


\(^3\) Rosemond Gilder, "Broadway in Review, Actors All," Theatre Arts, XXXI (December, 1947), 12.

\(^4\) Walcott Gibbs, "The Theatre, Two for the Money," The New Yorker, XXIII (October, 1947), 50.
The book's small saga of homely "Catherine," betrayed as much by a venial Aunt as by a scathing Father and useless Lover, is certainly not the one Wendy Hiller and Basil Rathbone are studiously exploring in Raymond Sevay's elegant set, to the sensitive placement of Jed Harris's direction. Firmly wrapped in the most obvious Freudian emphases, this second story is different, its events are different, its heroine is very different . . . and moreover is shockingly overmannered by the actress (Miss Hiller) in charge. And yet I think the business makes an absorbing play. I feel the fairest comment will be to say that for an "only spectator" the production must appear one of the most serious and interesting on the street. And for the "spectator-reader" if only for the sake of terminal argument—the same observation should hold.¹

Walcott Gibb's criticism seems extremely pertinent. His analysis of the novel is accurate, if over-simplified, and his statement that the play has preserved the unique quality of a thorough investigation of each character indicates that we know them enough to justify their acts, which is true. In using the essential setting of the novel and in describing the characters sufficiently to justify their action, the Goetzes have captured two important aspects from many in the complex story.

An analysis of the techniques in writing The Heiress revealed simplicity in construction and idea. The Goetzes have shown the cause of a girl's slow initiation into a realistic world and the resulting curb this placed on her development while James in his broader work was able to give a fundamental moral statement involving the cause of disastrous misjudgment. Dr. Sloper in the novel brought his and his daughter's own destruction as happy contributing members of society

¹Kappo Phelan, "The Stage & Screen," The Commonweal, LVII (October, 1947), 16.
through following a code of set principles.

The Turn of the Screw was first published in Collier's from January through April, 1898, as a serial. The plot was an intriguing one. Entertaining themselves during the Christmas holidays, guests at an old English country-house are excited to hear that "Douglas" has a true ghost story locked in a drawer in town and they encourage him to send for it with utmost haste. The manuscript had been given to him by his former governess, now dead twenty years, who actually had had the experience. When Douglas explains that a few days' delay is unavoidable, two women decide to change their plans for imminent departure. Douglas had remained silent during previous ghost tales, and his sudden decision to relate the circumstances of two children involved with apparitions excites a great deal of curiosity and anticipation. Happily, the two women find previous arrangements obligatory and a tighter, more intimate group is left to hear the following story for which the narrator has prepared them.

The youngest daughter of a minister looking for a position as a governess goes to a house on Harley Street in response to a newspaper advertisement. The employer has a niece and a nephew left to his care by the death of his younger military brother and his sister-in-law. Extremely wealthy, handsome, estimable, and unmarried, this uncle desires a governess to take charge of the children in his large country-house called Bly on the condition that she handle all matters and not communicate with him about problems that may arise. The ample house is occupied
by an adequate group of servants, including some of his own most dependable ones. Hesitant because of the stipulation of taking complete responsibility, the twenty-year-old young lady accepts the challenge and goes to Bly feeling a strong desire to please her employer.

Mrs. Grose, a kindly if plodding woman in charge of the domestics, meets the governess upon her arrival at Bly and subsequently the two women form a friendship. Delighted with the impressive estate and her rooms, the governess finds the little girl Flora an angel in appearance and manner. The child Miles is to arrive from school for his summer holidays shortly. Elated with her charge and surroundings, the teacher thinks often of her handsome employer and of her responsibility to him. It is her greatest wish to perform her duties in a manner he will think irreproachable, though she knows this entails no communication with him. Before Miles arrives, the governess opens a letter from his school and finds that the boy had been involuntarily dismissed. Mrs. Grose can only say that the lad is even more beautiful than his sister and she knows of no reason why he would be expelled. Soon fond of both children, the governess keeps her confusion to herself and delights in their sweetness and innocence. Dreaming of her employer, she often thinks in spare minutes of how he may suddenly appear and perhaps find that her work is exemplary. On one such thoughtful occasion, she is returning from a solitary stroll and looking at Bly when she sees what she thinks is his figure. A second more careful glance reveals a different person altogether. Not a gentleman, not wearing a hat, this person is
standing beside one of two tall towers atop Bly. He stares for a
moment, turns, and walks out of sight. Confused, the governess decides
to keep this incident to herself but thinks of it often during the next
few days. Telling her own story in the book, she says that the beginning
of her fear occurred when she decides to spare her companion a knowledge
of this person. Finally convinced that it possibly was a traveler, the
governess lets the matter drop, throwing herself into her work. Regarding
his dismissal, she decides that Miles is far too fine and fair for
the horrid and unclean school and that he had paid his price for it.
He is very happy, clever, extraordinarily sensitive, and positively
angelic. With this feeling for the boy she recognizes she is already
under the spell, but nevertheless maintains the same attitude.

Letters from home and her own large family indicate that circum-
stances are not going well at this time, and very soon the governess
sees a second ghost. The same person she had previously seen is looking
through a dining room window and she feels that he is looking for someone
other than herself as he stares and then turns his glance. Horror-
stricken, the governess goes out to search for this person and finds that
he has gone. She now describes him to Mrs. Grose, who says that it must
be Peter Quint, who had slipped on ice and died the year before. Quint
had been a rake among the servants, a man of poor health, and an inebriate.
He had a close companionship with young Miles because of a previous
friendship with the uncle as his valet. The governess is extremely
worried but decides to take hold of herself and endeavor to solve the
problem. While playing with Flora, the governess sees another ghost. This time it was a woman. Hysterical, the governess declares later to Mrs. Grose that it was Miss Jessel, her predecessor as governess, who had had affairs with Quint. This woman had died under questionable circumstances while on her holiday. It is reasonable to assume from the conversation that she died at childbirth or from related complications. During a highly emotional discussion of the matter with Mrs. Grose, the governess establishes that Quint and Miles, Miss Jessel and Flora may have had homosexual relations. The governess continues her work, giving both children extravagant attention though she confines her questioning of them to indirection. The apparitions continue and the governess thinks that the children see them. Finally one appears in the presence of Mrs. Grose, Flora, and the governess. To her dismay, the governess finds that only she can observe it unless, as she suspects, Flora is lying. She feels that the ghosts, appearing in suggestively dangerous positions, are visible to the children and are trying to lure them to destruction. After her accusation to the effect that Flora is entertaining the ghost of Miss Jessel, little Flora becomes violently ill and Mrs. Grose takes her off to her uncle. Left with Miles, the governess discovers that a letter she has dispatched to his uncle is missing. Thinking that stealing may have been the reason the boy was expelled from school, the governess put the question abruptly to him. He denies this but confesses that his dismissal was because of things he had told other boys, who in turn had told the masters. In great
agitation because of her inquiry and the tension she had gradually built up between them amounting to an unnatural attraction, and being worried about his not returning to some school, since the month was now November, the little boy is completely shocked when the governess becomes hysterical upon seeing Peter Quint's ghost at the window as they are talking. As she names the ghost, the boy tries to comfort her and dies.

William Archibald's play, *The Innocents*, was produced in February, 1950, as an adaptation of Henry James' short novel, *The Turn of the Screw*. Archibald explained his general purposes in writing the play in an article, "The Quick and the Dead," which appeared in the June, 1950, issue of *Theatre Arts*. Archibald had studied the story in college and written eight versions before the final script was ready. He felt the essential tragedy of the story was the governess's because her primary motivation had been her love for her employer and she suffered absolute defeat in her service to him. In the play, Archibald says he takes out this conflict and shifts the tragedy to the children.

*The Innocents*, I suppose, is a ghost play. It has been referred to as such. But to me, as I began writing it, the play had little or nothing to do with ghosts. Peter Quint and Miss Jessel, the dead servants, were in a positive form even if this form were given them by their lingering influence and not by their flesh. Miles and Flora, the children, were not haunted—they were "intimate" with the servants as though the servants were alive, and the servants were alive, because Miles and Flora still lived. These four, the quick and the dead, began their chorus before the rise of the curtain so that, when the curtain was lifted, the new governess entered a house filled with the sense of a song that had been started but not finished. Or, to put it another way, a bubble of horror had been blown. The play is the finishing of the song—or
The following synopsis of *The Innocents* will relate the action in proper order as it occurs and at the same time interpret props and dialogue that Archibald may have meant to be symbolic. The playwright states in this article that most of the action is external, but an understanding of the psychological or mythological significance of some of the seemingly incidental stage devices and remarks adds a unity and meaning consistent with his own interpretation.

**Act I.** All of the action of the play occurs in the large, high-ceilinged drawing room of an English country house in 1880. Pretty little eight-year-old Flora plays and sings "O Bring Me a Bonnet," an innocent tune, as the curtain rises. Mrs. Grose, the housekeeper, enters and the two discuss Miss Giddens, Flora's new governess, who is to arrive at any moment. Mrs. Grose reprimands Flora for putting leaves in what will be Miss Gidden's room and for scattering them about. According to Sir James G. Frazer, in *The Golden Bough*, leaves possessed "the valuable property of expelling devils" for certain Nicobar Islanders as late as 1897. It is impossible to determine whether or not this is a conscious attempt by the author to parallel this bit of anthropology but, as this synopsis will show, leaves could be interpreted as having

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that value consistently with the context of the plot. As their conversation proceeds, Flora says, looking up at the ceiling,

... I feel quite small when I'm not moving--

MRS. GROSE. You'll grow soon enough.

FLORA. O, it's not that, Mrs. Grose. Why do people run past tall trees?

MRS. GROSE. I haven't got time for riddles, Miss Flora.

FLORA. It isn't a riddle. (Wandering over to the window) I feel terribly small--I feel as though I could crawl under the carpet and be completely flat.--

These remarks may have a Freudian significance. Overtly, in common terms, the girl is aware of a world much bigger and wiser than she, and she is trying to gain confidence in herself by talking to Mrs. Grose about it. Miss Giddens arrives suddenly just as Mrs. Grose has collected a handful of leaves from under the spinet. In her excitement before going to meet Miss Giddens, the housekeeper drops the leaves on the floor. She picks them up again and goes to a French window to greet the new governess. The three have tea and Flora is sent to the garden while Mrs. Grose and Miss Giddens discuss domestic affairs. Miss Giddens remarks:

It is a beautiful garden--so quiet, so peaceful--the thickness of the trees seem to form a wall between one path and another. As I walked under them I had a feeling of solitude--and yet, I also felt that I was not completely alone.--

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According to Freud, this would indicate that Miss Giddens was the idealistic, frustrated person she is shown to be in *The Turn of the Screw*. Mrs. Grose's comment after Miss Giddens asks her what she thought while walking through the garden on her first day at Bly shows her uncomplicated or simple reaction which also reflects her nature. "I was young, Miss—I thought it was all very beautiful." In each case, according to Freud, the trees would represent the male genitals. In mythology, it is not uncommon for a tree to represent an external soul. In this story if trees represent Flora's external soul it is pertinent to note that she took leaves from them to dispel evil, but neither she nor the trees perish. Perhaps more generally applicable would be the belief of some Philippine Islanders that spirits of the dead live in tall and stately trees with spreading branches. Miss Giddens tells Mrs. Grose of her employer's condition that she is not to bother him with correspondence about the children and that she is expected to take full responsibility for them. The governess says his request angered her because she felt the closest relative could never delegate certain essential matters. The first scene closes as Flora appears and asks Miss Giddens to go for a walk with her in the garden.

Late that evening Miss Giddens reads to Flora before sending the child to bed. As the two chat, a gust of cold air chills them and

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2Archibald, *loc. cit.*

3Fraser, *op. cit.*, p. 115.
a man appears at a window. Flora giggles but does not indicate that she sees him. The governess is frightened but does not mention the incident to Flora. Flora talks of the empty rooms in the attic of the house and tells Miss Giddens that when she looks at them she can see them embellished as they were at one time. The bare room would be a Freudian masculine symbol and the embellished a feminine. Before retiring and spending the night in Miss Giddens's room, the girl pleads for one more story. The governess tells her that there was once a ship called Bly with long corridors, empty rooms, and a square tower steered by a crew including Flora, Mrs. Grose, Miss Giddens, and Miles. When the Nicobar Islanders used leaves to dispel evil spirits, they also sent ships into the sea to shoo devils away. The geometric figures in the ship are masculine, though a sea vessel is always feminine, and the governess may be indicating an inner fear or confusion with her description. The strange man appears again as the girl and her governess leave for bed.

The next morning Flora has finished her school lesson early and tells Mrs. Grose she has copied a rhyme she knows by heart. The rhyme speaks of a woman walking in the night searching for a man and when she does not find him she appeals for death. Appalled at the suggestion, Mrs. Grose wonders why Flora had to learn the rhyme. Flora tells her that the governess asked her to copy 0's but that they were so easy she did this on her own. The rhyme is an expression of repression and was probably learned from her previous governess. Copying 0's would
indicate preoccupation with the female figure. Miss Giddens returns from a walk in the garden after Flora has left. She tells Mrs. Grose that just as she was ready to pick flowers a stranger appeared.

Miss Giddens had spent a sleepless night and, with the stranger and the mail she now receives, is in a state of nervousness. One letter includes a picture of her family which she had accidentally left at home and the other is a note from Miles' school saying that he has been expelled. She mentions the man again and says there was an overpowering smell of flowers as he walked away. Flowers would indicate femininity.

Suddenly realizing that Flora is walking in the garden, the two run after her and Flora quickly enters the room from another door and goes to the window, making clear to the audience the possibility of her having overheard their conversation. Miles returns that same evening, and both children are rather sarcastic in their attitude toward Miss Giddens.

Finally Miles says a kind word or two to her and she decides that she perhaps has made a hasty decision about his character since she does not yet definitely know why he was expelled from school. As the children play hide-and-seek and the governess is left alone, the man appears again at the window. This time the governess runs and tells Mrs. Grose, who says that from her description the apparition is Peter Quint, the master's valet, who died the year before. The next morning the governess and both children are nervous. They decide to play "dress-up" and Flora and Miles run upstairs to find costumes. Mrs. Grose and Miss Giddens discuss Quint again and his unnatural influence on Miles the year before.
Flora returns dressed as a queen and sings a humorous and innocent song. Miles, dressed as a ghost, lights a candelabrum and stands holding it, singing a song so suggestive that Miss Giddens rises to her feet shouting, "He knows!" The song is about a dead man whom the singer loved and expects to visit him. Miles even goes to the window to look for him.

Act II. Flora sings an innocent song from her room offstage and tells Miss Giddens she has a beetle crawling on her neck. The beetle has also represented an external soul in folklore. In one case, according to Frazer,¹ a witch told a young prince that her powers of magic were in a black beetle and her spirit or life in a shining beetle. The witch had the two beetles buried in a box and as the prince destroyed the black beetle the witch lost her power and as he killed the shining beetle she died.

Flora's Voice. There's a beetle crawling on my neck!
Miss Giddens. Goodnight, Flora.
Flora. (Coming on to landing) Is the box with the golden key opened yet?
Miss Giddens. (Starting down staircase) You can tell me in the morning. Go to sleep.
Flora. (Leaning on banister) I am asleep. I'm having a lovely dream. I'm on a ship called Bly. We're going through a terrible storm. The waves are washing over the decks and--²

One of Miss Giddens' bedtime stories was about a mysterious box with a golden key and Flora was supposed to guess the contents. The

¹Ibid., p. 674. ²Archibald, op. cit., p. 47.
beetle presumably is what Flora has imaginatively put in the box with the golden key. The god of thunder, of rain, and of the oak was worshiped as the chief deity by Aryan stock in Europe. Here Flora is looking ahead and speaks as if in a dream state. The ship called Bly which dispels evil goes through a storm or in contact with deity and with the rain the beetle is destroyed along with the life of the witch.

Mrs. Grose is waiting for Miss Giddens in the drawing room and the two women discuss writing to their employer concerning the ghost. The two go to bed and as the next scene begins Flora and Miles are dressed in white night clothes and are building a card house on the floor of the drawing room. One taper is burning. Miles goes after some cake while Flora continues to play. The figure of a woman dressed in black appears while Flora holds the candle in her left hand and plays with the cards with her right. The burning candle is often a symbol of virginity, and it was the custom in ancient cultures for a young lady to hold a candle in one hand and a mirror in the other so that she might see the face of her lover. In place of the mirror Flora holds a deck of cards. Obviously integrated with the fertility theme, a practical assumption is that the girl is seeking a clue to her future. The sudden appearance of Miss Jessel's ghost at this point is significant because it is Miss Giddens' immediate discovery of this that makes the child interrupt a tune she is singing in monotone, "The queen of hearts, She made some tarts, All on a summer's day--," drop the candle, and burn

\(^{1}\text{Ibid.}, \text{p. 52.}\)
her finger. Miss Giddens, for all practical purposes, has successfully exorcised one ghost. In empirical terms this would be homosexuality.

Flora goes back to her room while the governess kneels on the floor beside the candlestick and, muttering, collapses on her knees, picking up one card and then dropping it as if it were on fire. Flora appears at the landing. The governess glances up as the child is looking into the garden. Miss Giddens sees Miles through the window and after she calls to him he tells her he is misbehaving because she is meddling.

As the children leave, she calls for Mrs. Grose and the two discuss Miss Jessel, Miss Giddens’ deceased predecessor as governess, who appeared to Flora. Tired, they go to bed. The next day is Sunday. Miss Giddens had stayed at Bly during church to write to the children’s uncle. Mrs. Grose and Flora enter. It is raining and Flora finds two dead beetles.

She sings:

Beetles don’t decay--
Beetles don’t decay--
Beetles don’t decay, my love,
Beetles don’t decay--

Choose a ribbon-blue--
Choose a ribbon-red--
Better choose a ribbon-black,
For the beetle’s dead--

Beetles on Sunday!
Beetles on Sunday!
What a lovely thing to find
Two beetles on Sunday!¹

¹Ibid., pp. 61-62.
Flora eats one of the dead beetles and proceeds to cut out a porcupine and a lizard from a magazine to pass the time. All of these animals have been considered as external souls or used for the riddance of evil. Flora puts her cut-outs away and runs upstairs to place some beetles she has collected in a box so that the cold rain will not kill them, and she sings her beetle song again. The ghost of Miss Jessel appears when the child returns. Miss Giddens sees her and, in the presence of Mrs. Grose, commands the child to look at the ghost. Hysterical, Flora declares she doesn't see anything and in hysteria becomes hateful when Miss Giddens tells her that it is Miss Jessel. Mrs. Grose takes the child away because she is so frightened and the two leave Bly to go to the uncle. Miles is still in the garden and Miss Giddens stays in the house. Miles joins her soon after the carriage leaves with Flora and Mrs. Grose. His attitude is sarcastic when she asks him why he did not come in from the garden when he was called.

The ghost of Quint now appears to Miles but not to Miss Giddens and Miles realizes that she does not see it. Miles becomes visibly nervous. Miss Giddens asks him about a letter that she had written that morning and found missing. Miles admits opening and reading it. The governess questions him about his dismissal from school and he admits that it was because of things he told his friends. A sharp vibration becomes audible above their conversation. Miss Giddens questions him about Quint indirectly, without mentioning his name. The boy is elusive. Suddenly the figure of Quint appears to them both. She demands
that the boy go to the window and reject him. In a state of shock, the boy does so and dies. Dried leaves swirl in the window and the governess proclaims him free. The dried leaves would indicate their function of exorcism had been fulfilled and the boy was so completely full of evil that he could not live.

The Turn of the Screw is the first short novel in this study that was written after James' playwriting period from 1890 to 1895, which has been considered by many critics to have influenced his novels in a favorable manner. Elizabeth Forbes, in a discussion of this matter in The New England Quarterly, says:

... His novels after this period are distinguished by better characterization and fewer irrelevant characters, by fewer narrative and descriptive passages as such, by tighter construction, and by the greatest economy of action. He abandons the melodrama of The American for the drama of the mind, the loose-narrative form of The Portrait of a Lady gives way to conceptions more architectural, the multiplied centers of interest in The Tragic Muse are reduced for the sake of unity, and the abundance of external action characteristic of his earlier works is cut down for the sake of greater intensity. All these points are illustrated in his three greatest novels. The Ambassadors, The Wings of the Dove, and The Golden Bowl.

In The Turn of the Screw James maintains the first person point of view although it shifts from the writer, a register for Douglas's introductory explanation of the history of the true-to-life ghost story, to the governess as the action of the plot begins. This short novel

certainly abandons melodrama for drama of the mind, which Miss Forbes has suggested is characteristic of James' writing in this period. The first person point of view limits all action to that which is observed by the narrator, and the introductory use of the first person point of view in the short novel makes the action of the plot as described by the protagonist seem real. The intimate "I" of the governess makes her experience definitely her own and therefore leaves the reader able to speculate on the level of her comprehension and feelings as it meets the unusual experiences in the story. Leon Edel explains, in The Ghostly Tales of Henry James, that

The evidence of what James sought to do with his governess is to be found in the revisions which he made for the New York Edition. If there is speculation as to what James's "conscious intentions" were, we can find a concrete answer here. The word "perceived" as used by her is invariably altered to felt. "I now recollect . . ." is changed to "I now feel . . ." and "it appeared to me . . ." to "it struck me . . ." In another instance "Mrs. Grose appeared to me" becomes "Mrs. Grose affected me . . ." In each case--and they are relatively numerous--we note the determination to alter the nature of the governess' testimony from that of a report of things observed, perceived, recalled, to things felt.

The Turn of the Screw is pre-eminently a record of feeling. As we follow the governess through all the anomalies--anomalies kept crystal clear, which means consistently anomalous!--we discover that the art of the story teller has been to make us accept this young woman and to swallow her story. We are ready to believe everything that she tells us--and no doubt she gives us an honest record of what she thinks and how she feels. But if we wish to discover what really happened at Ely, we must disengage fact from feeling, substance from emotion.

This is the amusette, this the trap, that Henry James boasted he had set for the inattentive reader in this tale.1

Table IV lists the author's basic contrasts between the short novel and the play.

The thematic value of *The Turn of the Screw* has been determined from a study of what "really happened" at Bly as represented through an analysis of the sincere though naive protagonist, the governess. The theme, which is the manifestation of destructive evil through ignorance and innocence, can be understood after a study of the construction and meaning of the short novel. The exposition in the story lasts until the governess learns the truth about Quint and Miss Jessel from Mrs. Grose and has a conversation on the whole matter with Mrs. Grose in her own room. The introductory comments in the story give a hint of the theme when two enthusiastic women do not change their plans and stay to hear Douglas's story. This is naturally a means of building suspense, but they also symbolically display an aversion by the first narrator, who is the author, for readers not willing to grasp the serious element in the horror-filled tale. In the story itself the employer's stipulation that he should not be notified of difficulties or problems that arose at Bly but that such matters should be handled by the governess in charge creates a tension that has damaging effect and moral connotations. A handsome man, a bachelor, and estimable in his own interests, the employer hired a pretty young girl who fell in love with him and had no other means of proving her devotion than through her work which, ironically, he was not to be bothered about.
<table>
<thead>
<tr>
<th>The Novel</th>
<th>The Play</th>
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<tbody>
<tr>
<td><strong>1. Point of view:</strong>&lt;br&gt;First person is used, transferring from a register at the beginning of the tale to the protagonist.</td>
<td><strong>1. Point of view:</strong>&lt;br&gt;Third person objective is used and all events are observable.</td>
</tr>
<tr>
<td><strong>2. Plot:</strong>&lt;br&gt;Exposition lasts until the governess learns the truth about Quint and Jessel and has a conversation about it with Mrs. Grose in her own room.</td>
<td><strong>2. Plot:</strong>&lt;br&gt;Exposition lasts until Miles sings a song to Quint's ghost.</td>
</tr>
<tr>
<td>Development continues until Miss Jessel's ghost confronts the governess in the presence of Mrs. Grose and Flora.</td>
<td>Development continues until Miss Giddens has exorcised the ghost of Miss Jessel and realizes that there is another to be denied.</td>
</tr>
<tr>
<td>Turning point is when the little girl and Mrs. Grose say they cannot see the ghost.</td>
<td>Turning point is when Miss Giddens decides to stay and exorcise Quint's ghost.</td>
</tr>
<tr>
<td>Climax is when Miles dies.</td>
<td>Climax is when Miles dies.</td>
</tr>
<tr>
<td>There is no dénouement.</td>
<td>There is no dénouement.</td>
</tr>
<tr>
<td><strong>3. Theme</strong> is the manifestation of destructive evil through ignorance and innocence.</td>
<td><strong>3. Theme</strong> is the exorcism of evil spirits.</td>
</tr>
<tr>
<td><strong>4. Characters:</strong>&lt;br&gt;The Employer is wealthy, handsome, estimable, a bachelor, and negligent.</td>
<td><strong>4. Characters:</strong>&lt;br&gt;Mrs. Grose is a kindly, stable housekeeper.</td>
</tr>
<tr>
<td>The Governess is young, pretty, inexperienced, conscientious, hypersensitive, lonely.</td>
<td>Miss Giddens is an affectionate, sensitive, but realistic governess.</td>
</tr>
</tbody>
</table>
Mrs. Grose is kindly dependable, Flora is an unfortunate but plodding. innocent and imaginative girl.

Flora is a beautiful child, intelligent, emotionally unstable, essentially innocent.

Miles is an unfortunate, corrupted boy.

Miles is a beautiful child, intelligent, emotionally unstable.

... Mrs. Griffin, however, expressed the need for a little more light. "Who was it she was in love with?"

"The story will tell," I took upon myself to reply.

"Oh, I can't wait for the story!"

"The story won't tell," said Douglas; "not in any literal, vulgar way."

"More's the pity, then. That's the only way I ever understand."

This quotation substantiates the state of the flighty women mentioned above and expresses a fact that is proved in the story when the governess shows she is in love with her employer. The employer's condition ignores the basic human value of responsibility, which is in most cases more than a matter of financial support. Because of his negligence in this matter when problems arise which are greater than his governess can handle, evil becomes manifest and is destructive as the situation is prolonged. The point here of course is that the reader is aware of the

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employer's basic neglect at the time designated as the fulfillment of the exposition in the story. Another relation that the reader is aware of is that between Mrs. Grose and the governess. A kindly and understanding person, the housekeeper is in no way an intellectual equal of the governess. She is strong and steady where the inexperienced girl is young and sensitive, but she is no more capable of solving the girl's problems than she is of being a governess. She serves as a device to allow a knowledge of the past at the country-house and as a confidante and register for the degree of the young girl's emotions. The Quint-Jessel history has been related at the end of the exposition. Quint, formerly the employer's valet and a close friend of young Miles, as an inebriate, and a rake.

... "The fellow was a hound."

Mrs. Grose considered as if it were perhaps a little a case for a sense of shades. "I've never seen one like him. He did what he wished."

"With her?"

"With them all."

... "It must have been also what she wished!"

Mrs. Grose's face signified that it had been indeed, but she said at the same time: "Poor woman--she paid for it!"

"Then you do know what she died of?" I asked.

"No--I know nothing. I wanted not to know; I was glad enough I didn't; and I thanked heaven she was well out of this!"

"Yet you had, then, your idea--"

"Of her real reason for leaving? Oh, yes--as to that she couldn't
have stayed. Fancy it here—for a governess! And afterwards I imagined—and I still imagine. And what I imagine is dreadful."

"Not so dreadful as what I do," I replied; . . .

From this conversation it is implied that Miss Jessel died at childbirth or from related complications. Since Quint was immoral he could have stated a number of things to young Miles which would explain his dismissal from school, or of course he could have taught him taboo habits. Quint had died as the result of a fall when drunk, and naturally both children would remember their tutors of the year before. Miles' personality has been developed at this point, and it is obvious that he is extremely sensitive, intelligent, and sophisticated for a person ten years old.

. . . They were like the cherubs of the anecdote, who had—morally, at any rate—nothing to whack! I remember feeling with Miles in especial as if he had had, as it were, no history. We expect of a small child a scant one, but there was in this beautiful little boy something extraordinarily sensitive, yet extraordinarily happy, that, more than in any creature of his age I have seen, struck me as beginning anew each day. He had never for a second suffered. I took this as a direct disproof of his having really been chiselled. If he had been wicked he would have "caught" it, and I should have caught it by the rebound—I should have found the trace I found nothing at all, and he was therefore an angel. He never spoke of his school never mentioned a comrade or a master; and I, for my part, was quite too much disgusted to allude to them. Of course I was under the spell, and the wonderful part is that, even at the time, I perfectly knew I was."

The "spell" the governess mentioned will be discussed in relation to her role. Flora was very much like her brother with the obvious exceptions of being younger and less complicated. The governess, at the
conclusion of the exposition, has seen two ghosts, both of them ostensibly Peter Quint. To determine the circumstances of the first apparition it is necessary to remember that the governess was in love with her employer; she had come from a very large, close, and religious family that was financially poor and was in some kind of difficulty which she mentioned but did not elaborate. This was the twenty-year-old governess’s first job, and she felt her responsibilities doubly because of what may be assumed was family training and because of her desire to please the man she loved. She was striving for perfection. It is apparent that she was receptive to what is good because she delighted in the beauty of the estate, her position, the kindness of Mrs. Grose, and the obvious physical beauty and gentle manners of the children. It is not unfair to say that the governess was idealistic. The fact that she harbored hopes that her good work would eventually impress her employer even though he could never be fully aware of it indicates a person of this nature. All of these facts, coupled with the shock of having one of her pupils permanently expelled from school, while irreproachable by her own analysis, built a great deal of tension for her. The governess had no companions of her own age at Bly and Mrs. Grose, though a dear to her, was a servant and not an educated equal. The young lady was lonely, idealistic, frustrated, and extremely worried about her responsibilities. Not being allowed to communicate with her master at such a time could probably explain the appearance of a vision to this high-strung person after a long day of work and a walk in the sun dreaming
of him. The fact that the vision, upon her closer examination, was not her employer but an uncouth-looking person might be explained psychologically as an inner wish for someone available. Horrified by a conscious recognition of this, the governess may have created him to resemble the dead Peter Quint by accident or from previously hearing his description which she did not remember.

The second ghost appeared just as the governess was to leave for church. The place was the window of the dining room where she and Flora had spent part of the day. Again her sense of frustration, the desire for a child, and her over-protective sense may have explained the time and place of the appearance. Finally, the fact that Flora slept in her governess's room is important because it was possible for her to hear a complete conversation of speculation on all of the ghostly business that had so far occurred. Flora was found awake at night more than once during the story, and the impression of this conversation on her could explain some of the terror that the children were to experience later on. James does not definitely say that Flora overheard: "Late that night, while the house slept, we had another talk in my room, when she went all the way with me as to its being beyond doubt that I had seen exactly what I had seen."

With this statement, all of the information is available to justify the development and solution. The development continues until Miss Jessel's ghost confronts the governess while

\[1\text{Ibid., p. 51.}\]
she is with Mrs. Grose and Flora by the lake at Bly. The governess spent a great deal of time with the children, carefully watching for any comments that would be related to the ghosts and careful that they would not wander off unprotected. She never mentioned the incidents to them and doubled her kindness to them as well as her thinking about the matter.

The children soon show signs of revolt. Flora goes to the window one night and looks into the yard, waking the governess. Afraid of what Flora may have seen, the governess hastens to the grounds and sees Miles walking alone. The boy tells her he does not want her to think he was so very good all the time—in short, it was a trick he conjured up with his sister. This might indicate that the children were aware of her fear for them and possibly also of ghosts if Flora did overhear the conversation previously discussed. The governess thinks, of course, that they are searching for Quint and Jessel. Miles finally tells her that he wants to go back to school, an indication of his restlessness. The fact that the governess had not talked to the boy about his behavior and had not sought to discover the reason for his dismissal and a new school for him to attend shows the degree of her perplexity and the resulting tension.

A female ghost appears to the governess while Flora is playing by the lake at Bly. Certain that this is Miss Jessel seeking to corrupt Flora as Quint is doing for young Miles, the governess, a few hours later, hysterically expresses this as a fact to Mrs. Grose, who affirms her conviction. Actually this may have been a manifestation of the
little girl since she is in a state of over-protection and tension herself.

The turning point in the story occurs after the second appearance of Miss Jessel's ghost to the governess. Again, it is by the lake. The little girl has wandered off while Miles is entertaining the governess with the piano after an early dinner. The governess finds Mrs. Grose the minute she realizes the child is gone, thinking that the child may have gone to communicate with the ghost. Finding the girl on the other side of the lake after an extended search, the ghost appears to the governess but is not visible to Mrs. Grose. The governess accuses the little girl on the spot of harboring knowledge of Miss Jessel, and she is in a state of obvious hysteria. The little girl is so frightened that she becomes seriously ill. If Flora had overheard the conversation between the governess and Mrs. Grose about the ghosts, an overt accusation of this kind would make a sensitive child sick, especially since she realized she had misbehaved in leaving without permission. Flora's reaction was to be deathly afraid of the governess; fortunately Mrs. Grose took the child off the next day to her uncle—the two women still believing that the child had seen the ghost. Mrs. Grose stays with Flora the night after the incident and says that the child murmured horrible words. This again can be attributed to Miles through his former relation with Quint. The fact that neither Flora nor Mrs. Grose could see the ghost constitutes the turning point in the story because it is here that the manifestation of destructive evil through ignorance and innocence
is obvious. There are no real ghosts and the children have already been hurt by the governess's inability to grasp the situation and by former experiences with Quint, Jessel, and their uncle. The governess finally determines that Miles was dismissed from school because of things that he told his fellow companions. Miles is in a high degree of emotional upset at this point because the governess has been so very delicate about the situation and has never come to the point. Just then the ghost of Peter Quint appears to the governess at the window and she becomes hysterical, naming the man and accusing the boy of a relation with him. Frightened because of his true questionable relation with him in the past that caused his dismissal from school and surprised by this overt reference to the dead man as alive, the sensitive boy dies. This constitutes the climax of the story. It is evident that the governess held a peculiarly strong affection for the boy which he responded to with indirect references during their months together at Bly. It was an awareness of this that made him try to comfort her just before his shock and death. The master's gross neglect of his niece and nephew created a situation where ignorance and innocence could have full play, resulting in destructive evil.

The theme of The Innocents is the exorcism of evil spirits. A study of possible symbolic meanings has given insight into the depth of the problem, and it is with these in mind that this analysis of the construction of the plot will be given. The exposition of this drama consists of the entire first act. Miss Giddens, an essentially realistic
governess, has taken charge of two children at Bly, a large country-
house owned by their only living relative, an uncle. A man of affairs,
he has left their guidance chiefly in the hands of his new employee.
She finds young Flora sweet, lively, and imaginative. The appearance
of the ghosts throughout the play can be traced to the governess's
gradual awakening to the fact that the children are harboring some type
of repressed problem. The play is actually meaningful on two levels,
the supernatural and the psychological. The supernatural is the obvious
ghost story with its haunting gothic fears. The symbols used in this play
may represent part of the racial consciousness inveterate in the experi-
ence of all people. Carl Jung explains:

But the contents of the collective unconscious consist not only
of the residue of archaic human functions, but also of the residue
of the functions of the longer animal ancestry of man. When these
archaic residues become active, they are likely to divert the libido
temporarily into regressive channels.

Hence, every individual has not only memories of his own personal,
unique history, but also the "primordial images" by virtue of his
membership in the human family, inherited potentialities of the
human imagination, lying latent in the structure of the brain.

... The unconscious, regarded as the historical background
of the psyche, contains in a concentrated form the entire succes-
sion of engrams (imprints) which from time immemorial have deter-
mined the psychic structure as it now exists. These engrams may
be regarded as function-traces which typify, on the average, the
most frequently and intensely used functions of the human soul.
These function-engrams present themselves in the form of mythological
themes and images, appearing often in identical form and always
with striking similarity among all races; they can also be easily
verified in the unconscious material of modern man. It is intelli-
gible, therefore, that avowedly animal traits or elements should
also appear among the unconscious contents by the side of those
sublime figures which from oldest times have accompanied man on
the road of life.¹

When symbols appear at a given time, they represent a pattern of behavior
that is typical under the stress conditions described. The analysis
of the beetle, candle, geometric figures, and other symbols may not
be fully accurate for two reasons. A reliable investigation into the
probable meaning of these sources would require a thorough study of
accumulative case histories presented by medical practitioners and
scientists. Sigmund Freud and Carl Jung have compiled many such studies.

After selection of the most representative analogy pattern, the meaning
of the symbol, if any, could be projected—though even at this point
the evidence could not be proved since every professional theory of
the unconscious is still a theory in this controversial area. Since
it appears likely that Archibald was using symbolic meanings to further
an understanding of the possible motives of the appropriate people,
the experiences of historical peoples related in The Golden Bough have
been studied in an effort to discover what may be racial patterns of
action. These have been chosen only when they do not deny the meaning
of the story which the author himself explained. The Freudian symbols
mentioned in the synopsis have been used consistently enough by authorities

Patrick Mullahy (ed.), Oedipus Myth and Complex, A Review of
Psychoanalytic Theory (New York: Grove Press, 1955), pp. 146-147;
Dr. Constance E. Long (ed.), Collected Papers on Analytical Psychology
(authorized translation; London: Balliere, Tindall and Cox, 1920),
p. 435; H. Godwin Baynes (trans.), Psychological Types or the Psychology
to be considered in the light of their own specific meaning.

The first ghost appears during the governess's first night at Bly. Flora has brought leaves into the house and scattered them about, even under Miss Giddens' bed. The child is endeavoring to cast out evil, and the ghost appears not to her but to her new governess. Her fear of tall trees when expressed to Mrs. Grose shows a bewilderment with her environment, and this preoccupation and fear could indicate her identification with them as an external soul--what she knows in her innocence contrasted with some experience that has become a part of her but that is actually beyond her comprehension.

The governess understands the utter loneliness of the little girl at Bly, her imaginative powers, and her preoccupation with the size of her surroundings. Miss Giddens' own observation of the tall trees at Bly gives her a feeling of solitude which, if taken as a Freudian symbol, would mean that she herself is the frustrated, chaste young woman whom Henry James depicted in his short novel, though Archibald has made her considerably more realistic, a fact which would explain her seeing the ghost merely as a suspicion and not in bodily form.

The stage directions always call for a visible ghost, which creates an atmosphere of witchery and promulgates comprehension on the simplified level as well as justifies its own symbolic significance. The second ghost in the expository portion of the play appears moments after the first. The governess in a bedtime story to Flora has referred to their home as the "ship called Bly" and thereby transformed the mansion into
a vessel bound to exonerate its crew of the devil's influence. Flora has mentioned that the attic rooms are empty but that she can look at them and see them completely embellished. The child's mind may be reflecting an observation someone else has made. It seems more evident, however, that she is trying to identify herself with feminine qualities and that the recurrence of the male ghost after Miss Giddens' analogy of the ship and her mention of Miles' name would express cause for Miss Giddens' suspicion that the children might be homosexual. The unknown man appears again the following afternoon in the garden as Miss Giddens is about to pick some flowers to decorate the house. The flowers take on an overpowering scent as the man leaves. This would be a key to his femininity. Miss Giddens has asked the girl to copy O's, a feminine symbol. Undoubtedly this is a natural request by Miss Giddens for the development of her studies, but also possibly a subtle indication of suspicion by the governess which becomes more concrete as she thinks in the garden and the apparition appears. The appearance of the next ghost depends more on observable phenomena than the previous ones. Quint appears next to Miss Giddens after Miles has arrived home from his school. The governess has received a note telling her that the boy has been expelled and cannot return. Suspicious but uncertain as to the reason for his misbehavior, she greets him coldly. Gradually he and Flora together win her favor and Flora asks, "Do you feel better now?" Miss Giddens is rather surprised at the question and immediately

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1Archibald, op. cit., p. 34.
wonders what the girl means. She is worried about the previous appearances of the strange man but hardly expected the girl to notice this since her conversations have been exclusively with Mrs. Grose. There is one chance that Flora overheard her talking to the housekeeper after she returned from the garden, since Flora immediately entered the room from another door as the two women left to hunt for her. The governess's suspicion after the girl's comment was enough to call for the appearance of the next ghost. She discusses this almost immediately with Mrs. Grose because the children have gone off to play hide-and-seek. Mrs. Grose identifies her description of the man as that of the dead Peter Quint, who was murdered the year before. The remainder of the expository section is overt evidence that the governess's suspicion of the unnatural influences on the children is correct. The most revealing information to this effect is in the songs that Flora and Miles sing while they are playing dress-up for Miss Giddens.

Miles sings:

What shall I sing
   To my Lord from my window?
What shall I sing?
   For my Lord will not stay--
What shall I sing?
   For my Lord will not listen--
Where shall I go?
   For my Lord is away--
Whom shall I love
   When the moon is arisen?
Gone is my Lord
   And the grave is His prison--

(He begins to move upstage. Miss Giddens and Mrs. Grose watch him without moving. A strange, low vibration begins; a discord of sound
as though something is trying to enter the room—soft but persistent.

What shall I say
When my Lord comes a-calling?
What shall I say
When He knocks on my door?
What shall I say
When His feet enter softly,
Leaving the marks
Of His grave on my floor?

(He reaches window)

Enter! My Lord! Come from your prison!
Come from your grave!
For the moon is arisen!

In contrast, Flora sings a rather simply little air about a king and his two daughters. With this, all of the information is present out of which the plot of the story is constructed. The development continues until Miss Giddens has commanded Flora to dispel the ghost of Miss Jessel, her former governess who had committed suicide the year before. If the beetles, the burning taper, and the deck of cards are taken to be symbols of supernatural powers as could be suggested from an investigation of magical and religious rites, they help to establish Flora's essential innocence. Taken allegorically, the god of rain destroyed the external soul of the witch, Miss Jessel, by killing two beetles. Flora's own collection of beetles is preserved as she carefully puts them in a box. To take the influence of the witch completely out of Flora the governess must intercede and demand that the girl denounce

\[1\]Ibid., p. 45.
evil herself. Flora does this as she will not face or admit her inner knowledge when Miss Giddens puts Miss Jessel's name bluntly before her. Though innocent, she has made a moral decision. The child cries and her fright completely absolves the influence. The card and candle episode occurring before this renunciation served to convey the reality of the influence to the governess. With this rite the child brought the dead spirit to the surface and indicated her desire for a solution to her dilemma. The little girl has shown such a keen or suggestive imagination that it is difficult for the governess to reconcile it with her essential innocence. Her loneliness and normal desire to be loved are not fully consistent with her attitudes. As the ghost of Miss Jessel appears, Miss Giddens' suspicion becomes manifest and she realizes the child has had a homosexual demand from Miss Jessel. As this is brought to the surface, the paradox is absolved and the girl is rehabilitated.

One minor ghost has been dispelled and from this time Miss Giddens looks more definitely for the specific problems her other charge must face. The only indications of his nature occur when he and Mrs. Grose are romping in the garden after church while Flora is talking to Miss Giddens about her beetles. Mrs. Grose is ostensibly trying to bring the boy in and Flora observes:

... I can see them--at the end of the garden. Miles has lost his hat, I think--the careless boy--(Pause) He's running away from Mrs. Grose and she's having difficulty chasing him.--He's throwing leaves at her, now--(A strange, subtle sadness creeps into her voice) They're having fun--but so are we--I don't wish I were out there. I'd rather be here with you--.
If it's clear tomorrow may we go out on the pond? It's pretty, though it's full of leaves and twigs-- There's a little boat tied under the willows. Miles used to go there before he went away to school.

Miss Giddens. (In a small, tight voice) Alone?

Flora. (Intent on her cutting) O, no. And he told me he saw a hand waving on the bottom but Mrs. Grose said: "Stuff and nonsense!" "Stuff and nonsense," she said!

Mrs. Grose's Voice. Master Miles! Master Miles!

Miss Giddens. (Suddenly sitting up--her back rigid--her hands clenched in her lap--her voice sharp and cold) With whom did Miles go?

(Flora stares at her--the light seeps away. Everything in the room seems to lose its solidity and to undulate as though under water.)

Throwing leaves at Mrs. Grose may have a subtle symbolic meaning. Perplexed, he may be looking to Mrs. Grose rather than to his governess for a solution to his difficulties. It was she in the past who recognized some of them but did not intervene. His appeal is much stronger than Flora's since the evil has permeated his whole being and he may realize that evil spirits for him are not evil at all but good or preserving. The hat he loses in this frolic is a masculine Freudian symbol, and he may be expressing on a psychological level relinquishment of his manhood. None of the characters involved would be expected to recognize this, but his expressed affection for Mrs. Grose, a housekeeper, would indicate the strength of his hold on the past to his perceptive governess.

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1Tbid., pp. 63, 64.
The fact that Miles used to frequent the lake at Bly with "someone," as Flora affirms, would serve to increase the governess's awareness of the boy's problem—a homosexual relation with Peter Quint and his subsequent development of this pattern while in school. The turning point of the play occurs when Miles remains in the garden after he has been called to leave with Mrs. Grose and Flora. The girl has faced the influence of Miss Jessel and is still frightened. The governess realizes Miles must also face his own if he is ever to achieve freedom. The careful reader or viewer of the play is aware at this point of the true depth of Miles' problem, though the governess is not. Her decision to stay with the child was a moral one. She very carefully questions him about opening a letter she had written to his uncle about his problem at school and then confronts him with the core of the difficulty, Peter Quint—now shown observable as a ghost. After this the sensitive boy dies of fright. The climax has been attained and the governess has, through determination and her own enlightenment, successfully dispelled evil spirits.

In addition to the anthropological interpretation of symbols, it would be possible to relate some of them to the Garden of Eden story of Judaeo-Christian mythology as suggested by Robert Heilman in "The Turn of the Screw as a Poem."¹ Bly, isolated and majestic in the expansive gardens, a home exclusively for Miles and Flora with their

sweetness and innocence, is corrupted by the redheaded devil figure, Peter Quint, and could be paralleled with the Garden of Eden of Adam and Eve and their fall from Paradise to a state of knowledge of good and evil through temptation. The leaves would then have meaning as an indication of the process of the fall. Flora scattered fresh leaves about at the beginning of the play, while at the end as Miles died there was a swirl of dry, dead leaves showing a complete fall.

The play's differences from the short novel lie chiefly in breadth and in the role of the governess. While James has given a broad, believable though fantastic expression of experience, Archibald has presented one problem and its solution. The Turn of the Screw encompasses sadism in the neglect of the children by the uncle, frustration and incompetence in the governess, complete immorality in the man Quint, including possible homosexuality, certain perversion of youth, and sexual freedom with women. Miss Jessel may also have had a homosexual influence on little Flora and dies of the complications of childbirth out of wedlock. The governess, Mrs. Grose, and her charge, Flora, were innocent of the meaning of their own and each other's inhibitions, and all of the people concerned were ignorant of the eventual personal destruction which would follow Miles' corruption.

In the play the governess may have been a frustrated woman, but she was also aware of human problems to the degree that she could face them and take her stand against them. She wrote to her employer about Miles as soon as she grasped the problem, while James' governess repressed
the idea along with almost everything else. Both had been warned against bothering the children's uncle. The governess in the play became angry with him, whereas James' governess repressed this feeling and fell in love with him. The more practical governess in the play enables the children's tragedy to be more central and less complicated. Through symbolism, Archibald allows his audience to perceive the genuine difficulties, and in emphasizing what would be considered a lurid problem he has employed the modern playwright's preoccupation with what is termed naturalism. Archibald's message shows the value of a moral, trained, and intelligent eye around sensitive and lonely children while James' message would have to be stated in almost elusive pluralities. The play does not contradict what James might wish to say about the children and is effective in this presentation.

The Innocents was one of Broadway's very popular productions in 1950. The chief difference between The Innocents and the three James' plays that have been investigated in this paper is Archibald's use of ghosts to express a state of mind. Henry James objected violently when he heard that an English company had made a ghost observable in his play, The Saloon. This technique obviously increased the popular appeal of Archibald's play because it is comprehensible merely as a thriller on the common level, as a study of the criticism will show. James used children frequently in his fiction but not in his plays. The Freudian and supernatural symbolism employed in The Innocents could not have been understood by a nineteenth-century audience.
The one-hundred-line climax section of The Innocents reveals that the mode of sentence length from 106 sentences was only two words. This is the shortest thus far in the study, with The Heiress next with a mode of sentence length of five. Other things being equal, the shorter the sentences are, the easier it is for an audience to grasp meaning in a highly emotional scene. Consistent with the three previous style studies, The Innocents excerpt has eight rhetorical questions. Only slightly at variance are the total of forty-nine exclamations, thirteen questions, and fifteen samples of parallel structure. Repetition in the same speech is an indication of the level of the emotion of a particular passage. The Innocents has thirty-six such instances compared to a previous high of twenty in The American.

Reaction to The Innocents by New York critics was mixed but generally favorable. Harold Clurman of New Republic said, "The play deteriorates as it progresses, and ends with unconvincing and maudlin moralism (to which is added a touch of lame psychoanalysis)." 1 Life called The Innocents a new hit and "the most frightening play Broadway has seen in years." 2 Kappo Phelan of The Commonweal called the play "an astonishingly good theatre piece." 3 Theatre Arts suggests "The Innocents, a

study in fear, will probably keep you on edge, it is a chilling ghost story come to life.\textsuperscript{1} Newsweek said "The play's success stems from the fact that the eerie atmosphere and the clammy weight of accumulative terror have been established and maintained in highly effective dramatic terms."\textsuperscript{2} Margaret Marshall of The Nation says:

The trouble with William Archibald's play, The Innocents (The Playhouse), is not that it is limited to the ghost story but that the ghost story has itself been misread. As a result, we get only distorted glimpses of the realities beneath; the main point of the story is blurred and the exquisite minor points fall by the way.\textsuperscript{3}

John Mason Brown has given a rather complete expression of his attitude toward The Innocents.

Such a devious, intellectual view [Freudian] is not shared by Mr. Archibald. The Innocents is a ghost story, neither pure nor simple, but a ghost story nonetheless. Mr. Archibald's emphasis is on fright rather than Freud.

... In the case of The Turn of the Screw the loss of James's style is a sizable subtraction.

... In spite of the manifestations of James's prowess which are bound to be lost in play form, The Innocents is extraordinarily effective in its own right. To a degree one might have thought impossible it succeeds in recreating the story's shuddery suspense and in duplicating all that is portentous and frightening in its atmosphere.\textsuperscript{4}

\begin{thebibliography}{9}
\bibitem{Anonymous1} Anonymous, "The Innocents," Theatre Arts, XXXIV (April, 1950), 16.
\bibitem{Anonymous2} Anonymous, "Theater," Newsweek, XXXV (February, 1950), 80.
\bibitem{MargaretMarshall} Margaret Marshall, "Drama," The Nation, CLXX (February, 1950), 140-141.
\end{thebibliography}
Margaret Marshall's criticism is important because it shows the perplexity of one only superficially responsive to the probable psychological connotations in the play but probably familiar with some of the meaning of the short novel itself. Presumably many of the symbols discussed in this analysis went by without a recognition from the audiences. It would seem, however, that a careful study of the play as it was produced would reveal the common or surface differences from the novel which more than hint at the psychological meaning to the person aware of this science.

The Turn of the Screw, one of James' most successful short novels, is a brilliantly contrived psychological ghost story. Almost fantastic in its deviation from normal experiences in life, it is nonetheless believable. Taken from the fragment of an idea first presented by Edward White Benson, the Archbishop of Canterbury, James wrote the story shortly after his failure in the theatre with Guy Domville. The theme may be a result of his own brooding mental state at the time and encompasses a multitude of difficulties. William Archibald's adaptation of the story was extremely popular on Broadway. It combined enough of the psychological with an obvious surface ghost tale to impress theatre-goers and critics. The setting and the characters are consistent with James' though Archibald omits introductory people and the governess's interview with her employer as well as one of her own motivating influences which was her love for her employer. Other changes that have been made include Miss Jessel's dying of childbirth in the story and of
suicide in the play. Archibald takes only one problem, that of homosexuality, and endeavors to display its lingering influence on a fairly normal household. The ghosts are real and observable, but with his technique of symbolism they are not actually real but ideas. The style of the climax portion of the play shows short, highly emotional sentences.

The final comparative study has been reduced and will include neither tables nor tables of figures because adequate information as to the process of determining differences between James' narratives and adaptations by later playwrights has been given.

The Sense of the Past is one of two novels that Henry James left unfinished when he died in 1916. He had abandoned work on The Ivory Tower because of his strong feelings about the disaster that was World War I. Percy Lubbock, in a preface to the New York edition of the book, says that James was particularly interested in The Sense of the Past at this time because it was "a story of remote and phantasmal life."¹

Ralph Pendrel, the protagonist and center of intelligence in the story, is a thirty-year-old New Yorker living in the early part of the twentieth century. A wealthy historian, writer, and bachelor, Pendrel is in love with the beautiful, the different, and the proud Aurora Coyne. The young man has experienced misfortune; all members of his rather large family have died. His mother had lingered on through a long illness, and he had stayed with her rather than pursue studies and pleasure

in Europe in the manner of his contemporaries. Aurora had travelled around the continent even as a child and a few years before had married Mr. Coyne, a condemned consumptive. After his death and the death of Ralph's mother, Aurora returned to New York to live permanently. The two had known each other since their simultaneous twentieth birthdays and in a conversation discussed the possibility of marriage. Aurora is a person of cultivated and independent taste and feels that she is looking for an adventurous husband. She suggests that Ralph would be perfect for her if he would remain in the United States, for because of his isolation in this country he had become unique for a person of his abilities and advantages. He would be an "experiment" for her, and she would spend the rest of her years in the United States watching his peculiar development. Ralph is pleased with his freedom and will not make such a promise. He has just received notice that a distant cousin, Mr. Philip Augustus Pendrel of England, has died. This cousin had read Ralph's book, An Essay in Aid of the Reading of History, and in appreciation had left him his old English house at number nine Mansfield Square in London. Ralph is extremely interested in history and the spirit of antiquity. When Aurora mentions his book, she says that it is his grasp of the sense of the past which is free from the overt influences still in Europe that fascinates her. She, too, has an appreciation for the meaning of this sense and could quote his "uninformed Essay":

There are particular places where things have happened, places enclosed and ordered and subject to the continuity of life mostly, that seem to put us into communication, and the spell is sometimes
made to work by the imposition of hands, if it be patient enough, on an old object or an old surface.\(^1\)

Aurora decides that she prefers an adventurous American husband—cowboy or some such—to the scholarly type, but says as Pendrel leaves: "Very well then, I promise you that if I find I want to—for that's the point—I'll loyally, bravely, and at whatever cost this time to my vanity, go back."\(^2\) Aurora had basically differed from Ralph in scope, not depth, of experience. She had seen Europe and travelled all of her life, aware of many aspects of the mind. Ralph, confined to the United States, had gone deeper with his thinking and, with his new opportunities, did not want to limit it to one area. With Ralph's decision to go ahead to Europe, the exposition is complete. Ralph finds much of London distracting.

He saw the face of Aurora Coyne whenever he winced with one of those livelier throbs of the sense of "Europe" which had begun to consume him even before his ship sighted land. He had sniffed the elder world from afar very much as Columbus had caught on his immortal approach the spices of the Western Isles. His consciousness was deep and confused, but "Europe" was for the time and for convenience the sign easiest to know it by.\(^3\)

The papers for the house are in order and the young man proceeds to investigate his new property with care and discretion.

He lived, so far as a wit sharpened by friction with the real permitted him, in his imagination; but if life was for this faculty but a chain of open doors through which endless connections danced there was yet no knowledge in the world on which one should wish a door closed. There was none at any rate that in the glow of his

\(^1\)\textit{Tbid.}, p. 34. \(^2\)\textit{Tbid.}, p. 35. \(^3\)\textit{Tbid.}, p. 59.
first impression of his property he didn't desire much more to face than to shirk.\(^1\)

Ralph has made no calls in London other than essential business details concerning the property when he decides to call on the American Ambassador before occupying his house. During one of his solitary investigations at night he had found a picture of some ancestor who looked just like himself and seemed to walk to him. He explains to the Ambassador that he is about to change places with this person from the year 1820, since he is searching for the future just as Ralph is searching for the past. In his notes for the completion of the book, James said, "The Ambassador does of course think him a curious and interesting case of dementia . . ."\(^2\) Ralph's following six months' walk into the past is not, however, a psychic dream period, because of the length of his stay and his purpose in going.

An essential point is that the time of duration of Ralph's plunge or dive is exactly the real time that has elapsed for those on the surface--some six months being about what I provisionally see. The horrid little old conceit of the dream that has only taken half an hour, or whatever, any analogy with that, I mean, to be utterly avoided. The duration is in short the real duration, and I know what I mean when I say that everything corresponds.\(^3\)

Ralph consciously, because of his historical and intellectual interest, puts himself as nearly into the unconscious state as he could. After telling the Ambassador, his confidant, his plans, Ralph trades places with his relative from 1820 and enters into a new world as he takes up

\(^1\)Ibid., p. 46. \(^2\)Ibid., p. 291. \(^3\)Ibid., p. 293.
residence at his property. A Molly Midmore, who has rented his house for a few weeks each year from his cousin, becomes his imaginary young bride-to-be in the earlier era. Ralph in his new role is a wealthy cousin from the United States, and it is his comfortable plan to marry Molly and generously put the English branch of his family back into financial solvency. Trouble develops when Ralph begins to show traits of living two generations later and he has to watch himself carefully. The Midmores have another younger daughter, Nan, and a son. Nan has a suitor, though she is secretly in love with Ralph, or really with the man with whom Ralph had traded places. Molly eventually becomes aware of Ralph's unusual qualities and, not understanding, is so afraid of them that she breaks off their engagement. Nan, in her love for Ralph, is not afraid and she herself has a keen interest in the future. The real Ralph she had known of two generations previous had not been aware of her love and had given her little attention. The turning point in the story is when Ralph realizes that it is possible that he may have to stay in the past and that he prefers the twentieth century. Molly, through her love for him, becomes his confidante and understands him enough so that he is able to express his wish to leave. James says in the sketch:

\[\text{his manner of getting saved, from which, saved by the sacrifice, the self-sacrifice of the creature to whom he confesses, in his anguish of fear, the secret of who and what and how etc. he is, constitutes the clou and crisis and climax of my action as I see it.}\]

\[1\text{Ibid., p. 294.}\]
The dénouement begins as Ralph walks outside his house and sees the Ambassador, who has just pulled up by the Square exactly six months after their separation at the same spot. Aurora has been to see the Ambassador herself after a mental battle of her own and has indicated to him that after all Ralph is correct and that true adventure is in intelligence, in one's own mind—therefore she wants to accept him.

What there took place essentially was, as he formulated it, that she would look at none but a man of, as it were, tremendous action and adventure, not being appealed to (however she might attenuate or sophisticate her arrangement of her case) by the "mere" person, the mere leader, of the intellectual life, the mere liver in a cultivated corner; that Ralph has admitted himself to be to her—with a frankness, an abjection, say, that his whole subsequent adventure represents his reaction against. The immense scope his reaction has found then, once he has got over into the "old world," this has developed to the point that no prodigious adventure of any such figure as she may have had in mind comes within millions of miles of the prodigy of his adventure... the pitch of unsupportable anxiety and wonder is reached for her, and being able no longer to stand it, she comes out to London.

This conclusion establishes the thematic value that supreme adventure is in intelligence and mind.

The present and conclusive scene in the Square all sufficiently brings her on, all sufficiently prefigures Ralph's reunion, not to say union, with her, and in short acquits me of everything. 2

Berkeley Square, a three-act play, was produced in London in 1926 and 1927 and revised in 1928 for both British and American audiences. The only script currently available is the revised one which was used in American performances. 3 John L. Balderston's idea for the play resulted

1 Ibid., pp. 351-352. 2 Ibid., p. 358.
from popular discussion of Albert Einstein's theory of relativity.\(^1\)

Balderston saw in Henry James' unfinished novel, _The Sense of the Past_, a construction which with alteration would facilitate presentation of this theme.

Ralph Pendrel of the novel is Peter Standish in the play. The Pettigrew family of London is anxiously awaiting the arrival of their cousin, Peter Standish, from New York. Without funds, this English family has made arrangements for their elder daughter, Kate, to marry Peter, who has 10,000 a year. All members of her family are typical aristocrats, with the exception of Helen, her younger sister, who is sensitive and independent. Peter knocks at the door on October 23, 1784, and Kate goes to meet him but finds only the chilling rain. Peter enters the morning room after she has retreated to a chair. Scene two opens at the same time on the same day in the same room in 1928. An American Ambassador is calling on New Yorker Peter Standish whom he has not seen for some time and who, he fears, is devoting too much time to studying at his home which he has recently inherited from an English relative. Peter greets the Ambassador in his dressing gown and is frail and in need of a haircut. He apologizes for his appearance, and his visitor endeavors to convince him that he needs to get away from his work. Peter is spending his days reading old family history and has neglected his fiancee, Marjorie Frant, in the usual round of London

\(^1\)Ibid., p. 7.
parties. Peter's comments to the Ambassador explain his fascination
with his work.

PETER. . . Now look here. Here's an idea. Suppose you are
in a boat, sailing down a winding stream. You watch the banks as
they pass you. You went by a grove of maple trees, up-stream. But
you can't see them now, so you saw them in the past, didn't you?
You're watching a field of clover now; it's before your eyes at
this moment, in the present. But you don't know yet what's around
the bend in the stream there ahead of you. There may be wonderful
things, but you can't see them until you get around the bend in
the future, can you? (AMBASSADOR nods; he listens politely, betray-
ing no appreciation of anything abnormal in PETER.) Now remember,
you're in the boat. But I'm up in the sky above you, in a plane.
I'm looking down on it all. I can see it all at once! So the past,
present, and future to the man in the boat are all one to the man
in the plane. Doesn't that show how all Time must really be one?
Real Time--real Time is nothing but an idea in the mind of God! 1

Peter shows the Ambassador a portrait that is hanging in the old house
which could have been his own image, the likeness is so strong. Peter
says, "He's alive, alive, alive! I don't mean now; he's dead now, of
course; I mean then." 2 and goes on to explain that the clock before them
is ticking in 1784 just as it is here, now. The Ambassador tries to
calm Peter. Marjorie presently joins the two men and, as Peter leaves
to find an old document to show them, the Ambassador urges her to con-
vince Peter to accompany her back to New York for the last month before
their wedding. Her attempt is not successful because Peter wants a
month alone with his studies in the house. Scene three is back in 1784.

1 John L. Balderston, Berkeley Square, A Play in Three Acts (The
plot suggested by Henry James' posthumous fragment, "The Sense of the
Past." The Author also acknowledges the invaluable assistance of

2 Ibid., p. 30.
and Kate Pettigrew and Peter are getting acquainted. His company has left, and Peter Standish of 1928 has changed places with the forward-looking Peter Standish of 1784. The exposition is complete at this point. The modern Peter depends on his historical readings to keep him abreast of the activities in the Pettigrew household. Peter makes enough accidental modern comments so that they think him strange, but they cannot quite explain his strangeness to each other. The whole group eventually becomes afraid of him and Kate breaks their engagement.

Peter has felt a certain comradeship with the younger sister, Helen, and she has become his confidante. This is the turning point in the play because Peter has registered his discontent with eighteenth-century living despite the fact that the two have fallen in love. Because Helen loves Peter and knows he is unhappy, she convinces him that he should return to his own time and that the two will meet in eternity. As Peter agrees, the climax of the play is consummated and Peter is suddenly back in 1928. Peter reads Helen's tombstone in the yard and finds that she died unmarried three years after he knew her. During his stay in the future, the young man in the eighteenth century was as discontented as Peter was in the past. He eradicated the electric light switch and would allow only candles to be used in the house. Since the two men had identical appearances, the modern servants felt Peter had lost his mind. The Ambassador and Marjorie are called and when they arrive are relieved to find Peter is once more himself, if tired. Peter breaks his engagement with Marjorie, solidifying the theme of the play which is
the relativity of time.

Reviews for Berkeley Square were extremely favorable. Critics considered the play more as a love phantasy than as an intellectual contribution. Theatre Arts Monthly said that the play "belongs to the theatre of enchantment." The New Republic dubbed it "a delightful entertainment," while The Nation agreed, with: "It is novel, expert, intelligent, and ingenious," and felt that it reflected more tasteful ingenuity than power of penetration. The Outlook and Independent grasped the meaning of the theme with this rhetorical question: "... does time hold all things within itself so that everything that ever existed still exists, and everything that is to come exists now beside it?" An anonymous writer in The Literary Digest says:

Not many of the critics, apparently, have braved the rigors of Mr. James's prose to find the origins of the plot, but it is all, or nearly all, there, except some added touches of modernity that commend the play to modern audiences. He has made Berkeley Square a stimulating experience. It is polished, highly literate, now and then--as presented at the Lyceum--it is oddly moving.


5 Anonymous, "Another Road to Yesterday," The Literary Digest, CIII (November, 1929), 19.
With reference to the writer for The Literary Digest, a statement of specific differences between the two works is in order. Much of the action in the play is included in The Sense of the Past, but the novel varies in both theme and scope. The play has added wit, color, and popular lay science to James' construction. The Aurora Coyne episodes are not used in the play so that James' central problem of adventure of the mind is not at all primary. In comparing the two works, Edward Stone in Modern Fiction Studies says:

Therefore the second Balderston improvisation, Standish's diary, James would surely have rejected as both too little and too much: to any Time-traveler inherently deficient in James's ineffable sense of the past, even such scientific credentials would have been woefully inadequate; and to a man such as Ralph Pendrel or Henry James, completely unnecessary.¹

Though it is certain that Balderston was trying to incorporate Einstein's theory of relativity into coherent terms, it is doubtful that Henry James had any notion that his time-sequence construction was pertinent to a mathematical theory.

James was simply not interested in "ideas": his notebooks, for example are barren of references to them. "He could let Huxley and Gladstone, the combatant champions of Darwinism and orthodox theology, enrich the pages of a single letter," Theodora Bosanquet points out, "without any reference to their respective beliefs." Plato, Locke, Kant--one finds no mention of them or evidence of their thought in James. "Thank God," he confessed to his nephew in middle age, "I've no opinions--not even on the Dreyfus case ... "²

James began writing The Sense of the Past before 1900, preceding publication of Einstein's work even among scientists. Henry James'¹

¹Stone, op. cit., p. 11. ²Ibid., p. 10.
novel went back only two generations to a time from which he felt it would be plausible to recapture the essential spirit. The pragmatist, the observer of the activities of the human mind, was dealing with three dimensions, not four.

John Balderston's debt in his adaptation of Henry James' novel, *The Sense of the Past*, was chiefly constructive, and not thematic. The theme is not modified in the metamorphosis as was the case in the two previous studies, but it is completely changed. Berkeley Square, with its wit, phantasy, and intellectual idea, was the most popular of any plays discussed in this study.
CHAPTER VI

SUMMARY AND CONCLUSIONS

Henry James remained aloof from consideration of many of the human problems engendered by the rapid scientific and economic progress in the nineteenth century. When his literature did reflect these problems it was incidental to his portrayal of the minds of his characters and, although it is possible to establish thematic values with a "message" in much of his literature, these considerations are implied from his conscientious psychological realism. Because of the nature of his primary interest in people with idealistic, aristocratic, or artistic intelligences, outside events were incidental to his study of their reasoning in a given situation. James usually began writing his stories from a donnée or germ of an idea which was essentially a dramatic conflict. It is pertinent to observe that James' very interest in the intelligent human mind cannot but have been greatly influenced by his early thinking and studying in philosophy and psychology--areas which were being entertained and developed by many educated people in the nineteenth century.

Although somewhat difficult to express in absolute terms, it is probable that the economic and scientific strides in James' time were most influential in determining the market for his fiction. The deciding factor in James' effort to be a successful playwright was that his novels were not selling and he needed money. He had long been fascinated with the theatre to the point of considering it the noblest of art forms,
and he had been a critic; but he concentrated his creative efforts upon fiction. People in Western civilizations had more time, money, and education to enjoy reading in his age than in preceding ones, but they were selective because mechanical improvements and inventions supplied them with numerous alternatives. James' fine and intricate portrayals were of intelligent and aristocratic people immediately involved in their social lives and idealistic ambitions, and they were out of the common tone. It seems that the bustling American pioneers preferred Mark Twain's humor to drawing room debate and that the English middle classes were more interested in idea and reform literature than in narratives about their social or intellectual peers.

James' letters and correspondence indicate that he was in great emotional stress because of the limited sales of his fiction and this caused haste. Instead of working with new subjects, all of James' plays, with the exception of Summersoft and Covering End, are taken from a previously expressed idea in his novels or stories. James was a great admirer of Henrik Ibsen and "the Moderns" of his age but chose to follow the traditional pattern of "the Ancients" with its Scribean-influenced well-made play form. This form was more appropriate for his subjects and themes, but James' greatness was in his expression of inner thought and imagination, and not in a surface portrayal of the characters involved. While the popular French dramatists used the well-made play form, they also preached, proclaimed, and argued. James' more subtle intrigues were not even grasped by many of the critics who
reviewed his plays. It is also true that, at the time James was writing, a great deal of a play's success was determined by first-night reviews. His were always cordial but seldom enthusiastic. Just as middle-class people were buying books, middle-class people were attending the British theatres in the 1890's. James' theme for The High Bid, which is that beauty belongs to those who are capable of appreciating it, would possibly have offended some of the audience that saw the production, had they understood it. A comparative study of the climactic scenes from two of James' novels with the climactic scenes from the appropriate dramatic adaptations revealed that the constructive style in his fiction dialogue was similar to his dramatic dialogue in many ways. Rhetorical questions, exclamations, stichomythia, and repetition were used generously in both. This information would indicate that his novels were written with oral expression in mind and not that the dramas were too placid. William Archer's comment that James' dialogue did not sound dramatically true has been considered in the style studies. The mode of sentence length in James' plays is longer than the mode of sentence length in the successful modern adaptations of his work; hence, it may be that this added somewhat to the difficulty the audiences had in determining his meanings. The general structure of the fiction lends itself well to the play form.

A study of three modern adaptations of James' work revealed that the writers consistently used his settings and essential character personalities but that they narrowed the scope of their thematic selections
from the narrative, and in one case changed it altogether. Except in the case of Owen Wingrave and The Saloon, where the theme of the narrative was itself simple and written for what James considered popular taste, the novelist also narrowed the scope of his themes. The four playwrights were writing for different people. James' late nineteenth-century audiences have been described as predominantly middle class with an enthusiasm for the wit of Oscar Wilde and split in their appreciation for "the Moderns" and "the Ancients." Ruth and Augustus Goetz in 1947 faced modern, serious-tempered people of a scientific age with The Heiress and won acclaim. Critics felt that the beautiful pageantry was as essential to the play's success as was the clear projection of an idea. The fact that a young girl is slow in developing because of her father's neurotic over-protection would not be an uncommon idea among psychology-conscious twentieth-century theatregoers. Washington Square is not a difficult novel. James' play, The American, was his most successful in terms of length of performance and it, too, stemmed from a relatively simple theme, which was the American in Europe. In reference to The Innocents, William Archibald frankly admits that he simplified James' ideas in The Turn of the Screw and that his play may only be a ghost story. A study of possible symbols has given form to some of the deeper meanings in the play, but this was obviously not required for acceptable approval and comprehension; 1950 American audiences hailed a frightening ghost story with suggestions of human emotional problems.

John L. Balderston's Berkeley Square, produced in the 1920's, was the most popular of the three adaptations studied. The criticism was all quite enthusiastic. Balderston imposed an extremely popular
contemporary idea on James' setting, using only part of his character portrayals. Einstein's theory of relativity was front-page news in the lay press during those years, though the play's popularity was not exclusively because of this theme. Balderston excited his audiences with charming wit and an imaginative historical presentation of modern man in the midst of immortally famous eighteenth-century people, such as Sir Joshua Reynolds and Dr. Johnson. Since James, in *The Sense of the Past*, went back only two generations, it is probable that Balderston was adding a touch of the sensational—an element that appealed to the lost generation.

William Archer with his complicated ghosts; the Goetzes with pomp, pageantry, and psychology; and Balderston with relativity amidst devoted love sensationally stretching across centuries achieved popularity in their appropriate times.

The style of all of these plays was of a comparatively loose and straightforward nature. Although James simplified the scope of his themes in his plays, his material was almost as intricately presented through the tightly knit, well-made play form, as were his novels through the minds of his protagonists. He did not change his basic interest in the intelligent human mind even though the dramas were of necessity more objectively presented. Jamesean psychological realism was too subtle even for the majority of the book-buying public in his own day and far too involved for the average theatregoer.
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TABLE V

LENGTH OF SPEECHES IN THE NOVEL THE AMERICAN COMPARED TO THE LENGTH OF SPEECHES IN THE PLAY THE AMERICAN BASED UPON EQUAL EXCERPTS

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Average length: 41

Average length: 14
TABLE VI

NUMBER OF SENTENCES AND WORDS IN "CLIMAX" EXCERPT OF 100 LINES FROM THE NOVEL THE AMERICAN BY HENRY JAMES

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Total sentences: 97  Total words: 946
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Total sentences: 101  
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**BASED UPON EQUAL EXCERPTS**

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Total sentences: 68
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TABLE X

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OF 133 LINES FROM THE PLAY, THE HIGH BID, BY
HENRY JAMES

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Total sentences: 71
Total words: 480
### TABLE XI

LENGTH OF SPEECHES IN THE STORY, COVERING END, COMPARED TO THE LENGTH OF SPEECHES IN THE PLAY, THE HIGH BID BASED UPON EQUAL EXCERPTS

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**Average length: 9**

**Average length: 11**
### Table XII

**Method of Determining Mode of Sentence Length in the Story, Covering End, and the Play, The High Bid, Based Upon Equal Excerpts**

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Mode in Story: 3, 6

Mode in Play: 6