

T.C.
İSTANBUL YENİ YÜZYIL UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE



READING MUSIC IN HENRY JAMES' FICTION
Ph.D. THESIS

Sanaz Alizadeh Tabrizi
161306015

İSTANBUL, Temmuz 2020

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Ph.D. Dissertation

Sanaz Alizadeh Tabrizi

Supervisor

Prof. Dr. GÜNSELİ SONMEZ İŞÇİ

Co-Supervisor

Assist. Prof. Dr. FATMA ZEYNEP BILGE

ISTANBUL, July 2020



İSTANBUL YENİ YÜZYIL ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

İngiliz Dili ve Edebiyatı

DOKTORA PROGRAMI

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07/ 07/ 2020

Adı-Soyadı
Sanaz Alizadeh Tabrizi

İmzası

ACKNOWLEDGMENTS

Undertaking this PhD was indeed a truly life-changing experience which would not have been possible to complete without the support and guidance that I received from many people.

I offer my first thanks to my supervisor Prof. Dr. Günseli Sonmez Isci for her irreplaceable support, invaluable guidance, constructive suggestions, and kind advice throughout my PhD studies. I have been extremely lucky to have a supervisor who constantly cared about my work, and who responded to my questions so promptly.

I also feel a debt of gratitude to my co-supervisor, Dr F. Zeynep Bilge, whose insight and knowledge into the subject steered me through this research. I would like to express my special appreciation for her insightful comments, the careful attention she gave to the reading of my work, and for the many invaluable suggestions she made toward enriching it.

I would also like to express my sincere gratitude to Professor Michael Allis at Leeds University whose initial confirmation and support made the idea behind this dissertation actualize confidently.

My deep appreciation goes out to Prof. Dr. Günseli Sonmez Isci, Dr Sedat Isci, Dr Javid Aliyev, and Dr F. Zeynep Bilge for being my committee members even at hardship. I also want to thank them for letting my defence sessions be enjoyable moments, and for their brilliant comments and suggestions.

I am wholeheartedly grateful to my beloved husband, Omid, for his constant encouragement, and his unfailing support throughout the long duration of my graduate

studies, and for the trust he has had in my ability to successfully complete a degree at this level. I am indebted to my much-loved daughter, *Melody*, whose sweetest growing up moments were shadowed by my studying hours. I would like to express my thanks to her for being such a lovely and understanding girl always cheering me up and motivating me to go further.

I would also like to say a heartfelt thank you to my parents, Behrouz and Tayeb, for the strong impression they made on me since a very young age regarding the importance of academic excellence. I thank all my family members for always believing in me and encouraging me to follow my dreams.

I acknowledge the support of my professors: Prof. Dr. Hatice Gönül Uçele and Dr Gillian Mary Elizabeth Alban at Istanbul Aydın University. I also appreciate my colleague and friend Nevin Gürbüz for her sincere assistance for providing me with a scanned copy of *The Handbook of Intermediality* while studying at Heidelberg University, Germany.

Thank you.

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ABBREVIATIONS

Fathers & Sons:

Fathers and Sons

Madame Bovary

Madame Bovary

Europeans:

The Europeans

Lost Illusions:

The Lost Illusions

The Mill:

The Mill on the Floss

The Portrait:

The Portrait of a Lady

The Wings:

The Wings of the Dove

ÖZET

Antik çağlardan beri, edebiyat ve müzik, sosyal ve kültürel yaşamın kaçınılmaz birer parçası olmuşlardır. İki sanat alanı arasındaki etkileşimler geniş bir sanat ve bilgi yelpazesi ile sonuçlanmıştır. Çağlar boyunca, filozoflar, müzikologlar ve edebiyat araştırmacıları, bu benzer sanatlardan klasik olarak kabul gören bir miras yaratabilmek için ilham aldılar. Bugün, bu iki farklı fakat paralel alanlar arasındaki türler arası uygulamalar, edebi yorumlamalara ulusal, sosyal ve kültürel değişimlerin yanı sıra farklı zaman ve mekanlarda yaşamış yazarların düşünce ve duygularına ulaşmayı, gözlemlemeyi ve deşifre etmeyi mümkün kılan dördüncü bir boyut katmaktadır. Modern edebiyat romanının 'babası' olan Henry James (1843-1916) hayatının çoğunu kültür ve kimliği tam olarak anlayabilmek için Avrupa'da seyahat ederek geçirdi. Birçok edebi çalışmaya konu oluşturdu ve birçok araştırmacı James'in kendine has tarzını ve dehasının ürünü yapıtlar üzerine görüşlerini kâğıda döktü. Buna rağmen, yapıtları müzikal açıdan yetersiz veya eksik analiz edilmiştir. Son yıllarda, birçok araştırmacı James'e ve çalışmalarına yönelmiş, ancak esas olarak opera uyarlamalarına odaklanmışlardır. Bu doktora tezi, Henry James'in yapıtları arasından seçilen romanlarda müziğin rolüne odaklanarak alternatif bir çerçeve geliştirmeyi amaçlamaktadır. Kendine has stili sayesinde James, düşüncelerini kompozisyonlarında tekrarlama, uzatma ve bükme alışkanlığı kazanır. Kelimeler sınırlandığında, James anlatıların kültürel bir yönü olarak disiplinler arası çalışmalar bağlamında kaçınılmaz bir rol oynayan müziğe başvurur. James'in güzel sanatlarla iç içe olan karakterlerin duygularını ifade etmeye odaklanarak karakter odaklı bir tür olarak psikolojik gerçekçiliği geliştirmesi de eşit derecede önemlidir. Bu çalışma, Werner Wolf'un '*türler arası*' teorisi ışığında müzisyenlerin temsil edilmesini ve müziğin işlevini Henry James'in *Avrupalılar* (1878), *Bir Hanımefendinin Portresi* (1881) ve *Güvercinin Kanatları* (1902) adlı üç başyapıtında hem tema olarak hem de kurgusal işlevi bağlamında incelemektedir. Bununla birlikte, James'in iş birliğine dayalı dostluk bağları kurduğu gerçekçi romanın öncülerinin (Honoré de Balzac,

Gustave Flaubert, George Eliot ve Ivan Turgenev gibi) seçtiği eserleri de incelemek, James'in müzikal iç görüşü hakkında daha fazla derinlemesine bir anlayış sağlamak açısından kaçınılmaz olmuştur. Bu sayede, karakterlerinin bireysel gelişiminde müzik ve operanın rolünün derinlemesine anlaşılması sağlanacaktır.

Anahtar Kelimeler: *Henry James, Gerçekçi Kurgu, Edebiyat ve Müzik, Opera, Türler Arasılık*

ABSTRACT

Since classical antiquity, literature and music have been inevitable facets of social and cultural life. The interactions between the two domains have resulted in a wide spectrum of art and knowledge. Through ages, philosophers, musicologists, and literary scholars have been extremely inspired by these sister arts to create a legacy cherished as classics. Today, intermedial practices between these separate but parallel fields add a fourth dimension to literary interpretations which make it plausible to reach, observe, and decode thoughts and feelings of writers of different time-space along with the national, social, and cultural upheavals. Being the ‘father’ of the modern literary novel, Henry James (1843-1916) spent most of his life travelling in Europe in search of a thorough comprehension of culture and identity. He has been the core of many literary studies, and many scholars have penned on his particular style and works of genius. Even so, his fiction has been analyzed with insufficient or incomplete musical concern. During recent years, many scholars have turned to James and his work but mainly with the focus on opera adaptations. This doctoral dissertation seeks to develop an alternative framework for dealing with the role of music in Henry James’s selected novels. Through his exclusive style, James intriguingly habituates to repeat, lengthen, and twist his thoughts in his compositions. Once words narrow down, he appeals to the contributory medium of music which, as a cultural aspect of narrativity, plays an inevitable role in the context of interdisciplinary studies. Equally important is James's development of psychological realism as a character-driven genre with its focus on expressing sentiments of the characters which is entwined with the fine arts. This study examines the representation of musicians and the function of music both as a theme and a fictional trope in Henry James’s three selected masterpieces: *The Europeans* (1878), *The Portrait of a Lady* (1881), and *The Wings of the Dove* (1902) in light of Werner Wolf’s theory of ‘intermediality’. However, scrutinizing the selected works by the pioneers of realist novel (including Honoré de Balzac, Gustave Flaubert, George Eliot, and Ivan

Turgenev) with whom James formed collaborative friendship networks is indispensable to an in-depth comprehension of James's musical insight for a more profound understanding of the role of music and opera in the individual growth of his characters.

Keywords: *Henry James, Realist Fiction, literature and Music, Opera, Intermediality*



INTRODUCTION

The Essence of higher instrumental music
lays herein that one is able to express in
tones that what one is unable to say in
words.

—Richard Wagner

It is a truth universally acknowledged that music is an indispensable aspect of life, although its role and function have altered throughout the centuries. Plato and Aristotle were the first philosophers who aimed at examining the ends of music and its relation to the common good as well as its place in education. “They saw music as allied to the intricacies of man's nature and the perfection of nature” (Schoen, 1978, p. 261). Plato considered “four ends to music with a certain order among them: “first, music moves the emotions; second, it gives pleasure; third, it disposes toward moral goodness; and fourth, it disposes toward learning” (Schoen, 1978, p. 261). Likewise, Aristotle emphasized on four ends to music: “the most fundamental is imitating emotion; pleasure follows from this; disposing toward virtue is above pleasure; intellectual enjoyment is the highest” (Schoen, 1978, p. 271).

From a wider spectrum, in the Western world, as in any other context, music has been considered as a crucial source of entertainment, religious worship, and education along with its significant influence in political, social, national and cultural aspects in every community. Hence, studying music history aids to reveal how such elements have been manipulated over time to create various effects through changes in musical styles, and therefore, delving into it will indeed provide a far better understanding of its emotional power in any society. Nevertheless, to develop our understanding of music, there is no need to interpret or translate it into words as its essence would be thrilled.

Although music is believed to be a Greek word (*mousike*), classical Greeks did not apply it to what we mean by the word today. Etymologically, it means ‘the business of the Muses’, who were “goddesses of poetic inspiration,” (Goehr, 2001, p.

10) and overlays all applications of language and dance. During the early Christian period, the Stoics found music irrelevant to reason, and the church saw it irrelevant to salvation. In the Medieval era, it was given high importance in its relation to the mind since it was treated as a mathematical science. Renaissance was a time when this function gave way to the humanistic view to value it as a “sonorous art” (Goehr, 2001, p. 15). In the course of the late sixteenth century and throughout the Baroque period, the trend was to contrast “stiff French correctness and supple Italian invention,” (Goehr, 2001, p. 17) and to stand between reason and passion. Followed by René Descartes (1596-1650), it was believed that music, like any other art, should imitate the nature and must be considered as “a language of the heart that is natural because it precedes all conventions” (Goehr, 2001, p. 19). During the Enlightenment, Rousseau upheld melody and focused on the equality of nature and human nature. From the second half of the 18th century and with the rise of aesthetics, Johann Georg Hamann (1730-1788) theorized music as the oldest language, and Johann Gottfried Herder (1744-1803) defined it as the language of ‘emotion’. Romantics like Friedrich Schlegel credited music as the highest form of art (Goehr, 2001, p. 25) and in light of the movement doctrines focusing on meaning and ‘subjective inwardness’ promoted the thought that there is “no final boundary between language and music” (Goehr, 2001, p. 27). Based on Schopenhauer’s arguments, music was considered the closest of all arts to poetry “in which the concern is not with the general referential aspect of language but with the articulation of a particular aspect of life in a particular form” (Goehr, 2001, p. 28). With the emergence of sophisticated theories of music regarding individual subjectivity, Ludwig Wittgenstein (1889-1951), influenced by Romantic hermeneutics, argued that “[u]nderstanding a sentence in language is much more related to understanding a theme in music than one thinks” (Goehr, 2001, p. 34). In the same fashion, Adorno sustains an interplay between what can be stated in verbal language and what music may communicate through its unique historical configuration of material (Goehr, 2001, p. 37). Kant further developed the idea and conceptualized music “the language of the *affects* (*Sprache der Affekte*) [that] communicates to everyone the aesthetic Ideas, more than any other form of art” (Parret, 1998, p. 255) and “the language of the unspeakable” (Parret, 1998, p. 255).

He appreciated this “spontaneous communicability of the affects” and believed that music manifests the “unspeakable wealth of thought” (Parret, 1998, p. 255) and so can “communicate the inexpressible” (Parret, 1998, p. 255). He believed that it is “the ‘coherent’ whole of this ‘unspeakable wealth of thought’ which forms the ‘theme’ (*Thema*) of the dominant affect in a piece of music” (Parret, 1998, p. 255). However, for Kant, music's attraction was based on inflexion conveyed by the voice in a song and, therefore, singing was “the privileged language of the affects” (Parret, 1998, p. 255). Nietzsche viewed language as an integral aspect of human’s life developed as a medium of communication, but he considered music a medium “appealing to the will directly” (Higgins, 1986, p. 668). To him, music “underlies all existence”; it is the essence of language to express meaning as words are essentially made for such purpose. Music is different in the sense that would not reveal things in the way words do. He saw music as a prerequisite to our use of language but in preconscious manner (Higgins, 1986, p. 671).

It is not surprising that with the ever-increasing admiration of nature and artist’s creative genius away from the realm of reason, music became the centre of interest for many scholars, thinkers, and artists. It signified “the most abstract of the arts and as such allowed for the greatest play of the imagination” (Bonds, 2013, p. 360). As a result, along with nationalism, Romanticism began to be recognized across the European continent, highlighting that “true identity would be derived from a common language and culture, including shared literary and musical traditions” (Bonds, 2013, p. 360).

Nevertheless, music, like other forms of art, was affected by the wide-ranging political, social, and economic changes of the time. No doubt, such changes and in particular the economic and political instabilities had a great impact on composers and their viewpoints. Reading and performing music were the indication of an accomplished education and governments started to merit the function of musical education coupled with civic-minded musicians and composers in the politics of culture. Hence, unlike the Classical period, the composer was regarded a “divinely inspired creator, a demigod” at a time when “Art-Religion” was the popular trend for

its “revelation of the divine through the medium of art” (Bonds, 2013, p. 368). According to Schopenhauer,

the composer was like a clairvoyant or sleepwalker, someone who in a half-conscious, half-dreaming state ‘reveals the innermost nature of the world in a language his reasoning faculty does not understand’ (Bonds, 2013, p. 368).

This idea is well depicted in a painting (Bonds, 2013, p. 356) by the German artist Josef Danhauser titled “*Franz Liszt au Piano*” (1840), which illustrates the most prominent figures of the two realms of literature and music who are gathered together to listen to Franz Liszt performing the piano; seated are Alexandre Dumas, George Sand, and Victor Hugo being interrupted in their reading; standing are Niccolò Paganini and Gioacchino Rossini with a portrait of Lord Byron on the wall behind them, and Daniel Stern (Marie d’Agoult, Liszt’s mistress) is sitting on the floor focusing on Liszt. Liszt is playing face to face by the bust of Beethoven on the piano looking beyond to the infinite sky as others do gaze into space. The illustration truly illuminates the ability of music to “unite the arts,” “to transcend the word,” and “to direct attention to a higher realm” (Bonds, 2013, p. 357).

It was in such a prosperous setting and a prosperous time that Henry James arose to create his everlasting masterpieces. He was born on April 15, 1843, in Manhattan, New York, the second son of Henry James Sr. and Mary Robertson Walsh James, with Irish and Scottish origins. His father was a minister who had inherited enough wealth to live unconventionally and comfortably and pursue his spiritual convictions among his circle of famous writers and friends in London, Boston, and New York. He uprooted his family several times commuting from America to Europe looking for an ideal education for his children. His senior brother, William, became a major philosopher, a professor of psychology at Harvard University, and one of the primary theorists of *Pragmatism*. His youngest sister Alice fought against depression and penned on Victorian womanhood. His other siblings were Garth and Robertson, who died relatively young struggling alcoholism and depression. James's father took the family to Europe the year Henry was born. Henry's childhood was spent travelling

in England, France, and Switzerland. He received a private education at home and abroad before enrolling at Harvard for only a brief time. In Cambridge and nearby Boston, he got the chance to know the American intellectuals of the time, including Ralph Waldo Emerson, Henry David Thoreau, and William Dean Howells, an influential magazine editor who led James toward his literary career as a critic and writer. In 1876, James moved to England permanently, where he eventually became a citizen.

Today, Henry James is considered one of the leading practitioners of the realism movement that arose as a reaction against romanticism. James was significantly influenced by Flaubert and Balzac, and their culture, mood, and style after his long-lasting friendships with them. He was a great admirer of George Eliot, and Russian literature was of his particular interest. Through his unique style which represents the advent of modern novel, James introduced a variety of techniques and strategies to challenge the avid audience of the Victorian age both in his country and in Europe. Like most of his contemporaries, he focused on the realities of the everyday life but through his own lens. Being influenced by Emile Zola, Walter Scott, and Charles Dickens, shadowed by his father's circle of scholars and renowned authors of the time and affected by his brother, he managed to promote a far more sophisticated version of realism. His apparent use of stream of consciousness enforces the reader to delve into the minds of characters and discover the unspoken through his many wordy sentences. To achieve this goal, he appeals to different formulas; he uses multiple narrators to create fragments through multiperspectivity; he repeats, lengthens and twists his thoughts in his compositions; he integrates fine arts, particularly music, painting, and sculpture to encourage reading beyond the text and through "paratexts" (Allis, 2017, p. 2) which are not only central in understanding the characters of a literary text but also in exploring the authorial identity. Having the privilege to be exposed to the European culture in general and British in particular, Henry James paid his part in the establishment of a *novel* mindset. In contrast to the works of many other realist authors who focus on life in its historical context and on characters trapped in the borders of such chronotopes, James makes his accounts more universal and entraps them inside their inner minds. He, not only questions the dissimilarities of American

and British culture, but also underlines the tragic relation between innocence and corruption. Even so, he never truly defines his position; he criticizes both as does embrace both! Nevertheless, what he mainly aims to do is to introduce a new window to the mysterious realm of human unconscious psyche and its evolvment in the course of the novel.

As a realist author, James not only illustrates the lives of fictional characters who, in many ways, are representatives of the Victorian society both in the States and in the Continent, but also depicts their style, habits, beliefs, and morals. When reading his fiction, like in many of his contemporaries as well as predecessors, one is exposed to a myriad of references to art. The idea of reading and interpreting these references is somehow equivalent to understanding the allusions in any literary text.

Saussure saw language as “a generalized and abstract system” (Allen, 2006, p.11). He imagined ‘semiology’ as “a new science which would study ‘the life of signs within society’” (2006, p. 10). Shadowing Saussure’s “redefinitions of sign and linguistic structure,” Structuralism sought to produce a revolutionary redescription of human culture in terms of sign-systems” (2006, p.10). From a different perspective, according to Bakhtin, the word is not just a point but “a dialogue among several writings” (Kristeva, 1980, p. 65). Combining Saussurean and Bakhtinian theories of language and literature, Kristeva “produces the first articulation of intertextual theory, in the late 1960s” (Allen, 2006, p. 3). Intertextuality, a term initially used in Julia Kristeva's *Word, Dialogue and Novel* (1980), is a concept that focuses on analyzing the relational processes and practices in a text rather than the product itself. Being a post-structuralist concept for construing and interpreting the texts, intertextuality refers to text’s relationship with other ones which have been borrowed or transformed by the author who tries to make the reading a more dynamic process among different texts.

Since 1980s, “a special case of ‘intertextuality’” (Wolf, 1999, p. 1) called ‘intermediality’ has expanded in many fields and disciplines as well as in literature. It mainly focuses on “the participation of more than one medium of expression in the signification of a human artefact” (Wolf, 1999, p. 1). In other words, intermediality “is used to describe a huge range of cultural phenomena which involve more than one

medium” (Rippl, 2015, p. 1). The realm of media interaction is so vast that can cover many different theoretical concepts “such as intermediality, multi- and plurimediality, intermedial reference, transmediality, intermedial methodology and related concepts such as visual culture, literary visuality, the musicalization of fiction and poetry, literary acoustics, remediation, adaptation, and multimodality” (2015, p. 1). “The idea of intermediality,” Wolf cites Jurgen E. Muller, “can be traced back to Aristotle and the ‘ut picture poesis’ⁱⁱ concept of antiquity” (Wolf, 1999, p. 2). Yet, he believes that “among the relationship between literature and other media or arts the link with music is especially old” (1999, p. 3). He believes that “[l]iterature is a verbal form of art that does not only refer to reality in various ways but can also establish a plethora of contacts between individual literary works and genres as well as to other, non-literary discourses and other arts and media” (Rippl, 2015, p. 459). However, the intermedial potential of literature takes different shapes as does ‘intertextuality’. Wolf indicates that “whether successful or not” music has been historically involved “as a shaping element in the signification of fiction,” and the functional and historical analysis of such experiences may lead to “valuable information on individual authors and works” (Wolf, 1999, p. 4) of a literary form with the least possibility to be musicalized.

When tracing the intermedial connection with music in Henry James’s fiction, the aim is to discover the unspoken and to fill the gaps that have been veiled for decades or perhaps for centuries. In other words, in order to extract the meaning through the lens of music, it is critical to plunge into a network of intermedial relations and to move between the words and the tone. Without question, art in general and music, in particular, is an indispensable aspect of Henry James’s works which renders the fact that not only he is a perfect observer and interpreter of the events but also is creative in applying different media in his work. Whether this is an authorial technique or a complete shift in thought is what this study is going to probe in detail.

Chapter one commences with a brief account of the influence of Greek and Latin traditions on the Western culture. By focusing on the role Greek tragedy played in shaping and manifesting the feelings and thoughts of their people, the chapter tries to provide some introduction to the issue of ‘culture and society’ which Friedrich Nietzsche masterfully depicts in *The Birth of Tragedy*. The merging of music and

word or the reconciliation of the two deities of Dionysus and Apollo is the basis for the following discussions. It will be considered how the correlation between the two embody and promise a life full of unity where art and knowledge together help subsiding fragmented individuation and make tragedy solace the pessimistic truth of human fate for those who have the capacity to face it. The aforementioned relation is also studied through Henry James's *Art of Fiction* and his emphasis on the collaboration among fine arts and the relation fiction has to her sister arts including music. Even so, fiction and modern novel to him is the universal teacher whose concerns cover the whole humanity and its actions, passions, fears, and hopes. Therefore, an appeal to other practitioners in the field including Umberto Eco and Bakhtin will be done to justify this theory. The interart correlations and the interconnection between verbal and nonverbal means of interpretations is studied in the main body of this chapter. 'Intertextuality' is discussed as what poststructuralists such as Barthes, Derrida, and Kristeva offer to highlight the social negotiations whose product is literary texts. Yet, in reading and interpreting literature, one critical element should be added and that is the nonverbal art. The main focus, then, will be on the concept of 'intermediality', its pioneers, and function in rendering whatever that happens but also appears in a literary text. Steven P. Scher's typology of interconnections between music and literature is scrutinized and the three parallels of 'music and literature', 'literature in music', and 'music in literature' will be explained thoroughly. To complete and update his findings, the focus will shift to Werner Wolf and his emphasis on reading art from multilayer views and more importantly on considering and interpreting the previous works of art anew, albeit through intermediality studies. Wolf's typology of intermediality is what shapes and concludes the final part of the first chapter which gives a broad but clear schema of the realm of intermediality to reread and unveil what has been lost in delicate multilayers of fiction and her sister art-music.

Chapter two begins with a glimpse on Romanticism and its lasting impact on the Western culture and mindset over the long nineteenth century. How the pioneers as well as influential figures of the movement namely Schlegel brothers, François-René de Chateaubriand, Victor Hugo, Hector Berlioz, and Robert Schumann paved

the way to establish a new spirit of modern art different from its ancient or classical type will be explained. The impact of Arthur Schopenhauer on Richard Wagner's music along with the reflection of political and social changes such as French revolution is also discussed. Equally important, the focus will be on the political, social, and cultural changes that occurred due to the sense of nationalism followed by the mid-century liberal revolutions. Then, the attention turns to the anti-Romanticism sentiment and its impact on creative arts and in particular music and literature. With a smooth shift, the advent of the bourgeoisie and their ever-changing desire for entertainment of drawing-room and the part music and the piano played in filling the cultural gaps will be observed. The popularity of waltz in contrast to noble dances and the significance of opera and its function in the Western world is emphasized. Furthermore, the relation between the appearance of 'grand opera' and the Realist movement is studied not only to delve into the interconnections between the two realms of music and fiction, but also to reread the musical perceptions that laid a remarkable impact on the authors and their compositions. After that, I will turn to the scope of literature during the 19th century and study a selective range of masterpieces whose authors embraced music in narrating their stories. *Madame Bovary* (1856), *Lost Illusions* (1837), *The Mill on the Floss* (1860), and *Fathers and Sons* (1862) are dissected to explore how effective music is in the progress and development of the main characters and in the narrative of these novels.

The outcome is going to be the initial step in chapter three which aims to scrutinize the representation of musicians and the function of music, both as a theme and a fictional trope, in three of Henry James's masterpieces: *The Europeans* (1878), *The Portrait of a Lady* (1881), and *The Wings of Dove* (1902).

In *The Europeans*, the focus is on the element of silence and the role it plays in the character analysis. The correlation between the church-bell and solitude is underlined to study how James creates and depicts each and every character regarding their attitude towards art and music. The disparity between American and European culture is portrayed through their stand view on music, and whatever changes it might bring about will be discussed. Through the Noelle-Neumann's spiral silence, the impact of silence on the puritan society of the Wentworth family and its relation to

the level of social acceptance will be scrutinized. Appealing to John Cage's concept of silence, the aim is to reveal the extent Henry James is close to the Buddhism practices to believe in the importance of meditation in perceiving life through individual evolution. Hence, the interaction between human being and the natural physical world via mediums of music and silence are evaluated. Equally important is the way James introduces his artless characters to the realm of art and in particular to music to lead them to change and adjust themselves to its harmonic tunes. However, the main focus will be on the meaning of music for each character in the course of the plot and their response to it when confronted. The European Felix is also given extra attention as the protagonist with whom music and change are defined.

The Portrait of a Lady is looked at as the manifestation of Henry James's musical perception and his mastery over presenting musical elements in a literary work. First and foremost, the musical pattern in his work is inspected, for this pattern is so delicately entwined with the plotline that missing one reference leads to losing an invaluable piece of the account. The function of the piano and its contribution to the lives of the three major female characters in the story will be examined as the layout of the whole narrative. Being a *bildungsroman*, the life of Isabel Archer is scrutinized through the lens of music, and its connotation in her psychological growth. However, this association should be considered in relation with the lives of the other characters in the story, each of whom deliberately representing a particular musician/composer or his works. This needs mainly to delve into the lives of the male characters to observe this authorial choice and its impact on the plotline. Therefore, to reach the deepest layers of the meaning, a wide range of musicians and their masterpieces are studied in details. From Gounod to Schubert, from Pietro Metastasio and sacred music to Verdi, from Waltz to piano, and from baryton to tenor, to the song of the nightingale, a wide spectrum of musical references will be dissected and explored to reach the aforementioned musical plot pattern. Also, the significance of the ballroom and historical views on social dancing and their reflection throughout the story are discussed in details. Despite its open ending, the story is dressed in a robe full of musical ornaments whose sparkles may shed light on the unseen and untouched.

The last novel under study is *The Wings of the Dove* whose narrative opens with a title taken from the biblical psalm-55:1-7 and adapted by Felix Mendelssohn (1844), Antonín Dvořák (1894), and Zoltán Kodály (1923). However, the reference for this study is Mendelssohn's version which goes parallel with James's book not only in the applied themes but also in the pace and tempo of the two works. The initial step is to observe how the concept of identity in modern life is challenging for both Mendelssohn-the composer- and Milly Theale-the protagonist of the novel. In between, James's reference to several other musical allusions from Spanish dance and Hungarian music to Shakespeare's Ariel song in *The Tempest* to the imposed silence as well as the piano and the drawing-room will be studied each of which opens a new window to the mysteries in the hidden corners of the main characters' souls. Equally important, the main focus will be on a thorough study of Wagner's *Tannhäuser* and Mozart's *Don Giovanni* to find the convergence point that the two meet Mendelssohn's message that derives the authorial rational in *The Wings of the Dove*.

CHAPTER ONE

Sororal Arts: Music and Literature

“Poets and musicians are members of one church, related in the most intimate way: for the secret of word and tone is one and the same.”

— E. T. A. Hoffmann

“To find a true word in music is as lucky as to find true music in words.”

— William W. Austin

Each aspect of today’s music has a history and many of its fundamental elements could be traced back thousands of years. “The earliest musical instrument—a kind of flute made from the wing bone of a vulture—dates from about 34,000 B.C.E. and was found in what is now southwestern France” (Bonds, 2013, p. 3). Instruments, pitches, melody, and rhythm were developed by prehistoric societies and early civilizations to apply music- similar to what we do today- in religious ceremonies, for recreation, and in education. In fact, basic notions such as notes, intervals, and scales along with the impressions of music on our feelings and character have been under the direct influence of ancient writers. In the same fashion, Medieval musicians improved innovations, devised pedagogical methods, and upgraded techniques and structures that launched the foundation for music in all other epochs. The antiquity and Middle Ages music and musical methods of either church or secular musicians are reflected in today’s music. Being one of the most powerful but least understood of all arts, music has left a remarkable impact on every culture in the human history in widely various contexts.

The Western culture from agriculture to systems of trade, from mathematics, medicine, and astronomy to philosophy to religions was influenced by Greek inspirations and contemplations. Literature, arts, and politics have also deep roots in Greek and Latin traditions. Indeed, most of Western music has been highly affected by Greek writings which is also considered as the foundation for European attitudes

toward music. Although, very little written music is left since then to be traced and very few musical practices have survived through oral tradition, the echoes of this impermanent sound can be tracked in history (Burkholder, 2014: p.4).

In the Mesopotamia land between 4000 and 3000 B.C.E. the first cities and civilizations of Egypt and Sumeria emerged and one of the first known forms of writing was developed by the Sumerians whose system of writing wedge-shaped forms on clay tablets was later adopted by other subsequent civilizations. Some of these tablets have been decoded to reveal the elements of music (Burkholder, 2014, p. 6). Some depict images of “people singing and playing instruments, particularly in connection with religious rituals” (Bonds, 2013, p. 3). There are even several references to music in the Old Testament whose Jewish traditions of ‘psalmody’ and ‘hymnody’ had a significant part in the advent of plainchant in the Christian church and created an enduring association between music and spirituality (Bonds, 2013, p. 4).

Every civilization has created a particular kind of music. Those in India and China have also developed their musical practices but were so distant from Mesopotamia that could never affect the Greek or European music. Around the eighth century B.C.E., Greeks began to exploit and improve their own patterns of thought regarding mythic explanations, philosophy, and personal self-knowledge. They developed their social and political unit profoundly different from those of other civilizations focusing on concepts about civic duty, social justice, individual liberty, and democracy.

Nevertheless, very little notated music has left from ancient Greece, most of which are fragmented pieces as the body of the musical culture of this historical epoch mostly relied on memory and improvisation. However, from written accounts and archaeological evidence, there is no doubt that music had a critical part in the ancient Greek culture whose most important public setting for music was ‘drama’. In fact, Greek theater has played a vital role in the choruses and ensembles sang by men and/or women on the stage. Such choruses were the incarnation of the feelings of this community through word (poetry), music, and dance inseparably but coalesced into each other.

This led to their usage of music in religious and civic rituals. But they rendered their thoughts and feelings through a monophonic vocal music in which word, rhythm, and melody were emerged to render Plato's definition of song: 'Melos' (Bonds, 2013, p. 6). They were very concise with the music genres appropriate for certain social functions including banquets, weddings, marching, working, and funerals. Homer's Iliad recounts the story of the Greeks propitiating Apollo by singing a 'splendid hymn' and the 'odes' written by Pindar (the 5th-century B.C.E. poet) were sung to celebrate their victory in the Olympic games. Even singing was considered a competitive event at Delphi in honour of Apollo.

In *The Birth of Tragedy* (2007), the classical philosopher Nietzsche has a profound explanation on this particular fusion of music and word. In the introduction to the book, Raymond Geuss refers to Arthur Schopenhauer who conceptualized that "the world of objects in space and time held together by relations of cause and effect, was nothing but a representation, an illusion generated by the unending play of a metaphysical entity ... called 'the Will' (Nietzsche, 2007, p. vii). He saw 'this Will' as "the underlying reality of the world" which gripped and drove each human individual on to actions that would end either in disgusting satiation or in frustration" as the very nature of the universe to deprive us from perpetual bliss. He, thus, found the key in "the contemplation of art", the only possible venue that could detach us from the realm of 'the Will'. Being essentially 'non-representational", music, Schopenhauer has concluded, "both gives us virtually direct access to ultimate reality, and is also one of the best ways available to us of distancing ourselves from the relentless throb of the Will" (2007, p. vii).

Nietzsche directs us towards the issues of 'culture and society' by probing the conditions under which a human culture may 'flourish', become 'decadent' or 'die'. Nietzsche addresses the ancient Greeks as the beholders of the 'highest form of culture' and the absolute best articulation of that culture, according to him, was in the '5th century Attic tragedy' whose fundamental elements were "poetry, music, and dance" (2007, p. x). He believes that since this invaluable source of traditions has been lost, we shall never be able to feel it as the Greeks used to apply and understand it and, therefore, he theorizes that the only remedy for the pains and injuries of the

modern society is to form a 'tragic culture' based on "Wagnerian music-drama" (2007, p. x).

To the later-anti Wagnerian Nietzsche, 'Wagnerism' was the only route to a salvation which was the sequel of a tussle between two "drives" (2007, p. xi). Apollo' and 'Dionysos' are the ancient Greek deities that are conceptualized as these two strong forces. Apollo is the representative of "distinction, discreteness and individuality" (2007, p. xi) and highlights the ethics of differences, boundaries, and moderation. In literature, the Apolline artist, whose art Nietzsche believes is the best, praises the individuality through representing impressions of "individual persons, things, and events" (2007, p. x).

Dionysos, on the other hand, is the embodiment of the "transgression of limits, the dissolution of boundaries, the destruction of individuality, and excess" and "[t]he purest artistic expression of the Dionysiac was quasi-orgiastic forms of music, especially of choral singing and dancing" (2007, p. xi).

The two principles are often present in any human soul, institution, or work of art simultaneously; yet the creativity would only happen as the result of the tension and the productive correlation between the two. Nietzsche sees Attic tragedy stage the perfect domain for these two deities to join through the collaboration of the Dionysiac dancing and singing chorus and the Apolline restrained reciting and acting individual players. He calls this convergence a "synthesis", whose dominant principle is the musical Dionysiac element, which is in opposition to the pessimism of the human fate. Thus, tragedy's main task should be to solace and jape us to enjoy life, but it becomes somehow farfetched due to the arrival of "Socratic rationalism" (2007, p. xii) that according to the second part of Nietzsche's text tries to disrupt the delicate balance by centering the role of "reason" in human happiness. Socrates deviates in Greek attitude towards tragedy and the pessimism of the human destiny as his rationalism demands a shift to apply "the knowledge to get control of their fate"; a concept that grounds the fundamentals of the 'Modern culture'.

On the other hand, Nietzsche challenges the thought in the last part of his book and focuses on the inefficacy of the Socratic culture in the 19th century from which, he believes, history needs to turn away to a state where "tragedy will once again be

possible” (2007, p. xii). He embraces the advances in both philosophy and music since Schopenhauer and Kant uncovered the confines of ‘rationalism’ and the music of Beethoven revived “the Dionysiac”. He highlights the part Wagner's music-dramas played in the reconciliation of “the Dionysiac power of the modern symphony orchestra to Apolline epic speech and action” (2007, p. xii) in order to offer an ideal state where art and knowledge are interwoven with cultural forms to once more subside the intolerable elements and pessimism from human life; to remind us of lives full of “unity, coherence, and meaningfulness” in previous societies; to avoid fragmented individuation.

Needless to say, that the reactions to this state varied deeply; Schiller’s “new elitist classicism” and Marx’s “radical political action” were supposed to solve the issue; however, Nietzsche's response in order to tackle this problem was “Romanticism”:

It is concerned with the description of a highly idealized past which is analysed so as to highlight its contrast with and superiority to the 'modern' world, and it ends with a peroration which calls for the utopian construction of a form of society and culture which will break radically with the present and re-embody some of the positively valued features of this past (Nietzsche, 2007, p. xiii).

However, Nietzsche and Wagner followed earlier romantics in different ways: Nietzsche embraced the 5th and 4th century BC Athens and was allied with the “idealized antiquity as the model for a harmonious and satisfying human life” (Nietzsche, 2007, p. xiii), while Wagner aligned with the inclusive unity of the Catholic Middle Ages in the way that he combined his ideas about the work of art influenced by Attic tragedy and his music-dramas inspired by and stemmed from Middle Ages plots and settings. Wagner’s opera *Siegfried's Funeral March from "Götterdämmerung"* (1869-1874) can be considered as a significant evidence of this emergence in which the master thoroughly utilizes the elements to make the audience think and judge on his own (Nietzsche, 2007, p. xiii).

Nietzsche holds the importance of tragedy as “the highest form of art” (2007, p. xix) regarding its paradoxical duality (pain and pleasure) which reflects nothing but an “underlying metaphysical paradox”:

what we take to be most real about ourselves, our very individuation as separate beings, is nothing but an illusory appearance generated by a non-individuated metaphysical entity (the Will) (Nietzsche, 2007, p. xix).

The main function of tragedy to Nietzsche is rendering the basic pessimistic truth about human life and human fate while “enveloping it with an illusory appearance which makes it (just barely) tolerable” (2007, p. xx), thereby justifies the idea that tragedy should be the association of the two deities of Dionysos and Apollo, the cooperation of music and words. Apollo forms articulating illusions/lies to soften the direct and unconditional truth expressed by Dionysiac music whose result will promise a successful tragedy for an intellectual and sturdy audience who has the capacity for encountering the transmitted truth (2007, p. xxi).

In the same fashion, in *The Art of Fiction* (1884), Henry James considers fiction “as one of the Fine Arts” and believes that it should be called

the sister and the equal of the Arts of Painting, Sculpture, Music, and Poetry; that is to say, her field is as boundless, her possibilities as vast, her excellences as worthy of admiration, as may be claimed for any of her sister Arts (James, 1884, p. 3).

James credits fiction,

first and before all, a real Art. It is the oldest, because it was known and practised long before Painting and her sisters were in existence or even thought of ; ... it is the most widely spread, ... handed down from generation to generation in the same form; it is the most religious of all the Arts ...; it has always been the most popular, ... It commands the widest influence, because it can be carried easily and everywhere, into regions where pictures are never seen and music is never heard; it is the greatest teaching power, because its lessons are most readily apprehended and understood (James, 1884, p. 9).

He calls the world of fiction the realm in which the lives of men and women are imitated so that the reader apprehends them as real and is curious to learn about their “life and manners, of philosophy and art; even of science and religion” (1884, p. 10).

James highlights the role of modern novel as “the universal teacher” who “converts abstract ideas into living model”, and “preaches a higher morality than is seen in the actual world” (1884, p. 10). He asserts that this is the novel that “creates and keeps alive the sense of sympathy” and “commands the emotions of pity, admiration, and terror” (1884, p. 10) as the novelist and the novel both are concerned with ‘humanity’; its actions and thoughts; errors and follies; moods; passions, prejudices, hopes and fears (1884, p. 11). In fact, from the ancient poets, the saints, confessors, martyrs, kings and the lords to modern painters, poets, and novelists, the center of attention has been on this ‘humanity’.

He reminds that fiction resembles the other forms of art as it teaches “by suppression and reticence” (1884, p. 14). He remarks that it is the silences, suppressions, and exaggerations of the novelist that elevates the monotonous daily life to a dramatic state. Nonetheless, James seats ‘Fiction’ among “the noblest forms of Art”: “Poetry, Painting, and Music” as “it becomes a vehicle, not only for the best thoughts of the writer, but also for those of the reader, so that a novelist may write truthfully and faithfully, but simply, and yet be understood in a far fuller and nobler sense than was present to his own mind” (1884, p. 15).

James highlights *fiction* as the most ancient and the most popular whose field is the whole humanity; and that like “her sisters” the function of fiction “is to select, to suppress, and to arrange that it suggests as well as narrates” and as the leading characteristics of any Art, in Fiction “there is, and will be always, whatever has been done already, something new to discover, something new to express, something new to describe” (1884, p. 16). He concludes that man’s body can be dissected to prove that every single human body resembles the other fellow, but his mind “is absolutely inexhaustible; ... it is to everyone a fresh and virgin field: and the most successful investigator leaves regions and tracts for his successor as vast as those he has himself gone over. Perhaps, after all, the greatest Psychologist is not the metaphysician, but the novelist” (1884, p. 17).

Yet, as James himself refers to the interart correlations, Umberto Eco embraces the idea that special semiotics and the philosophy of language, both are involved in finding “the essential characteristics of meaning, interpreting, communicating, independently from the fact that such operations are expressed by means of verbal or nonverbal signs” (Cassotti, 2014, p.114).

Similarly, Mikhail Bakhtin (1895-1975) observes semiotical issues from the point of view of the philosophy of the language. In his circle, he was surrounded not only by poets, philosophers, men of letters and linguists, but also scientists, artists, musicians and musicologists. Ivan Ivanovich Sollertinsky (1902-1944), the musicologist in the circle, was also fascinated by literature and philosophy. He and Bakhtin tried to exceed the borders of arts via a “detotalizing” (Cassotti, 2014, p.114) method to have an extended context through which they could achieve a complete understanding of a literal/musical work. Therefore, as Bakhtin highlighted the philosophical theories on the verbal text, his concept of dialogism might be applicable to any nonverbal text as well. In his *Speech Genres and Other Essays* (1986), Bakhtin focuses on the importance of a text and its essentiality in understanding other disciplines or forms of art:

The text ... is the primary given of all these disciplines and of all thought in the human sciences and philosophy in general (...). The text is the unmediated reality (...), the only one from which these disciplines and this thought can emerge (Bakhtin, 1986, p. 103).

Bakhtin sees the ‘text’ as the main source of thought. He explains:

Where there is no text, there is no object of study, and no object of thought either. The "implied" text: if the word "text" is understood in the broad sense-as any coherent complex of signs-then even the study of art (the study of music, the theory and history of fine arts) deals with texts (works of art) (Bakhtin, 1986, p. 103).

He believes in the uniqueness of any ‘text’ but at the same time pinpoints its connection with other texts through ‘dialogic relationships’. He argues that

behind each text stands a language system. Everything in the text that is repeated and reproduced, everything repeatable and reproducible, everything that can be given outside a given text (the given) conforms to this language system. But at the same time each text (as an utterance) is individual, unique, and unrepeatable, and herein lies its entire significance (its plan, the purpose for which it was created) (Bakhtin, 1986, p. 105).

According to Bakhtin, there is no singular meaning of a work of art or literature due to this ‘dialogic movement’ of understanding; there is one which goes backward to the past and one forward to a ‘future context’ (Bakhtin, 1986, pp. 161-162). He theorizes that it is through this process that a true dialogue may occur. But Cassotti goes further to develop Bakhtin’s ideas:

“The text” — we can add: literary or musical — “lives only by coming into contact with another texts”, coming in touch with other texts, in intertextuality. “Only at the point of this contact between texts does a light flash, illuminating both the posterior and anterior, joining a given text to a dialogue” (Cassotti, 2014, p. 117).

He also cites Ponzio to clarify Bakhtin’s point of view and explains that

the interpretation of a text may consist in the same text expressed either orally or mentally, in a paraphrase, in its translation into another language, in its graphic representation, or in the image it recalls to one’s mind (Cassotti, 2014, p. 117).

Then, Cassotti goes back to ‘translation’ which is “understood by Sollertinskij as transposition of pictorial or literary language into the language of music or vice versa” (Cassotti, 2014, p. 118). As he also mentions, throughout the ages, there have been many adaptations (translations) of various literary masterpieces by great composers, such as Wagner, Liszt, Schumann, Mahler, and Berlioz who have had their own unique and different translations or to be more specific interpretations of the same subject (2014, p. 118). He, then, reminds us of Yudina (a pianist member of Bakhtin’s circle) to whom our concepts and speech seem insufficient when speaking about nonverbal arts;

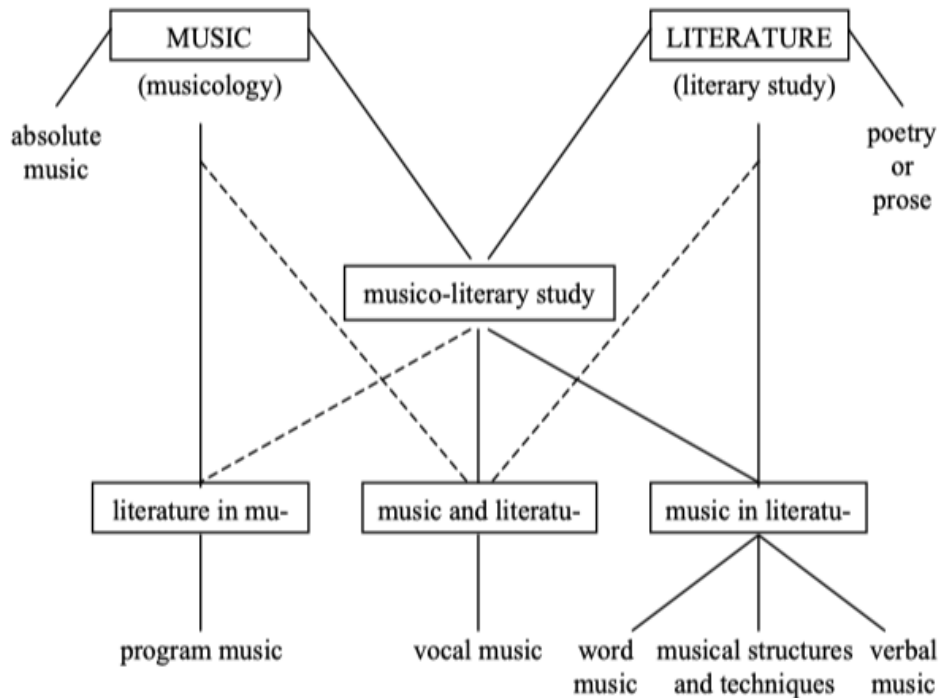
we can only “try” to describe by words the richness of nonverbal arts: “When we speak about arts [...], then we unavoidably meet the imperfection of our concepts and the poverty of our speech”; and we nevertheless speak and write about the arts, “because we hope to understand the perfect laws of art” (Cassotti, 2014, p. 119).

Despite what Bakhtin and others have tried to illuminate, and all the studies done on translation or adaptation of literary works, there is a huge gap here and that is understanding and translating music in literature. Kristeva, Bakhtin and others have overtly discussed the idea of *intertextuality* and how texts are interrelated; and that in order to understand an individual text one needs to delve more into literature and see each work as part of this chain. Poststructuralists such as Barthes and Derrida have considered *intertextuality* in the realm of language, and new historicists regard it in culture and society as they believe literary texts are “the product of complex social ‘exchanges’ and ‘negotiations’” (Booker, 1996, p. 138). However, in reading literature, we must also consider the function of nonverbal art so that we can have a better understanding of that particular text. This means that in reading a text the meaning will not be truly achieved without understanding both verbal and nonverbal elements of it. The musical paratexts are the center of concern of this study. Intertextuality is not just happening in texts but also in whatever appearing in it.

As the aim of this study is to focus on the two sororal arts, music and literature, a more systematic probation is needed to delve into their interactions. In *Word and Music Studies 5*, Steven Paul Scher calls out our attention to the concept of “interart comparison” (Scher, 2004, p.198) by underscoring one crucial fact: “that music and literature share their origin is a notion as old as the first stirrings of aesthetic consciousness. Even a cursory glance at the evolution of the arts confirms that “histories of both have remained in many ways mutually contingent” (2004, p. 173). He remarks that various theories have been evolved “about their comparability as basic media of artistic expression” (2004, p. 173) as the developments in the two arts were took place. He refers to settled juxtapositions like “music and poetry”, “word and tone”, and “sound and poetry” in discussing the manifold coalition of literature and music and reminds us that “the spectrum of possible parallels between the two arts is vast” (2004, p. 174).

In his book, Scher aims at asserting an established balance between the musical and the literary perspectives based on some preoccupations of musico-literary criticism and through a systematic and a historical overview of the interrelation. To do so, he offers three main categories to be considered while scrutinizing the parallels

between the two arts: “music and literature, literature in music, and music in literature” (Scher, 2004, p. 175) which is portrayed in a systematic typology in the following diagram:



Interconnections of the major areas of musico-literary study and the basic kinds of musico-literary phenomena (Scher, 2004, p. 192).

According to Scher, in ‘vocal music’ as the subheading of ‘music and literature’, literary texts and musical compositions are convolutedly tied, and when their components coexist, they are able to create a “symbiotic construct” that would represent a well-developed piece of art (Scher, 2004, p. 175). He clarifies the notion by referring to “operas and lieder (art songs)” in which text and music are combined in one single work. Other forms may include “oratorios, cantatas, masses, motets, madrigals, a cappella choruses, ballads, the English masque, and the German singspiel” (2004, p. 175) that have their roots in European musical and theatrical history of the previous centuries. Nevertheless, since early seventeenth-century, opera has been pondered as a particular form of artistic expression that not only coalesces poetry and music into theatrical performances, but also created memorable affiliations

between poets and composers; particularly those who were inspired by literary works to produce outstanding operas or lieder namely Giuseppe Verdi's *Macbeth*, *Otello*, and *Falstaff*; and Franz Peter Schubert's settings of Goethe poems. These interacts and intersects between text (word) and music (tone), and between poets and musicians, Scher assures, have had positive impacts on musico-literary studies (2004, p. 176).

Despite the fact that the composer's musical realization is often influenced and inspired by a text, 'vocal music' has been respected a "primarily musical genre" and as Scher explains few even consider "Verdi's operas based on Shakespeare plays or Schubert's Goethe lieder as first and foremost literary creations" (2004, p. 176). Fortunately, as he completes, opera and lied, being exclusively practiced by musicologists, called the attention of musically informed literary critics such as Ulrich Weisstein, Gary Schmidgall, Peter Conrad, and Jack M. Stein to "the poetic elements in the word-tone synthesis" and to the need to correct this imbalance (2004, p. 176).

Another historically perceived category in musico-literary study, "Literature in music", according to the proposed schema, embraces 'program music,' which, like 'vocal music,' is regarded as a primarily musical genre. Being an instrumental music', it is mainly inspired by a "nonmusical idea" and often appears in either the title or the preface (2004, p. 177). It first and foremost zooms on the impact of literature on music as it overtly occurred in nineteenth and early twentieth-century music to the point that led to the "literarization" of music or as Franz Liszt, in 1854, called it "symphonic poem" (later also known as "tone poem"). Liszt's *Tasso* or *Hamlet* and his *Dante* and *Faust* symphonies, Hector Berlioz's *Harold en Italie* (based on Lord Byron's *Childe Harold*), Richard Strauss's *Don Juan* (after Nikolaus Lenau), and Claude Debussy's *Prélude à l'après-midi d'un faune* (after Stephane Mallarmé's *eclogue*) are instances of such adaptations (2004, p. 177). Apart from literary sources, nonliterary sources namely paintings, nationalistic themes, quasi-philosophical writings, landscapes, and natural events have also inspired pieces of program music, such as Ludwig van Beethoven's *Pastoral Symphony*.

In this respect, the correlation of music and literature has been the target of disputes; Scher clarifies that "since any literary work is composed of words conveying

some sort of definite conceptual meaning, through proper combination of words, literature can communicate, express, or evoke a wide range of possibilities beyond itself. Music, on the other hand, is not composed of words and therefore lacks conceptual meaning” (2004, p. 178) despite certain diversity in “expressivity” between music and literature. Yet, the Formalist Igor Stravinsky discusses that music is powerless by essence and whatever it expresses is merely “an illusion” while Deryck Cooke (the British musicologist) reveals a totally opposite view as he highlights the literary aspect of the art and believes that music is a “language of the emotions, akin to speech” and justifies that in the same way that poetry is ‘extra-verbal’, music is also ‘extra-musical’ and hence both words and notes “have emotional connotations” which lead to various types of program music as there are differences between ‘descriptive’ and ‘narrative’ types of music (2004, p. 179).

To Scher, “Music in literature” exclusively revolves around literary works of art whose main purpose is to “musicalize” literature or “verbalize” music. He underscores the numerous possibilities of literary treatment of music and invites to only focus on three basic categories of “word music”, “musical structures and techniques in literary works”, and “verbal music” (2004, p. 180). He suggests either “the synchronic approach concerning the systematic relations” or “the diachronic approach concerning the historical relations between the two arts” (2004, p. 180). He underlines the “affinity in material and affinity in structure” as the main source of distinction between the two arts and indicates that “organized sound” is what basically puts music and literature side by side. Yet, as he warns us, “the literary sound unit differs substantially from the musical sound unit: the individual word can (and usually does) carry semantic connotations, whereas the individual tone cannot” (2004, p. 180). Word music like onomatopoeia, rhythm, stress, pitch (intonation), timbre (tone color), and strategies of versification (alliteration, assonance, consonance, and rhyme) are applied in literature to create music-like textures in words. Indicating these clues, Scher concludes that “poetic preoccupation with the phenomenon of word music is by no means confined to any one national literature” (2004, p. 181).

Considering the traditional arrangement of the fine arts, Scher denotes that unlike painting, sculpture, and architecture that resemble based on their “visual,

spatial, and static nature,” music and literature are accounted as “auditory, temporal and dynamic art forms” when studying structure wise as both arts necessitate “to be completed in time” as processes that “need to be decoded” (2004, p. 182). Consequently, music’s formative impact has inspired many authors to borrow musical strategies for literary purposes in two main types: “the adaptation of larger musical structures and patterns and the application of certain musical techniques and devices common to both arts” (2004, p. 183).

Organizing principles of repetition, variation, balance, and contrast are apparently and overtly used in musical and literary textures which by turn provides a proper arena to compare the two arts; but ‘leitmotiv’ is a different repetition technique that should also be highlighted here. Coined by Hans von Wolzogen, the term ‘leitmotiv’ is employed to signify the repeated musical themes concerning ideas, objects, characters, and situations, whereas in literature it dates back to the formulaic repetition in the Homeric epithet used as an easily identifiable intentionally repeated verbal principle in order to link a particular context with earlier contexts which contained that motive. The literary leitmotiv as an “associative technique” provides a genuinely reciprocal impact on music and literature as the impact of the Wagnerian musical leitmotiv on modern literature can be traced in many works from Eduard Dujardin to Italo Svevo to Joyce which also leads to approach the stream-of-consciousness technique (2004, p. 185).

Another technique that has been discussed in the process of transcending the limitations of authors’ medium of expression (literature) and crossing over into another medium (music) is the ‘counterpoint’ which by definition denotes two or more lines of music that sound at the same time. The major dissimilarity between the two arts then lays on their potential in coalescing “sequentiality and simultaneity” that can be achieved in music but only conceived in literature which essentially lacks the quality to present and sustain several ideas or narrative exertions at once. In fact, “in a mixed medium like vocal music [...] the simultaneous presentation of words and music may retard or impede full comprehension of the text [as in the lied] (2004, p. 187).

In an earlier article published in the aforementioned book, Scher accentuates the role of temporal and spatial dimensions when uniquely combined in the effective comprehension of both arts which ultimately leads to creating a “verbal semblance of a pictorial (three-dimensional) artistic medium beyond the limitations of aesthetic perception characteristic of any one art form” (2004, p. 34). Then he embarks the idea by noting the ‘retarding effect’ as a major characteristic of verbal music. The impact of this retardation on the narrative movement, he believes, involves a literary static moment which results in a temporary rest and suspends the horizontal order of the narrative events suspending the narrative flow; this slow-down meets a vertical point of spatial component to offer a facade of literary-musical combination. In fact, as we will observe later in this study, the idea of hindering the meaning should be considered as a remarkable aim of the employment of the counterpoint in literature and in particular in Henry James’s works as we will investigate how music and literature are interwoven in his style to deliberately retard or disguise the authorial intentions.

Calvin S. Brown (1909-1989) suggests that the concept of literary pun is a similar match for ‘contrapuntal simultaneity’ as in a sustained pun only one idea is suggested but at the same time another is implied and that idea can be perceived without being mentioned as in Theodore Ziolkowski’s claim about Hermann Hesse’s *Der Steppenwolf* double perception in creating the contrapuntal effect. In addition to that is James Joyce’s theory of ‘polyphonic’ word rendering more than one meaning similar to chords that create several notes as in William Freedman’s remark on the prime narrative technique of ‘polyphonic construction in *Tristram Shandy*. But the point is that such parallelism between literary and musical counterpoints are metaphorical and render different forms of contrast (2004, pp. 187-8).

Among all the types mentioned in the musico-literary criticism, ‘verbal music’ has gained the center of attention as one of the major kinds of imitative approach to music in literature. However, Scher denotes that it differs from other similar terms discussed so far and relates it to any literary presentation of musical compositions but specifies that verbal music in prose has profounder aesthetic potential since

[a]s a versatile combination of rhetorical, syntactical, and stylistic strategies, it can create plausible literary semblances of actual or fictitious music as well as integrate music like verbal textures unobtrusively into a larger epic context, which is normally sustained by a network of anticipatory and retrospective allusions. Diverse examples of verbal music in prose abound in German literature since 1800 [...] but can also be found frequently in French, Russian, and English works (2004, p. 189).

Apart from the mentioned notions and categorizations as approaches to music in literature, there are approaches which revolve around similar concepts. Since the beginning of European Romanticism, research on music's role in literary synesthesiaⁱⁱⁱ has been popular among the German and English Romantics as well as the French symbolists and beyond (as in the poetry of Hart Crane and Wallace Stevens). However, as Scher affirms, the most prominent studies are those which focus on musician figures in fiction such as Hoffmann's *Johannes Kreisler* (Kater Murr) and aim at scrutinizing the impact of music on literary epochs as well as individual writers thereby "the synchronic, systematic relations between music and literature" are regarded "together with diachronic, historical correlations such as periodization, reception, dissemination, and influence" (2004, p. 193). Scher provokes the commonly "problematic area of periodization" but limits us between the two sides: Kurt Wais's "parallel development of the arts" and René Wellek and Austin Warren's conviction that 'classicism' in music varies from what it denotes in the arena of literature since no real classical music is able to shape the evolution of music as the precepts and practices of antiquity do in literature. Hence, a historical outline of the development of aesthetics is what Scher believes "will complement the foregoing systematic consideration of the parallels and differences between the two arts":

Although philosophers of classical antiquity like Plato and Aristotle engaged in speculation concerning the nature, relative merits, and comparability of literature and the other arts, including literature and music, scholarly activity in the modern sense, focusing specifically on interart relations, is of more recent origin: it evolved during the eighteenth century as part of general aesthetics, which by then had established itself as a more or less independent discipline. The first comparative treatments regard music and literature as separate but parallel "sister arts" (2004, p. 194).

He refers to Hildebrande Jacob's early attempt to determine the hierarchy of the arts, in which according to the Aristotelian mimetic principle, poetry ranked first, painting second and music third. But around mid-century the concept of imitation in the arts started to shape and Charles Avison for the first time highlighted the 'emotive' feature of music as opposed to this traditional principle and inspired the first specific scholarly comparisons of poetry and music as "sister" arts by British aestheticians John Brown, Daniel Webb, James Beattie, and Thomas Twining for whom poetry and music, rather than poetry and painting, were the true "sister" arts (2004, p. 195).

Scher concludes that this British trend of specific comparisons was further refined in Germany which ended in the emotion-oriented aesthetics of "melomaniac" Romanticists like E. T. A. Hoffmann, who asserted "the supremacy of music among the arts: in the new hierarchy, music, and not poetry, was "the art most immediately expressive of spirit and emotion" (2004, p. 195). Romantic aesthetics have supported the interrelation of literature and music in theory and poetic practice. In fact, the Romantic notion of 'musicalization of literature' suggested by the authors of the time moved later musico-literary scholars and figures such as Thomas Mann and James Joyce as the Romantic legacy paved the way toward literarization of music in the form of program music, lied, and literary opera.

Until 1982, the time of Scher's proclamation, the most informative assessment in concern with interart analogies was René Wellek's historical survey of 1942, "The Parallelism between Literature and the Arts" followed by the studies and renewed scholarly interest since World War II to explore more parallels between literature and the other arts. Scher also refers to Calvin S. Brown and his systematic contributions to the musico-literary studies. According to Brown, comparative literature covers any study of literature concernig at least two diverse media of expression such as music and literature which justifies and elevates the necessity of interart comparisons, albeit literature-based. This integral branch has been increased substantially among both literary scholars and ablest minds in music including musicologists.

Apart from the aforementioned affinities and differences between the two arts, Scher points that there are three types of critical application of the term 'musical' in literary criticism: the acoustic, the evocative, and the structural. Nevertheless, only

the third type, “alluding to [...] artistic arrangement in music-like sequence” (2004, p. 199) in literary works, seems potentially acceptable. In his *How Meaningful Is ‘Musical’ in Literary Criticism?* he mentions K. M. Wilson’s assessment of the purportedly musical quality of poetry as absolute music highlighting the fact that we may delight in poetry “as a succession of beautiful sounds or impressions” (2004, p. 39). He continues by focusing on the celebrated poet and critic Ezra Pound who in his critical essays formulates ‘poetry’ as “a composition of words set to music” or even in his *Melopoeia*^{iv}, “the words are charged, over and above their plain meaning, with some musical property, which directs the bearing or trend of that meaning” (2004, p. 39); although Scher considers Pound’s and others’ justifications about musicality in poetry confusing.

The interpretive studies of the diverse systematic relations between the two mediums, will be elaborated more in the following chapter as the focus will be on the nineteenth-century realist authors including Gustave Flaubert who is mostly renowned for his authorial style and the function of ‘melody’ employed in the lexis and sentences in his composition of his masterpieces. Yet, another viewpoint worth discussing here is from another part of this invaluable book where Steven Scher focuses on the cultural aspects. He cites a memorable dictum from Kierkegaard’s *Either/Or* to approach the idea that “Can music mean?” and “Can music narrate?” Scher conceptualizes that “[m]usic always expresses the immediate in its immediacy” whereas Language concerns reflection which disturbs the immediate and so impairs the immediate expression; therefore, “it is impossible to express the musical in language” (2004, p. 472). To answer the initial question, he turns to Edward Said’s *Musical Elaborations* in which he notifies that what makes the study of music more exciting is to situate it as transpiring in a social and cultural setting; or as Lawrence Kramer indicates should we understand music “as a cultural agency” [...] as a participant in, not just a mirror of, discursive and representational practices,” interpreting a written text and a work of music will not necessarily differ (2004, pp. 477-9). As a result, like any interdisciplinary approach, the juxtaposition of the two arts of music and literature opens so many paths that even a comprehensive study might have the chance to shed light on only one proportion of it. But to underscore

the fact, Roland Barthes seems to be right to the point as he recaps interdisciplinary work not “a peaceful operation,” and indicates that

it begins effectively when the solidarity of the old discipline breaks down [...] to the benefit of a new object and a new language, neither of which is in the domain of those branches of knowledge that one calmly sought to confront [...]. There now arises a need for a new object, one attained by the displacement or overturning of previous categories. (Scher, 2004, p. 475)

Likewise, in his Preface to *Description in Literature and Other Media*, Werner Wolf conceptualizes that intermedial studies have the potential to cover such a broad spectrum of artefacts and phenomena that act as a matrix for “medial comparisons both from a systematic and a historical perspective” (Wolf & Bernhart, 2007, p. vii).

The infinite field of intermediality research with its focus on the fact that media exist only in connection with each other (Rippl, 2015, p. 5) has been expanding since the 1980s in particular after Steven Paul Scher’s suggested triadic distinction between 'literature in music,' music and literature' and 'music in literature' in 1968. In fact, literary texts have always had bonds and interconnections with other forms of arts namely music and images and the term ‘intermediality’ tries to cover all these relationships to portray a broad spectrum of cultural phenomena that employ more than just one medium. In consequence, the field of intermediality has become one of the most stimulating developments in the territory of humanities for more than two decades now. Therefore, “medial interfaces” or as Bernd Herzogenrath calls it “arch-intermediality” (2015, p.1) is the solution to the challenge of judging literature in medial networks.

That being said, not as a novice approach toward the collaboration of media but a historical trend, scholars of intermediality are more apt today to “investigate how meaning is generated in/by inter-, multi- and transmedial constellations and cross-medial references” (2015, p. 2). According to Mieke Bal, the main mission is no more “a matter of definitions of essences and separation of practices, but of how people communicate: with one another, with the past, with others” (2015, p. 2).

Referring to Werner Wolf, Gabriele Rippl unanimously denounces the conventional idea of medial distinctness and believes that new approaches toward material qualities along with interfaces of words, sounds, images, and music as well as media interactions and their impact in communication in postmodern communities all sway literary studies towards interdisciplinary practices (2015, p. 4). In order to delve into the question of mediality, the modernist writer Ezra Pound addresses the limitations of any 'pure art'; he explains that to find form and colour one should try painting, to reach form in three dimensions experience sculpture, to access image or a sequence of images try poetry, and for pure sound try music (2015, p.5). Nevertheless, through intermediality studies, Wolf contends, "the different arts are alike and function according to the same rules" (2015, p. 6); therefore, it is essential not only to consider the contemporary art from a multilayer perspective, but also to step back and start comprehending the previous works of art anew. The only problem here might become somehow complicated as the deviating viewpoints on "medial border-crossings and hybridization" that zoom on intermedial phenomena are applied in various terms and concepts including "multi- and plurimediality, medial border-crossing, transmediality, remediation, media-fusion, hybridization and multimodality" (2015, p. 6).

Hence, as the backbone of this study, "Intermediality" will serve as the pillar to support all the investigations to be done under one cover. To start with, we need to identify the concept of "medium" which is in turn interwoven with the concepts of 'media' and 'mediality'. Rippl directly shifts our attention to its plural form of the word its equation with mass and popular culture and through Marie-Laure Ryne's comparison remarks the difference in viewpoint of a sociologist, art critic, or a philosopher regarding media (2015, p. 6). She also refers to the entry for "medium" in Webster's Ninth Collegiate Dictionary which offers two definitions of 'medium': "a 'transmissive' and a 'communicative' one" (2015, p. 9). The former is "a channel or system of communication, information, or entertainment", and the latter is the "material or technical means of artistic expression" (2015, p. 9), each with certain limitations that shape the message they try to encode.

Similar to diversity of the meanings of the term 'medium', intermediality, too, is “a semantically contested, inconsistent term” (2015, p. 10) whose studies encompass tremendously varied fields. Among major theoreticians of intermediality, Werner Wolf and Irina O. Rajewsky have specific definitions and typologies regarding a broad scope of intermedial phenomena. According to Rajewsky, intermediality embraces every single type of phenomena that happen between media:

- "intermedial" designates those configurations which have to do with a crossing of borders between media;
- "intramedial" phenomena do not involve a transgression of medial boundaries;
- "transmedial" phenomena are, for instance, the appearance of a certain motif or style across a variety of different media (2015, p. 11).

From this perspective, Intermedial phenomena can be investigated both synchronically (focusing on particular forms of intermediality) and diachronically (studying the history of the media) which lead to two different perceptions of intermediality: a more general one focusing on intermediality as a major category and the other dealing with intermediality as “a critical category for the concrete analysis of specific individual media products or configurations”. The latter though encompasses three subcategories:

- ‘Media combination’, when “intermediality is a communicative-semiotic concept, based on the combination of at least two medial forms of articulation” as in opera, film, theater, performances, and alike.
- ‘Medial transposition’, as in film adaptations and novelizations which is “production-oriented”, and “the intermedial quality” deals “with the way in which a media product comes into being.”
- ‘Intermedial references’ as in the musicalization of fiction are similar to the first category due to their communicative-semiotic nature, “but they involve by definition just one medium” (2015, pp. 11-12).

However, to Werner Wolf as a narratologist, “intermediality applies in its broadest sense to any and culturally distinct media transgression of boundaries between conventionally” and therefore “media in this sense are specified principally

by the nature of their underlying semiotic systems (2015, p. 12). According to Wolf, there are four main intermedial phenomena:

- "transmediality" which involves "transmedial phenomena that are non-specific to individual media (motifs, thematic variation, narrativity)" concerning various media;
- "'intermedial transposition' which deals with the 'transfer' of the content or of formal features from one medium to another, e.g. a film adaptation of a novel";
- "'intermedial relations / references' where the involvement with the other medium may take place explicitly, 'whenever two or more media are overtly present in a given semiotic entity' [...] or covertly";
- "'multi- or plurimediality' or combination of media (ballet, opera, film, comic strips, radio plays) (2015, p. 12).

These elaborated typologies offered by Rajewsky and Wolf are almost parallel and lead us to similar mapping of the wide array of intermedial relations, but to specify we can refer to Jens Schröter who remarks that "media always already exist in relation to other media, never in isolation" (2015, p. 14).

On the occasion of Scher's sixty-fifth birthday, Wolf dedicates him his *Intermediality Revisited: Reflections on Word and Music Relations in the Context of a General Typology of Intermediality* (Wolf, 2005) in which he suggests a new typology of intermedial forms with musico-literary models. In the revised and adapted version of this publication that appeared in *Handbook of Intermediality*, Wolf initially sheds light on the diverse relations between music and literature under the cover of 'intermedial' potential of literature since he theorizes that "literature is a verbal form of art that does not only refer to reality in various ways but can also establish a plethora of contacts between individual literary works and genres as well as to other, non-literary discourses and other arts and media" (Rippl, 2015, p. 459).

Wolf, then, underscores Scher's typology and remarks that his chart fully satisfies what Wolf himself calls 'intracompositional intermediality'; yet Wolf adds another layer as 'extracompositional intermediality', a term defining "the relations between media that transcend individual works or compositions" (2015, p. 460),

which he employs in Musico-literary Relations via two possible alternatives: ‘transmediality’ and ‘intermedial transposition’ (2015, p. 461-2). He identifies ‘transmediality’ as “the result of an essentially media-comparative perspective” which may appear “on the level of ahistorical formal devices” that take place in more than one medium as in “the occurrence of motifs and variation, of framing structures and descriptivity in both literature and music”. He underscores the fact that narrativity “is no longer restricted to verbal, narrator-transmitted stories alone, but from a transmedial perspective is considered to extend to various other media such as opera and film, ballet, the visual arts and, [...] even instrumental music” (2015, p. 461).

Wolf also highlights the potential transmedial research has in investigating “self-reflexive irony [...] and generally ‘metareference’ in (metafictional, metadramatic or metapoetic) literature ... [along with] ‘metamusic’” (2015, p. 461). Moreover, “transmediality [may] concern characteristic historical traits that are shared by either the formal or the content level of several media in given periods.” One example he brings is the eighteenth-century trend of “sensibility, which can be traced in drama, fiction, poetry, opera, instrumental music and in the visual arts” (2015, p. 461). Transmediality can also occur “on the content level alone” which can be observed “in certain archetypal subject matters and ‘themes’, such as the unfolding of romantic love or the conflicts between generations and genders” that may appear “in verbal texts, the visual arts, film, the opera or ... even in the classical sonata form” (2015, p. 461). He, nevertheless, indicates that

[w]hat marks these content phenomena as transmedial is the fact that they do not have an easily traceable origin which can be attributed to a certain medium or that such an origin does not play a role in the gestation of the works in question (Rippl, 2015, p. 461).

The second variation is ‘intermedial transposition’ whose medium “can apply to parts or to the entirety of individual semiotic entities and also to larger units such as genres” and similar to transmediality; it can also “occur with respect to both formal and content phenomena” (2015, p. 462). One example of partial intermedial transposition in formal devices is the engagement of a “narrator” that according to

Halliwell, can be manifested in operatic orchestra where “a transposition of a narrator, at least of his or her commenting function, into music” can be observed. He clarifies that

[t]he most common variant of intermedial transposition in contemporary culture does not, however, apply to elements of specific media but to entire works, in particular to their content, as happens in filmic adaptations of novels. Music, or rather the musical theatre, [...], as exemplified by ‘literature operas’ [...]. As is typical of extracompositional intermediality in general, in all of these cases the intermedial quality is primarily located in the space between the two works: in the process of gestation, but not in the end product (2015, p. 462).

Wolf highlights the significance of both ‘intermedial transposition’ and ‘transmediality’ as extracompositional forms of intermediality in the territory of musico-literary studies when focusing on the “cultural studies, in general aesthetics, in interart periodization, and in comparative media studies” (2015, p. 462).

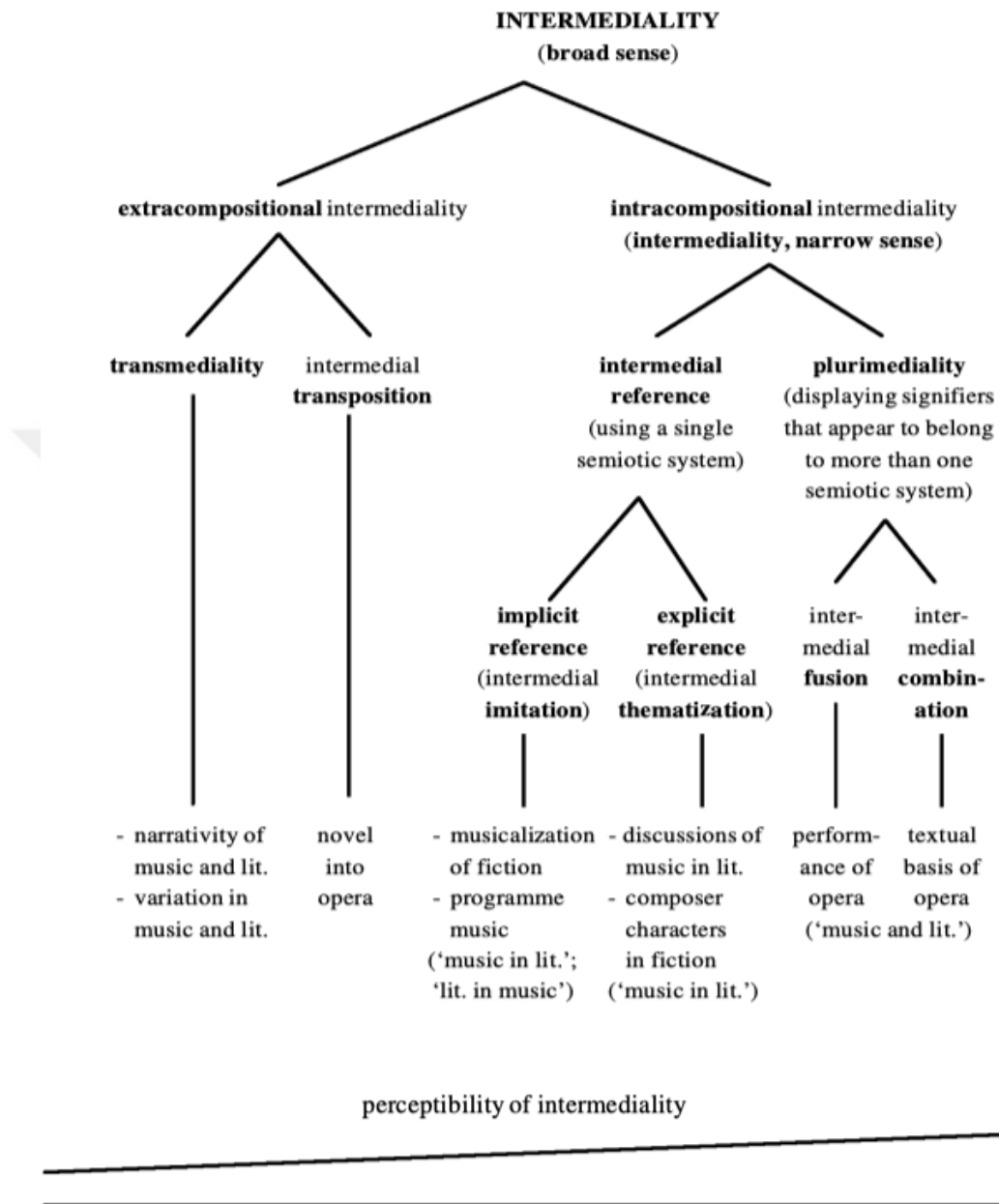


Fig. 1: Typology of intermedial forms illustrated with musico-literary examples (Rippl. 2015, p. 468)

Relevant to musico-literary Relations, Wolf theorizes ‘intracompositional intermediality’ as the second main type of intermediality which may appear in two forms: ‘plurimediality’ and ‘intermedial reference’. In terms of musiso-literary, Wolf considers multi- or plurimediality as a response to Scher's 'literature and music' as it

is best exemplified in opera, as a synthesis of drama and music, and in song, as a union of poetry and music. Generally, this variant of intermediality applies whenever two or more media with their typical or conventional signifiers are overtly present in a given semiotic entity in at least one instance (Rippl, 2015, p. 463).

Therefore, plurimedial variants, can vary as “pluri- or multimedial ‘combination’ and intermedial ‘fusion’”. In performing an opera, the combination of textually fixed aspects and the musical score create an inseparable kind of “medial fusion”. Likewise, in a song, it is literally impossible to separate its melody from the text as singing is a synthesis and not just combination of media; ‘sound poetry’, is another example of medial fusion. Still, alongside many genres of vocal music, melodrama and the “insertion of musical notation” in fiction and other literary texts are best instances of plurimediality involving word and music. In fact, similar to the notion of intermediality, plurimediality can also cover other non-verbal dramatic elements and music and ballet (as a synthesis of dance). What matters here is the concept of different forms of combination or fusion which leads us to the importance of plurimediality’s consequential ‘medial hybrids’ and the creation of a new syncretistic mediums like opera (2015, p. 463).

The other form of ‘intracompositional intermediality’, ‘intermedial reference’ is essentially different as it focuses on the “medial and semiotic homogeneity”. Thus, whereas in ‘plurimediality’ intermediality can ‘overtly’ be perceived, in ‘intermedial reference’ the immersion of another medium ‘covertly’ may befall. This happens due to the fact that “intermedial reference exclusively operates on the basis of the signifiers of the dominant referring ‘source’ medium. This means that it can only incorporate signifiers of another medium where these are already part of the source medium” (2015, p. 464). The interesting point is that ‘intermedial reference’ can either denote another medium in general or indicate an individual heteromedial work, and they both may represent intermediality in explicit or implicit form.

In explicit reference or what Wolf calls the form of ‘thematizing or telling’ in the context of verbal media, “the heteromedial relation resides in the signifieds of the referring semiotic complex, while its signifiers are employed in their usual way and do not contribute to heteromedial imitation”. In verbal media, no effort is needed to

identify the explicit reference since it is apparently available when another medium (a heteromedial work) is cited ‘thematized’. Also, as we will observe in the following chapters, it may occur in “representations of heteromedial artists, such as painters or musicians, as characters in a novel, and the same applies, of course, to recipients of altermedial works in fiction” (2015, p. 464). Interestingly, Wolf remarks that as in Scher’s musico-literary relations, since explicit reference has no musical equivalent, ‘music in literature’ can involve ‘thematization’, whereas ‘literature in music’ may rarely do so.

In order to focus on the ‘heteromedial mimesis’, Wolf suggests the ‘implicit intermedial reference’ or ‘intermedial imitation’. Here, he sheds light on the difference between ‘thematization’ and ‘imitation’ or to be exact the difference between ‘telling’ and ‘showing’. The point is that whereas “explicit intermedial reference primarily appeals to the recipients’ cognitive faculties [...], implicit, imitative reference, in addition, permits them to experience the other medium in imagination as if it were present in the work in question to some extent” (2015, p. 465). The ‘implicit reference’ may appear in the three forms of (partial) reproduction, evocation, and formal imitation.

‘(Partial) reproduction’ is easily identifiable when either the source medium or the target medium of the reference shares a “common medial denominator” which can be applied to comprehend the intermedial reference. ‘Reproduction’ can occur as total reproduction when “a composite source medium permits the integration of (partially) alter-medial works” or in the form of a partial reproduction when the target medium is at least a “medial hybrid”. What is highly applicable in this study is what Wolf marks here as the example for the case of literature and music relations: “a novel that contains a quote of the text of a well-known song, thereby presenting the entire song (including the music) to the (informed) reader’s mind” (2015, p. 465).

‘Evocation’ is another form of implicit reference which “imitates the effects of another medium or heteromedial artifact by purely monomedial means (without necessarily involving heteromedial quotation)”. It is truly applicable and related to association between literature and music as it demands the recipient’s imagination. Wolf justifies this as ‘instrumental program music’ “can create a musical equivalent

for the atmosphere of a literary scene, and novels can evoke a specific musical composition in the reader's mind by describing its effects on certain characters". Being "part of the immediate signification of the work in which the reference occurs", evocation appeals to "the awareness of a heteromedial phenomenon and thus of intermediality" and therefore as Wolf specifies contributes in "highlighting a specific character" (2015, p. 466).

Lastly, Wolf refers to 'formal intermedial imitation' which zooms on the effect of a particular employment of "signs of the source medium". Unlike the other forms of explicit and implicit reference, 'formal imitation' is used to "shape the material of the semiotic complex in question" in a way that "it acquires a formal resemblance to typical features or structures of another medium" (2015, p. 466) as Wolf refers us to Berlioz' *Symphonie Fantastique*, which reveals the process of a literary biography through imitating "episodes in an artist's (love) life" thereby formally imitates "a narrative sequence by its movements" which "goes beyond a merely 'atmospheric' or 'imagistic' evocation of individual literary scenes" (2015, p. 466). Apparently, as Wolf himself indicated the aforementioned forms may not appear individually in a single literary work as they can occur as a combination in several ways (2015, p. 467).

It should be notified that one of the main concerns of intermediality studies with its sub field of musico-literary relations is to probe the functions of intermedial relations and processes as they would lead us not only to a wider comprehension of literary texts and musical compositions but also to the phenomenal relations that link us to historical and other cultural contexts and intellectual mindsets. According to Wolfgang Hallet (2015, p. 605), in an intermedial analysis of a given literary text, a methodological approach leads us to better intermedial investigations while focusing on different kinds of intermedial relations; whereas the systemic approach leads us to a better description of intermedial relations through either/both 'close reading' and 'wide reading'. However, what matters is that to what extent the intermedial references in a literary text do reveal or conceal from the reader or in other words, how these references affect the comprehension of literature explicitly or implicitly. To be able to delve into the intermediality in literary texts, he suggests two of its major

functions: ‘Intratextual Functions of Intermediality’ and ‘Extratextual Functions of Intermediality’.

The Intratextual Functions may affect the reader through the ways intermediality compromises in the construction of the text and its meaning via defining and molding its basic constituents. Among these elements of narrative genres, he highlights ‘plot and action’, ‘character and character development’, ‘character constellation’, ‘themes’, ‘narrative discourse’, and ‘metafiction’ (2015, pp. 613-14).

Hallet remarks that the Extratextual Functions in literature, on the other hand, focus on the type of relation that is established between the given work and the respective medial phenomena outside the literary text and the various functions that can be assigned to them. He believes that in addition to Werner Wolf’s relating extratextual functions to the meta-level of aesthetic, medial and cultural reflection or self-reflection, for a systematic analysis it is essential to focus on three specific functions whose study is beyond the limit of this study: ‘Meta-fictional functions’, ‘Meta-aesthetic and meta-medial functions’, and ‘Meta- cultural functions’ (2015, pp. 615-16).

In the following chapters, the attempt will be to analyze and evaluate these qualities individually and in collaboration to see how, music, this sister of literature, has influenced the most prominent realist novelists of the nineteenth-century Europe and their immediate impact on our crux of study, Henry James.

CHAPTER TWO

Music, Narration, and the 19th Century Realist Authors

“La musique est la littérature du cœur; elle commence là où le langage se perd.”

“Music is the literature of the heart; it commences where speech ends”.

— Alphonse de Lamartine

It is a formidable challenge to seek to compose a coherent narrative of nineteenth-century literature and music as there are no clear definite boundaries either diachronic or synchronic to limit its convictions and history to the bounds of the years between 1800 and 1900 other than an all-encompassing observation of the cultural, historical, social, and intellectual manifestations of the time and place.

The approach of this study is to start with Romanticism as the nourishing seeds for the later movements that flourished throughout a century whose first decades were swept by this widespread trend in Western Europe. Although a slippery concept, Romanticism was mainly a reaction against the Enlightenment rationality and embraced subjectivity and cherished emotion and spontaneity. Aspects of Romanticism had been prefigured well before 1800 and Jean Jacques Rousseau (1712–1778), the great philosopher and writer, should be considered as one of the pioneers of the trend considering that his firm attitudes towards individualism, man, and being “different” not only became influential during the French Revolution but were considered the manifestations of Romantics after him. Along with Rousseau, the English poet William Wordsworth (1770–1850) inspired many to embrace “the spontaneous overflow of powerful feelings” (Frisch, 2013, p. 14).

In the 1790s, in the German city of Jena, the brothers August Wilhelm and Friedrich Schlegel (1767–1845 and 1772–1829), Ludwig Tieck (1773–1853), Friedrich Schleiermacher (1768–1834), and Friedrich Schelling (1775–1854) who

found the ideals of Greek art more restricting than inspiring formed a group and self-consciously used the term ‘Romantik’ to identify a more spiritually vibrant and open-ended type of art they would believe in (Frisch, 2013, p. 16). However, it was Friedrich Schlegel’s “fragments” rather than full essays in 1797 that were considered as the early formulations of Romantic views. He conceptualized that “[o]ther kinds of poetry are complete and can now be fully and critically analysed. The Romantic kind of poetry is constantly developing. ... It alone is infinite. It alone is free” (2013, p. 17).

August Wilhelm Schlegel expanded Friedrich Schlegel’s ideas in his “Lectures on Dramatic Art and Literature” and in 1808 noted that the term Romantic “had been coined to differentiate the new and unique spirit of modern art from that of ancient or Classical art” (2013, p. 17). He believed that the ancient Greeks were overtly besieged by the “present” and had little to do with the “infinite”. He conceptualized that with the advent of Christianity and the spread of its attitude about eternity, the old-fashioned flat world of classical antiquity was shaken and regenerated. He explained that “[t]he poetry of the ancients was the poetry of possession, while ours is the poetry of longing” (2013, p. 17).

François-René de Chateaubriand (1768–1848) echoed the German Romantics’ ideas in France and likewise appreciated Christianity for its spirituality in contrast to the secularism and rationality of the enlightenment and embraced the passion for the medieval and the Gothic. A true follower of him, Victor Hugo (1802–1885), whose novels of *Les misérables* (*The Wretched*) and *Notre-Dame de Paris* (*The Hunchback of Notre Dame*) as well as his play *Cromwell* (1827) vividly manifested his Romantic trends. He portrayed Christian spiritualism and melancholy as the guideline for the arts and intellectual life to shift away from antique viewpoints and in his preface to *Cromwell* explained its relation to poetry:

Christianity leads poetry to the truth ... and under the influence of that spirit of Christian melancholy and philosophical criticism ... poetry will take a great step, ... will change the whole face of the intellectual world. It will set about doing as nature does, mingling in its creations—but without confounding them—darkness and light, the grotesque and the sublime; in other words, the body and the soul, ...; for the

starting-point of religion is always the starting-point of poetry. All things are connected (Frisch, 2013, p. 18).

Along with such preoccupations, the longing and unfulfilled desire prevailed the poetry, fiction and music of the early nineteenth century as was overtly represented by Chateaubriand, Berlioz, and Schumann, but Richard Wagner culminated the idea of longing in his opera *Tristan und Isolde* (completed in 1859) to a much higher level influenced by the fundamentally pessimistic philosopher Arthur Schopenhauer (1788–1860) whose interpretation of longing meant “an inevitable state of permanent suffering in life” (Frisch, 2013, p. 21). Schopenhauer highlighted the basic principle of Will, “a blind, fundamental drive that longs for satisfaction” that only “death” could alleviate its suffering thoroughly or could be mollified through music, one of the most effective elements in Romantic thought (2013, p. 21). He believed that “the one art that can achieve an unmediated expression of the Will” is music and therefore its effect “is so very much more powerful and penetrating than is that of the other arts” (2013, p. 22). However, the way the autonomous instrumental music related the “essence” of things either metaphysically or materialistically challenged many Romantics whilst the idea of art as a “substitute for religion worship” was considered to enable the need for passing beyond the real world (2013, p. 22).

Upon 1800, many thinkers started to feel the conflict between their pure, innocent, solitary peaceful inner art and the outer world. This prevailing gap between the materialistic real world and the spiritual realm of the artist-creator as well as the artist in isolation became the dominant themes in Romanticism of the early nineteenth century. Yet, this artist’s self-expression went parallel with the political and social challenges of the time. First and foremost was the French revolution that became first the source of inspiration for the writers, painters, thinkers, and musicians and then their source of disillusionment. In his *Prelude*, Wordsworth described the Reign of Terror as:

Most melancholy at that time, O Friend!
Were my day-thoughts, my nights were miserable;
Through months, through years, long after the last beat

Of those atrocities, the hour of sleep
To me came rarely charged with natural gifts,
Such ghastly Visions had I of despair,
And tyranny, and implements of death (Frisch, 2013, pp. 28-29).

In the meantime, the sense of nationalism was also being shaped; the German Johann Gottfried Herder (1744–1803) cherished the native traditions and focalized that “geographical, ethnic, and linguistic identity was essential in shaping the culture and art of a people” (Frisch, 2013, p. 28); in Italy, the philosopher and statesman Giuseppe Mazzini (1805–1872) explained music as “the algebra of the immanent soul of humanity” but saw European music as divided into German and Italian strains. He believed that

Italian music lacks the sanctifying concept of all efforts: the moral thought that stimulates the forces of the mind, the blessing of a mission. German music lacks the energy to carry it out, the actual instrument of the conquest; it lacks, not the sentiment, but the concrete form of the mission. Italian music is rendered barren by materialism; German music is uselessly consumed in mysticism (Frisch, 2013, p. 30).

However, the most marked influential changes in the arenas of politics, society, and culture occurred in the midst of this time period as a result of the liberal revolutions of 1848, developments in science, technology, and industry in a more complex and modern world with new belief systems. The aftermaths of the revolutions of 1848 challenged the stability brought about by the Congress of Vienna in 1815 throughout Italy, France, Germany, Austria, Hungary, Switzerland, Britain, and Eastern Europe. Across Europe, both the middle classes and the landed gentry aspired larger role in government, a demand sharpened by the strong nationalistic self-determination movements like in Italy or Hungary or economic misery as in France and Ireland (which led to domestic unrest and a big wave of immigration occurring between about 1845 and 1852). Karl Marx (1818–1883) and his peer Friedrich Engels (1820-1895) also ignited radical reforms addressing economic and social conditions and supporting a classless society without state. Among the creative artists of the time, Richard Wagner also joined the Russian anarchist Mikhail Bakunin and his insurrectionists

group and gave a speech rejecting capitalism and highlighting the need for a constitutional monarchy but then he was forced to flee to Switzerland to live in exile for many years which caused a lasting mark on his later artistic theories. Yet, the ultimate result of all these efforts and rebellions was mainly nothing but a stronger establishment of some states and more authoritarian rules than before.

The sense of disillusionment and “anti-Romanticism” that maimed many European citizens in the aftermath of 1848 was truly reflected in the famous French anarchist and revolutionary, Pierre-Joseph Proudhon: “We have been beaten and humiliated. We have been scattered, imprisoned, disarmed and gagged, ... The fate of European democracy has slipped from our hands—from the hands of the people” (Frisch, 2013, p. 114). Now, in the midst of the century, Romanticism’s dreams had to scatter as its ideals were considered “too subjective, too inward, and too self-indulgent; it was associated with passive or escapist behavior in an era that required active engagement” (2013, p. 114).

The anti-Romantic and pessimistic sentiment of the mid-century led to a shift in attitude from idealism to materialism, which had an inevitable impact on many realms, in particular, the arts. The prevailing philosophy of the late eighteenth and early nineteenth centuries that focused on the existence of “reality” in the mind and inspired by the Kantian theory that the external reality can only be perceived through the inner perception started to give way to a far different viewpoint which underlined direct experience through senses as well as natural causes and had no place for imagination as the real source of art since it was in sharp contrast with the everyday life.

The connection between the scientific worldview and the creative arts, especially literature and music, resulted in later movements that prevailed the next half of the nineteenth century. The impact of technology on artistic expression in the realm of visual arts and the development of photography in France during the 1820s and 1830s accelerated the appearance and growth of realism as an artistic value. This newly blossomed approach highly influenced by the revolutions of 1848 left a tremendous impact on scholars, novelists, and musicians of the time but in different ways.

Gustave Courbet painted his subjects in everyday situations to sympathize with the revolutionaries. Gustave Flaubert's *Madame Bovary* (1856) and Emile Zola's most famous novel, *Nana* (1880), depicts the salacious aspects of private lives in their fiction. Realism's implications for music and in the world of opera as in Verdi's *La Traviata* (1853) is very similar to Flaubert's type rather than Zola's which keeps a "scientific" distance from the main character. In *La Traviata*, Verdi sympathizes with Violetta through some of the most marked music of the nineteenth century cherishing the Romantic expressions at a time when Realism had ascended the throne. In fact, in the second half of the nineteenth century, similar to the early Romantics, music was still appreciated for its expressive power not for its ability to imitate the real world as Beethoven and Berlioz (despite their attempts in their famous realist symphonies focusing on "capturing emotions") agreed that "music could not paint sounds directly" (Frisch, 2013, p. 120). However, while music and literature were developing in the second half of the nineteenth century, they were losing some of their innocence of the early decades to engage more directly with the real world of science, technology, politics, and national identity.

The social and economic transformation at the beginning of the nineteenth century was the legacy of the French and the Industrial Revolutions which led to the destruction of the peasantry and the hegemony of the bourgeoisie. The pace of rise and transformation of this new social class and its liaison with the nobility varied from region to region, though. In Britain, neither the power of the monarchy nor the rise of the bourgeoisie challenged the nobility. The wealthy members of the bourgeoisie, aspiring influential status, could attain parliamentary entry and ennoblement through acquiring estates. The immediate collaboration between aristocracy and bourgeoisie or in other words, the regulated intermarriage between 'blood and money' enhanced the interchangeability of the two and the emergence of the working class which soon resulted in the emergence and a rapid development of a capitalist society before the nineteenth century. However, in France, this bond between the two classes was historically impossible to happen due to the harnessing powers of the aristocracy and church which postponed the advent of the 'private enterprise' until the nineteenth century. The outcome was the appearance of a class whose wealth initiated not from

the inherited lands and caste privileges but from good management, sensible financial investments, and hard work. In the case of Austria, there was no barrier between the high nobility and the middle classes due to the belated industrialization. In Italy, the trend and the emergence of capitalist class rooted in their Medieval societies (Cohen, 1980). Nevertheless, the newly sprang bourgeoisie aspired “the communal entertainments of parlour or drawing-room in which everyone joined and to which everyone contributed, the vital element of which was music” (Samson, 2001, p. 239).

Although the general trend of music’s catholicity varied widely and was toward a more popular taste in the Beethoven-Rossini polarization era in the first half of the century and during the domination of Wagner and Verdi in the second part, the sentimental music that was performed from sheet-music in the drawing-room of the bourgeois family in Victorian London, Biedermeier Vienna or Paris between the revolutions was similar to the vocal insertions of orchestral concerts. Hence, music in general, and the piano in particular, played a vital role in filling the cultural gaps and shaping its mindset. While a sonata or sonata-extract would characterize musically literate gatherings, nocturne, ballad, or song-without-words would predominate the new early nineteenth-century favourite genre featuring the piano as an accompanying instrument combined with flute, violin and/or cello, and, occasionally, harp played by the young ladies of the house. Salons also were of great significance as they were a halfway house between the drawing-room and the concert hall in more prosperous houses being an important place for “introducing new talent of all kinds, as well as being a good entrée into high society and invaluable for the furtherance of all kinds of career” (2001, p. 249).

Apart from the pivotal role of the piano in domestic gatherings, dance had its aesthetic and symbolic value within the particular culture of the bourgeoisie. In the eighteenth century, Mozart’s *Don Giovanni* (1788) went hand in hand with the courtly minuet, aristocrats’ masked ball, a *contredans*, and a *Deutsche*, or German dance. But its formal and gentle style and pace was not appropriate for the social climate of the century as the taste shifted for simpler and less competitive styles. Yet, it was from Vienna that a dance with both national and international features spread across Europe. The waltz was born in the suburbs of Vienna and in the Alpine region of

Austria and since then waltzes were mainly played in the ballrooms of the Hapsburg court long after some other varieties including Dreher, Spinner, Schleifer, and Weller (turning dances), were popular among the peasants in Austria and Bavaria back in the seventeenth century. Unlike noble dances and the “carefully structured formalism and social placement of the aristocratic ballroom” (Samson, 2001, p. 252), the waltz lacked characteristic figuration and could depict the middle-class appropriation of a lower-class form.

The threequel to be studied in this part of the current chapter, though briefly, is the opera. In his lecture “*Why the Opera Changed the Course of Music*” (Stanford alumni, 2015), Giancarlo Aquilanti defines music as nothing but a language which develops through time. According to him, the ancient Greeks used to classify arts as the ones like architecture, painting and sculpture that move and develop in space, and the ones which have motion and so move and develop in time like music and poetry (words). He explains that music is created by melodies, rhythm, and chord progression to instigate tension and it is through progression through time that such tensions can be resolved. The study of counterpoints helps to observe how musical lines are interacting and therefore see how the music moves forward and ultimately appreciate our experience of listening to music.

Up to the 16th century, most of the body of the music was vocal that included a text, but this was not an easy one to be comprehended by the churchgoers. In the Renaissance period, the church and consequently a group of philosophers (called La Camerata Dei Bardi), artists, musicians and, poets required a clearer, simpler and more purified kind of polyphonic music. They embraced the Greek tragedy and wanted to focus on the drama in the theater but with a pinch of music inserted. This music involved simpler melodies so that was easier to be followed. With this change in thought, composers inaugurated a type of drama accompanied with melody – a melodrama- and that was how opera was born. However, during the Baroque era, opera was so simple, and it was in the 19th century when it tried to gain its long-lost importance through the works of composers such as Verdi, Puccini, Donizetti and Rossini (mostly Italian).

In 1827, the Paris Opéra was considered as a “complicated machine” and in the midst of century it was referred to as “a great industry with ramifications all over the world” (Samson, 2001, p. 52). The two terms of “Machine” and “industry” should seem at odds with the lyrical and dramatic art of opera, but since the first public opera house was set up in Venice in 1637, it became a significant business which demanded a true collaboration of composers, librettists, singers, dancers, choristers, instrumentalists, costume and set designers, directors, stage crew, impresarios, and audiences; all covered by well-powered impresarios.

By the early nineteenth century, opera was the international musical commodity of opera houses or theaters all over the Western world being performed in the local languages and flourishing in France, England, Germany, Spain, and Russia; however, Italy was still the homeland of the most remarkable operatic convictions in the hands of private sectors scattered in several cities, above all, Milan, Venice, Naples, and Rome. Along with great works by Mozart (1756-1791), Giovanni Paisiello (1740–1816) and Domenico Cimarosa (1749–1801), opera buffa, a “fast-paced comic opera with a mix of character types from different classes of society” (Samson, 2001, p. 53) was the popular trend which continued by Rossini and other Italian composers, while opera seria, a “serious opera with tragic or heroic plots based on history or myth, and filled with characters of noble rank” (Samson, 2001, p. 53), influenced by the French Revolution, was witnessing its downfall and a thorough reform in the work by Gioachino Rossini (1792–1868), Gaetano Donizetti (1797-1848), and Vincenzo Bellini (1801–1835).

Despite Stendhal’s description of Rossini’s work as “no more than brilliant firework-displays for the concert-platform” (Samson, 2001, p. 57), it was he who dominated the territory of Italian opera and influenced many in the course of the second half of the century with his musico-dramatic style of comic pacing combined with Romantic harmony that captured a broad range of audiences.

Rossini revitalized Italian opera; in Naples, from 1815 to 1822, he adapted some of his finest works (mostly serious operas) from iconic literary sources, namely *Otello* by Shakespeare (1816), and *La donna del Lago* (*The Lady of the Lake*, 1819), by Sir Walter Scott, and from there he set for Paris, where he adapted some of his

operas for the French stage and created new ones to French librettos including his last opera, *Guillaume Tell* (*William Tell*, 1829), a historical work which opened the gates to a new style of French opera: grand opera. The true Romantic Rossini, though, stopped producing works for the musical stage mainly after the July Revolution of 1830.

His next generation, Gaetano Donizetti and Vincenzo Bellini, was more interested in serious opera. Donizetti's renown opera, *Lucia di Lammermoor* (*Lucy of Lammermoor*, 1835), adapted from Sir Walter Scott's novel *The Bride of Lammermoor* (1819), firms his position as a Romantic. *The Bride of Lammermoor*, recounts a historical tragic love of Edgar (master of Ravenswood) and Lucy Ashton (the sister of his enemy, Sir Henry Ashton). Lucy goes mad when she is forced by her family to marry another man rather than Edgar. Lucia's Mad Scene in which she stabs the groom on their wedding night is considered legendary in all nineteenth-century opera illustrating Rossinian and post-Rossinian style.

In France, the political, economic, and cultural layouts led to a dissimilar operatic world centralized in Paris where all the four opera houses (the Opéra, Théâtre-Italien, Comédie-Française, and Opéra Comique) as well as all theatrical activity were strictly controlled by the state. At the turn of the century, "rescue" operas reflected the liberal values of the French Revolution including Beethoven's opera *Fidelio* (1805). But, in the post-Napoleonic period, 'grand opera' sprang up to introduce and illustrate Opéra in Paris. It was "a large-scale historical drama in five acts" that involved "a subject with variety and offering opportunities for music, ceremonies, dance, spectacle, scenery and a grand setting" (Samson, 2001, p. 63).

Among the multiplicity of operatic plots in the early nineteenth century, the shift from the idea of 'public man' trapped within the 'public' arena of politics and public display beyond their control to a 'private' territory of the family and of personal relationships paved way for this new genre cherished by Daniel-François-Esprit Auber (1782–1871), the German composer Giacomo Meyerbeer (1791–1864), Rossini, and Gaetano Donizetti. It mainly featured a presentation of public life with an open conflict with the domestic sphere, the world of private emotion through highly decorated ornamental, 'characteristic' arias. Followed by Bellini and Donizetti, by

1850, was the nationalist composer, Giuseppe Verdi (1813-1901) at the climax of his universal fame before Wagner won the battle (Samson, 2001). The combination of visual and theatrical effects of grand opera emerged at the edge of Realist movements. Much like in most fiction, opera deals with the conflict of passion, hatred and sex to manipulate the audience very similar to what fiction does to the reader.

According to Newark, “rendering of operatic storyline, decor, costume and gesture provided great writers with plenty of material to manipulate in the service of novelistic plot, dialogue, characterisation ... to communicate their understanding of the mysteriously unpredictable effect of dramatic music”. Therefore, “what, the nineteenth-century opera-goer” whether “ideal, professional, inattentive even – or fictional” (Newark, 2011, p. 12) heard matters when reading in and about a social context. Indeed, it was at this critical epoch that the most invaluable pieces of work in the two realms of fiction and music were created that not only captured the heart and the soul of their people but lasted to touch and teach the following generations.

In this chapter, we will focus on four of the most renowned novelists of the nineteenth century to observe their evolution of thought in their compositions and investigate the way they interwove music with their narratives to leave their impacts to the utmost. The aim is to comprehend how and to what extent these realist writers’ musical perception and application could influence Henry James who has been regarded as a major transitional figure between literary realism and literary modernism.

Gustave Flaubert (1821-1880): *Madame Bovary* (1856)

First and foremost, we shall center the leading exponent of literary realism, Gustave Flaubert (1821-1880), and his masterpiece *Madame Bovary* (1856) by which the literary movement was born in France. His meticulous devotion to his style and aesthetics made his work Romantic and sentimental but the subject matter dealt with the moral, social issues, and the depiction of truth. His aim was to pick “the unique right word,” (Nagrin, 2001, p. 87) in order to convey his thought accurately but in a harmonious music like fashion to let it pierce into the unconscionable mind of the

readers as his words did appeal to the reader's intelligence. Thus, he created an unpretentious novel about 'nothing' in its realistic manner focusing on the everyday life of the ordinary yet through his dispassionate objective recording of incidents to reveal the inner thoughts of the characters and his own. The novel brought him to trial on the ground of its alleged immorality and open adultery but turned to be an immediate best seller.

In *Madame Bovary*, not only the poetic and melodious language of the narration adds a romantic layer to his fiction but also the trilogy of dance, piano, and opera is masterfully laid in the plot to depict the story of a "life lived in fiction-induced expectation of an *événement* that would never happen" (Newark, 2011, p. 78). Flaubert narrates the situation of a highly romanticized young woman under the impact of literature and opera trapped in the provincial life of the 19th century France. From Emma's first encounter to the real life of the aristocrats in La Vaubyessard, to her first steps of her relationship with Leon through their shared love of reading, to her escapes to the city to meet him by the name of taking piano lessons, or even to their reunion (*Madame Bovary*, pp. 217-226) while attending the *Lucie de Lammermoor*^{vi}; Flaubert consciously inserts music in almost all critical moments of the novel.

Emma Bovary is an avid reader of novels by Balzac, Sand, and Walter Scott from whom she is first introduced to the world of fantasy and romance. Over the years and through the books, she grows a passion for unknown exotic experiences in big cities and craves to love and to be loved vigorously. She marries the dull provincial physician just to escape the boredom that restricted her in her father's farm but soon after her marriage realizes the monotonous aspect of marriage life in a small town with Charles Bovary who ignites no hope or excitement for her aspired future. Emma's dissatisfaction with her married life intensifies as she lacks what her favoured books advertised: 'bliss, passion and ecstasy'. She is so immature and inexperienced despite all the readings that was not able to differentiate the moral precautions in the books and hold the unripen attitudes tight to the point that any simple loophole could bestow her what she had been deprived of. When the Bovary couple are invited to La

Vaubyessard, she is introduced to a music genre far different from the type the narrator explained on her wedding day in Les Bertaux:

The other members of the wedding party were discussing business matters ... And, if they listened, they could hear the fiddler, who continued to scrape his instrument as he walked across the fields. Whenever he noticed that the others were lagging behind him, he would stop to catch his breath, carefully rub his bow with rosin to make the strings squeak better, then set off again, bobbing the neck of his violin up and down to keep time. His music frightened away all the birds within a wide radius (*Madame Bovary*, 2005, 27).

Earlier during her education process at the convent, she enjoyed her books and followed the music in her own particular way: “Even in the midst of her raptures she had always maintained a propensity for the concrete; she had loved the church for its flowers, music for the sentimental words of the songs, and literature for its power to stir up the passions” (*Madame Bovary*, 38).

The La Vaubyessard event concretizes her long dreams and makes them all palpable.

At three o’clock in the morning the cotillion began, marking the end of the ball. Emma did not know how to waltz. ... One of the waltzers, ... familiarly called ‘Viscount’ ... came up to Madame Bovary for the second time to invite her to dance. ... They began slowly, then quickened their pace. They whirled and everything whirled around them. ... drawing her along more swiftly, the viscount led her to a remote corner at the end of the gallery, where out of breath, ... for a moment she rested her head on his chest (*Madame Bovary*, pp. 51-52).

When they went off to bed, Emma opened the window and let the moist cool her eyelids. “The music of the ball was still throbbing in her ears and she forced herself to stay awake in order to prolong the illusion of that luxurious life which she would soon have to abandon” (*Madame Bovary*, p. 52).

It was also believed that Emma had received “fine education” in Ursuline Convent which denoted that she had been taught “dancing, geography, drawing, needlework and piano”. Emma used her talent for piano as the second axis of this music trilogy as a mean to go to town to see her lover Leon once a week (*Madame Bovary*, p. 256) which paved her way to final failure toward the end of the narration.

But the thread reaches a point of the indispensable crisis in the crucial chapter set in the theatre in Rouen. The scene appears as the dramatic turning point of the novel when all the romantic notions of Emma have been destroyed and all hopes gone. Moreover, the *soirée a' l'Opéra* is the introduction to the completion of her relationship with Leon now back in Yonville but more sophisticated and worldlier. Her first of the event at this critical moment is not a random choice by the author. An evening at the opera was considered a luxury that initiates and foreshadows her confrontation with a higher level of communication, but also the genre itself is a potpourri of other elements that had spelled her so far. The music with titbits of such suspiciously technical vocabulary, and the personal allure of the tenor have the mystifying effect on Emma through literary, scenic and musical channels. Yet, the captivating work was the French adaptation of Donizetti's *Lucia di Lammermoor*. Flaubert could have chosen no better work as he could apply a current matter in his composition but mainly because its story was parallel with Emma's.

This first sensually and emotionally overwhelming operatic experience illustrates what Flaubert's scene offers; a quasi-intertextual but also an intermedial interaction between the opera and the novel. Apparently, one should be familiar with the textual and contextual matter in order to comprehend the author's note. We know that Flaubert believed in the idea that the author should be a God-like figure that is present everywhere but can be seen nowhere. This employment of music and in particular opera scene directs the well-read reader to the anticipated fate of the protagonist. Nevertheless, for Emma, it did not and could not work so because, as it was mentioned before, she had read voraciously but superficially and from a sentimental standpoint which also illuminates the restrictions of the Romantic viewpoints and justifies Flaubert's embark on a new and realistic trend.

The operatic intermedial scene seems nostalgic for the young protagonist as she reviews her past and thinks about "what has been but also for what should have been, might have been, or could still be" (*Madame Bovary*, p. 85), but for Flaubert is a device to appeal to rather than direct words to narrate and to reveal the tragic ending of his story in advance. No narrative device could embed more than the nineteenth-century opera to foretell the plot to come at the moment of tragedy. The focus is now

on Emma's fate; as the story unfolds, Lucy Ashton's fate "begins to appear quite as overdetermined" as "inevitably she will die, after her own struggle with married life and her own kind of mad-scene" (*Madame Bovary*, p. 94). The keen reader of romances, Lucy, not only foretells Emma's end but also incarnates Charles's, for after Emma's death "Charles retraces the actions of Edgard, grieving and dying in spite of the consolation of those around him" (*Madame Bovary*, p. 95). It is during this inner struggle that Madame Bovary meets Leon and resumes her extra-marriage affairs with him and accelerates her path to fall followed by the cab scene (*Madame Bovary*, pp. 240-241).

Flaubert's application of an "operatic avatar" for Emma and the usage of music at the critical moment of the plot also reminds us that despite the inevitable influence of literature, the impact of music and in particular in the form of opera is far more profound as it pierces into the subconscious of the audience in more ways than one.

Honoré de Balzac (1799-1850): *Lost Illusions* (1837)

The next influential literary idol that is considered in this chapter is Honoré de Balzac (1799-1850). There is no doubt that Henry James was one of the best American critics of French literature and a sincere follower of Honoré de Balzac (1799-1850) and believed he had "learned from him more of... the engaging mystery of fiction than from anyone else" (Fay, 1951, p. 326). James, thoroughly familiar with his style and mindset, appreciated all his work equally and believed that in order to know Balzac and enjoy his writing, there is no priority as one must spend a good deal of concentration to read them all (Fay, 1951, p. 326).

A surprising fact, though, is that James found him "an artist with the soul of a businessman" and admires his "joy of power and creation" which made him be a splendid portrayal of people better than other counterparts: Turgenev and Dickens (1951, p. 327). And to achieve this he never ceased to apply two key factors in his work: women and the smell of the past. James believed that Balzac had an unmatched aptitude in describing material objects since to him as to most of his major characters

the only motivation is “neither virtue nor love, but money” which is sharpened by “a great force of will” to fulfill the desire behind (1951, p. 328). His magnificent imagination power and his grasp of actual facts of life from economical to social, from political to technical to moral, ethical, and aesthetical made him a man of genius; yet, “so productive of the effect we have in mind when we speak of not being able to see the wood for the trees” (1951, p. 330). Perhaps his main failure was that his form lacked “charm”, but he was unique in representing life thoroughly and fully (1951, p. 330).

To scrutinize his work for the purpose of this study, his *Lost Illusions* (1837) has been selected in order to see to what extent his realistic descriptive style of events and manners in the late eighteenth and the first half of the nineteenth century could cover musical passions and fashions of the time and the effectivity of the medium in the understanding of his thoughts.

According to Forster, Flaubert was writing “in a tradition in which attendance at the opera was such a relatively frequent part of novelistic plotting” (Newark, 2011, p. 2). A tradition in which opera and the novel were tied inevitably as a result of the shared historical moment of the nineteenth century when operagoing was considered as an indispensable aspect of Parisian life.

Similarly, in Balzac’s works, opera and operagoing vividly demonstrate “the microcosm of life in the capital, with the hierarchy of boxes and galleries, and the movements within and between them, representing those within society at large” (2011, p. 3). Not only could they reflect the literal life of the bourgeoisie and aristocrats of that particular time and place but also the fictional life of the characters at critical chapters and the turning points in the novels that were composed at that time. In fact, opera and music in particular were the plot-energy drives with the narrative potential for the realistic social representations in not all but some prominent literary figures of the time.

Balzac created a style that fit the perpetual transformations and the instability of the period and its people. He masterfully managed to depict the capitalistic challenges among different layers of the society and the struggles for the newly shaped bourgeoisie in the early years after July Revolution. Balzac summons us to observe

that epoch of history through the political and economic lens he truly masters. Politics, education, art, morals, and humanity were all interwoven mercilessly with materialistic terms and obligations in order to survive.

Thus, his narrative is an amalgamation of solid facts, historical references, and norms and trends of the classed society he inhabited glossed with the fiction spirit. In *Lost Illusions* he centers a provincial naïve poet in the boiling Paris to depict his struggles, sufferings, trail and trails, transformations, and his doomed fate. He zooms in on the artistic community in which his protagonist, *Lucien Chardon de Rubempré*, stepped in to pave the path to love, fame and wealth. Lucien is the incarnation of innocence, crudity, proud, and ignorance that made him be swallowed in the remorseless world of art. The paradoxical attitude is first introduced through the main character's encounters with the world outside but then, in the course of the novel, both Lucien and the reader manage to adjust their pace and taste with all that happens around him to the extent that as readers we forget to sympathize with him and aspire him to tackle hardships in the short run.

Being one of the most influential figures in the realm of novel of disillusionment, Balzac does not peruse the musical in prose to create a taxonomy of music–literature relations; his principle goal is to employ music and opera- as the most common and popular form of it at his time- as a mean for his narrative to go on. Like any other type of art, he applies in his composition, he fancies opera as a mode for carrying his political and ideological attitudes. James indicates that “in Balzac's characters, it is strength and cunning that are most visible-the power to climb the ladder” (Fay, 1951, pp. 328-329) and what matters most is “an action with a great force of will or of desire behind it” (1951, p. 329); since Balzac sheds light on the shrewd fact of “the battle between the voice of nature and the constant threat of society that you shall be left to rot by the roadside if you drop out of the ranks” (1951, p. 329).

Indeed, Balzac focuses on the economical qualities above all, but what he means should be more than that. One needs to push those ornamental features to grasp his points. Of course, he was not a musically educated writer like Ernest T. W. Hoffmann (1776-1822)^{vii}, but had the wit to utilize it as an apparatus to fictionalize the documents and document his fiction simultaneously.

The most remarkable point in his work and particularly in *Lost Illusions*, is the commodification of literature and music. He juxtaposes art (exclusively music and literature) and religion when he first introduces Mme. de Bargeton in Angouleme “whose influence decided Lucien's career” (*Lost Illusions*, p. 106).

Circumstances unusual enough in out-of-the-way places in the country had inspired Mme. de Bargeton with a taste for music and reading. During the Revolution, “the Abbe Roze's best pupil, found a hiding-place in the old manor-house” and undertook Anais, or Nais's education. The well-read Abbe was an excellent musician and knew Italian and German. So, she was privileged to acquire great masterpieces of the French, German, and Italian literatures as well as the music of the great composers. However, she grew up “with none of the of the charming blandness and urbanity of a great lady”. The narrator reminds us that

Isolation is one of the greatest drawbacks of a country life the form and the spirit deteriorate together.... So, this education, and the consequent asperities of character, which would have been softened down in a higher social sphere, could only serve to make her ridiculous at Angouleme so soon as her adorers should cease to worship eccentricities that charm only in youth (*Lost Illusions*, p. 42).

We remember that Flaubert's protagonist was haunted by her readings; in the micro level, the same happened to Balzac's Anais. She had no capacity for the education she received. However, in the macro level, we encounter more of such characters in his account namely Lucien who ruined his soul and originality. He was first passionately supported by Anais and found his way to Paris to flourish, but was soon ignored by the self-honoured Anais due to his menial contemptible background. He ascended the success ladder over a night and became the beloved of the renown young opera singer, Coralie, who lavishly pampered him and together they rushed to face misery.

Again, music and opera are employed as a mean to illustrate how fame, wealth or even art would be disastrous for the (petite) bourgeoisie who had not the acumen for it. Even in “the great world of Angouleme, feeling that it was no judge of poetry”,

there was no taste or real understanding of as one “proposed to vary the pleasures of the evening with a little music” (*Lost Illusions*, p. 101).

Connection was also possible through the magic of music. To cite an instance, “there was nothing that [M. le Baron Sixte du Chatelet] did not know--nothing that he really knew. He knew nothing, for instance, of music, but he could sit down to the piano and accompany, after a fashion, a woman who consented after much pressing to sing a ballad learned by heart in a month of hard practice” (*Lost Illusions*, p. 48). He

informed himself as to the manners and customs of the upper town, ... when he had reconnoitered the men and found them naught, and studied the women with the eyes of experience in the cathedral for several Sundays, he saw that Mme. de Bargeton was the person with whom it would be best to be on intimate terms. Music, he thought, should open the doors of a house where strangers were never received. Surreptitiously he procured one of Miroir's Masses, learned it upon the piano; and one fine Sunday when all Angouleme went to the cathedral, he played the organ, sent those who knew no better into ecstasies over the performance, and stimulated the interest felt in him by allowing his name to slip out through the attendants.... he received the passport, which he could not have obtained if he had asked for it (*Lost Illusions*, p. 50).

Yet, soon after Anais realized that it was she who had “inspired those lines” of Lucien, she thought

(t)hat would be pretext sufficient for having him constantly with her under the very eyes of her tiresome courtiers. What an interest in her life! She took up music again for her poet's sake, and revealed the world of sound to him, playing grand fragments of Beethoven till she sent him into ecstasy (*Lost Illusions*, p. 59).

In Paris, Lucien experienced opera for the first time. Unlike Flaubert, Balzac does not explain the details and impression of the story on the characters, but suffices to mention that it was during Antonio Salieri's *Les Danaïdes* that Lucien “found the Marquise more interesting than the opera” and apparently more than Anais, and believed he “had succeeded at Angouleme, why should he not succeed in Paris?” (*Lost Illusions*, p. 183). It is toward the end of Act three that Lucien found himself left by Mme. d'Espard and Anais: “Lucien was surprised to the last degree by the sudden desertion; he did not think long about it, however, simply because it was inexplicable” (*Lost Illusions*, 185). Nevertheless, the opera scene was the turning point in his life as

he was later illuminated by M. Chatelet that it was his inferior family background that secluded him from “the world that” he aspired to “conquer.”

Balzac’s approach to the musicians is also different. Newark in his *Novel in the Opera from Balzac to Proust* (2011, pp. 16-17) refers to “uneven use of the standard operatic repertoire of the time” in Balzac due to his insufficient “musical training” and “technical knowledge.” Nonetheless, it does not affect the trajectory of his mind and the narration of the novel. In *Lost Illusions*, we have a list of known composers as a history book may highlight the trend of the era, but Rossini is exclusively specified.

Gioachino Rossini (1792–1868) was unique as he revitalized and dominated the world of Italian opera in the way Beethoven did that of instrumental music in Germany. His musico-dramatic style that appealed to a broad range of audience was the result of diminishing the gap between comic and serious opera as opera seria was becoming more dynamic and his comic operas merging the richly decorated melodic language of opera seria (Frisch, 2013, p. 58) combined by his lack of political radicalism (Samson, 2001, p. 98). He also created some operas for the French stage which led to the birth of a new style. Moreover, along with Paganini and List, Rossini sought to find meaning not in the composition but in the performance. He believed that the focus should be “on medium, on a sensuous or brilliant surface persuasively communicated by the performer rather than a form of knowledge embedded (concealed) in sound structures by the composer” (2001, p. 26). Thus, it can be deduced that it was for this open-ending quality of his work that Balzac picked Rossini to refer to.

Balzac’s reference to dance is no less representative of his political thoughts. The major remark in *Lost Illusions* is when actresses “danced the famous bolero of Seville, which once found favour in the sight of a council of reverend fathers, and escaped ecclesiastical censure in spite of its wanton dangerous grace” (*Lost Illusions*, p. 315).

The most impressive part, though, occurs when Lucien was forced to compose “ten rollicking songs to fit popular airs” for two hundred francs at the night his beloved Coralie was dying. First,

the effort cost him untold anguish, but at last the brain began to work at the bidding of Necessity, ... to put Claude Vignon's terrible maxims in practice, and to raise a barrier between heart and brain. What a night the poor boy spent over those drinking songs, writing by the light of the tall wax candles while the priest recited the prayers for the dead! ... (*Lost Illusions*, pp. 487-489).

This is the gist of Balzac's approach to music; the separation of heart and mind as the music in his work represent; the confrontation of music with reality. From this point in the book to the end of the narration, we are overtly facing this opposition. Upon Lucien's return to his hometown, Angouleme, at eleven o'clock

the whole household was awakened by the town band, reinforced by the military band from the barracks.

... The young men of Angouleme were giving Lucien Chardon de Rubempre a serenade. Lucien went to his sister's window and made a speech after the last performance....

Hurrah for the writer of *The Archer of Charles IX.*! . . . Hurrah for the poet of the *Marguerites*! ... Long live Lucien de Rubempre!

... Ten minutes later, ... silence prevailed in the streets. (*Lost Illusions*, pp. 611-612).

What is to celebrate? Lucien had been changed and so did his values. He was so hallucinated and impressed that to her sister's crying, he asks:

"Why, darling, why are you crying?" ... "Ah! I know, you are crying for joy!" (*Lost Illusions*, p. 611).

"Oh me!" said her mother, shaking her head as she spoke. "Lucien has forgotten everything already; not merely his own troubles, but ours as well."

Mother and daughter separated, and neither dared to utter all her thoughts. (*Lost Illusions*, p. 612)

Once again, at a critical point when David Sechard, Lucien's brother-in-law, had found refuge in a friend's house due the debts Lucien had imposed on them, they hear the loud music for Lucien's, this "Royalist!", honour in L'Houmeau where all the nobleites "sat down to table with variations on the air *Vive le roy, vive la France*, a melody which has never found popular favor" (*Lost Illusions*, p. 628). Balzac put an end to Lucien's sense of love and passion for his once loved Anais through Rossini's *Tancredi* (1813)^{viii}, and recounted that Anais

made the Bishop sit on one side and Lucien on the other, then she began to speak. But Lucien, to the joy and surprise of his old love, honored her with inattention; her words fell unheeded on his ears; he sat like Pastaix in *Tancredi*, with the words *O patria!* upon her lips, the music of the great cavatina Dell Rizzo might have passed into his face. Indeed, Coralie's pupil had contrived to bring the tears to his eyes.

"Oh! Louise, how I loved you!" he murmured, careless of the Bishop's presence, heedless of the conversation, as soon as he knew that the Countess had seen the tears. "Dry your eyes, or you will ruin me here a second time," she said in an aside that horrified the prelate.

"And once is enough," was Lucien's quick retort. "That speech from Mme. d'Espard's cousin would dry the eyes of a weeping Magdalene. Oh me! for a little moment, old memories, and lost illusions, and my twentieth year came back to me, and you have---" (*Lost Illusions*, pp. 640).

That is how Balzac concludes Lucien's story before he joined a Spanish diplomatist instead of drowning himself (*Lost Illusions*, p. 691). Balzac's language is not as melodious as his sincere follower, Gustave Flaubert, neither is his sharp criticism. Balzac aimed at employing his verbal narrative to mock and criticize the struggles of his society at a particular epoch in history. However, he did his part through the nonverbal. His music, despite being unprofessional or non-chronological, armed him with the most elegant but keen weapon to cry the unhappiness and miseries of his people who were going to be the victims of the capitalist. Music, for Balzac, did function as propaganda on the surface but was essentially anti-censorship.

George Eliot (1819-1880): *The Mill on the Floss* (1860)

In his review article on Michael Allis's Book, *British Music and Literary Context: Artistic Connections in the Long Nineteenth Century* (2014), Michael Halliwell highlights the concept of 'intermediality' as a comprehensive term defining the relationship between music and literature. He cites Allis's argument on the description of music in literary works of the nineteenth century and the representation of musicians and music in the novel as the integral and inevitable component due to its potential to "promote a sense of community and improve education" (Halliwell, 2014, p. 122). The Victorian fiction was suffused by the most prominent novelists of

the time, “including George Gissing, Elizabeth Gaskell, Charles Kingsley, George du Maurier, Thomas Hardy, Oscar Wilde, and Henry James” (2014, p. 122) among whom the one that applied music profoundly and more insightfully is George Eliot (2014, p. 123). She was a gifted pianist and admired opera performances especially those by Handel, Beethoven, and Mendelssohn. In her essay *‘Liszt, Wagner, and Weimar’* (1855) she provides a thorough description of Wagner’s music in Britain and in many of her novels, music plays an inevitable as Alisa Clapp-Itnyre argues:

Eliot, critically aware of the musical climate of her age, writes not in a vacuum—using music and composers as simply literary motifs and metaphors to structure her novels [...] but intentionally and even unintentionally engages the larger, social debates on the aestheticism, spirituality, and consumerism of music (Halliwell, 2014, p. 123).

She emphasizes that in Eliot’s novels “music acts as an indicator of personal and cultural development and ... a metaphor for sympathy.... inseparable from her major artistic and philosophical concerns” (2014, p. 123).

Michael Halliwell cites the impact of Herbert Spencer on Eliot as he argues:

... music, taking for its raw material the various modifications of voice which are the psychological results of excited feeling, intensifies, combines, and complicates them [...] it exaggerates the loudness, the resonance, the pitch, the intervals, and the variability which [...] are the characteristics of passionate speech [...] by carrying out these further, more consistently, more unitedly, and more sustainably, it produces an idealized language of emotion (Halliwell, 2014, p. 124).

So, according to Halliwell, for Spencer, “music is meant to ‘facilitate the development of [an] emotional language’ that will “allow the sympathetic communication essential to greater civilization to take place” with pictured ideas rather than definite expressions (2014, p. 125).

William T. Sullivan explains that Eliot uses music in *The Mill on the Floss* for two main reasons: first as metaphor to “define the nature of Maggie’s emotional life” and the second as several illusions to musical works that functioned as a motif for the development of her own plot. He remarked that since music was an “aesthetic

metaphor most congenial” to her, it was the best mean for her to appeal to in order to illuminate the emotional Maggie’s spirit (1974, p. 232).

What makes an interesting fact is that very similar to the two previous protagonist, Emma Bovary and Anais de Bargeton, Maggie was also indulged with reading and had an avid interest and desire for music. This is partly the result of the current trend of Eliot’s era but at the same time mirrors her own passion for music. Thus, *The Mill on the Floss* should be categorized as an autobiography in terms of music and musical tastes in the formation of her main character and of Eliot’s as the author. Interestingly, not only the semi-flat character of Maggie remained unchanged in the course of the narration but also empathically did the type and function of music.

The only music that Eliot employs in the early chapters is uncle Pullet’s musical snuff-box that was believed would play beautiful tunes due to “some exceptional talent” in him. It was the melody of this particular source that could soothe the irrepressible rebellious spirit of this young stubborn girl. We are told that Maggie could forget the toughness of his brother as well as the others;

Perhaps the suspense did heighten Maggie's enjoyment when the fairy tune began; for the first time she quite forgot that she had a load on her mind, that Tom was angry with her; and by the time "Hush, ye pretty warbling choir," had been played, her face wore that bright look of happiness, while she sat immovable with her hands clasped, which sometimes comforted her mother with the sense that Maggie could look pretty now and then, in spite of her brown skin (*The Mill*, p. 93).

Eliot, here, refers to George Frideric Handel’s *Acis and Galatea* (1718) whose story comes from Ovid’s *Metamorphoses* which included myths dealing with a unifying theme of transformation. Handel made it a charming pastoral set to an English text by John Gay. The simple but emotional dramatic drama recounts the tragic romance of Galatea and Acis. Galatea has been separated from her love Acis and is persuading “the birds to cease their cheerful song as they awaken her desire for him”: “Hush, ye pretty warbling choir!”^x Later, the two lovers are re-united but the giant Polyphemus aspires Galatea for himself and upon Galatea’s rejection, the jealous Polyphemus kills Acis by hurling a rock at Acis. The mournful Galatea

employs her powers to transform Acis's body into a marvelous fountain. However, the impact of this exquisite supply, Eliot reveals, was not long-lasting. It could move Maggie to the bone and could disappear and leave her soul "with seven small demons all in again" (*The Mill*, pp. 92-94). But more than that, it announces that her fate is going to be tragic and there will be some kind of transformation of its own kind.

In Book two, chapter four, we are told about Maggie's brother, Tom, who is thrilled by Mr. Poulter's sword, wondering "(a)nd this is the real sword you fought with in all the battles, ...?" His deep enthusiasm makes him believe that he can surprise Philip, his humpbacked peer, since he "knows a great deal about fighting," and "how they used to fight with bows and arrows, and battle-axes." Here, Eliot juxtaposes the crude savage Tom with the humpbacked but sentimental Philip. It is the first time that we are led into Philip's private world:

Tom ran in to Philip, who was enjoying his afternoon's holiday at the piano, in the drawing-room, picking out tunes for himself and singing them. He was supremely happy, perched like an amorphous bundle on the high stool, with his head thrown back, his eyes fixed on the opposite cornice, and his lips wide open, sending forth, with all his might, impromptu syllables to a tune of Arne's which had hit his fancy.

"Come, Philip," said Tom, bursting in; "don't stay roaring 'la la' there; come and see old Poulter do his sword-exercise in the carriage-house!" (*The Mill*, p. 172)

This comparison of the two male characters who inlaid deep marks on Maggie's soul and character is very similar to the tunes initially introduced in the narration but with a twist in characters. Philip is deformed and seems unpleasant to many but owns the discipline that makes him adorable to Maggie. Tom, on the other hand, is described to have the desirable expression but lacks the sentiment and the capacity to identify passion, mercy, and tact. As it is later revealed in the story, Philip's soul is far compassionate and ground than Tom's.

In the midst of the narrative, Eliot highlights Maggie's adolescence turbulenced after her father's bankruptcy which grabbed her "triple world of Reality, Books, and Waking Dreams" (*The Mill*, p. 276) and led her toward a cheerless life. The author remarks that now "(t)here was no music for her any more, –no piano, no

harmonized voices, no delicious stringed instruments, with their passionate cries of imprisoned spirits sending a strange vibration through her frame” (*The Mill*, p. 286). In the midst of despair, she found Thomas á Kempis’s *The Imitations of Christ* (1480) which like “a strain of solemn music” mesmerized her listening to its low voice telling her

“Why dost thou here gaze about, since this is not the place of thy rest? In heaven ought to be thy dwelling, and all earthly things are to be looked on as they forward thy journey thither... Forsake thyself, resign thyself, and thou shalt enjoy much inward peace.... then shall immoderate fear leave thee, and inordinate love shall die” (*The Mill*, p. 290).

and found a safe quarter in “renunciation” which would lead her to her long-desired “satisfaction”. She craved happiness but “knew nothing of doctrines and systems, of mysticism or quietism” (*The Mill*, p. 291) that was in sharp contrast with the good society’s “opera and its faëry ball-rooms”; “how should it have time or need for belief and emphasis?” occupied Maggie’s or Eliot’s mind.

She did not possess the ability to manage her way among conflicting thoughts; a “sweet music” would persuade her that maintaining “the bond of friendship with him was something not only innocent, but good; perhaps she might really help him to find contentment as she had found it”. Yet, she could not relinquish the constant “chimes” warning her that “the wrong lay all in the faults and weaknesses of others, and that there was such a thing as futile sacrifice for one to the injury of another” (*The Mill*, p. 304).

Philip trying to shed light on other possible ways to reconciliation, indicated Maggie that human being is incapable of fully understanding the reason for every phenomenon or event. We remember that he had a keen desire for music as he could find solace in it. Here, another layer to his characteristic is revealed to the reader as he confessed to Maggie that “(c)ertain strains of music affect me so strangely; I can never hear them without their changing my whole attitude of mind for a time, and if the effect would last, I might be capable of heroisms” (*The Mill*, p. 305). Indeed, music bestows him what he lacks. At the same time, Eliot applies music to highlight the affection between the two and how they were bond emotionally. Maggie mentioned

that "I used to feel so when I had any music," but immediately after she adds that "I never have any now except the organ at church" (*The Mill*, p. 305). Eliot draws a clear sharp line between the two types of music, for Philip would not only feel victorious but also the magic of love. But for Maggie what was left was only the passivity, for she believed that she had to wait patiently and suffer, and her credo was to accept her fate.

She replied Philips pleading that "(b)ut you will not always be shut up in your present lot; why should you starve your mind in that way? It is narrow asceticism; I don't like to see you persisting in it, Maggie. Poetry and art and knowledge are sacred and pure," by autosuggesting that "But not for me, not for me, ... because I should want too much. I must wait; this life will not last long" (*The Mill*, p. 306). In fact, almost all the music in *The Mill on the Floss* has some connection with Philip. It is logic to justify Eliot's approach toward this medium from the moment we meet Philip, and therefore, anticipate an accelerated pace as his bond with Maggie and their passion for each other intensify. Maggie tells him that she has never been saturated with music and asks him to sing something to alleviate. When Philip assures Maggie that they will "be friends in spite of separation ... always think of each other", Maggie replies to him

What a dear, good brother you would have been, Philip, ... You would have loved me well enough to bear with me, and forgive me everything. That was what I always longed that Tom should do. I was never satisfied with a little of anything. That is why it is better for me to do without earthly happiness altogether. I never felt that I had enough music, –I wanted more instruments playing together; I wanted voices to be fuller and deeper. Do you ever sing now, Philip?" she added abruptly, as if she had forgotten what went before.

...

"Oh, sing me something, –just one song. I may listen to that before I go, –something you used to sing at Lorton on a Saturday afternoon, ..."

"I know," said Philip; and Maggie buried her face in her hands while he sang sotto voce, "Love in her eyes sits playing," and then said, "That's it, isn't it?"

"Oh no, I won't stay," said Maggie, starting up. "It will only haunt me. Let us walk, Philip. I must go home." (*The Mill*, p. 328)

Handel's *Acis and Galatea* seems so nostalgic for Maggie that she still feels empowered by listening to it. But there is more for Eliot to mention it here. We discussed earlier that she used it to foreshadow a tragic love story and the twist in the male characters. Here, once again she refers to it to remind us of the giant, the humpbacked Philip that is the sincerest friend and lover to Maggie even more than her brother can penetrate into her feelings and find remedies to heal her.

It was also observed that Maggie had been struggling to pursue a plain passive life style far different from her character and desires. She was not able to find perpetual peace neither in the books she was reading nor in heeding the organ. Eliot refers to Handel at this point to shed light on the contrast. George Frideric Handel (1685-1759) was a music genius whose father aspired him to pursue a career in law. However, his secret music rehearsals made him an excellent organist at the age of nine who could impress the duke and ultimately be introduced to Friedrich Wilhelm Zachow, the well-known composer and became a cathedral organist. He studied at Halle University (1702) and despite the fact that Zachow had prepared him for the cantor's career, Handel left for Hamburg, where he experienced German opera and achieved an early success for his *Almira* (1705) once he was only nineteen (Burkholder, 2014, p. 450). Hence, it is interesting to see Eliot's interest in Handel's personal taste and how a change in career made him a worldwide legend. This shift is observable in Philip's persuading Maggie to reconcile with art and music. Maggie, on the other hand, emphasizes on being secluded and attempts to find salvation in her new books away from entertaining music. This, confronts us with two opposites trends concerning Handel and his work *Acis and Galatea* in *The Mill on the Floss* as the backbone of the story.

In Book sixth, we immediately start with "The well-furnished drawing-room, with the open "grand piano" at uncle Deane's (*The Mill*, p. 363) where Maggie's cousin and her fiancé, Stephen, are talking about Maggie's arrival after her 2-year working. Stephen is trying to draw off the scissors and manages a repetition *da capo* (an Italian *musical* term meaning from the beginning/head). Eliot refers to the grand opera and *da capo* to provide enough clues for the musically alert reader that something is to happen, especially when we learn that Lucy has required Philip to join

them to sing their glees. The trilogy of Stephen, Philip, and Maggie has been already shaped around the piano which for Eliot, we well know, is a medium to reveal love, passion, and romance. Stephen indicates that if Maggie “is to banish Philip”, their “only apology for a tenor, that will be an additional bore” (*The Mill*, p. 366).

The Italian Giovanni Battista Doni (1593-1647) believed that for most crucial roles namely Jesus Christ, the best choice could be the tenor voice as “tenors equated more to a well-adjusted and perfectly organized body than other voices.”^{xi} This may highlight Philip’s importance despite his deformed appearance in this cycle. Apparently, there is a counterpart for Tom here and that is Stephen who has the potential to be a true lover but still as the twisted role in Handel’s *Acis and Galatea*. With Haydn’s sheet music for *The Creation*^{xii} open, Lucy and Stephen are at the piano and Stephen is humming *Graceful Consort* (*The Mill*, p. 367). Then Lucy explains that “Philip burst into one of his invectives against 'The Creation' the other day, ... He says it has a sort of sugared complacency and flattering make-believe in it, as if it were written for the birthday fête of a German Grand-Duke.” And then adds that unlike Adam, they are “Adam and Eve unfallen, in Paradise” (*The Mill*, p. 367). After singing their duet, Lucy requires Stephen to sing “Raphael's great song” because she believes he does “the 'heavy beasts' to perfection” (*The Mill*, p. 368).

With Lucy’s persuasion, Maggie starts music again; and commences her plan with Purcell (*The Mill*, p. 383). Soon, after “[s]he had been hearing some fine music sung by a fine bass voice,” (*The Mill*, p. 384) she could gain that lost zeal for music which could hasten her temperature and infuse happiness into her long-deprived soul. “Purcell's music, with its wild passion and fancy” would leave no reason to “stay in the recollection of that bare, lonely past” (*The Mill*, p. 385). When she enthusiastically confesses to Lucy that “I should have no other mortal wants, if I could always have plenty of music. It seems to infuse strength into my limbs, and ideas into my brain. Life seems to go on without effort, when I am filled with music. At other times one is conscious of carrying a weight”, Lucy tells her that they will “have more music tomorrow evening, ... for Stephen will bring Philip Wakem with him (*The Mill*, p. 386).

Once Maggie starts feeling “less haunted by her sad memories and anticipations” and begins her piano rehearsals again to find that “the old fitness

between her fingers and the keys remained, and revived, like a sympathetic kinship not to be worn out by separation” (*The Mill*, p. 401), the real *da capo* takes place; “(e)ach was oppressively conscious of the other's presence, even to the finger-ends. Yet each looked and longed for the same thing to happen the next day. Neither of them had begun to reflect on the matter, or silently to ask, "(t)o what does all this tend? (*The Mill*, p. 403)

One day, knowing about Lucy's absence, Stephen justifies his visits of Maggie by handing things from the 'Maid of Artois' for Lucy; he mentions: “I forgot them this morning. Will you give them to her?” (*The Mill*, p. 405). We now see the end of the story; Stephen once mentioned to start it and that is going to be he himself to terminate it. ‘Maid of Artois’ is a story based on *Manon Lescaut* which is an opera in four acts by Giacomo Puccini (1890-1893) based on *L'histoire du chevalier des Grieux et de Manon Lescaut*, a novel by Abbé Prévost, (1731) with a tragic ending. However, the one that Stephen brings for Lucy and leaves with Maggie finishes happily. So, will be the story of Maggie and Lucy.

It is vividly mentioned that Eliot's plot is interwoven with music and opera and apparently in order to understand her narration, we need to delve into the overt musico-literary relations. After this point in the novel, the number of references to music accelerates until a specific moment. Upon their reunion, Philip anxiously finds Maggie unrest but she informs him that “I am too eager in my enjoyment of music and all luxuries, now...” (*The Mill*, p. 414).

Lucy offers Stephen to “take advantage of having Philip and you together. Give us the duet in 'Masaniello'; Maggie has not heard that, and I know it will suit her” (*The Mill*, p. 415). Yes, that is true but let us call it a duel rather than a duet. For, there will be a struggling incident for Maggie soon, and Eliot requires us to be prepared. Apart from that, the work itself, Daniel Auber's *La muette de Portici*^{xiii} (1828), is one of the earliest French grand opera and an iconic music work in the history as it led to the Belgian Revolution of 1830. As we highlighted in this study, French grand opera originally reflects the end of political values in the July Revolution of 1830, and the overthrow of the autocratic Bourbon King Charles X by the middle class. Hence, its plots generally focus on groups of people challenging their

oppressors (Frisch, p. 83). Daniel Auber's *La muette de Portici*, written by Germain Delavigne, is the story of a mute girl named Fenella taken from Walter Scott's novel *Peveril of the Peak* (1822) who is the sister to the fisherman Masaniello, and has been seduced by a member of the Spanish ruling class. It is under Masaniello's leadership later that the citizens of Naples rise up and take back the city from the Spanish rulers. However, the fates of Fenella and Masaniello are delicately interlocked as Fenella is driven to suicide by leaping into the lava of the erupting volcano (crater of Vesuvius) and his brother is murdered by his fellowmen whom he led to victory.

Stephen is the embodiment of domination by oppressing and ruling both his fiancé and Maggie. Without even a direct reference, he could rule her mind and soul. The disturbed Philip embraces Lucy's offer since he, similar to Maggie, could find relief in music at that critical moment when complex feelings of "love and jealousy and resignation and fierce suspicion" were interwoven and hit him. He indicates that the only medium that lets him tolerate the hardships of life is music and that "being three people at once, –to sing and make the piano sing, and hear them both all the while, –or else to sing and paint" is a good solution to soothe himself; an idea which makes Stephen envy him:

I can do nothing with my hands... That has generally been observed in men of great administrative capacity, I believe, –a tendency to predominance of the reflective powers in me! Haven't you observed that, Miss Tulliver?"

Stephen had fallen by mistake into his habit of playful appeal to Maggie, and she could not repress the answering flush and epigram.

"I have observed a tendency to predominance," she said, smiling; and Philip at that moment devoutly hoped that she found the tendency disagreeable (*The Mill*, p. 416).

Then again it is Lucy that demands something spirited for Maggie. As the tempo increases, the pace of the disaster approaching accelerates; Stephen suggests "Let us take the road," (*The Mill*, p. 417). It is Air 20 from *The Beggar's Opera* (composed by Johann Christoph Pepusch), a ballad written by John Gay (1828) thereby he applied traditional popular ballads and common tunes, while including

political satire in order to focus on the dark side of a corrupt society. In this specific part of the opera, originally drums and trumpets accompany the singers:

Let us take the road,
Hark, I hear the sound of coaches,
The hour of attack approaches,
To your arms, brave boys, and load.
See the ball I hold!
Let chemists toil like asses,
Our fire their fire surpasses
And turns all our lead to gold. (Greenblatt, 2012, p. 2805)

While Stephen is looking for the notes for *The Beggar's*, Philip is murmuring a tune and practicing a melody from *La Sonnambula*^{xiv} (1831) which is the story of the innocent Amina who is going to marry Elvino in a marvelous village in Switzerland. Once-engaged to Elvino, Lisa is jealous and devises a plan to disrupt their marriage by arranging the evidence to prove Amina's betrayal to Elvino. He cancels the wedding and enters the church to marry Lisa instead. There, he, as well as the other townmates, notice that the wandering ghost in the village was the sleepwalker Amina and that she was truly faithful to Elvino.

Philip is in a situation that is about to doubt Maggie and his rage for Stephen is to the utmost. He tells Lucy that what he is practicing is "from the 'Sonnambula'—'Ah! perchè non posso odiarti.' I don't know the opera, but it appears the tenor is telling the heroine that he shall always love her though she may forsake him..." (*The Mill*, p. 417); and Philip is that tenor!

For the first and last time, Eliot overtly mentions her aim and tells the reader that "(i)t was not quite unintentionally that Philip had wandered into this song, which might be an indirect expression to Maggie of what he could not prevail on himself to say to her directly" (*The Mill*, p. 417). Then she includes *The Tempest* as their final choice before "Mrs. Tulliver's entrance to summon them to lunch" stopped them abruptly (*The Mill*, p. 418). Not only its name signifies the inner commotion and the tumult Maggie, Philip, and Stephen felt, but also its central themes highlight betrayal, repentance, love, and forgiveness as is palpable in this particular epoch. Yet, Eliot

chose Shakespeare's most lyrical play in which music plays an underlying character in the plot. This refers us to the idea that Eliot was influenced by Shakespeare in following a musical path in her narration.

In a similar fashion, she adheres to the Wagnerian 'leitmotif' "by which a certain harmony, timbre, or theme would become associated with a character or concept" (Frisch, 2013, p. 68). Leitmotiv is the proper term to apply here and in other works of other novelists in employing music frequently but with a specific purpose. Wagner applied Beethoven's symphonic process in the realm of absolute music' in his own compositional principles to create a dramatic music which would "have the unity of the symphonic movement" called 'leitmotif' or leading motive (2013, p. 140). Its focus would be on "two kinds of themes: leitmotifs that recur and accrue meaning throughout the opera, and themes that are local and serve a more immediate structural role" (2013, p. 145).

In fact, Wagnerism and Wagner's *Tristan und Isolde* influenced numerous composers all around Europe and had a profound impact intellectually and culturally mostly in the last decades of the nineteenth century. The widespread phenomenon also penetrated in various forms of art and literature, in particular in France where painters, poets, and novelists were swayed. In the last two decades of the nineteenth century, the literary Symbolist movement pursued Wagner's legacy directly as they "believed that poetry and prose should not depict events, feelings, or objects in a literal way; they should be indirect, suggestive, and allusive" (2013, p. 150) or as Jean Moréas identified: "all concrete appearances in this art, ... should be symbolized through sensitively perceptible traces, through secret affinities with the original ideas". Yet, what was more impressive to Symbolists was the usage of actual musical symbols, the 'leitmotifs' (2013, p. 151).

In addition to this movement, French Wagnerism extremely cherished decadence whose artists supported "a retreat from the real world into what Baudelaire had called "artificial paradises" of self-indulgence" that peaked with the novel *Against the Grain* by J.-K. Huysmans (1884) in which "a wealthy aristocrat secludes himself at his country estate in a bizarre world of artificially created sounds, sights, smells, and tastes" (Frisch, 2013, p. 151).

Hans von Wolzogen (1848-1938) whose focus was on Wagnerian dramas described the trend *leitfaden* (meaning 'guideline') as a technique through which order can be imposed "on a chaos of impressions" like a "'thread' paid out, ... through the streets and buildings of a city (in this case the listener's memory store), to 'guide' the visitor". He described leitmotiv as "a cluster of interrelated motifs (Bent, 2005, p. 91) or a 'musical entity' that locates a path within a drama, to 'guide' the listener (2009, p. 90); also, Wagner had explained it as a 'premonition' when a motif is represented in the orchestra alone before being "actualized in music, word and drama together" which would kindle listener's "desire for that actualization" (2005, p. 92).

Indeed, 'leitmotif' has a far wider perspective when meets the territory of literature. In *The Mill on the Floss*, Philip is the incarnation of pure and sincere love, and it is obvious that Eliot devised her plot based on this leitmotif pattern whose representor is Philip. Yet, this motif is interwoven with other motifs as with other characters, in particular, Stephen. In Book Sixth, Chapter X, we see the increasing pace of affection between Stephan and Maggie. At Park House, in "the long drawing-room, where the dancing went forward, under the inspiration of the grand piano" (*The Mill*, p. 438), Lucy, "who had laid aside her black for the first time" (*The Mill*, p. 439), shone like the queen of the event in her beautiful white dress. Maggie refused to dance, but soon after "the music wrought in her young limbs" (*The Mill*, p. 439), she began to blank over "her troublous life in a childlike enjoyment of that half-rustic rhythm which seems to banish pretentious etiquette" (*The Mill*, p. 439). Stephen, struggling with the image of Philip who seemed to be attached to Maggie, was trying to resist against approaching her while challenging the idea of her connection with Philip which agitated him and fostered the desire to "claim her for himself" (*The Mill*, p. 440).

He then aspired to dance with Maggie and could finally manage to find her "round the couples that were forming for the waltz" while "her eyes and cheeks were still brightened with her childlike enthusiasm in the dance." She was free from any pain and uncomfortable thoughts of either past or future (*The Mill*, pp. 439-440). He offers Maggie to accompany him "walk about a little" because "[everyone is] going to waltz again. It is rather dizzy work to look on, and the room is very warm" (*The*

Mill, p. 440). In the conservatory, he kisses Maggie's arm while she is bending to have "the large half-opened rose" but is restrained by her. After this climax, both Maggie and Stephen are driven into a horrible feeling of punishment: Maggie feels guilty "for the sin of allowing a moment's happiness that was treachery to Lucy, to Philip, to her own better soul" and Stephen "[leans] back against the framework of the conservatory, dizzy with the conflict of passions,—love, rage, and confused despair; despair at his want of self-mastery, and despair that he had offended Maggie" which follows another prevailing feeling: "to be by her side again and entreat forgiveness was the only thing that had the force of a motive for him," but her "bitter rage was unspent" (*The Mill*, pp. 441-442).

Ever since their confession to their mutual love in Chapter eleven, Stephen begins to pay more frequent and of course longer ones to enjoy the mute confessions or at times "to sing" which is "a way of speaking to Maggie" (*The Mill*, p. 459) whereas Philip turns to be a less frequent visitor. As she becomes more detached from Philip and her love for Stephen grows, the color of music fades away. We hear less music or feel the need for it as the pure love is pushing aside. The last time we hear real music in this narration is when Maggie's both lovers are present each harassed by the other rival and struggle to find a way out of this predicament to have Maggie for himself. Philip is more sensitive to deduce "some double intention in every word and look of Stephen's", while being "angry with himself all the while for this clinging suspicion" (*The Mill*, p. 461).

Seeking ways to deepen his hold on Maggie, Stephen approaches Maggie with his back to the piano and whispers "dearest" which makes "Maggie start and blush, raise her eyes an instant toward Stephen's face, but immediately look apprehensively toward" (*The Mill*, p. 461) Philip who "went home soon after in a state of hideous doubt mingled with wretched certainty. It was impossible for him now to resist the conviction that there was some mutual consciousness between Stephen and Maggie" (*The Mill*, p. 461). His resentment and agitation are so ground that stop him from boating with Maggie and Lucy and asks Philip in a letter to excuse him and "fill his place" (*The Mill*, p. 462); the event which destined Maggie's end.

The ultimate reference to music is in Philip's letter to Maggie in which he reveals his deep compassion and devotion for her and his thorough trust in her. He mentions that "You have been to my affections what light, what color is to my eyes, what music is to the inward ear, you have raised a dim unrest into a vivid consciousness" (*The Mill*, p. 503).

That Eliot employed music as a key element in her narration is quite a known fact. That she held it into high consideration for a specific purpose can be assumed by her writing.

Ivan Sergeyevich Turgenev (1818-1883): *Fathers and Sons* (1862)

It is evident that Henry James had a deep interest in Russian literature and since his adolescence, he was fascinated by Turgenev, who was famous for his wide usage of music in his work, and who was once the only novelist widely appreciated outside Russia. Despite his ancient and noble family, Turgenev's bitter childhood affected him and left a deep pessimism mark all through his life. He lost his father while being a young boy and had to contend with his mother who despised (Russian) writers. The two became totally estranged over the years to the extent that in her last illness his attempts to see her were all repulsed, and he could not reach her before she died. However, as Phelps attracts our attention, one incident might have had a strong stimulus on him and led him toward his constant pessimism as he was informed that "on the evening of her death she had given orders to have an orchestra play dance-music in an adjoining chamber, to distract her mind during the final agony" (Phelps, 1911, p. 63).

Turgenev's best-known novel and masterpiece, is *Fathers and Children* or according to some translators and critics, *Fathers and Sons*, which is well-reputed for its overt political and social tendency, thereby, the supreme artist directly portrayed his deep and far observations of life and its various manifestations. It recounts the story of Arkady Kisanov who returns to his father's estate called Marino in a province of Russia after being graduated from the University of Petersburg. He is accompanied by a friend named Bazarov. Shadowed by Bazarov, they are both welcomed while

Arkady boasts their 'nihilist' philosophy that upsets both his father and uncle. The two generations soon realize the profound gap that has opened its mouth between them and Turgenev masterfully depicts the inevitable differences in their mindsets and tastes. Traditional values have long faded away for Bazarov who studies biology and has no respect for art and literature. While visiting a relative of Arkady's in a neighbouring province, they both fall in love with Madame Odintsova, a widowed wealthy woman. By and large, Arkady is suspended between the fixed ideas and his newly-shaping attitude. That said, Bazarov struggles to reject his inner feelings toward her. He finally is compelled by her to confess to his love but Madame Odintsova, not being moved by his love, does not respond to his declaration; a reaction that makes the two friends leave the estate. Shortly after their return to Marino, Arkady leaves his friend to see Katya, Madame Odintsova's young sister who had a deep desire for music and literature. Bazarov pursues his scientific research while the tension between him and Pavel (Arkady's handsome bachelor uncle) intensifies. Meanwhile, Bazarov approaches Fenichka (the mother of Arkady's baby brother) and once gives her a prolonged kiss which is observed by Pavel. Bearing his duty to defend his brother's honour, Pavel challenges Bazarov to a duel through which he is slightly wounded. Bazarov has no choice but to leave Marino. Arkady and Katya become engaged in Madame Odintsova and Bazarov's surprise. Bazarov sets for his parents' estate, yet is unable to forget Odintsova and while performing an autopsy he contracts typhus. He dies in the presence of Odintsova at his parents' estate leaving his mother and father in ample sorrows:

"I said I'd rebel," he cried hoarsely, his face inflamed and contorted, brandishing his fist in the air as if threatening someone, "and I do rebel, I do!" But Arina Vlasevna, all in tears, put her arms around his neck and they both dropped to their knees (*Fathers & Sons*, p. 129).

Turgenev's life-long pessimism could also be influenced by his hope for future as is vividly apparent in his comment on his dead mother: "Enfin, il faut oublier"

(Phelps, 1911, p. 63) which matches the final words in *Fathers and Sons* when Bazarov's feeble old parents visit his grave:

they can't forsake this place where they seem to feel closer to their son, to their memories of him ... Can it really be that their prayers and tears are futile? Can it really be that love, sacred, devoted love is not all-powerful? Oh, no! However passionate, sinful, rebellious the heart buried in this grave, the flowers growing on it look out at us serenely with their innocent eyes: they tell us not only of that eternal peace, that great peace of "indifferent" nature; they tell us also of eternal reconciliation and life everlasting . . . (*Fathers & Sons*, p. 132).

Nevertheless, what makes this work interesting is not only the profound enthusiasm of Henry James in Russian literature and his early passion for Turgenev, but also his fame for the wide usage of music in his works. Indeed, studying the musical implications in *Fathers and Sons* lead us toward a far better understanding of the author and his comprehension of the inner thoughts and emotions of the characters. It also guides us to grasp a clearer insight into the norms of that historical epoch in a realist fashion of Russian type.

It has been said that *Fathers and Sons* is either a literary work full of didactic political propaganda or a political work with literary elements. In this respect, it is very close to Balzac's style as we have earlier scrutinized since the author aims to appeal to music in order to reveal what he cannot express through words. However, no matter what plot Turgenev applies, the work has apparent musical references that introduce an additional layer interwoven with the main story line which look similar in Flaubertian style in foreshadowing events or in the way Eliot benefited leitmotif to focus on one theme or one particular character.

As the story begins, we are told that Arkady's parents were very prosperous and content and the optimal pleasure of them was that they "lived very happily and peacefully: they were hardly ever apart, read together, played pieces for four hands at the piano, sang duets ... while Arkady kept on growing—also happily and peacefully (*Fathers & Sons*, p. 5). However, this happiness does not last long and Masha, Arkady's mother, dies.

There is no single reference to music in the life of this father and son until Arkady is back, and with Bazarov, they are discussing the necessity of marriage and the function of nature as a nonsense entity when they hear someone playing Schubert's *Erwartung*^{xv}:

"What's that?" Bazarov asked in astonishment.

"It's my father."

"Your father plays the cello?"

"Yes."

"How old's your father?"

"Forty-four."

Bazarov suddenly burst out laughing.

"What're you laughing at?"

"Imagine! A forty-four-year-old man, a pater familias, living in such-and-such district—and plays the cello!"

Bazarov continued laughing; but Arkady, as much as he revered his mentor, this time didn't even smile (*Fathers & Sons*, pp. 29-30).

Schubert (1797-1828) stood as a prolific composer who created nearly a thousand works in his short lifetime. His reputation lies in his attempt to breathe new life into German lied^{xvi}. '*Expectation*' is one of his lieder composed for a romantic poem written in 1799 (Reed, 1997, p. 158). It tells the story of a lover who is dreaming of his beloved, and Turgenev has chosen this piece to let the reader to sympathize with the feelings of Nikolai Petrovich, a sensitive and emotional man who has lost his wife at a young age. But Bazarov mocks his attitude and behavior while Arkady still respects his father's frame of mind as well as his sentiments. In fact, Bazarov receives his answer later on in the following chapter from Pavel who criticizes him and his approach:

Our road's one of civilization, yes, sir, yes, my kind sir; its fruits are dear to us. And don't you tell me these fruits are insignificant: the worst dauber, un barbouilleur, a ballroom pianist who gets five copecks to play for an entire evening, all of them are more useful than you because they're representatives of civilization, not some primitive Mongol force! You imagine you're progressive, but you're only fit to sit in some Kalmuck's cart! (*Fathers & Sons*, p. 36).

Putting the two generations and their viewpoints side by side, Turgenev highlights the significance of art, music, and literature as the inevitable elements of a

civilization and its main pillars to survive; any loss of this type would result in the collapse of their 'most sacred beliefs'. Pavel criticizes the contemporary young people and the way they express themselves. He believes that previously, education was the indicator of one's awareness, and hardworking was cherished in order not to be considered as ignorant, whereas now, the new generation is proud of rejecting everything and calling themselves 'nihilists.' He remarks that despite the 'archaic' and old-fashioned language they use, they are still far more expressive and denounces the new perspective's justifications.

For Nikolai, things appear in a different way. He is not able to comprehend his son and his companion. He cannot consent that someone might be able to have no feeling for nature, art, or poetry. Being drowned in his melancholy and comforting dreams of his past and his wife, "he wanted to preserve that blessed time with something stronger than memory; he wanted to feel once more the presence of his Marya, experience her warmth and breath, and he could already imagine above him" (*Fathers & Sons*, p. 39). The narrator tells us how would Bazarov and Arkady have judged him in this historic moment: "He, a forty-four-year-old man, an agronomist and landowner, with tears welling up in his eyes, senseless tears; this was a hundred times worse than playing the cello" (*Fathers & Sons*, p. 39). Neither, can Nikolai apprehend his brother. They both belong to the same epoch and ideals, yet are unable to apperceive each outlook. To Nikolai, Pavel "hadn't been born a romantic, and his fastidiously dry and passionate soul, with its touch of French misanthropy, didn't even know how to dream" (*Fathers & Sons*, p. 39). The complicated yarn of their relationship is not reflecting the generation discrepancy, of fathers and sons, but the diversity existing in brothers, or to generalize it to the whole story, in siblings as well.

At Avdotya Nikitishna Kukshina's house, the young men have distracted discourse during the lunch which lasted long. We read and hear a different type of music in this chapter that matches the mood and content of the setting. Here, there is nothing serious to happen and nothing will leave a permanent impact. Turgenev refers to a line from *The Drunkard and His Wife* by Pierre Jean de Béranger (1780-1857) followed by the rich widow's playing her untuned piano singing *Night in Grenada* a

romance by K. A. Taranovsky. Young men leave the place without saying goodbye to her.

But soon after, they are invited to a ball at governor's house where they meet and are introduced to Odintsova, who magnetizes Arkady and Bazarov all throughout the night. Neither of the men dances with her but she invites them both at the end to meet her in her house. At Anna Sergeevna's estate, she welcomes them and invites them to stay a while. Then, she introduces the young men to her 'entire society' including her sister, who plays the piano very well. She indicates that "[t]hat won't make any difference to you, Monsieur Bazarov; but it seems that you, Monsieur Kirsanov, love music" (*Fathers & Sons*, p. 54). At this particular moment, much younger Arkady's mind and heart is with Anna; however, Anna requires Katya to "play something for Arkady Nikolaevich; he loves music, and we'll listen, too" (*Fathers & Sons*, p. 57).

We read that despite his love for music, he follows Katya reluctantly feeling that Anna is "sending him away" (*Fathers & Sons*, p. 57). They listen to her playing Mozart's *Sonata-Fantasia* in C minor. The work was originally published with his Sonata under the title "*Fantaisie et Sonate pour le Forte-Piano*" (1785) which was also dedicated to Madame Therese von Trattner who was Mozart's pupil and his wealthy landlord's wife. Perhaps his unhappy relationship with her was the main source of inspiration. This Fantasy is considered as the most impressive single piano composition by Mozart whose "overall shape is a succession of slow, fast and again slow sections, with a return of the first theme towards the end" (*Fathers & Sons*, p. 57), and it is this ending form that affected Arkady, as we read that "(b)ut the reflections aroused in him by the sounds of the Mozart didn't refer to Katya" (*Fathers & Sons*, p. 57). As the piano effect and its function in initiating or developing relationships was probed, we observe no promising point in the long-term for Anna as the landlord lady. But according to Arkady, the focus should shift to her sister who "doesn't play too badly, and she's not bad-looking either" (*Fathers & Sons*, p. 57). In fact, he starts to recognize that he enjoys her accompany and her feelings towards "music or reading tales, verse, and other trifles, without noticing or realizing himself that these very trifles interested him as well" (*Fathers & Sons*, p. 60). But, he is still

struggling with Anna's love and when he is alone with Bazarov at the end of the day, remarks him that

"You were with Anna Sergeevna a long time today, ...

"Yes, I was with her all the while you and Katya Sergeevna were playing the piano."

"I wasn't playing," Arkady began and then fell silent. He felt tears welling up in his eyes and didn't want to cry in front of his sarcastic friend (*Fathers & Sons*, p. 60).

He now resembles his father, Nikolai, who was ashamed of his emotions just because his son and his friend denounced his romantic sensations. Here, Arkady is reluctant to reveal his feelings to Bazarov as he mocks Arkady for such meaningless standpoints. We had observed that Turgenev employed the medium of art, literature, and in particular, music to delve into the deep sincere thoughts of his characters. We mentioned that the narrator highlights an unpleasant disharmony not only between the youth and their elder generation but at the closer level between the two brothers, Pavel and Nikolai. This conflict is noticeable here this time between the two friends, the two 'nihilists'; Bazarov's student is leaving the scene and retreats to his long-rooted beliefs and mourns in his isolation.

At Bazarov's parents' estate, the narrator describes Bazarov's mother, Arina Vlashevna, as "a genuine Russian noblewoman of the old school" who while young "played the clavichord, and spoke a little French; but over the course of considerable wandering with her husband, whom she'd married against her will, she'd put on weight and forgotten both her music and her French" (*Fathers & Sons*, p. 60). Turgenev mainly intends to refer to the sensibilities, mindsets, and most importantly culture. As discussed earlier, he described literature, music, and art as representatives of a culture, and any deficiency of these elements resulted in the absurdity and nihility. We see that Bazarov's father, with his exclusive military spirit, in the moments of joy sings something vigorous from Giacomo Meyerbeer's opera, *Robert the Devil* (1831) which is immediately mocked by his son.

This theme can be traced even in chapter twenty-two when Bazarov and Arkady are back to Marino and Peter like other servants is excited and attempts "to strum a Cossack waltz on the guitar" at three o'clock in the morning despite his

musical incompetence (*Fathers & Sons*, p. 91). However, in the last chapter, when we learn that Katya is loved by her mother-in-law, Fenechka, who enjoys sitting by her the whole day when Katya plays the piano, indicates that the predicaments are over and peace is now back to Nikolai's family. In fact, to Turgenev, those who try to step out and disrupt the order and favour anarchy are doomed to decay. He associates normality and stability with music as the representative of assortment and clarity. Just before the ending, we read that even at a little village graveyard where Bazarov lies: "there's one grave untouched by people, untrampled by animals: only birds perch on it and sing in the heat" (*Fathers & Sons*, p. 132).

Throughout the current chapter, we tried to scrutinize the applied music from a myriad of perspectives in order to reach a more acute understanding of the literary fictions created by the aforementioned novelists of the nineteenth century who penned as realists. Thus, by setting the musical works in the limelight and interpreting their materials, methods, texts, sounds, and activities, we attempted to fill the gaps between works not only to comprehend the narratives under study but also to penetrate the inner thoughts of their creators.

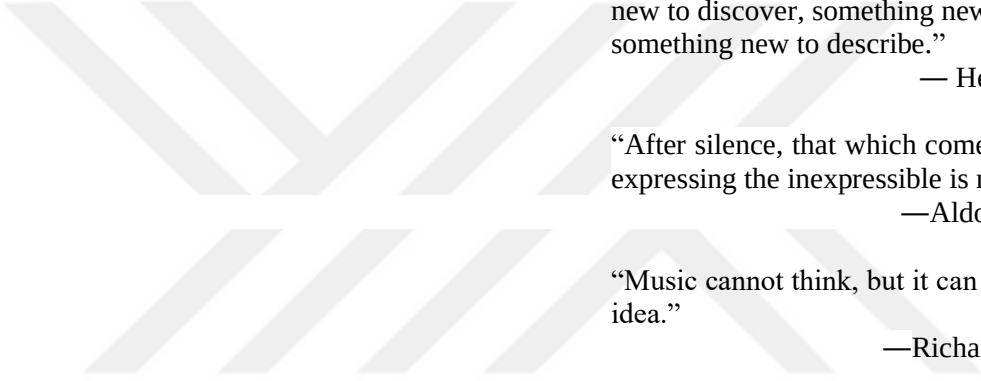
Hence, the medium of music is used as principal category as it possesses a degree of internal consistency which can prevail stylistic differences, providing a narrative line that bonds composers from very different musical arenas with literary scholars. Moreover, it provides us with useful approaches for linking music and literature to their immediate social context where the importance lays in the interrelation between text and context to locate the interface between the compositional and the contextual. The external motivation as well as the environmental and circumstantial factors that shape a work plus the political, social and intellectual changes, all, should be interpreted properly as they can act as the medium or as a mode of cognition to apprehend the world around us. Thus, the study of music in literature is a trajectory of works, composers, and performers; is the account of traditions, media, and styles; it is a narration of institutions, thoughts, and responses, but most of all, it is a history of conciliation between such sets, and primarily between the text and its context, between music and the world around it: the world of realities and the world of fiction and fantasy.

Through studying Balzac, Flaubert, G. Eliot, and Turgenev as the influential companions of James, we aimed to discover their approaches toward music to access some clues for reading James and his work and at the same time compare his insight of music with the rest.

That Henry James like some of his preceding as well as contemporaries had noticed the significance of music and opera in the formation of thoughts and beliefs among people of generations is the significance of this study. He, in his own style, has coalesced music and words here and there where possible to add a ‘multi-interaction’ layer to his words in order to manipulate and capitulate the reader, in due course.

CHAPTER THREE

The Function of Music in James's Fiction



“Let me only add that in this Art [fiction], as in the others, there is, and will be always, whatever has been done already, something new to discover, something new to express, something new to describe.”

— Henry James

“After silence, that which comes nearest to expressing the inexpressible is music.”

—Aldous Huxley

“Music cannot think, but it can embody the idea.”

—Richard Wagner

The foregoing chapter centered four eminent nineteenth century novelists who pioneered the realist movement. The aim was to examine possible tracks of music and its various forms and genres in their work as an additional dimension to the trio of author, reader, and text to see in what other possible manner(s) their compositions might become comprehensible. Equally essential was the purpose to penetrate into the minds of the authors and go hand in hand with them to read the plot even hastier than the characters and before the yarn is truly recounted. There is no doubt that, in this respect, a myriad of approaches could have been instrumental; however, it was truly observed that following the musical treads grossly enlightened the path for the audience not only to step into blackness more confidently but also to enjoy their traverse to the utmost.

Based on what has been explored hitherto, it is not out of place to believe that each literary passage should be read at least once through the lens of music, or a lot will be left unachieved. In fact, the pleasure of reading for understanding is partly in encumbrance to the understanding of the music plot. In other words, in order to

understand a literary text, the reader or the critic ought to interpret the applied music elements before any final judgement; for music is able to embrace and conceal what goes in between the lines. Indeed, it should be notified that not every novelist is either musically educated or is able to communicate with music culture of a time epoch in his or her composition. Therefore, the existence of the medium of music is not a necessity; it is a matter of choice. Furthermore, the implication of this music for narrative purposes depends on a variety of elements namely different music genres and the taste of the writers. Through reading music, one can delve into the subject matter and reread the text and the context to access several layers of the same work. This is, without doubt, the magic of intermediality that opens windows to travel in time and in space; a subject which needs extra probation and exceeds the limit of the present study.

In the previous chapter, however, studying the nineteenth-century French novelist Honoré de Balzac uncovered one significant face of music in literature. Obviously, Balzac tempts to employ music as a medium for propaganda and through his prose endeavors to illustrate its meticulous power in a particular time-space. His theory of appealing to this medium to unveil the deepest and the most acrimonious indignant pungent facts of his altering society as an anti-censorship is beyond creating literary composition and indeed crowns him as a realist author with a keen eye on the history of his country.

For Flaubert, though, the aim is to decide on “the unique right word” to convey his realist narration of an ordinary subject matter. Yet, as observed, he appeals to music to create ‘operatic avatars’ in order to give the chance to sympathize with the characters and at the same time anticipate their fate not through direct words but via a different medium-music. The intermediality in Flaubert’s work lets the reader of the musico-literary plot to grasp what this highly accomplished writer leaves to the tone rather than to the word.

George Eliot, whose application of leitmotiv leads to a recognition of the pace of the events and the implication of music controls the tempo of the narration, offers a far different approach to juxtapose the three major male characters; a technique which shapes a different level of intermediality. This juxtaposition happens to

compare the characters while witnessing their impact on the main protagonist. Eliot's further use of the medium of music is to relate it to the fundamental themes of the account by which she accumulates and summarizes the inefficacy of her social structures including biases and boundaries.

The last realist author studied was Turgenev whose approach to music is quite similar to Eliot's classification of ideas. As it is clear from the title of his work- *Fathers and Sons*- the difference in taste and mindset of the generations is manifested through their understanding of art, literature, music, and their bond with such arenas. The faculty are able to have stronger bonds with these grounds; yet, what matters most is the stability that such territories promise to their devotee dwellers.

Now, considering the fact that Henry James had a close contribution to and was highly affected by the aforementioned nineteenth-century realist writers, the aim of the current chapter is to delve into three of his masterpieces taken from different stages of his career life (*The Europeans* 1878, *The Portrait of a Lady* 1881, and *The Wings of the Dove* 1902) to see how he concludes these apprenticeships, and approaches music as a historic medium in the composition of his work and the creation of his characters.

3.1. *The Europeans* (1878)

"A narrow grave-yard in the heart of a bustling, indifferent city, seen from the windows of a gloomy-looking inn", (*Europeans*, p. 1) is the immediate setting of a tale in which no historic event takes place. The narrator takes us to one of "the best hotel[s] in the ancient city of Boston" (*Europeans*, p.1) where Baroness Eugenia Munster and her artist brother, Felix Young, are residing. They have crossed the ocean to visit their relatives or, to be more precise, to seek their fortune as Eugenia's German husband is compelled to divorce her. On the other side, their young American cousin, Gertrude Wentworth, is struggling with the minister's love and the idea of church going. Coincidentally, while she is trying to put Mr. Brand off, Felix appears to introduce himself and to observe the scene. Felix is welcomed in the family home in Boston, and so is her sister. Initially, the Wentworth family find the Europeans'

influence threatening; however, they manage to invite them to stay in a house on their estate. Eugenia furnishes the puritan ‘chalet’ and freely socializes with her cousins, Mr. Brand, and Robert Acton. While Mr. Wentworth has problems understanding Eugenia, Gertrude is touched by the romantic spell of Felix and repudiates Mr. Brand without hesitation. Robert Acton is fascinated by Eugenia and her character, and Eugenia elucidates her complex story and the document she has to sign in order to reject her husband. When Felix convinces Mr. Wentworth to sit for his portrait, he reveals that his son, Clifford, has been expelled from Harvard for drunkenness. Felix justifies that not only Clifford needs to be tutored by Eugenia to learn emotional and social life skills but also Mr. Brand should marry Charlotte who is in love with him. As the weather gets worse, Eugenia’s boredom intensifies whereas Felix’s relentless cheerfulness elevates since he hopes to marry Gertrude and wishes to overcome his uncle’s objections to his Bohemianism. Eugenia farewells Robert Acton and goes back to Europe.

In *The Europeans*, a covert use of voices and sounds seem to be a conscious decision of James. The story begins with an introduction of the two main characters in their newly chosen but unpleasant and truly boring environment, as we can read below:

“in front of the fire, at a table, sat a young man who was busily plying a pencil. ... He worked rapidly and attentively, sometimes threw back his head and held out his drawing at arm's-length, and kept up a soft, gay-sounding humming and whistling” (*Europeans*, p. 1).

This is in sharp contrast with the impatient movements of the other resident in the room:

a lady who stood looking out of one of the windows of the best hotel in the ancient city of Boston. She had stood there for half an hour—stood there, that is, at intervals; for from time to time she turned back into the room and measured its length with a restless step (*Europeans*, p. 1).

Felix's humming tune is the only music throughout these initial pages. The two characters are different in every possible aspect; yet, are bond together properly. Henry James creates them essentially not the same to give the reader enough chance to fly their imagination in the course of the novel and observe how the characters live and change thousands of miles away from home. In the second chapter, James includes the sole music heard in the story genuinely in line with the setting he is to criticize. Silence along with tranquility is overtly shadowing the whole work and in this particular context, it prepares the right background for its presence. "The flowering shrubs and the neatly disposed plants were basking in the abundant light and warmth; the transparent shade of the great elms—they were magnificent trees—seemed to thicken by the hour; and the intensely habitual stillness offered a submissive medium to the sound of a distant church-bell" whose "innocent Sabbath-breaker" listener "was not dressed for church" but "was bare-headed" (*Europeans*, p. 21).

When Mr. Brand comes to accompany her to the church, she resists and unlike in the past, does not show any interest in his words and in response to his request to confess what he had long postponed, she turns away and "raise[s] her hands to her ears. He look[s] at her a moment, and then he slowly walk[s] to church" when shortly after the church-bell stops ringing" and "the stillness [is] complete" (*Europeans*, p. 21). Gertrude enjoys "the sense of being alone—the absence of the whole family and the emptiness of the house"; however, her comprehension of loneliness and silence is far different from that of the other members whom she knows in her closed environment. The narrator willingly but purposely reveals that "[t]his agreeable sense of solitude, of having the house to herself, of which I have spoken, always excited Gertrude's imagination; she could not have told you why, and neither can her humble historian" (*Europeans*, p. 21). Therefore, silence should be interpreted differently when considering this young lady. Gertrude's understanding of silence lays in her approach to the hermeneutic of obedience. She exemplifies a rebellion but in its modern sense. She rises against the traditions and persists in achieving her dreams. She observes the world from a different standpoint and thus silence gives her the ecstasy to get drowned into her being; it leads her to revelation.

Gertrude is to indulge a growing passion for the identity of this newly found relative from Europe whose melodious French words announced something distinctive but unfamiliar. Among the most recognized but rarely applied sounds heard in this narration is the “sound of a footstep in the portico” which “she failed to notice” due to Gertrude’s profound interest in the story of her guest’s “darkly romantic tale” (*Europeans*, p. 27) of his sister. Here, the sound of the footstep is of a distracting undesirable type that Gertrude had always unwelcomed. In her case, the privacy and solitude has more to bestow her than any foreign source. She then finds Felix so attuned with her own particular melody that does not want to step out of her dream world. But when she realizes the necessity to introduce her newly found cousin to Mr. Brand, who is the first of all to step in from their visit to the church, her ears, and, by sympathy, her lips, are full of all that he has been telling her. “This is the Prince,” she said, “the Prince of Silberstadt-Schreckenstein!” (*Europeans*, p. 28)

So far, the author is taking his reader to a world of fantasy trapped in its real curst where they both find the chance to observe, test, experience, and analyze whatsoever goes on in the mind of each character. Silence is the key to fulfill this demand. However, at times this silence renders other messages and Henry James doubts its essence. He sets a friendly gathering in the final pages of chapter three and lets its members to introduce each other in a realist manner. This gathering is of the kind that James is repeatedly propounding for exchanging different if not opposing considerations.

Upon meeting Mr. Acton’s wonderfully pretty sister, Eugenia kisses her, and among all asking looks she states in a French manner that “[n]ow this is quite another type, ... a different outline, my uncle, a different character, from that of your own daughters” (*Europeans*, p. 39). She reveals that she is “very much more what we have always thought of as the American type” when Felix without any prior reasoning cries: “I find only one type here!” “The type adorable!” (*Europeans*, p. 39). James steps forward to explain this predicament and explains that this “sally was received in perfect silence, but Felix, who learned all things quickly, had already learned that the silences frequently observed among his new acquaintances were not necessarily

restrictive or resentful. It was, as one might say, the silence of expectation, of modesty" (*Europeans*, p. 39).

What matters here is that we cannot trust James when he offers Felix as someone "who learned all things quickly". What if Felix is mistaken! Thus, we need to reread James's sentence. He sheds more light on the restrictive or resentful silences he has been observing among the American society whose story he is to narrate. The idea of a silence of expectation or restrictive is prolonged as later during the fourth chapter they discuss to accommodate the Baroness and his brother. Robert Acton suggests Mr. Wentworth to "Make them a present, for three months, of the little house over the way" (*Europeans*, p. 45). Then others quarrel as they believe it is not a proper residence for her. But under Acton's agreement Gertrude insists that "I am sure she will make it pretty. It will be very interesting. It will be a place to go to. It will be a foreign house" (*Europeans*, p. 46). Even, the rhythm of a "foreign house" evokes that sense of resentfulness which Mr. Wentworth finds troublesome. He inquires, "Are we very sure that we need a foreign house? ... Do you think it desirable to establish a foreign house—in this quiet place?" (*Europeans*, p. 46) and Acton's immediate question is what James is trying to answer: "You speak ... as if it were a question of the poor Baroness opening a wine-shop or a gaming-table (*Europeans*, p. 46). Mr. Wentworth is, in fact, the opposite pole of his own daughter, Gertrude. He is deeply afraid of change for its "peculiar influences" (*Europeans*, p. 46). He mistrusts mingling with the foreigners as he sees them a threat to his peace and more importantly to his long-believed values. Notably, representing his generation and nation, Mr. Wentworth forewarns the necessity for extra "wisdom and self-control" as he finds his family exposed to "a different tone" (*Europeans*, p. 46).

In fact, apart from Gertrude who is truly getting involved and is almost indulged in the new events, other members of this small community seem reluctant and more conservative to associate with these "foreigners" (*Europeans*, p. 46). Even Gertrude's sister, Charlotte, unconsciously but perhaps as a result of her training over the years, aims to tranquilize Gertrude's abandoned imagination and repress it since it has always seemed to her "a dangerous and irresponsible faculty" (*Europeans*, p. 47) in sharp contrast to her own which could never usher her to someplace. In contract

to the two sisters, Lizzie Acton barely comments, but when they are deciding on finding servants for the Baroness, she points that she wonders whether the French maid of the Baroness “has a little fluted cap and red slippers” (*Europeans*, p. 47) and that “[t]here was a French maid in that play that Robert took me to see. She had pink stockings; she was very wicked” (*Europeans*, p. 47). Interestingly, this comment of her is emphasized by Gertrude who has “never seen a play in her life”; she indicated that “[s]he was a soubrette” (*Europeans*, p. 47). James once more complicates a plain idea; we stuck between Gertrude’s image of a play and Lizzie’s experience of it. Yet, it is a play not an opera! Even in this level, the author remarks what Gertrude has been deprived of.

Later on, in response to her sudden decision that they should practice French with them from “the next time”, Mr. Wentworth with “his earnest, thin, unresponsive glance again” asks Gertrude:

“I want you to make me a promise”

“What is it?” she asked, smiling.

“Not to get excited. Not to allow these—these occurrences to be an occasion for excitement.”

She looked down at him a moment, and then she shook her head. “I don’t think I can promise that, father. I am excited already.”

Mr. Wentworth was silent a while; they all were silent, as if in recognition of something audacious and portentous” (*Europeans*, p. 48).

Soon after this occasion, the Baroness moves into the house in her own way. Bewildered by “the obtrusive distribution of her wardrobe” the Wentworth sisters welcomed her. This is the first time we hear something somehow related music out of the arena of church. Now that the focus shifts to the Baroness- a European- the opera is introduced; “There were India shawls suspended, curtain-wise, in the parlor door, and curious fabrics, corresponding to Gertrude’s metaphysical vision of an opera-cloak, tumbled about in the sitting-places” (*Europeans*, p. 50). What counts here is that to its American audience- Charlotte- the idea is perceived as unnecessary and cumbersome whereas to Gertrude it is perceived as “the most ingenious, the most interesting, the most romantic intention” (*Europeans*, p. 50). To Gertrude, in the domain of a European, “What is life, indeed, without curtains?” she secretly asked

herself; and she appeared to herself to have been leading hitherto an existence singularly garish and totally devoid of festoons (*Europeans*, p. 50). Curtains symbolize the opera, the unknown life that Gertrude has a thirst to touch and taste. Hence, in the domain of a European, what is life without music? Gertrude is concerned with her limitations and differences. She is trying to figure out a way to connect these pieces to reach a full image of the puzzle of a life of a European with distinctive attitudes and dissimilar habits.

Without any preliminary remarks, James shifts to Felix and that how easily he is capable of extracting entertainment from everything, and now is “positively amused at having a house of his own; for the little white cottage among the apple-trees” is “much more sensibly his own than any domiciliary quatrieme, looking upon a court, with the rent overdue” (*Europeans*, p. 51). James masterfully juxtaposes Felix’s habitat and the one he has been given here. The narrator indicates that:

[He] had spent a good deal of his life in looking into courts, with a perhaps slightly tattered pair of elbows resting upon the ledge of a high-perched window, and the thin smoke of a cigarette rising into an atmosphere in which street-cries died away and the vibration of chimes from ancient belfries became sensible (*Europeans*, p. 51).

In contrast to the existence of opera which makes life more tangible and meaningful, “the vibration of chimes from ancient belfries” (*Europeans*, p. 51) is the other side of life in this corner with all its limitations and complexities. “He had never known anything so infinitely rural as these New England fields; and he took a great fancy to all their pastoral roughnesses” (*Europeans*, p. 51). His current situation to him was so novel and the “sense of luxurious security” and “fresh-looking abundance” so great that made him think of people in the mythological era (*Europeans*, p. 51).

Such tessellation continues at the end of the very chapter on one of Acton’s visits of Madame Munster when he accidentally finds Mr. Brand-the Unitarian minister- in her place. Mr. Brand remains quiet “in his chair with his two hands clasped, fixing upon his hostess a grave, fascinated stare” until they both walk away toward Mr. Wentworth’s when he finally declares that

"Now I suppose that's what is called conversation," he said; "real conversation."
"It's what I call a very clever woman," said Acton, laughing.
"It is most interesting," Mr. Brand continued. "I only wish she would speak French; it would seem more in keeping. It must be quite the style that we have heard about, that we have read about—the style of conversation of Madame de Stael, of Madame Recamier." (*Europeans*, p. 56)

This sense of mystery resumes in the beginning of the following chapter where the author portrays the daily routines among the new residents and their American acquaintances. James ironically explicates that the tea time banquets are so pleasing to Baroness that she dresses up “as if for dinner” but in fact they then sit and talk, or wander “about the garden in the starlight, with their ears full of those sounds of strange insects which, though they are supposed to be, all over the world, a part of the magic of summer nights” (*Europeans*, p. 57). The formality of the occasion gives the right to the reader to imagine a superb environment and noble behaviors; however, listening to the sounds of strange insects in accompany of her relatives can add nothing but the resonance of upcoming surreptitious events in the same way that the author narrates his story with no logical ordering.

In the eye of the family, Gertrude's traits are of a diverse kind; they seem awkward and unconventional even to her own father. Whether on purpose or just randomly, Felix suggests to draw a portrait of his uncle since he believes Mr. Wentworth's head is “very mediaeval” and wonders if it should be done “as an old prelate, an old cardinal, or the prior of an order ... an old ecclesiastic who should have led a very pure, abstinent life;” yet, in response to his uncle's rejection, Felix ensures that he will not promise “not to work [his] head into something!” (*Europeans*, p. 61) In the silence that follows, Gertrude eagerly asks Felix to paint her portrait; an idea which made a look of awe creep into the faces of her audience. Nevertheless, the young theologian's reaction is to ascertain that “We should be glad to have your portrait, Miss Gertrude” (*Europeans*, p. 61) whereas Mr. Wentworth feels disappointed and regrets that Gertrude has had no better thoughts than finding it “amusing to sit and be painted” (*Europeans*, p. 61).

Unlike Mr. Wentworth, she values all the compliments she receives “into a little money-jug that has a slit in the side. I shake them up and down, and they rattle.

There are not many yet—only two or three” (*Europeans*, p. 62). She enjoys this sound which reminds her that she is different. Gertrude begins her plan the day after not only for having her portrait painted but for gaining a better chance to explore the unknown world of Felix. In fact, they both grab this opportunity to discover each other’s soul. Gertrude has reached the point now to confess that where she lives people try to be dreary and are always repenting. But Felix points that she is “different from [her] father and sister—from most of the people [she has] lived with” (*Europeans*, p. 64).

Notwithstanding, being different is the subject that makes her people unhappy; Gertrude eagerly aspires to hear about those who “are bright and gay and fond of amusement” (*Europeans*, p. 64). Through the lines of the narrator, Felix admits: “You seem to me very well placed for enjoying. You have money and liberty and what is called in Europe a 'position.' But you take a painful view of life, as one may say” (*Europeans*, p. 64) and insists that of all the miseries beyond the sea “I don't see any here. This is a paradise” (*Europeans*, p. 65). The long silence afterwards gives her the courage to question whether “to enjoy, ... to take life—not painfully, must one do something wrong?” (*Europeans*, p. 65) She is about to reform but has no clue to start. There is no formal education or definite doctrine to guide her toward Europeanism. She wonders if one should give parties, go to the theatre, read novels, and keep late hours. Felix enlightens her by explaining that the Americans have a “general way of looking at life. They look at it as a discipline” whereas there is a far better way to understand life: “to look at it as an opportunity” (*Europeans*, p. 65).

Felix attempts to shed more light on her path through the untaken roads. Gertrude sits down day after day to listen to his periodical recital and he keeps recounting his great many stories knowing the fact that there is no failing in hitting their remark. This is for the first time in this composition that James openly refers to music, playing the violin, and giving concerts. Yet, the experiences are not of those elevated distinguished proficiency that may bestow him high reputation. Still, it is to justify the diverse worlds they come from when the role of music begins to shape in the course of the novel as we can read below:

He told Gertrude how he had walked over France and Italy with a painter's knapsack on his back, paying his way often by knocking off a flattering portrait of his host or hostess. He told her how he had played the violin in a little band of musicians—not of high celebrity—who traveled through foreign lands giving provincial concerts. He told her also how he had been a momentary ornament of a troupe of strolling actors, engaged in the arduous task of interpreting Shakespeare to French and German, Polish and Hungarian audiences (*Europeans*, p. 67).

In the chapter that follows, there is no reference to any type of music, sound, or voice, but to silence again. Acton tries to make the Baroness socialize more and therefore encourages her to merge and meet a few people as he deems Eugenia is having a very quiet time, “a dull life” there. But she counters that “the quiet” is exactly what she came here for (*Europeans*, p. 74). Through the spiral silence theory, Elisabeth Noelle-Neumann “explain[s] how public opinion affects peoples’ lives and behavior, how it ensures social cohesion and contributes to the decision-making process” (Kaid, 2004, p. 339). The concept of public opinion has been the core of many studies since antiquity; Cicero, Niccolo Machiavelli, Shakespeare, John Locke, and David Hume among others considered the term for its implication in social control. However, in the eighteenth century, Jean-Jacque Rousseau referred to it as ‘unwritten laws’ which are “graven not in marble or bronze, but in the hearts of the citizens” (Kaid, 2004, p. 340). As a result of the semantic shift in the eighteenth century with reason as the essence of public opinion, both the government and individual members of society became overwhelmed by its power and submitted to the long-accepted social control strategy. Thus, “public opinion derives its power from man’s social nature, which has developed over the course of evolution, from the modes of behavior that promote social life—and these are not based on rational or logical thought but on emotional, reflexive, subconscious reactions” (Kaid, 2004, p. 341). The outcome is “incompatible with the democratic ideal and the notion of the independent individual who makes decisions after thoroughly weighing the advantages and disadvantages” (Kaid, 2004, p. 341) and is at odds with man’s free will. Viewing the social nature of human being, Rosseau summarizes that man “first achieves the basic feeling of life through the perception of what others think of him” (2004, p. 342) or as Henry James defines through Charlotte’s words:

“Indeed, I don’t think it matters,” she added, “how one looks behind.”
“I should say it mattered more,” said Gertrude. “Then you don’t know who may be observing you. You are not on your guard. You can’t try to look pretty” (*Europeans*, pp. 17-18).

George Herbert Mead (1863-1931) also highlights the differences between I (people’s consciousness of their own identity) and Me (the self-image). He signifies “the inner realm in which individuals imagine what others are saying about them, what others think of them, how others will judge them, prior to the display of any actual external reaction” (Kaid, 2004, p. 343) and therefore, fear the aftermaths or “the punishments of isolation and condemnation that will ensue from infringing against the law of opinion, reputation, and fashion” (Kaid, 2004, p. 343). This fear of isolation has a remarkable impact on the individual’s behaviors in public (Kaid, 2004, p. 347). In order to avoid isolation, according to Noelle-Neumann, people cease stating those views on controversial topics when they cause criticism, laughter, scorn, or any type of denouncement. The result is a spiraling process through which the dominant majority become louder whereas the opposing minority become gradually silent. However, the process occurs mainly “in connection with issues that have a strong moral component, ... where ideology, agitation and emotions come into play” (Kaid, 2004, p. 349); hence, “public opinion serves as an instrument of social control and indirectly ensures social cohesion” (Kaid, 2004. p. 350). In *The Europeans*, silence takes different shapes and forms in the puritan society of the Wentworth family and their neighbours, but the major function is to reveal the moods and thoughts of the individuals along with their level of acceptance in their community. Some like Mr. Wentworth are seeking perpetual condemnation in silence; those like Clifford are compelled to keep silent. Gertrude applies silence to illuminate her position; yet, the Baroness has chosen it as tact or even a mask to save her reputation and avoid isolation. She is afraid of being abandoned either by Prince Adolf, her husband, or her American relatives. For the Baroness, reticence is the key to survival in the new environment. She desperately needs time to observe and comprehend her new surroundings. Therefore, Eugenia is the other extreme compared to Gertrude. The

young Miss Wentworth is appealing to any possible mean to see the world, to mingle with people, to abandon the old traditions, the tiresome routines people cherish in her place whereas the Baroness dodges whatever would manifest delight. She leaves Europe behind to escape from whatever belittles her; but at the same time, she is afraid of solitude and chooses to arrive in a far and away setting. She enquires Robert Acton:

Amusement? I have had amusement. And as for seeing people—I have already seen a great many in my life. If it didn't sound ungracious I should say that I wish very humbly your people here would leave me alone!" ...

"So I may say. I came for many of those reasons that are no reasons—don't you know?—and yet that are really the best: to come away, to change, to break with everything. When once one comes away one must arrive somewhere, and I asked myself why I shouldn't arrive here" (*Europeans*, pp. 74-75).

Silence is the true embodiment of the place she arrives. Silence, for Eugenia, has different shades and colors which suits her characteristics. John Cage (1912-1992), the American composer, music theorist, artist, and philosopher who pioneered the indeterminacy in music, conceptualizes in an interview dated 1991 that, "according to Immanuel Kant, there are two things that don't have to mean anything; one is music and the other laughter... in order to give us very deep pleasure. ... the sound experience which I prefer to all others is the experience of silence" (j davidm, n.d.). In *The theory of silence*, David Kauffman focuses on John Cage's most controversial work, 4'33", a three-movement piece which takes away all music ideas and is devoid of any sound. With 4'33", Cage attempts to "cause his audience to focus—not on the music flowing from the stage, but on the sounds around them" (Kauffman, 2011, p. 1). Being an artist as well, he interlaces architecture, sculpture, and painting with music; to him:

A white house with great glass windows surrounded by trees becomes almost transparent when the sun shines. The white walls act as projection screens on which shadows multiply the trees, and the glass plates become mirrors in which the trees are repeated. A perfect transparency is the result; the house becomes part of nature (Kauffman, 2011, p. 2).

In the same fashion, “[a]nything reflected on the house becomes part of the house, just as any sounds occurring during a performance of 4'33" become a part of that performance” (Kauffman, 2011, p. 3). His main goal is to blur the border between art and life and expose his audience to the ordinary everyday experiences from an extraordinary perspective to see how distinct they perceive life. To Cage, as to Henry James, music and life are inseparable entities; they are one and the same. However, apart from Cage’s connection with art, it is crucial to consider his Buddhist background as Kauffman suggests. In fact, as a zazen sitter, “[one] is asked to focus on breathing, slowly in and out, and to register only the sensory impressions that are immediately present—which, if the eyes are closed, means primarily whatever sounds may occur in the environment” (Kauffman, 2011, p. 6). By writing 4'33", Cage sets the stage to let the audience relinquish anything unnecessary and clear their minds, to experience zazen. The aim is experiencing the silence, yet, “[it] is precisely what the audience never hears” (Kauffman, 2011, p. 6). Cage remarks:

no silence exists that is not pregnant
 with sound
(Kauffman, 2011, p. 6).

This resemblance in attitude makes us delve into James’s insight into Buddhism or any related subject matter. It was once suggested that Henry James’s writing, like a few more, is suitable for Western Zen practitioners (Kim, 1989, p. 83). In *The Complete Letters of Henry James (1852-1872)*, James confesses that

[h]ere, conversing with the post-mistress, I learned that there were as yet, at the hotel at Comballaz but three individuals—a circumstances which again led me to commune with my soul. Further researches led me to commune more devoutly; half an hour’s meditation led me to give it up (Walker, 2006, p. 51).

Elsewhere, in the same book, he indicates that

And as I came nearer still I stopped on the bridge viewed the great ecclesiastical pile cast downward into the yellow Severn. And going further yet I entered the town lounged about the close gazed my fill at that most soul-soothing sight—the waning afternoon; far aloft on the broad perpendicular field of the Cathedral ... stood

wondering as to the effect on a man's mind of having in one's boyhood haunted the Cathedral shades as a king's scholar yet kept ruddy with much cricket in misty meadows by the Severn.—This is a sample of the meditations suggested in my daily walks. Envy me—if you can without hating! (2006, p. 325)

Henry James's deep enthusiast in meditating and his sharp sense of aesthetics make him a master of psychological novels in the nineteenth century. Felix can finally compass "his end only by the exercise of gentle violence" (*Europeans*, p. 85) to paint his uncle's portrait. During this time, they have plenty of time to get familiarized with one another's characteristics. "There [comes] a day when" Mr. Wentworth, who is always afraid of change and stepping out of his silence zone, "[lapses] from consistency and almost [asks] his nephew's advice" (*Europeans*, p. 85). Mr. Wentworth wonders if Felix has any plan to settle in the United States or to "return to Europe and resume [his] irregular manner of life" (*Europeans*, p. 85). To his uncle's inquiry, Felix justifies that as a European, he would prefer to go back. However, the most important part of this conversation is when he accentuates:

"What, for me, could be more irregular than this?"

"Than what?" asked Mr. Wentworth, with his pale gravity.

"Well, than everything! Living in the midst of you, this way; this charming, quiet, serious family life; fraternizing with Charlotte and Gertrude; calling upon twenty young ladies and going out to walk with them; sitting with you in the evening on the piazza and listening to the crickets, and going to bed at ten o'clock." (*Europeans*, p. 85).

This is for the second time that listening to the insects rather than to a melodious harmonic symphony or opera as a means of entertainment, a source of pleasure, or even a mode of meditating is offered throughout the story; but this time Felix is concordant with the author to believe that "this charming, quiet, serious family life" is irregular to the utmost. They have nothing to offer but silence or the music of the nature. Nevertheless, he admits that not only there is nothing improper in it but also "It is extremely delightful" (*Europeans*, p. 86). As Kauffman cites Cage's opinion, "[w]hat we hear is determined by our own emptiness, our own receptivity; we receive to the extent we are empty to do so. If one is full, or in the course of its

performance becomes full of an idea, for example, that this piece is ... a trick for shock and bewilderment then it is just that” (Kauffman, 2011, p.6). To cage, hearing is not sufficient, neither is enough “to know that noise occurs; listeners need to be familiar with the sounds around them in order to appreciate the world around them”. Hence, “a note struck on a piano and the cricket’s chirp are equal. Music is continuous; it is only we who turn away” (2011, p. 6). For James, silence and music are mediums that reflect and magnify the natural physical world around. We observe life through them both to learn about “being human, of being with life as it exists through us, and vice versa” (Zwinger, 2016, p. 307).

Despite the fact that James tends to narrate a totally different idea in the two paragraphs that follow each other, tracing the line of music in the story would grant more. Thus, to resume the sound of the persistent silence, the narration moves a few more pages where Felix invites Gertrude to accompany him to row across the pond near the woods;

The day was the perfection of summer weather; the little lake was the color of sunshine; the plash of the oars was the only sound, and they found themselves listening to it. They disembarked, and, by a winding path, ascended the pine-crested mound which overlooked the water, whose white expanse glittered between the trees. The place was delightfully cool, and had the added charm that—in the softly sounding pine boughs—you seemed to hear the coolness as well as feel it. Felix and Gertrude sat down on the rust-colored carpet of pine-needles and talked of many things. Felix spoke at last, in the course of talk, of his going away; it was the first time he had alluded to it (*Europeans*, p. 93).

But even in the midst of such a turning point, this is Felix who takes her hand and shows the way. The existing silence is the only powerful apparatus to her to wave her imagination, but over time Felix tutored her to fly and go beyond the limited atmosphere she used to breath in.

“The splash of the oars” and “the softly sounding pine boughs” (*Europeans*, p. 93) repeat the motif that something unfamiliar is to happen. For the first time he points to his departure; for the first time during the following paragraphs Gertrude confesses to her lack of passion for Mr. Brand and her least enthusiasm to marry him; for the first time Felix ignites the idea that it is not she whom Mr. Brand is in love

with and that Charlotte loves the young minister who “is very eloquent, ... but ... has no brilliant imagery” (*Europeans*, p. 95); and for the first time Felix finds the right time to say “Gertrude, I adore you!” (*Europeans*, p. 100) Silence has long been among the Wentworth family, but now it is to fade away shadowed by the foreigners as Mr. Wentworth had anticipated earlier. Parallel goes the story of Felix and Gertrude with the tale of Clifford and his beautiful cousin. Both Gertrude and Clifford are now in the hands of the European sister and brother blowing a new soul into their novice and naïve attitudes.

Despite Felix’s “certain transparent shamefacedness which [is] in itself a proof that he [is] not at his ease in dissipation. (*Europeans*, p. 106), Eugenia is asked to take him in hand and lead him toward ingenuous and prettier manners. “She [should] teach him that, with a beautiful name, the expectation of a large property, and, as they said in Europe, a social position, an only son should know how to carry himself” (*Europeans*, p. 75). James circumspectly moves his account forward and introduces his plain and artless characters to the realm of art and music slowly but surely. Now that Clifford is a wax in the hands of the Baroness, and she is truly aware of her impact on him, she encourages Clifford to travel to Europe as she credits that in that part of the world there were further opportunities for him to mature via experiencing the world outside their secluded environment. Clifford acclaims the ways he and his friends could have fun in their hometown. Nevertheless, Eugenia aims to rectify the mistake and asserts:

It depends upon your idea of fun. Your friends probably were not introduced."

"Introduced?" Clifford demanded.

"They had no opportunity of going into society; they formed no relations." This was one of a certain number of words that the Baroness often pronounced in the French manner.

"They went to a ball, in Paris; I know that," said Clifford.

"Ah, there are balls and balls; especially in Paris. No, you must go, you know; it is not a thing from which you can dispense yourself. You need it."

"Oh, I 'm very well," said Clifford. "I 'm not sick."

"I don't mean for your health, my poor child. I mean for your manners."

"I haven't got any manners!" growled Clifford.

"Precisely. (*Europeans*, p. 76)

At home, Acton believes that “there [is] no harm in Clifford” (*Europeans*, p. 75):

He believed—although it must be added that he had not quite the courage to declare it—in the doctrine of wild oats, and thought it a useful preventive of superfluous fears. If Mr. Wentworth and Charlotte and Mr. Brand would only apply it in Clifford's case, they would be happier; and Acton thought it a pity they should not be happier. They took the boy's misdemeanors too much to heart; they talked to him too solemnly; they frightened and bewildered him. Of course, there was the great standard of morality, which forbade that a man should get tipsy, play at billiards for money, or cultivate his sensual consciousness; but what fear was there that poor Clifford was going to run a tilt at any great standard? (*Europeans*, p. 75)

Historically, the Puritans were English Protestants aiming at purifying the Church of England of Roman Catholic practices in the sixteenth and seventeenth centuries. Puritans should be distinguished from more radical Protestant groups of the time including Quakers and Seekers. Although, in current English, puritanism signifies ‘against pleasure’, the term has rarely been employed since the turn of the 18th century. Despite the historical importance, its character and emphasis have changed over time. Being essentially Calvinists, they embraced covenant theory whose beliefs assert the promised eternal life, the original sin, damnation of human kind, double predestination, and unconditional election. However, questioning issues of ecclesiology and polity made them into different groups and supporters.

Regarding family life of Puritans, husbands were the authorities and the wives were expected to be submissive. They were responsible for the righteousness and salvation of their offspring while focusing on matters of religion and morality. Education was highly cherished and encouraged but card gaming and gambling were condemned. Drunkenness was considered a sin whereas drinking was acceptable. Fashion and exaggerated outfits believed to be sexually provocative. While a joyous expression of love between the couples were promoted, any sexual indulgences out of marriage were intolerable. Daily discipline or morning spiritual exercises were excessively advised and moral life was prior to the leisure and recreation activities. Yet, appropriate forms such as berry picking and fishing were acceptable. Puritan

morality also influenced their views of art, literature, and music. In the western culture, neither in Europe nor in America, regarding secular or sacred music, never happened to discover a great musician who has been Roman Catholic, Lutheran, high Anglican, or Jewish (Covey, 1951, p. 378). In both England and America, Puritans attempted to “reduce the music of their services to unaccompanied psalmody ... in accord with Calvin’s opposition to choirs, instruments, hymns, or any music in church except metrical psalms sung unaccompanied” (1951, pp. 379-380). Psalm singing was approved as part of worship, and many Puritans “[enjoyed] music in their homes, seeing it as a way of bringing the family together, ... Mixed dancing involving men and women was condemned as often leading to fornication” (Bremer, 2009, pp. 59-60).

Here, James magnifies the Wentworth family and their strict viewpoints to see how they are affected and change after the Europeans. He considers the ball a remedy prescribed to amend this “young Puritan’s” (*Europeans*, p. 110) behaviors and leaves Clifford astonished by Madame Munster’s training methodology. Eugenia obligates him to join her circle in Germany; she explains:

“I will show you how people can be talked about, and yet not seem to know it. You will be talked about, of course, with me; it will be said you are my lover. I will show you how little one may mind that—how little I shall mind it.” Clifford sat staring, blushing and laughing. “I shall mind it a good deal!” he declared” (*Europeans*, p. 111).

And he seems to grope in the dark to comprehend what he is going to begin in her “charming little circle” (*Europeans*, p. 109). Felix is left with the idea of his proposal to Acton’s sister; Acton himself is struggling approaching the Baroness. The music stops as the pace of the relationships slows down. Acton has just returned from his journey to see Eugenia when surprisingly finds Clifford in her house late at night. She complains that people “here” do not talk about love and being romantic is considered as an “irregularity” for every one and for Clifford, in particular which adds a “new view” of Clifford other than his other irregularities, as expressed in the following excerpt:

"But you don't say such things here."

"If you mean that he had been drinking a little, you can say that."

"He doesn't drink any more. I have cured him. And in return—he's in love with me."

It was Acton's turn to stare. He instantly thought of his sister; but he said nothing about her. He began to laugh. "I don't wonder at his passion! But I wonder at his forsaking your society for that of your brother's paint-brushes."

Eugenia was silent a little. "He had not been in the studio. I invented that at the moment."

"Invented it? For what purpose?"

"He has an idea of being romantic. (*Europeans*, p. 124)

James challenges the concepts of love, being romantic, and marriage. The Baroness questions the "relations of young people" in this country as "so extraordinary that one is quite at sea" and refers to the twenty-year-old Clifford and Acton's sister- "a little girl who is still with her governess and is never away from her mamma"- as a couple "between whom you have noticed nothing beyond an exchange of the childish pleasantries characteristic of their age" (*Europeans*, p. 125).

Despite the scarcity of music in the previous chapter, chapter ten presents the climax of its appearance. On a wet cold Sunday after Acton's return, Felix follows others to the church to hold "an umbrella over Gertrude" (*Europeans*, p. 129), but Eugenia stays home in the hope to see Acton. Natural sounds cover the initial setting and mood of the chapter. She is standing by "the window of her little drawing-room, ... Every now and then, in a gust of wind, the rose-tree scatter[s] a shower of water-drops against the window-pane; it appear[s] to have a kind of human movement — a menacing, warning intention" culminated by the "crackling flame" in the fireplace (*Europeans*, p. 129). She is irritated as a few times "she hear[s] his step on the piazza; but it [is] only a window-shutter shaking in a rain-gust" (*Europeans*, p. 130). Upon Felix's arrival full of joy, Madame Munster desperately states that "Les beaux jours sont passes," but to Felix good days have only started. So far, Eugenia had considered her brother "a highly successful comedian" (*Europeans*, p. 131) during the time they spent there, but she was never aware of his true feelings toward Gertrude. Finally, when the sister and brother discuss whether they should stay in America or not, Eugenia gives the gist of what Henry James has in mind to reveal:

"And do you propose to spend your life in making love to Gertrude Wentworth?"

"Yes!" said Felix, smiling sidewise at his sister.

The Baroness returned his glance, much more gravely; and then, "Do you like her?" she asked.

"Don't you?" Felix demanded.

The Baroness was silent a moment. "I will answer you in the words of the gentleman who was asked if he liked music: 'Je ne la crains pas!'" (*Europeans*, pp. 131-132)

A few lines later, after discussing his love for Gertrude and the fortune she might bring to Felix, he pinpoints a delicate matter by saying that: "You say you are not afraid of her, ... But perhaps you ought to be — a little. She's a very clever person" (*Europeans*, p. 132). Why is that she is afraid of neither music nor Gertrude? Do they both belong to the same category to Eugenia? Moreover, Eugenia was introduced as a clever woman since the very beginning, of course as a European. The idea of Gertrude's intelligence underlines her difference and her potential for a big change. She is not a typical easy character. Likewise, music has its twists. It helps the narrator to express what cannot be articulated through words. However, Eugenia is the one who finds refuge in silence and therefore her daring utterance that 'she is not afraid of music' is the turning point in her life as can lead to the fact that she is ready to face new challenges and soon her position will swap. Still, the delicate point laid in the notation is the fear among the Puritan community of the Wentworths; the fear of music, of intelligence, of change.

Yet, as a norm of James's style, the reader is bewildered among his preferences. After a couple of paragraphs, we read that Madame Munster is not confident "in what manner" Felix "really understood her" as "there were several ways of understanding her: there was what she said, and there was what she meant, and there was something, between the two, that was neither" (*Europeans*, p. 135). The clue to his dogma lies shortly after this when Mr. Brand meets Felix while painting his sunset. Felix interrogates his visitor why he has hesitated to come and see "the celebrated artist," and declares that "artists are very sensitive" (*Europeans*, p. 137). We read that

"Mr. Brand stood there with a certain blank, candid majesty, pulling together the large flaps of his umbrella. "Why should I come to see you?" he asked. "I know nothing of Art."

"It would sound very conceited, I suppose," said Felix, "if I were to say that it would be a good little chance for you to learn something. You would ask me why you should learn; and I should have no answer to that. I suppose a minister has no need for Art, eh?"

"He has need for good temper, sir," said Mr. Brand, with decision (*Europeans*, p. 137).

Their conversation concludes in accordance to what James, the author, had already introduced in Madame Munster's inference. "'He is offended, excited, bewildered, perplexed—and enchanted!" Felix said to himself. "That's a capital mixture'" (*Europeans*, p. 143). Meanwhile, Madame Munster is ready to step "upon a European steamer" and blissfully turn her back "upon that profoundly mortifying failure, her visit to her American relations" (*Europeans*, p. 130). She can apprehend that she is neither able to fulfil her plans nor to adjust herself to the situation to settle down for a longer period. With her departure, though, she is expected to take away whatever excitement and novel manners she brought to this petit society.

In chapter eleven, there is no trace of music; silence is back to the scene. Only particular voices accompany the tone and the mood of the events, yet in an ironic way at times. When Mrs. Acton in her "sweet, feeble tone" calls Eugenia's "beautiful little house" very comfortable, Madame Munster finds it an unpleasant "thought of her poor little chalet and she wonder[s] whether her hostess [is] jesting" (*Europeans*, p. 145). In addition, Mrs. Acton is so ill but the Baroness detests to be reminded of death. "[In] her low, reasonable voice," she hopes "to leave [her] children bright and comfortable" and ironically declares that "You seem to me all so happy here—just as you are. So, I wish you could stay ... It would be so pleasant for Robert" (*Europeans*, p. 146). Eugenia has never felt truly happy there; nor has any of the people she knows. Silence may have a lot to say, but can it also be the birthplace of happiness?

While leaving the house, she feels it "perfectly still, save for the ticking, somewhere, of a great clock" (*Europeans*, p. 147) like her own presence which is gradually fading away. When she steps out of Acton's house into the garden, she finds

him “motionless, flat on his back, with his hands clasped under his head, staring up at the sky” (*Europeans*, p. 148). Eugenia was supposed to treat, shake, or alter the norms of the place but now is almost determined to go back to *her* home. The only reason to delay is Acton himself who is struggling whether to trust her or not. He enquires Eugenia “What could I say to keep you?” as they walk together in “silence” (*Europeans*, p. 150). She is no more accessible to him and they are unable to have real conversation that night at Mr. Wentworth’s house. Acton “roam[s] about the piazza with his hands in his pockets, listening for the grating sound of the buggy from Boston, as it should be brought round to the side-door” (*Europeans*, p. 151). But “he listen[s] in vain, and at last he [loses] patience. His sister [comes] to him and beg[s] him to take her home, and he presently [goes] off with her” (*Europeans*, p. 151). Only the unnatural creak in the wheels of the light buggy prevails the ending of this chapter as Eugenia is walking “homeward, alone, in the starlight, asking herself a question. [Is] she to have gained nothing—[is] she to have gained nothing?” (*Europeans*, p. 153) On the other hand, Felix, whose vivid self-expression makes him a “formidable figure,” (*Europeans*, p. 160) persuades Charlotte to be the go-between, and declares that:

“Mr. Brand is not so keen about his marriage as he was,” he presently said. “He is afraid of your sister. He begins to think she is wicked.”
Charlotte looked at him now with beautiful, appealing eyes—eyes into which he saw the tears rising. “Oh, Felix, Felix,” she cried, “what have you done to her?”
“I think she was asleep; I have waked her up!” (*Europeans*, p. 157)

The twelfth chapter displays a perfect panorama of all disparities between the Americans and their European kinsfolks. It is to enlighten. It depicts how they can mingle, be perceived or inspire. Felix is the key figure who helps the narration towards its resolution. He is the incarnation of music, of art; not of its elevated genre but as a symbol among the residents of this narrow-regulated society. Mr. Wentworth has no inkling of the coming events and is hoping “that the pleasant episode of his nephew’s visit would pass away without a further lapse of consistency” (*Europeans*, p. 161), but Felix states that he “ought to have brought a bouquet,” ..., laughing. “In France

they always do” (*Europeans*, p. 161). He admits that he might not be the perfect man and adds “I have been a loose fish—a fiddler, a painter, an actor” (*Europeans*, p. 163). But he begs them not to misread his keenness for using the “liberty” he had had and not the “opportunities” (*Europeans*, p. 163). He believes that they tend to embellish their observations and, therefore, tries to reflect a flawless man whose sins are “peccadilloes” (*Europeans*, p. 163), and that he is not that despicable one that they (or at least his uncle) have imagined. It is, in fact, the last time we hear a reference to music and consequently silence prevails. Yet, the nature of this silence is considerably different: “Felix's tongue obviously moved much faster than the imagination of his auditors; his eloquence, like the rocking of a boat in a deep, smooth lake, made long eddies of silence” (*Europeans*, p. 164).

That he was the one who breaks the silence in the family is obvious, but now he is the one again who brings it back. However, during this interval a great deal of change occurs not only in the mind and attitudes of the characters but also in their relationships. Contrary to what Mr. Wentworth had wished, the whole body of their union undergoes big changes. The musical figure of Felix has such an impact that makes everyone gain a better understanding of themselves. During the final pages of the story, the two sisters ask their father to accept Felix’s proposal; Mr. Brand surprisingly appears and admits “you had better consent” (*Europeans*, p. 167); Mr. Wentworth apprehends this as the ultimate change he was afraid of, though. He sees their “moral grounds” (*Europeans*, p. 168) shaking. He seems to feel lost as he has no idea of the surrounding issues. Not only it is for the first time that he is exposed to the real desires of his daughters but is he pressed to be against his norms. However, Felix—the source of this reflection—opines that “[i]t is sometimes very moral to change” (*Europeans*, p. 168). Still, to the young Puritan change has another meaning as we read:

“It is better not to speak of change,” said Mr. Brand. “In one sense there is no change. There was something I desired—something I asked of you; I desire something still—I ask it of you.” And he paused a moment; Mr. Wentworth looked bewildered. “I should like, in my ministerial capacity, to unite this young couple” (*Europeans*, p. 168).

In point of fact, Mr. Brand and Felix are polarized and in between is left Mr. Wentworth “in unilluminated perplexity” (*Europeans*, p. 170) unable to comprehend the chain of the events. Eugenia theorizes that Felix “will make [Gertrude] a good husband” and “a charming companion” due to his “great quality” of “indestructible gayety” (*Europeans*, p. 172). This trait is what other residents of the isolated secluded society lack severely with an exception and that is Gertrude who is finally plucked “from the parent tree” and [gets] the chance to “expand” (*Europeans*, p. 157) as Felix promised earlier. He bestows her the opportunity to see the beyond as she always craved for. She is enlightened and guided by the only true challenge-seeker, Felix.

In the initial pages of this account James signifies that Felix could not be taken seriously very often; yet, there is no single citation to his duplicity. He seems to try to be honest even when he is in love with Gertrude. At the end of the narrative, though, the conversation between Felix and her sister casts doubt on the whole plot. As Eugenia is determined to depart before his wedding ceremony, and poses that:

"Is the play over, Eugenia?" asked Felix.
She gave him a sharp glance. "I have spoken my part."
"With great applause!" said her brother.
"Oh, applause—applause!" she murmured. (*Europeans*, p. 175)

However, given these points, the narrator justifies her decision to depart as a European in an unfamiliar setting as the following:

It is true she had not made any very various exertion; but she appeared to feel justified in generalizing—in deciding that the conditions of action on this provincial continent were not favorable to really superior women. The elder world was, after all, their natural field. The unembarrassed directness with which she proceeded to apply these intelligent conclusions appeared to the little circle of spectators who have figured in our narrative but the supreme exhibition of a character to which the experience of life had imparted an inimitable pliancy (*Europeans*, p. 176).

When the sister and brother farewell and Felix remarks that he will soon be back, Eugenia confesses the gist of what the narrator has in mind by indicating that

“Europe seems to me much larger than America” (*Europeans*, p. 177). James finishes his story by reminding his audience that “of all the young spirits interested in the event none rose more eagerly to the level of the occasion” (*Europeans*, p. 177) than Mr. Brand.

Felix is an artist and the only one who has the ability to attune the melody in the lives of others. He is the only voice heard and the only one whose echo trembles their silence, shake their “painful view of life,” (*Europeans*, p. 64) and blows a new spirit into it. The Europeans leave and with their departure the silence returns to the little society; it is an expressive and evocative silence, though!

3.2. *The Portrait of a Lady* (1881)

Despite being considered as a realist Victorian novel, the story and the characters of *The Portrait of a Lady* are highly influenced by the previous century. Isabel and the other represented American characters embody the products of the Enlightenment philosophy. Their lives reveal the span of acceptance of such ideas in the United States during the eighteenth and nineteenth century which fueled the American Revolution and shaped the American character. Hence, Isabel takes for granted that she is capable of making her own decisions in life and doing what she feels is best, regardless of social conventions or others’ judgements.

Enlightenment perceptions first formed in Europe, but they never fully took hold in England which is home to most of the novel's European characters. The French Revolution followed the American war of independence and represented the victory of Enlightenment ideas in France. But the English monarchy, Parliament, and ruling class defended themselves against the rising tide of democracy and individualism around them. England never had a revolution. Old ideas about authority and tradition were never swept cleanly away. In the late 1800s, when *The Portrait of a Lady* was written and took place, England was still very much a society based on wealth, class, tradition, and the supremacy of society over the individual; and it was still consolidating its rule over a vast empire of subject people. In stark contrast to America, England saw democracy as a radical ideology and a threat.

To characters such as Ralph and Lord Warburton, Isabel's independence and individualism seem captivating; she is considered an enthralling young woman who can never be a threat. Despite their European ideas, these male characters find such ways refreshing as long as they are expressed by a lovely young woman and not by an angry mob. On the contrary, to the wicked personalities of Osmond and Madame Merle, Isabel's fresh and atypical standpoints make her a corival whose values and impulses turn them against her in the same fashion of her society.

The Portrait of a Lady scrutinizes the differences between European and American high society through the viewpoint of an 'innocent' character who undergoes conflicts between innocence and experience. Written in the form of a *Bildungsroman*, the novel opens windows to understand female psychology. Henry James was an established author when *The Portrait of a Lady* was first published serially in 1880 and 1881 in *Macmillan's Magazine* in England and in *Atlantic*, the United States. The first book edition was published in 1881. It was widely and favourably reviewed as James's most important novel or even his masterpiece. Many scholars have considered *The Portrait of a Lady* one of the greatest novels in modern literature and its heroine, Isabel Archer, has been ranked as one of James's most powerful characters around whom the whole story revolves; all the events and characters exist in order to convey Isabel's story to the reader.

The story was written in James's particular style of psychological realism, a subcategory of American realism. *The Portrait of a Lady* is the story of Isabel's mind and how it shapes her destiny and her character from a particular innovative view point which Henry James was an important contributor to. Unlike most of its predecessors, that the narrator is a prominent, "visible" intermediary between the characters and the reader and, therefore, gives fiction an artificial quality, James picks a technique of storytelling suitable to realism to make the story seem lifelike rather than artificial. He aims at compelling readers to perceive his characters immediately and to interpret their actions as they would perceive people around them in life. The third-person narrator does not intrude into the story as the author has locked himself out of the picture. He destroys this reader-to-author dependence by leading the reader to learn about Isabel through observing her actions rather than relying on the author's

comments and interpretations. This early-period work is a Victorian novel that collects the particular qualities, architectonic, and narrative of his time in a style nearer to the late James in terms of point of view and figurative language which also anticipated the experimentations of the 20th-century psychological novel at the turn of the century.

Hence, *The Portrait of a Lady* is the story of a young heroine whose self-esteem trigger her to believe too much in her own opinion, and whose idealism and innocence lead her into complexities she little anticipates. James has carefully crafted the structure and architectonics of his novel, shaping it from the initial perception of Isabel Archer through creating relations with other characters and settings that best disclose his heroine. *The Portrait of a Lady* explores the nature of human freedom, moral choice, and conventional social relations. James's development of his theme of international contrast is overtly adumbrating the whole story which in turn leads to an open-ending plot. The contrast between the American and European characters is the result of his immediate observations throughout his life as an American who spent most of his adulthood in Europe. He had perceived Americans tending to be naive, energetic, practical, sincere, direct, and spontaneous, and valuing the individual above society, opposed to Europeans who are sophisticated, lethargic, formal, insincere, obtuse, and scheming whose social values outweigh.

Most of the characters in *The Portrait of a Lady* are Americans who live in Europe for varying periods. But the more time they spend in Europe, the more European qualities they acquire. While Gilbert Osmond (the almost wholly despicable who has lived nearly his whole life on the Continent and is completely European in character) and Isabel Archer (the almost wholly admirable who is just arriving in Europe as the novel opens with fresh and interesting independent attitude) appear at the two extreme ends of this spectrum, the other characters are drawn in shades of gray. In fact, in *The Portrait of a Lady*, this theme is applied to intensify another, more universal theme of a woman's social and emotional development from naive youth to mature wisdom as she confronts and struggles the consequences of a poor romantic choice.

The novel opens with a pleasant afternoon gathering of an American son and father- Ralph and Mr. Touchett- and their English neighbour and friend, Lord Warburton, in a family property in England. They are both ailing and disillusioned and discuss that the great hope of the future might lie in the women of their time. They are anticipating a potential change on the way when, to their surprise, Isabel Archer appears at the door of their building. In fact, Mrs. Touchett, her long-parted aunt, has brought her from America to provide her the fortune to see the world beyond the continent. Very soon, Lord Warburton proposes to Isabel Archer after knowing her for only a short time. Despite his reputation, name, title, and wealth, Isabel takes the surprising step of rejecting his proposal. From this moment, she becomes an out-of-the-ordinary character to her cousin who will follow her to probe what a woman who rejects Lord Warburton would do with her life. Ralph, Isabel, and her friend (Henrietta Stackpole), accompanied by another old friend (Mr. Bantling) go to London for a short trip. There, Caspar Goodwood arrives from America to persuade her to marry him. Isabel strives to refuse him, but to brush him off for a while she asks for at least two years of freedom from him. Upon the group's return to Gardencourt, they find Mr. Touchett on his deathbed. It is there when Isabel meets Madame Merle who becomes a noteworthy and influential friend of Isabel. Meanwhile, Ralph encourages his father to change his will and give half of his money to Isabel in order to provide her the wealth and power for enacting her ambitious ideas. Shortly after Mr. Touchett's death, Mrs. Touchett, Isabel, Ralph, and Madame Merle travel to Florence, Italy where Isabel is introduced to Gilbert Osmond and his daughter Pansy through Madame Merle. Accompanied by Madam Merle, Isabel then travels around Europe, Greece, and the Asia Minor for a year. They terminate their journey in Rome where Gilbert Osmond and Isabel become engaged; a shocking announcement to her social acquaintances. A few years later, Isabel finds herself in a loveless marriage in which her husband's attempts to mold her into his image turn into a profound gap between the couple. Isabel finds Osmond very shallow and curious about what other people think of him, and that he is constantly in search of showcasing and establishing his superiority to the world. Meanwhile, Edward Rosier fails in convincing Madame Merle and Isabel to marry Pansy. As a result, Osmond and Madame Merle thrust

Isabel to help them marry Pansy to Lord Warburton. She rejects the idea of using Lord Warburton's devotion to her to accomplish their plan; this also ignites the theory that Isabel secretly defies Osmond. While Isabel's friends try to observe whether she is content in this disapproved marriage, she begins to suspect Madame Merle's interfering in her affairs and the overzealous interest she shows in Pansy's marriage. She soon learns from Countess Gemini that Osmond and Madame Merle once had extramarital affairs and that Madame Merle is Pansy's mother. The fact that her friend has manipulated her into marrying Osmond horrifies her but also makes her question whether she really made a free choice and realizes that her life is too entangled in social relations with other people. She rebels against her husband and runs to Gardencourt to farewell Ralph before he dies. Pansy is sent to a convent to be away from Edward Rosier. On her way to Gardencourt, Isabel promises Pansy to return when she learns from Madame Merle that it was Ralph who made her a wealthy woman. Ralph confesses to his mistake of unintentionally making her a target for fortune hunters. The novel concludes with Caspar Goodwood's unforeseen arrival at Gardencourt; Isabel refuses his marriage proposal for the last time and rushes to Rome—a decision that makes her character and the novel monumental at the turn of the century.

In *The Portrait of a Lady*, similar to his other works, Henry James accounts the positions, characters, and feelings through a different lens. Here and there in his narrative apart from the sounds and voices that are indispensable components of its body, music, dance, opera, and most significantly the piano are the main assets in the composition of his work. His story revolves around the charming Miss Archer who leaves her lovely house in Albany to see the world (Europe) accompanied by her “eccentric” (*The Portrait*, p. 37) but wealthy aunt. James introduces Isabel as a girl whose “reputation of reading a great deal [hang] about her like the cloudy envelope of a goddess in an epic” (*The Portrait*, p. 42). She has an avid interest in learning but “really prefer[s] almost any source of information to the printed page” (*The Portrait*, p. 42) and despite her dancing very well, it is indicated that Isabel “ha[s] not the recollection of having been in New York a successful member of the choreographic circle” (*The Portrait*, p. 41).

Upon spinning this yarn, James plans to employ the element of music whenever he is to give an account of a significant incident in the lives of his characters in general and in Isabel's in particular. Meeting Mrs. Touchett, Isabel determines to start anew and with this decision we read that she is restless and desires to "leave the past behind" (*The Portrait*, p. 40). She has been familiar with this peculiar desire "as the sound of the rain upon the window" (*The Portrait*, p. 37). The sound of the rain is a typical experience which whispers in the ears of the reader that the story will be an ordinary one; a simple story about a common girl and nothing extraordinary would happen to her. In other words, in the Flaubertian style, it will be about nothing. We then read about Isabel's father who had extravagantly supported her by

everything a girl could have: kindness, admiration, bonbons, bouquets, the sense of exclusion from none of the privileges of the world she lived in, abundant opportunity for dancing, plenty of new dresses, the *London Spectator*, the latest publications, the music of Gounod, the poetry of Browning, the prose of George Eliot. (*The Portrait*, p. 42).

James remarks the music of the French composer Gounod whose *Ave Maria* (1853/9) as well as his operas *Faust* (1859) and *Roméo et Juliette* (1867) carry the charismatic sense that an instantaneously introduced character represents. Caspar Goodwood comes to meet Isabel as they agreed before; yet, the outcome of this rendezvous is not promising at all. James, here, lays a hazy vista before the reader to read his thoughts in advance through Gounod's music. In light of the theory of intermediality, it is essential to probe the similarities that affix the ideas from the story and those of Gounod's to bridge the gaps and presage that there will be no hope for this highly successful young man who aspires to win Isabel. One can anticipate his fate but needs to await James to narrate the tale in details.

During the mid-nineteenth century, with the grand opera's prominence fading away and the appearance of other serious types, lyric opera sprang up whose alluring melody dealt mainly with romantic drama and fantasy. Charles Gounod's *Faust* is the most famous and the most performed example of this type in the last third of the nineteenth century (Burkholder, 2014, p. 704). However, Gounod, along with Hector

Berlioz and Camille Saint-Saëns, is considered as one of the most influential composers on French musical culture of the nineteenth and early twentieth centuries (Flynn, 2009, p. 1). Being “a savior of sacred music and a master of opera,” (2009, p. vi) Gounod is regarded in France and in Europe as the “incarnation of modern French music” and the “mantle of the patriarch descended upon willing shoulders” (2009, p. 6). The ‘emotional charm’ of his style, along with its softness and sweetness, owes a great deal to first his gifted parents from whom he acquired both visual art and music talents and to renown composers such as J. S. Bach, Mozart, Mendelssohn, Beethoven, Berlioz, and even Wagner. However, the essentially ‘full circle’ of his career and life as a composer can be divided into three stages.

From 1839 to 1859, the initial period highlights his dramatic stage works including both opera and incidental music with *Faust* (1859) as its climax. In *Faust*, through his original melody and harmony, Gounod sets up the struggle between evil and good. The opera is an adaptation from Johann Wolfgang von Goethe’s two-part play based on the German legend of Faust, a young man who in exchange for knowledge and aesthetic pleasure sells his soul to Mephistopheles (the Devil). However, Gounod’s opera does not pursue the original plot and deviates from its philosophical sophistication and instead focuses on Faust’s romantic love with Marguerite (Gretchen in Goethe’s drama) and their tragic liaison. In fact, the opera revolves around Marguerite and paints the Devil as “a slick, debonair dandy” in contrast to the “lovesick and ardent” Faust (2009, p. 11). The fifth act finishes with Faust’s death and Mephistopheles damning Marguerite; but angelic voices proclaim that she is saved.

That Isabel possessed everything a girl could have, including “the music of Gounod” (*The Portrait*, p. 42) sheds light on the whole spectrum of the narration. Considering the fact that the novel starts with Caspar Goodwood who has been in love with Isabel for almost a year, it is logic to juxtapose this cyclic plot with the life of the composer and predict Goodwood’s presence throughout the novel, in particular, amidst the yarn and then at the final stage. Caspar Goodwood is the loyal lover who reminds us of Gounod’s Faust and therefore leads us to anticipate the appearance of “the deadliest of fiends” (*The Portrait*, p. 497) to sneak and rub her from him and

cause his symbolic end (*The Portrait*, p. 500). James plays with the two protagonists' characteristics parallel with Gounod's attempt in giving them chance to evolve and be enlightened as the narration is revealed. The final salvation which replaces a happy ending matches the original unexpected ending of Goethe's work in which the damned Faust is forbidden and his soul is led to Heaven. Whether it is the original ending or Gounod's adapted episode, James offers the final scene as "a triumphant coda to the opera" (Flynn, 2009, p. 12).

The music of Gounod's second period (1860-1870) mostly centers his attribution as the "true founder of the art song in France" and his attempt in "[elevating] the traditional 'romance' to something more worthy of professional and artistic performance" (2009, p. 13). He further creates two of his most unique operas: *Mireille* (1864) and *Roméo et Juliette* (1867). His touching and spirited character study matches James's concise analysis for the psychological realism. "Both Romeo and Juliet are three-dimensional characters; while not perfect, they are indeed believable and the audience is sympathetic with them" (2009, p. 14). Therefore, he eschews many of the political incidents in Shakespeare's play and embraces the lyrical arc of the love story. The highlighted emotional intimacy of the Shakespearean star-crossed love provides the perfect frame for the book under study and guides the reader toward a tragic ending for both the protagonists. Unlike the original play, Gounod restricts the final scene to Roméo and Juliette when Juliette revives before Roméo dies and they share a final duet. Henry James, the author, connects the audience to this lasting scene and concludes Isabel Archer and Caspar Goodwood's relation with Roméo's kiss; "Thy drugs are quick. Thus, with a kiss I die" (Evans, 2003, p. 200). This plea echoes in James's last episode through Caspar's words begging Isabel "Ah, don't say that. Don't kill me!" (*The Portrait*, p. 499) which is followed by his *long* kiss and then Isabel's departure for ever.

The final period of Gounod's career, though, starts in London influenced by his English Odyssey with Georgiana Weldon and then is followed by his return to France in 1874 after the Franco-Prussian War. During this time, he produces "a body of original songs featuring a wide variety of styles and poetry that meets the needs of the rising Victorian middle class" (Flynn, 2009, p. 14) which includes operas, Masses,

smaller religious pieces, and successful motets and oratorios. Through his sacred and secular musical attributions and his focus on melody and originality, he becomes extremely influential; with his *Faust* “produced at the Theatre Lyrique, March 19, 1859, with Mme. Miolan-Carvalho as Marguerite, [Gounod is placed] at once in the first rank of living composers” (Grove, 1900, Vol. 1, p. 614). His acquaintance with Fanny Hensel and her brother Felix Mendelsohn leads to his introduction to Bach and German music. His “*Ave Maria*” outstands and symbolizes the weddings and funerals. It was first composed in 1853 but later he sets words to its melody which are taken from a short poem by Alphonse de Lamartine (1790-1869) titled “*La Livre de la Vie*”. The lyrics of this version are then replaced with a traditional Latin prayer and in 1859, the “*Ave Maria*” under the title “*Méditation sur le Premier Prélude de Piano de J.S. Bach*” is dedicated to Mme. Miolan Carvalho (Flynn, 2009, p. 213), the foremost female lyric artist of the French stage (Grove, 1900, Vol. 4, p. 582). During the third stage of his career, though, Gounod creates a religious melody for the St. Cecilia Mass in 1890 and a second *Ave Maria*, *méditation; 2eme prélude de J.-S. Bach* in 1892. It is, in fact, the idea of this Roman Catholic motet/aria that summarizes the sensations and sentiments of the final lines of James’s masterpiece. Caspar desperately comes to find Isabel at Henrietta’s place, when she “[holds] him-with an intention of perfect kindness-in suspense” and mentions that:

‘She came here yesterday, and spent the night. But this morning she started for Rome.’

Caspar Goodwood was not looking at her; his eyes were fastened on the doorstep. ‘Oh, she started-?’ he stammered. And without finishing his phrase or looking up he stiffly averted himself. But he couldn’t otherwise move.

Henrietta had come out, closing the door behind her, and now she put out her hand and grasped his arm. ‘Look here, Mr. Goodwood,’ she said; ‘just you wait!’

On which he looked up at her-but only to guess, from her face, with a revulsion, that she simply meant he was young. She stood shining at him with that cheap comfort, and it added, on the spot, thirty years to his life. She walked him away with her, however, as if she had given him now the key to patience (*The Portrait*, p. 500).

But Caspar [would] rather think of [Isabel] as dead than as married to another man” (*The Portrait*, p. 282); hence we shall pray for them both through Gounod’s *Ave Maria*:

...
Sancta Maria
Sancta Maria, Maria
Ora pro nobis
Nobis peccatoribus
Nunc et in hora
In hora mortis nostrae
Amen! Amen!

Isabel starts her journey to the “extremely indefinite” (*The Portrait*, p. 40). Soon, we find her in Gardencourt whose rich perfection

at once revealed a world and gratified a need. The large, low rooms, with brown ceilings and dusky corners, the deep embrasures and curious casements, the quiet light on dark, polished panels, the deep greenness outside, that seemed always peeping in, the sense of well-ordered privacy in the centre of a “property”—a place where sounds were felicitously accidental, where the tread was muffled by the earth itself and in the thick mild air all friction dropped out of contact and all shrillness out of talk—these things were much to the taste of our young lady, whose taste played a considerable part in her emotions (*The Portrait*, p. 58).

With such an explanation we are informed to be aware of any unanticipated event and warned that no cry will be answered. And Isabel, having been touched by its lavish grandeur, could not expect to witness more than she did in the past. But her being “probably very liable to the sin of self-esteem” (*The Portrait*, p. 54) made the new atmosphere more complicated for the young lady to discover such delicate themes. Apparently, despite her profound enthusiasm in reading and accumulating knowledge, she “had never attempted to write a book and ... had no talent for expression and too little of the consciousness of genius; she only had a general idea that people were right when they treated her as if she were rather superior, ... for it seemed to her often that her mind moved more quickly than theirs, and this encouraged an impatience that might easily be confounded with superiority” (*The*

Portrait, p. 54). Despite the fact that neither Isabel's talents nor the features of her surrounding promise a clear positive perspective to the coming days for James's young protagonist, the "rustling, quickly-moving, clear-voiced heroine" whose presence brought the spirit of "young life in the house" is to Mr. Touchett's as pleasant as "the sound of flowing water" (*The Portrait*, p. 54).

In fact, he wants to do something to let this flowing water keep flowing and "wishe[s] she would ask it of him" (*The Portrait*, p. 54) so that its melody could be his source of joy. With this foreshadowing indication we approach Isabel's cousin Ralph Touchett who has the habit of employing "his wit indifferently upon" everything and everyone except for his father. However, this does not prove that his ideas and attitudes can be taken for granted. His approach toward music and the way he deals with it is the key to his standpoints and the gist of what will come next. He tells Isabel that

"I keep a band of music in my ante-room," "It has orders to play without stopping; it renders me two excellent services. It keeps the sounds of the world from reaching the private apartments, and it makes the world think that dancing's going on within." It was dance-music indeed that you usually heard when you came within ear-shot of Ralph's band; the liveliest waltzes seemed to float upon the air (*The Portrait*, p. 63).

Apparently, Ralph is not a healthy joyful man who would live a long life. His expression hints to the idea that his "treating everything as a joke" (*The Portrait*, p. 63) is a mask to cover his sorrows and to make people believe he is happy inside. Thomas Wilson defined the waltz as "generally admitted to be a great promoter of vigorous health and productive of an hilarity of spirits" (Knowles, 2009, p. 32).

Indeed, during the late eighteenth and nineteenth centuries, Waltz was the most celebrated social dance whose embracing position chocked the genteel public. Yet, it was not a change to happen overnight. With the advent of Romanticism and its cherishing ideas of spontaneous individual expression and the privilege of sentiments and emotions over reason and intellect, art became the medium for the middle-class society to establish their identity through its different genres. Apart from music and literature, dance was also considered as a functional way to rebel against the

authorities for the benefit of cultural independence. Waltz, in particular, was essentially a “revolutionary” dance as would let the performers to enjoy it without any effort in understanding and serious guidance of a trained dancing master. The magical “equalizer” bestowed the chance to any member of the society to get acceptance based on their skills and regardless of their rank or class.

While Waltz was a prevailing activity among the Viennese, in England it mainly emerged from contre-dances or cotillions in the late eighteenth century. It was, in fact, the Victorian age that manifested the waltz and its zenith. The American social dancing had also improved remarkably by this time and the quadrille and the waltz were on top and the technical emphasis was giving way to more marked issues focusing on its civilizing and educating potentials. Besides the instrumental features of the dance, the Romantic aesthetic influenced the feminine fashion to the point to “present a natural, casual look to underscore the delicate, feminine qualities of a woman” (2009, p. 41). However, the stimulating power to move the zealous couples to circle around the dance floor restlessly was the narcotic effect of the repetitive and cyclical music that drove dancers into an ecstatic altered state. The birth place to this thrilling genre is the city of Vienna. Many composers including Vincenz Martín y Soler, Mozart, Schubert, Haydn, Hummel, Weber, even Beethoven were fond of the waltz and created or at least employed the Austrian folk tune in their compositions before Joseph Lanner and in particular the Strauss family reign the territory for eighty years and become universal celebrities of their time.

Despite all the vivacity and beauty of the waltz music and dance, the anti-dance attempts continued to the end of the Victorian age. The two sides can be taken into consideration when focusing on the character of Ralph Touchett. Ralph is suffering physical illness and has no doubt that he will have a short unfruitful life. His enthusiast in the waltz might symbolize his physical tenderness and ill health. The essence of the dance as discussed earlier might represent the shallowness and intellect deficiency which may astray the audience to think that he is a lenient blasé who takes everything for granted. But he is more than a flat character that awaits to observe his destiny as well as the others’. He is full of joy and desire. He aspires to enjoy the lavish life but is doomed to a premature death. “The liveliest waltzes” (*The Portrait*,

p. 63) that fills the air is the barrier he has made to separate himself from the cruel outer world. It promises no interaction and stops the possibility of any human voice penetrating his ante-room. Unlike the tradition of opera and opera going, his engagement with opera is a key to his introvert character. But at the same time, he has not abandoned his wishful desires and Isabel for him is the medium to pursue the unfulfilled dreams. He wants to mask his sorrows and Isabel is a perfect companion. He is in love with Isabel but is assured that there is no hope. Ralph tells her that the band in his room “has orders to play without stopping” (*The Portrait*, p. 63) which indicates his perpetual expectation for opportunities. The waltz requires firm embrace and constant eye contact which “[makes] the waltz an erotically exciting and irresistible experience” (Knowles, 2009, p. 53). The madly spinning in an ecstatic mood signifies “a world in which only the senses [are] operative, a world which [is] void of responsibility, an experience of self and self-involvement, an escape from reality and a surrender to the moment” (Knowles, 2009, p. 54). Ralph aims to distance himself from reality and fancies to create his own realm where he can waltz.

But the aforementioned quote should be considered as a clue. Whatever that will pass in the life of Isabel from this moment onward is interwoven with the fate of her uncle and Ralph. These liveliest Waltzes prefigure an unexpected event whose occurrence requires more consideration. We read that Gardencourt is a lovely place for Isabel and she is so indulged with different experiences in and around it that never thinks of a vacancy; however, she cannot stop thinking that she came all this way to Europe to communicate with more people and this matters a lot.

Thus, Lord Warburton is the first melody played in her new life. One day, upon returning home, Isabel and Ralph meet him who is determined to stay for the night. He stays there not that night but for another two during which he and Isabel have the chance to know each other and review the first impact each had on the other. Later on, Isabel is given the chance to meet Lord’s sisters and accepts their invitation to visit their house in Lockleigh. She finds them “enchanted, fond of being liberal, and favourable toward crewels” (*The Portrait*, pp. 75-7). She also happens to greet Lord Warburton’s brother, the Vicar of Lockleigh, whose first impressions as a “big, athletic figure, a candid, natural countenance, a capacious appetite and a tendency to

indiscriminate laughter” within their five-minute talk disappoints Isabel’s “search for a rich ecclesiasticism” or “a source of spiritual aid” (*The Portrait*, pp. 77-8).

Meanwhile, through the conversations with her uncle, she is informed that it is not a good idea to have a more serious relationship with Lord and she assures that “I shall never fall in love but on your recommendation” (*The Portrait*, p. 72). Moreover, she avouches that her cousin has given her “rather a sad account of Lord Warburton” (*The Portrait*, p. 72). Hence, Mr. Touchett and Ralph unconsciously introduced Isabel to Lord Warburton and by the same token forewarned her not to get so close.

On the other hand, Lord confesses to Isabel that “I’m not easily charmed! ... But you’ve charmed me, Miss Archer” (*The Portrait*, p. 78); a confession which is answered by Isabel coldly whose coldness “[comes] from a certain fear” (*The Portrait*, p. 80). Isabel has the habit of cherishing her freedom and independence and now that she sees herself struggling with the two different proposals, she can deny Lord Warburton’s with ease; but Caspar is far different. He is coming from the states for a better answer than what he heard in Albany on Isabel’s departure. His following her to Europe has already exerted a profound influence on her, and she aspires to release herself from the “idea of a diminished liberty” (*The Portrait*, p. 108) from which she has had the opportunity to turn away.

Neither Caspar’s cotton-mill nor his great patent can leave a tangible impact on her. She often thinks he would be better or “nicer” if he was not so “drearly usual” (*The Portrait*, p. 109), but she is truly aware of her source of disapprove: “She [is] not in love with him and therefore might criticise his small defects as well as his great” (*The Portrait*, p. 109). The author vindicates the reader to have “a nearer and a clearer view” (*The Portrait*, p. 108) regarding young Isabel’s thoughts and actions. Therefore, we should not be surprised by her idea toward marrying Lord Warburton by indicating her excuse as:

“That reason that I wouldn’t tell you—I’ll tell it you after all. It’s that I can’t escape my fate.”

“Your fate?”

“I should try to escape it if I were to marry you.”

"I don't understand. Why should not that be your fate as well as anything else?"

"Because it's not," said Isabel femininely. "I know it's not. It's not my fate to give up—I know it can't be."

Poor Lord Warburton stared, an interrogative point in either eye. "Do you call marrying me giving up?"

"Not in the usual sense. It's getting—getting—getting a great deal. But it's giving up other chances."

"Other chances for what?"

"I don't mean chances to marry," said Isabel, her colour quickly coming back to her. And then she stopped, looking down with a deep frown, as if it were hopeless to attempt to make her meaning clear.

"I don't think it presumptuous in me to suggest that you'll gain more than you'll lose," her companion observed.

"I can't escape unhappiness," said Isabel. "In marrying you I shall be trying to" (*The Portrait*, p. 122).

She then rejects Miss Molyneux's invitation, knowing the fact that rejecting Lockleigh and Lord Warburton means being deprived of "the peace, the kindness, the honour, the possessions, a deep security and a great exclusion" (*The Portrait*, p. 124).

Indeed, the reader is not left with this absurdity in view of the fact that Mrs. Touchett criticizes Isabel's "rather conceited look" and wonders: "One would think you were awfully pleased with yourself and had carried off a prize! I suppose that when you refuse an offer like Lord Warburton's it's because you expect to do something better" (*The Portrait*, p. 126).

It is now time for the other corral to arrive on the scene only after a slight reference to music. To prove this, one needs to wait for a while after Isabel visits around London accompanied by Henrietta and Ralph. When Henrietta goes with Mr. Bantling and the two cousins are finally left alone, Ralph requires Isabel to let him dine with her, but she resists and wants him to dine at his own club. Since she looks so overwhelmed and sinks silently into deep thoughts, Ralph concludes that her "expectation of another visitor" (*The Portrait*, p. 134) might be the reason for her objection to his accompany and feels the aura of Caspar Goodwood around. Yet, Isabel remarks that she has no one for the moment to be waiting for. Therefore, he tries not to make the situation complicated and changes the topic. He says:

... there's a good deal of temerity in one's undertaking to amuse a person like you. [...] You've grand ideas—you've a high standard in such matters. I ought at least to bring in a band of music or a company of mountebanks (*The Portrait*, p. 134).

To Ralph, Isabel is not an easy person, and so is not amusing her. However, to his perplexity, Isabel replies: "One mountebank's enough, and you do very well. Pray go on, and in another ten minutes, I shall begin to laugh" (*The Portrait*, p. 134). Ralph informs her that he has been apprized by Lord Warburton about his proposal and her negative answer. But what he cannot figure out is "the logic—the view of [her] situation—that dictated so remarkable an act" (*The Portrait*: 135). Isabel's answer uncovers her complex mindset, though. Her sharp opinion manifests her apparent naivety and innocence integrated with self-satisfaction. Isabel explains that she refused Lord Warburton because "he was too perfect;" she then mentions that "I'm not perfect myself, and he's too good for me. Besides, his perfection would irritate me" (*The Portrait*, p. 137). Her further announcement is too ambitious for a woman like her. She tells Ralph that she does not wish to "begin life by marrying. There are other things a woman can do" (*The Portrait*, p. 137). But the delicate note is that if she can be entertained by only one mountebank, she can gamble her life for one as well!

After saying no to Lord Warburton, Isabel finds it less painful to obliterate another suitor. While she tries to enjoy the luxury of "solitude" (*The Portrait*, p. 138) in Pratt's Hotel, the waiter presents the card of a visitor- Caspar Goodwood. The conversation between the two is of great importance as it sheds light on the rest of the story. Once again, Isabel fights for her "personal independence" (*The Portrait*, p. 146) and defeating Caspar Goodwood seems a magnificent triumph at this stage. This sweetness of victory does not last long; they are informed that Mr. Touchett is terribly sick and that they have to return home at once.

The foretelling silence both on the way to the Gardencourt and inside the place is not an unexpected matter; however, what makes the situation notable is the presence of the element of music again followed by the first reference to the piano. At Gardencourt, looking for her aunt, Isabel hears the instrument being played in the

saloon. She knows that it cannot be Mrs. Touchett for sure but Ralph's playing would be a pleasant sign regarding Mr. Touchett's health situation. Nevertheless, she finds a stranger whose outstanding talent in piano playing immediately attracts her. This particular drawing-room at Gardencourt where the piano is placed and played is the setting to a tremendous turning point in Isabel's life.

As the Romantic trend is dominating the music taste of the period of the nineteenth century, its novelty and boundlessness leads composers toward "individual paths for expressing intense emotions" (Burkholder, 2014, p. 594). Hence, to many including E. T. A. Hoffmann instrumental music represents the ideal Romantic art for its ability in evoking impressions and thoughts "free from the concreteness of words and visual images" (2014, p. 595) beyond the power of words. Its focus on individualism and independence for the nineteenth-century middle class, though, is fused and manifested in Franz Schubert's Lieder. Schubert's hallmark is his ability in making music equal to words. "Through melody, accompaniment, harmony, and form, he sought to embody the person speaking or characters described, the scene, the situation, and the emotions expressed" (2014, p. 597). Even with longer narrative songs such as ballads or opera scenes he creates beautiful melodies to portray an image of "a poem's character, mood, and situation" (2014, p. 599) which renders the emotive and descriptive power of words. However, in the aforementioned scene, James informs us that while Isabel is approaching the unexpected sound proceeding from the saloon, she hears "something of Schubert's—Isabel [knows] not what, but [recognizes] Schubert—and she [touches] the piano with a discretion of her own. It [shows] skill, it [shows] feeling; Isabel [sits] down noiselessly on the nearest chair and [waits] till the end of the piece" (*The Portrait*, p. 155). The noteworthy point here lays not only in the music itself as an alarming element but in the content of the conversation that goes on between Isabel and the stranger:

"I hope my uncle's doing well," Isabel added. "I should think that to hear such lovely music as that would really make him feel better."

The lady smiled and discriminated. "I'm afraid there are moments in life when even Schubert has nothing to say to us. We must admit, however, that they are our worst."

"I'm not in that state now then," said Isabel. "On the contrary I should be so glad if you would play something more."

“If it will give you pleasure—delighted.” And this obliging person took her place again and struck a few chords, while Isabel sat down nearer the instrument. (*The Portrait*, p. 155).

With such a dialogue and through reading music in James, it should be predicted nothing but the ‘worst’ moments of Isabel’s life are awaiting her. Using Schubert as a lens, James dramatizes the ending in a less blurred perspective; but at the same time suspends the reader with the dilemma that even Schubert is unable in offering a solution to the issue that is rising up soon. Neither words nor tone is able to recount the depth of her tragic flaw; but Isabel asks Madame Merle to play more! The romantic element of Schubert’s music with its focus on individuality empowers Madame Merle to delightfully carry on. Henceforth, she is given the carte blanche to become the one who chooses the pieces to be moved and the claviers to be pressed according to her own wish. In other words, Isabel approves Madame Merle’s full authority over her destiny.

Meanwhile, Ralph is lucky enough to find chance to talk to his father before it gets late. Mr. Touchett aspires to be ensured that Ralph marries a perfect girl like Isabel and enjoys his life with the money he has. But Ralph has far more different dreams. He insists to fulfil his desire; as we can read below:

“[...] I should like to make [Isabel] rich.”

“What do you mean by rich?”

“I call people rich when they’re able to meet the requirements of their imagination. Isabel has a great deal of imagination” (*The Portrait*, p. 164).

You say Isabel wants to be free, and that her being rich will keep her from marrying for money. Do you think that she’s a girl to do that?”

“By no means. But she has less money than she has ever had before. [...] My mother has told me all about it. Isabel will learn it when she’s really thrown upon the world, and it would be very painful to me to think of her coming to the consciousness of a lot of wants she should be unable to satisfy” (*The Portrait*, p. 165).

Mr. Touchett lay a long time still. [...] “Tell me this first. Doesn’t it occur to you that a young lady with sixty thousand pounds may fall a victim to the fortune-hunters?”

“She’ll hardly fall a victim to more than one.”

“Well, one’s too many” (*The Portrait*, p. 166).

Thus, Ralph plays his remarkable role in Isabel's life by providing Madame Merle with the right material to play her own part. Throughout this exclusive period, Isabel and Madame Merle "[swear] an eternal friendship" (*The Portrait*, p. 167). As the narrator indicates, "[t]he gates of the girl's confidence were opened wider than they had ever been; she said things to this amiable auditress that she had not yet said to anyone. Sometimes she took alarm at her candour: it was as if she had given to a comparative stranger the key to her cabinet of jewels" (*The Portrait*, p. 167). Enjoying Madame Merle's accompany, Isabel considers her as a perfect role model and deeply wishes "to be so!" (*The Portrait*, p. 169). Soon she "feel[s] herself, as the phrase is, under an influence" (*The Portrait*, p. 169). Madame Merle is an adept pianist and continues pleasing her friends by her playing every evening which would leave no room for Isabel's self-assertion. James's clarification gives sufficient support for such an interpretation:

Isabel, since she had known her, felt ashamed of her own facility, which she now looked upon as basely inferior; and indeed, though she had been thought rather a prodigy at home, the loss to society when, in taking her place upon the music-stool, she turned her back to the room, was usually deemed greater than the gain (*The Portrait*, p. 171).

However, this "too flexible, too useful, ... too ripe and too final" (*The Portrait*, p. 171) character is not a perfection as she confesses to Isabel that she has not "always been happy" (*The Portrait*, p. 172). She warns Isabel that

"It's very true; there are many more iron pots certainly than porcelain. But you may depend on it that everyone bears some mark; even the hardest iron pots have a little bruise, a little hole somewhere. I flatter myself that I'm rather stout, but if I must tell you the truth I've been shockingly chipped and cracked. I do very well for service yet, because I've been cleverly mended; and I try to remain in the cupboard—the quiet, dusky cupboard where there's an odour of stale spices—as much as I can. But when I've to come out and into a strong light—then, my dear, I'm a horror!" (*The Portrait*, p.172)

And promises that she "would someday a tale unfold" (*The Portrait*, p. 172).

What Mrs. Touchett desires is to do a gracious favour to Isabel by introducing her to "one of the most brilliant women in Europe" (*The Portrait*, p. 173). She is so

content of Madame Merle's presence during the time she is busy with her ill husband that requires Isabel to be very clever to use this chance to the utmost. She assures Isabel that "[s]he's never the least little bit off" (*The Portrait*, p. 173) but when Isabel mentions her aunt's opinion to Madame Merle, her reaction implies the fact that she might have "a wild side that's unknown" (*The Portrait*, p. 174) to Mrs. Touchett.

The next time we face a page with some sort of music is when Madam Merle is expressing her regrets for the things she has never gained and wishes she could be young again and start anew. Isabel wonders:

"What should you have liked to do that you've not done?"

Madame Merle took a sheet of music—she was seated at the piano and had abruptly wheeled about on the stool when she first spoke—and mechanically turned the leaves.

"I'm very ambitious!" she at last replied.

"And your ambitions have not been satisfied? They must have been great."

"They were great. I should make myself ridiculous by talking of them."

Isabel wondered what they could have been—whether Madame Merle had aspired to wear a crown. "I don't know what your idea of success may be, but you seem to me to have been successful. To me indeed you're a vivid image of success."

Madame Merle tossed away the music with a smile. "What's your idea of success?"

"You evidently think it must be a very tame one. It's to see some dream of one's youth come true."

"Ah," Madame Merle exclaimed, "that I've never seen! But my dreams were so great—so preposterous. Heaven forgive me, I'm dreaming now!" (*The Portrait*, p. 178)

In order to understand her situation, it is essential to flashback to one of Madame Merle's friends-Gilbert Osmond-who has "no career, no name, no position, no fortune, no past, no future, no anything" (*The Portrait*, p. 176) but a daughter. As she declares to Isabel, she is dreaming. Being an observer is not her characteristics. She must act and soon finds the right means to do so. Mrs. Touchett tells her that her husband has left Isabel a considerable amount of money:

"He has left my niece a fortune."

"A fortune!" Madame Merle softly repeated.

"Isabel steps into something like seventy thousand pounds." Madame Merle's hands were clasped in her lap; at this she raised them, still clasped, and held them a moment against her bosom while her eyes, a little dilated, fixed themselves on those of her

friend. “Ah,” she cried, “the clever creature!” Mrs. Touchett gave her a quick look. “What do you mean by that?” For an instant Madame Merle’s colour rose and she dropped her eyes. “It certainly is clever to achieve such results—without an effort!” (*The Portrait*, p. 185)

Now she has the right material to commence with. Her creativity integrated with curiosity will produce a desirable outcome for her. At the same time, “the acquisition of power” makes Isabel serious; while struggling with her new situation, she has no interest in exercising it (*The Portrait*, p. 187). This is an unscheduled and uninformed privilege that leaves Isabel unable to grasp the big picture at once. Her friend-Henrietta-tries to enlighten her and warns against “her exposure on the moral side” (*The Portrait*, p. 192):

The peril for you is that you live too much in the world of your own dreams. You’re not enough in contact with reality—with the toiling, striving, suffering, I may even say sinning, world that surrounds you. You’re too fastidious; you’ve too many graceful illusions. Your newly-acquired thousands will shut you up more and more to the society of a few selfish and heartless people who will be interested in keeping them up. (*The Portrait*, p. 192)

On the other hand, Mrs. Touchett informs Isabel that she is now free to decide where to settle down but she finally decides to stay with her aunt on her advice. They then journey first through France where Isabel meets her aunt’s acquaintances to conclude their lives so repetitive and uninspiring. Accompanied by Mrs. Touchett, Isabel steps in Italy. Her aunt then in an unfashioned manner decides to go to San Remo to see Ralph on her way to Florence. While there, Ralph recommends Isabel to

[t]ake things more easily. Don’t ask yourself so much whether this or that is good for you. Don’t question your conscience so much—it will get out of tune like a strummed piano. Keep it for great occasions. Don’t try so much to form your character—it’s like trying to pull open a tight, tender young rose. Live as you like best, and your character will take care of itself (*The Portrait*, p. 196).

Isabel is now desperate and confesses that she thoroughly comprehends its importance and affirms that “a large fortune means freedom” and that she is “afraid of that” but at the same time mentions that she “isn’t sure it’s not a greater happiness to be powerless” (*The Portrait*, p. 197). Ralph anticipates that this piano will soon be out of tune and Isabel will be mentally bewildered. In fact, she is afraid of the freedom she was so fond of. James describes Isabel’s desire to hesitate “on the edge of this larger adventure” as it

affected her moreover as a peaceful interlude, as a hush of the drum and fife in a career which she had little warrant as yet for regarding as agitated, but which nevertheless she was constantly picturing to herself by the light of her hopes, her fears, her fancies, her ambitions, her predilections, and which reflected these subjective accidents in a manner sufficiently dramatic (*The Portrait*, p. 197).

It is now possible to trace the musical pattern applied in this composition and foresee the coming events. According to this formula, it seems logic to expect the introduction of another character to the storyline. On the verge of her fortune, Isabel can at best satisfy her pride with what James calls “[t]he liberty to forget” (*The Portrait*, p. 198). She is ready to forget both Caspar Goodwood and Lord Warburton and commence her life story as she aspires. Soon, we are told about “an ancient villa crowning an olive-muffled hill outside of the Roman gate of Florence” (*The Portrait*, p. 199) where Gilbert Osmond tentatively welcomes her daughter-Pansy-back from the convent in the accompany of two nuns. Upon the two sisters’ departure, Madame Merle arrives to see her at home. Being asked to stay with Madame Merle while the nuns are leaving at the door, the young girl is introduced as an obedient child who is immediately positioned in front of Isabel with all the liberty she has always been given to enjoy her independence; as we read below:

Pansy stared, disappointed, yet not protesting. She was evidently impregnated with the idea of submission, which was due to anyone who took the tone of authority; and she was a passive spectator of the operation of her fate (*The Portrait*, p. 207).

James employs a perfect and calculated analogy to depict her contentment; Pansy declares: "... I obey very well, ... with soft eagerness, almost with boastfulness, as if she [is] speaking of her piano-playing. And then she [gives] a faint, just audible sigh (*The Portrait*, p. 207). For her, obedience is considered as some sort of skill that guarantees reputation and pride for her and for her father. Hence, her interpretation of the piano playing is far different from that of Isabel's. Meanwhile, Madame Merle hints to a delicate point and mentions that "perhaps someday ... [she]'ll have another mother" (*The Portrait*, p. 208).

A few pages later, she tries to encourage Osmond to assent to marry Isabel who is not only "beautiful, accomplished, generous and, for an American, well-born. She's also very clever and very amiable, and she has a handsome fortune" (*The Portrait*, p. 211). Gilbert Osmond visits Madame Merle to meet Isabel who is described sitting as if "at the play and [has] paid even a large sum for her place" (*The Portrait*, p. 217). She is not only the victim of a plot fully designed but also the spectator of a tragic show whose main characters are her most trusted ones: Osmond and Madame Merle. Isabel is under the spell of the visitor "that checked her and held her in suspense—made it more important she should get an impression of him than that she should produce one herself" (*The Portrait*, p. 217).

Her imposed silence is envisaged followed by some bigger events. From this very beginning, James notifies that Isabel feels the kind of unapproachable unfillable gap between herself and his character as "his utterance was the vibration of glass, and if she had put out her finger she might have changed the pitch and spoiled the concert" (*The Portrait*, p. 217). His charismatic character is so phenomenal that she rarely dares to smile or convers. But she accepts to visit them in his house and that is when she meets Pansy and finds the opportunity to discern more about this charming old friend of Madame Merle. In "Mr. Osmond's hill-top," (*The Portrait*, p. 222) there are no comprehensible intimations or tipoffs from Madame Merle that would possibly lead our protagonist toward some light. Quite the reverse, she even distances Osmond's sister-the Countess Gemini—who has already revealed a lot about Osmond's attributes and desires. The Countess Gemini summarizes his mindset in one sentence by referring to his most favourite subjects:

The Countess assumed for an instant an attitude of intense meditation, pressing one of her hands, with the finger-tips gathered together, to her forehead. "I'll tell you in a moment. One's Machiavelli; the other's Vittoria Colonna; the next is Metastasio." "Ah, with me," said Madame Merle, passing her arm into the Countess Gemini's as if to guide her course to the garden, "Mr. Osmond's never so historical." "Oh you," the Countess answered as they moved away, "you yourself are Machiavelli—you yourself are Vittoria Colonna!" (*The Portrait*, p. 227)

Isabel is too naive to apprehend the Countess's delicate references, but tracing the elements of "intermediality" to comprehend the author's view point toward this particular character reveals a lot about the role she is going to play in Isabel's life. Nevertheless, Osmond is introduced as an aficionado of political philosophy, power, and reign. Niccolò di Bernardo dei Machiavelli (1469-1527) is an Italian Renaissance diplomat, philosopher, and writer known as the father of modern political science or philosophy; he was a contemporary countrymate of Vittoria Colonna (1492-1547), an educated Italian noblewoman who is most known for her love and religious poetry, intellectual cycle, platonic association with Michelangelo (1475-1564), and her noble family background. As the Countess vividly reveals, Madame Merle manifests both Machiavelli and Vittoria Colonna to authenticate and empower Osmond; but Metastasio is the embodiment of Osmond himself. Pietro Metastasio (1698-1782) is mainly celebrated for his part in *opera seria* (serious opera), and his opera librettos deal with the clashes of human passions. His poor background and aristocratic connections and his focus on heroic works whose motifs are "pitting love against duty" (Burkholder, 2014, p. 482) shed more light on Osmond's characteristics. His passion for being historical, heroic, and monumental is interwoven with the different layers of his character. Moreover, the coded genre embraces soliloquies, occasional duets, and rare choruses. Osmond can hardly bare the intrusion of others' thoughts and his consultation with Madame Merle is also limited to his need; the chorus's key function to help a closer interaction between the audience and the event also works to make Osmond perform his heroic role in a dramatic manner.

It is crucial to remind here that to Isabel's bafflement, Osmond shifts away from his "great fund of reserve" and "bring[s] himself to be so confidential" (*The Portrait*, p. 232) to Isabel; he induces:

I envied—the Emperor of Russia, for instance, and the Sultan of Turkey! There were even moments when I envied the Pope of Rome—for the consideration he enjoys. I should have been delighted to be considered to that extent; but since that couldn't be I didn't care for anything less, and I made up my mind not to go in for honours (*The Portrait*, p. 232).

The next reference to music in the course of the novel is on a Sunday afternoon in one of the five great Basilicas in Rome where, as Ralph describes, "[Isabel] would soon have all her friends about her." (*The Portrait*, p. 257). This part of the narration occurs in "the most magnificent Christian temple" (Murray, 1864, p. 99) and "the most glorious structure that ever has been applied to the use of religion" (1864, p. 100). Isabel meets Lord Warburton who is back from a long journey taken in the hope to forget her but confronts Isabel when he expects to see her the least. His second proposal is immediately rejected by Isabel at a time when she welcomes the rival-Gilbert Osmond. Here, at St. Peter's, like "all good Romans" (*The Portrait*, p. 255) that "follow the custom of going to vespers" (*The Portrait*, p. 255), Isabel's fate invites her to a bigger challenge. "[B]eneath the far-arching dome" she "[sees] the light drizzle down through the air thickened with incense and with the reflections of marble and gilt, of mosaic and bronze, her conception of greatness [rises] ... After this it never lack[s] space to soar" (*The Portrait*, p. 256). Before the service begins, Isabel walks beside Lord Warburton. Apparently,

at Saint Peter's there is much to observe, and as there is something almost profane in the vastness of the place, which seems meant as much for physical as for spiritual exercise, the different figures and groups, the mingled worshippers and spectators, may follow their various intentions without conflict or scandal (*The Portrait*, p. 256).

Yet, to what category does Lord Warburton belong?

Isabel [makes] the circuit of the church with his lordship, and as they dr[a]w near the choir on the left of the entrance the voices of the Pope's singers [are] borne to them over the heads of the large number of persons clustered outside the doors (*The Portrait*, p. 256).

And finally, “the sacred concert [goes] forward” when Isabel

[sees] the afternoon light, silvered by clouds of incense that seemed to mingle with the splendid chant, slope through the embossed recesses of high windows. After a while the singing stop[s] and then Lord Warburton seem[s] disposed to move off with her. Isabel [can] only accompany him; whereupon she [finds] herself confronted with Gilbert Osmond, who appear[s] to have been standing at a short distance behind her. He now approche[s] with all the forms—he appear[s] to have multiplied them on this occasion to suit the place (*The Portrait*, p. 256-7).

The function of music applied in this particular scene should be studied differently; not only does it intermediate to denote the religious tone of the occasion as something sacred, something superb is going to happen but also is employed to truly prepare the ornamental setting for Osmond's arrival and his short but profoundly impressive presence which makes Ralph to assure Lord Warburton that “[s]he wants nothing that we can give her” (*The Portrait*, p. 258).

Right after such an ethereal atmosphere, James begins his next chapter where Isabel and her friends including Osmond go to the opera in “one of the secondary theatres” (*The Portrait*, p. 258). Being unable to see Isabel in her hotel, Lord Warburton finds her with Gilbert Osmond in their box. He doubts to “interrupt the harmony” he finds between them while watching “the interesting pair” (*The Portrait*, p. 259). He meets Isabel after the first act but leaves her shortly after the second interval when “the bare, familiar, trivial opera [begins] again” (*The Portrait*, p. 260). Verdi's music is not consoling to the defeated Lord Warburton, as James indicates, “and he leaves the theatre and walks homeward, without knowing his way, through the tortuous, tragic streets of Rome, where heavier sorrows than his have been carried under the stars” (*The Portrait*, p. 260). Isabel's farewell to him happens two days later in the gallery of the Capitol before the statue of the Dying Gladiator.

The significance of the Italian composer at this historic moment lays in the point that he is introduced to symbolize Gilbert Osmond. From his *Jerusalem* (1847) to *La Traviata* (1853) to *Don Carlos* (1867) to *Aida* (1871), Giuseppe Fortunino Francesco Verdi (1813-1901) is well-known for his operatic compositions and distinctive style. However, he has been the center of criticism and dispute. As an Italian composer he attempted at creating original rhythmic ideas but at the same time was accused of “lacking melodic inventiveness” (Giger, 2008, p.62) and “rhythmic-metric ambiguity” (2008, p. 63). As a general trend, Italian melody “preserved its dependence from harmony” (2008, p. 72) and Verdi was criticized for representing one single formula and for representing “himself everywhere the same with a desperate obstinacy” (2008, p. 74). Unlike French opera whose collaboration of “rhythm, phrasing, and harmony” (2008, p. 74) guaranteed a successful balance, Italian opera tried “a solid rhythmic-metric foundation” (2008, p. 74) to provide “regular rhythmic or melodic patterns, which let the melody shine because of their consistency and formulaic nature” (2008, p. 74). This rebellious formula or “musical violence” (2008, p. 75) in Verdi’s orchestration is well summarized in Gustave Bertrand’s justification:

Since his first works, since *Ernani* and *I lombardi*, one noticed this hot and impetuous inspiration which forgets to be refined, this violence of rhythm and sonority, which often dispenses with melodic invention ... When his romances speak of love and sighs, we must not believe a word: deep down it shouts: To arms! (2008, p. 75)

This sharp opposition is well connected to Gilbert Osmond’s character. In most of Verdi’s works we are introduced to distinctive chivalric tones along with epic plots and epic heroes; however, in *The Portrait of a Lady*, Osmond represents the anti-hero who not only lacks these qualifications but worse showcases superficial chivalric elements to deceive the others in general and Isabel in particular. His passive ignominious character that suffers lack of dignity and courage leaves him as the desperado of the narrative to destroy the lives of three women in his life: Madame Merle, Pansy, and Isabel; each in an altered way.

Moreover, Osmond's character can be summarized in Verdi's own style. In *Jerusalem* (1847), he tempts to shift toward French aesthetics and despite his sustainability of Italian style, the adaptations to French taste are evident (Giger, 2008, p. 103). Nevertheless, in its prosody, he does not benefit much from the various approaches that French composers applied in their operas "either because he [is] not aware of them or because he trie[s] to play it safe and avoid mistakes critics would most certainly have held against him" (Giger, 2008, p. 116). In *Les Vêpres Siciliennes* (1855), his assimilation of French aesthetic increases with extra emphasis on 'refinement' and less valuing 'spontaneity' (2008, p. 181) but his ultimate potential is remarkable in his operatic masterwork, *Don Carlos* (1867), whose style manifests Verdi's "successful change" (2008, p. 185). With the segregation of 'violence' from his opera, Verdi is accused of another objection. Among those critics missing his old qualities, Pierre Véron denotes that "Verdi, the master of inspiration and melody, began to worship the false gods of musical algebra. Would I believe my ears? He wagnerized!" (Giger, 2008, p. 204) In his *Aida* (1871) followed by *Otello* (1887), the assimilation of harmonic vocabulary whose lack was the significance of Verdi and his Italian style, as well as the implication of forms of 'endecasillabi' and 'polymeter'^{xvii} (2008, p. 208), he steps into a far different arena from his original one. Hence, the representation of Verdi is a right decision to render the originally American Osmond who is opt to imitate the Italian art and philosophy not only to last but to leave marks on his surroundings. His intensive violence is tamed by Madame Merle, and his melodic performance is shaped for reaching and seizing Isabel. He acquires harmony to dominate and rule.

With Lord Warburton's departure, Osmond can find a better chance to approach Isabel but James indicates that although Lord tries to be a "delightful associate," (*The Portrait*, p. 264) he loathes to "touch the big drum by so much as a knuckle: he ha[s] a mortal dislike to the high, ragged note, to what he call[s] random ravings" (*The Portrait*, p. 260). So, there is no herald in this saying to help us understand the musical pattern. However, tracing his conversation with Isabel in her "large decorated sitting-room" (*The Portrait*, p. 265) at the hotel, leads to him announcing that he is in love with her. There is a slight point here: Osmond knows

that Isabel is too determined and extremely independent to accept his love and thus he enquires for a favour; that she visits Pansy in Rome not only to fill the musical gap but also to benefit the bond between Isabel and his daughter.

Upon her arrival, “[s]he hear[s] Pansy strumming at the piano in another place as she herself [is] ushered into Mr. Osmond’s drawing-room; the little girl [is] ‘practicing,’ and Isabel [is] pleased to think she perform[s] this duty with rigour.” (*The Portrait*, p. 272). Piano is introduced as the source of inspiration, self-expression and freedom for few of the female characters up until here and apparently Isabel is content to see the potential in the little girl as well. Perhaps Pansy’s piano playing is not considered as the common interest but the emblem of a promising future. James, conversely, denotes that the little girl “could be felt as an easy victim of fate. She would have no will, no power to resist, no sense of her own importance; she would easily be mystified, easily crushed: her force would be all in knowing when and where to cling” (*The Portrait*, p. 273). At this particular moment, Mr. Osmond’s drawing-room is as the concourse where the three significant characters in his life are amassed, all contributing with the piano: Isabel, Madame Merle and Osmond’s daughter. Pansy explains that

I practise three hours. I don’t play very well. You play yourself? I wish very much you’d play something for me; papa has the idea that I should hear good music. Madame Merle has played for me several times; that’s what I like best about Madame Merle; she has great facility. I shall never have facility.

...

Isabel gratified this respectful wish, drew off her gloves and sat down to the piano, while Pansy, standing beside her, watched her white hands move quickly over the keys. When she stopped she kissed the child good-bye, held her close, looked at her long. “Be very good,” she said; “give pleasure to your father.”

“I think that’s what I live for,” Pansy answered. “He has not much pleasure; he’s rather a sad man.” (*The Portrait*, p. 274).

At the outset of the narration, Isabel was introduced as a young lady who dances well but has no particular talent in playing the piano. Her passivity then should be considered in her relationship with the other two female characters she is in immediate contact. Pansy also views piano rehearsals as sacred responsibility and finds peace in

fulfilling her father's dreams by practicing the piano or, in other words, doing her duties appropriately. On the contrary, Madame Merle is an adept pianist who not only pleases her surrounding friends but also has the potential to devise plans according to both Osmond and her own wish. She acts the plot-maker and makes the yarn prolong. Thus, what Isabel does is to bridge the voids as a gap-filler.

After this incident, Isabel spends a long summer with her sister and her children in Switzerland and then sets off with Madame Merle for Greece, Turkey, and Egypt. "She [has] never had a keener sense of freedom, of the absolute boldness and wantonness of liberty" (*The Portrait*, p. 278) as she has during this time. She finds the chance to hear her friend's old and sad story; yet, the motive of Madame Merle's "freshness" and "interest in life" (*The Portrait*, p. 280), which is deliberately "carried about in its case like the fiddle of the virtuoso," (*The Portrait*, p. 280) is something that Isabel will find out soon. Hence, the outcome of the journey happens to be an idea which "[leaves] her with a vague dismay in which there [is] even an element of foreboding," (*The Portrait*, p. 280) as this fiddle is not going to be played for as long as it can be kept silent. Isabel comes back and meets Caspar Goodwood in her aunt's home. He is the only one, apart from Madame Merle who has been informed of Isabel's marriage and has come in the hope that there would be a mistake. But no one can stop Isabel of what she has planned to accomplish. She is to take a far different way than what she has had in mind; and this is not a pleasant surprise!

After their engagement is made public, every morning in the suburban wilderness of "Cascine", "joined by her lover in its quietest part, [Isabel] strolle[s] with him a while through the grey Italian shade and listen[s] to the nightingales" (*The Portrait*, p. 293). Despite the fact that the nightingale with its evening song is the bird of love, this migratory passerine bird refers to both Osmond and Isabel. They both are originally Americans; Osmond having been settled down in Europe and Isabel will do so through marrying Osmond. With no clear family roots and no distinct social relations, they both resemble the bird in essence. Furthermore, bird Music has always been inspiring for musicians, philosophers, and poets alike. Lucretius embraced the charming noise of birds as the origin of music and believed

Through all the woods they heard the charming noise
Of chirping birds, and tried to frame their voice
And imitate. Thus birds instructed man,
And taught them songs before their art began (Mansfield, 1921, p. 261).

Along with the cuckoo and the lark, the nightingale is the songster that has the rudiment of harmony to catch and inspire. As an Eastern hemisphere habitant, the males arrive in Europe sometime in mid-April earlier than the females. They are the ones that sing to guide their companions and to attract them. The changing melody of their song represents their emotions. According to Albert R. Chandler, in Greek and Latin poetry the interpretation of the song falls into five categories: one is the “myth of a mother who slew her son” which defines the song as a lament; the second considers the bird as symbolizing the “poet or his poems”; in a third category, the bird represents “a happy singer of springtime and love”; the forth justifies the bird “sing[ing] the praises of God”; and the last one highlights “the virtuosity of the song” (Chandler, 1934, p. 78). Apart from the first group which is in fact the earliest reference to the bird in *Odyssey*, the myth is almost forgotten in later works but the mournful character of its music is stressed as in Sir Philip Sydney’s “*O Philomela fair*” or the melancholy as in Milton’s “*Il Penseroso*” (Mansfield, 1921, p. 272). However, in his “*Seasons*”, Thomson centers the sadder aspect of the song while focusing on the feminine gender:

... she sings
Her sorrows through the night! ...
... till, wide around, the woods
Sigh to her song, and with her wail resound (1921, p. 272);

whereas, in his sonnet “To the Nightingale”, Milton sheds light on the sweetness of love through his optimistic standpoint:

O nightingale, that on yon blooming spray
Warblest at eve, when all the woods are still;
Thou with fresh hope the lover's breast doth fill (1921, p. 272).

It is noteworthy to consider that “the nightingale's songs vary “in different localities” as “the dialects of different provinces” do. The soft tone and the solemn melody of

the song is highly impressive despite the fact that the nightingale “sings in a lower voice than other birds” (1921, P. 273) and the powerful voice of the bird contrasts its small body” (Chandler, 1934, p. 78). Anyhow, as Thomas Fuller conceptualizes, “[m]usic is nothing else but wild sounds civilized into time and tune” (1921, p. 277). This sentimental music is heard when Isabel is back from Egypt and Greece sometime in May, settles in Florence, and announces her engagement to Gilbert Osmond. We read that Cascine is the couple’s favourite hawff “a little beyond the city gates, ... amidst groups of lofty trees and flowering shrubs ... when the nightingale’s song begins” (Roscoe, 1832, pp. 39-40). Yet, Osmond is neither big nor important; he just, in the most appropriate dialect and sentiment, whispers the charming love song to the ears of Isabel whose saddening fate needs time and tune to be composed.

On the other hand, the songs of the nightingales are the incarnation of her future sufferings from being suppressed. Cogitating the myth of Philomela and Procne, reveals the depth of the warnings of the oppressed nightingales. The king of Thrace named Tereus marries the daughter of king of Athens called Procne. Years later, when Procne misses her sister, requires her husband to bring Philmela. On the way, he seduces and rapes Philomela but to hide his guilt, he mutilates and abandons her. She survives and reveals the details to Procne through weaving the crime. Procne revenges by killing and serving her son Itys to Tereus. Upon learning the story, Tereus chases the two sisters with an ax. According to Ovid’s *Metamorphosis*, the gods hear their praying and turn them all into birds, Tereus into a hoopoe, Procne into a swallow, and Philomela into a nightingale. Sir Philip Sydney’s “*O Philomela fair*” recounts her sorrow and pain:

The nightingale . . .
Sings out her woes . . .
And mournfully bewailing,
Her throat in tunes expresseth
What grief her breast oppresseth (Mansfield, 1921, p. 272).

Hence, the reflection of the beautiful heavenly love songs of the nightingale are loud, oppressing, and alarming both in the territory of literature and Isabel’s matrimony.

On one of these days, nearly in the beginning of the next chapter, Ralph as one of the closest to Isabel tries to enlighten her:

“I think I’ve hardly got over my surprise,” he went on at last. “You were the last person I expected to see caught.”

“I don’t know why you call it caught.”

“Because you’re going to be put into a cage.”

“If I like my cage, that needn’t trouble you,” she answered.

“That’s what I wonder at; that’s what I’ve been thinking of.”

“If you’ve been thinking you may imagine how I’ve thought! I’m satisfied that I’m doing well.”

“You must have changed immensely. A year ago, you valued your liberty beyond everything. You wanted only to see life” (*The Portrait*, p. 294).

To him, Osmond is too “small” for Isabel, and a “sterile dilettante;” however, he is unable to justify his opinion of “Gilbert Osmond’s sinister attributes without putting himself in the wrong by seeming to describe him coarsely” (*The Portrait*, p. 297-8). During this time, Osmond is successful to put the thought in Isabel’s mind that “life [is] vacant without some private duty that might gather one’s energies to a point” (*The Portrait*, p. 303). On the other hand, to Ralph, Pansy represents a significant part of Isabel’s duty (*The Portrait*, p. 304) but what does Isabel herself represent? “Ralph ask[s] himself; and he [can] only answer by saying that she represent[s] Gilbert Osmond. ‘Good heavens, what a function!’” (*The Portrait*, p. 337) Then, [w]hat had become of all her ardours, her aspirations, her theories, her high estimate of her independence and her incipient conviction that she should never marry?” (*The Portrait*, p. 333)

Osmond is so proud of bringing up his daughter “in the old way,” (*The Portrait*, p. 304) but during the second winter, Pansy starts going to parties and dances accompanied by Isabel. The narrator also indicates that “she always, at a reasonable hour, lest Mrs. Osmond should be tired, [is] the first to propose departure” (*The Portrait*, p. 348) which renders the idea that she is more mature and thoughtful than what his father or even Isabel imagine. It is time for Isabel to fulfill her duties and James again appeals to music. What matters here is the most critical moment in Isabel’s marriage. Earlier, during her long journey with Madame Merle, Isabel faces

moments of suspension that leave a gap which she finds no opportunity to bridge. Here, the narrator accounts that after one of Isabel and Pansy's daily walk, Isabel finds Madame Merle with her husband in her drawing-room in an intimate silence which gives her the impression that "her entrance would startle them" (*The Portrait*, p. 349). We read:

What struck Isabel first was that he was sitting while Madame Merle stood. ... Their relative positions, their absorbed mutual gaze, struck her as something detected. But it was all over by the time she had fairly seen it. Madame Merle had seen her and had welcomed her without moving; her husband, on the other hand, had instantly jumped up. He presently murmured something about wanting a walk and ... left the room (*The Portrait*, p. 349).

Nevertheless, Madame Merle consummately whitewashes the case and introduces Mr. Rosier's proposal to Pansy and that she has come to ask Isabel to manage the issue as she believes she is "so near the child" (*The Portrait*, p. 350). But at the same time, she is surprised to find out that Lord Warburton was a real potential rival and that Isabel has deliberately not revealed it to Osmond. So, encourages Isabel now that she "ha[s] declined an offer of marriage from Lord Warburton," she can "make him the reparation of helping him to marry someone else" (*The Portrait*, p. 354).

The trinity of Isabel, Pansy, and Lord Warburton happens the same night. When Lord Warburton comes to meet Mrs. Osmond, she "[says] very little to him on purpose;" and "she wishe[s] him to talk with her stepdaughter. She pretend[s] to read; she even [goes] after a little to the piano; she ask[s] herself if she mightn't leave the room" (*The Portrait*, p. 354). The author mentions that she goes after the piano but there is no reference to her playing. This justifies the interpretation that she will not play a feasible role in the marriage Osmond has hoped for despite his strict recommends and Madame Merle's direct enquiry. In fact, bringing about such an event would be the proof of a good wife (*The Portrait*, p. 355). But "something held her and made this impossible" (*The Portrait*, p. 357). Meanwhile, Pansy enjoys Lord's companionship and observes all his details as he discusses everything; nonetheless, the point lays in what the narrator remarks:

he talked to her not in the least in a patronising way, reminding himself of her youth and simplicity, but quite as if she understood his subjects with that sufficiency with which she followed those of the fashionable operas. This went far enough for attention to the music and the baritone (*The Portrait*, p. 356).

On the one hand, James introduces Lord Warburton as the “baritone”, the instrument, to cover whatever the young Pansy lacks and his topics revolve around whatever he expects his spouse to be informed of. On the other hand, he juxtaposes “the baritone” symbolizing Lord’s maturity and sophistication with the implied ‘soprano’-Pansy-whose favorite subjects are the “fashionable operas” and “her partners and bouquets.” The application of “as if” in the sentence also enforces that the two are as far different as the baritone and soprano singers are. This, foreshadows the mismatched choice and the impossibility of such marriage. It is also noteworthy that along with Pansy’s voice, we hear Isabel’s which connects the narration to Baroque plotlines with their several romantic couples and happy endings. We read:

He was careful only to be kind—he was as kind as he had been to another fluttered young chit at Gardencourt. A girl might well be touched by that; she remembered how she herself had been touched, and said to herself that if she had been as simple as Pansy the impression would have been deeper still. She had not been simple when she refused him; that operation had been as complicated as, later, her acceptance of Osmond had been (*The Portrait*, p. 356).

This was a tradition that continued to the nineteenth century; yet, there was a shift in plot and its practice as the three central roles would be sung by two women who competed for the affections of the tenor or a baritone. Albeit, the latter was “rarely a serious contender for being a desirable romantic match” (Johnson, 2007, p. 93). In Italian serious operas of the first half of the nineteenth century, it was occasionally the first woman and not the second who could win the hero despite the fact that tragic endings were the norms of the time. In a similar fashion, in our tragic account, Pansy is not as captivating as Isabel but the point is that Lord Warburton is only the ‘baritone’ compared to Osmond—the winner ‘tenor’. Historically, the disappearing of the castrati after 1830 and the advent of musico and ‘romantic’ tenors led to a heavier

baritonal tenor and the rise of the dramatic baritone as the central antagonist and the principal character (Samson, 2001, p. 105). Moreover, this shift coincided the tendency toward operatic ‘realism’ whereby “opera came close to the communicative codes of spoken drama” (2001, p. 105). In fact, after Verdi’s *La Traviata* (1853), *Aida* (1871), and particularly *Un ballo in maschera* (1859), apart from duets and ensembles whose major purpose was to create dynamic and flexible trajectories, a desire for “moments of subjective expression” increased (2001, p. 378); this would justify the significance of baritones. Furthermore, words and music each has long tales to recount but upon their convergence, songs become the manifestation of cultural principles of societies throughout history and operas dramatize them. A baritone until the late nineteenth century was destined to sing the role of an influential male character and to project the brilliance and power. Indeed, there were other deviations of the norm including the lyric baritone, dramatic baritone, bass-baritone, the bass, and more but the major function emphasized the characteristics of the antagonist, the hero, the leader, the elder, the husband, or a sensuous lover (Miller, 2008, pp. 3-12). Lord Warburton has all the qualities; thus, he is too load for either Isabel or Pansy.

While approaching the final quarter of the story, the appearances of musical references become more frequent but their effect bear a far more negative tone than what they used to. In chapter forty-two, the narration is moving toward its climax when Isabel, gradually, discerns the inevitable “mistrust” as the “result of their short-married life; a gulf ha[s] opened between them over which they [look] at each other with eyes that [are] on either side a declaration of the deception suffered” (*The Portrait*, p. 362). The point is that Isabel “practiced no deception; she had only admired and believed” (*The Portrait*, p. 363). This mistrust does not happen until the first year of their marriage, but “[t]hen the shadows [began] to gather; it [is] as if Osmond deliberately, almost malignantly, ... put[s] the lights out one by one.” She is able to see “the full moon now—she saw the whole man” (*The Portrait*, p. 363-4).

Isabel abandoned all her desires, theories, and hopes for the sake of Osmond, and now she finds herself drowning not only in the “magnitude of his deception” but also in the depths of his hatred (*The Portrait*, p. 366). This is the time when she faces the reality full frame. The narrator calls it

like the bell that was to ring up the curtain upon the real drama of their life. He said to her one day that she had too many ideas and that she must get rid of them. He had told her that already, before their marriage; but then she had not noticed it: it had come back to her only afterwards. (*The Portrait*, p. 366).

Osmond wants her to leave behind her way of thinking, feeling, and judging. He belittles Isabel's lack of traditions and has left no other choice for her but to "march to the stately music that floated down from unknown periods in her husband's past; she who of old had been so free of step, so desultory, so devious, so much the reverse of processional" (*The Portrait*, p. 368).

Osmond has an undesirable attitude toward dance and thus Isabel and Pansy are seen together without his companionship. This also implies the fact that he gives them the freedom to partake in social activities albeit according to his principals. In chapter forty-three, Lord Warburton empties the stage for Mr. Rosie although he does not consider him as a compatible rival. In the course of the chapter, or in fact the party, Pansy is busy dancing with her partners. However, neither Lord Warburton nor Rosie are honoured to dance with her. First, Lord invites Isabel to dance with him and mentions that "I should like to dance with you," but then changes his mind and suggests: "but I think I like even better to talk with you" (*The Portrait*, p. 374-5). To his offer Isabel consents that "it's better, and it's worthier of your dignity. Great statesmen oughtn't to waltz" (*The Portrait*, p. 375). Here, waltz is employed as the medium of recreation and enjoyment. Isabel's conception of the dance is that his social and political position have prevented them of such kind of merriment; in other words, it even prevented her to marry him. She clarifies her position to Lord Warburton's complaint:

"Don't be cruel. Why did you recommend me then to dance with Miss Osmond?"
"Ah, that's different. If you danced with her it would look simply like a piece of kindness—as if you were doing it for her amusement. If you dance with me you'll look as if you were doing it for your own" (*The Portrait*, p. 375).

Apart from Waltz, Lord assures Isabel that Pansy "has promised to dance with [him] later," and in Isabel's angry surprise, he declares that he has not engaged her for the

“cotillion” but for a “quadrille” (*The Portrait*, p. 376-7). However, after a while he confesses that “[he’s] afraid [he] bore her. She seems to have a lot of young fellows on her book” and with this Isabel renders the gist of his story:

“If she can’t dance with you for half an hour how will she be able to dance with you for life?”

“Ah,” said Lord Warburton readily, “I’ll let her dance with other people! (*The Portrait*, p. 377).

What is striking here is the profound difference between Lord Warburton and the other aforesaid male characters. Unlike the others, the narrator does not appeal to music of any kind to let the reader penetrate into Lord’s mind. It is only possible to observe his outer sphere but there is no way to his inner world. With the “cotillion” he reveals that he thinks of it only because he can dance with Isabel which she immediately rejects, and since he considers dance as “a barbarous amusement,” (*The Portrait*, p. 378) he prefers to “sit down and talk” (*The Portrait*, p. 377) to Isabel, instead. Thus, to him, words can sufficiently do the job. In other words, the extent that we can approach him is so narrow that even does necessitate the implication of music. A traditional framework restricts all his manners and sentiments. It shapes his taste, interest, desire, status, even his passion for Isabel. Now and then, the narrator fancies to take the wary audience’s hand and guide them through the realm of music to show them the unforeseen; yet, with Lord Warburton, he leaves the reader unarmed. The references are few and the hidden messages a lot; only words should reveal the comprehensible.

While Lord’s conversation with Isabel continues in the empty room, “the sound of the music reaches them with its richness softened by the interposing apartments” (*The Portrait*, p. 379). Lucidly, whereas the chance for Lord Warburton is fading away, it is increasing for Mr. Rosie since he has been promised of “some comfort” (*The Portrait*, p. 381) by Isabel after she discovers Lord Warburton’s intentions. In fact, it is not an uphill battle as he loudly clarifies his mind by saying “[w]e all try to live as near [the rose] as we can” (*The Portrait*, p. 375). Ironically, Isabel leaves both Lord Warburton and Mr. Rosie at the party in an unsolved condition. On the one hand, she tells Rosie: “I’ll do what I can for you. I’m afraid it

won't be much, but what I can I'll do" (*The Portrait*, p. 381). On the other hand, upon their departure, she asks Lord Warburton not to forget to send his letter to Pansy's father! (*The Portrait*, p. 381)

Whilst expecting to find a clue to solve the dilemma, Amy-Osmond's sister-receives an invitation from his brother to spend some time with them at Palazzo Roccanera. Amy is described as a "fool whose folly ha[s] the irrepressibility of genius" (*The Portrait*, p. 383) or a heartless creature as "she [has] given it all away—in small pieces" (*The Portrait*, p. 383). But she is "too odd for disdain, too anomalous for comparisons" (*The Portrait*, p. 383). That is why Isabel is a bit afraid of her in spite of Amy's worries about being "looked down" by Isabel. She envisions Isabel's reactions to happen anytime "like fire-works, or Lent, or the opera season" (*The Portrait*, p. 382) which causes an immediate challenge in Isabel's promising words to Mr. Rosie. Amy's anticipation renders the thought that something inevitable is to happen and that her presence is well connected to its occurrence; a new season is beginning! Henrietta and Caspar Goodwood meet and she insinuates the idea that Isabel is discontent and needs help. On the other hand, Isabel is assured by Ralph implicitly that Lord Warburton is still in love with her. She is also informed by Pansy that "the only thing she want[s] in life [is] to marry Mr. Rosier" (*The Portrait*, p. 399). Furthermore, in the following chapter, when Lord Warburton comes to say his farewell to leave for England, Osmond finds himself disarmed and shocked as he sees all his hopes for Pansy and her prosperous marriage to a Lord gone. However, he encourages Isabel to accept Lord's invitation for a visit of his house in England which may leave the doors open for later negotiations.

Events speed up and the story is narrated in a more elucidating way as it approaches the enlightening moment. The references to music become rare and make the ending more predictable. As mentioned earlier, Amy arrives surprised by Isabel's indifference or ca'canny since she considers her more insightful and sensitive. Lord leaves and Ralph should be taken back to England as he is truly sick. Caspar Goodwood is welcomed to Isabel's Thursday parties in order to investigate the truth about Isabel's marriage. However, it is the last visit to her house that matters most. Unsatisfied by Osmond's unnecessary indications to their marriage, Caspar has

accepted him as rather a brilliant personage of the amateurish kind, afflicted with a redundancy of leisure which it amused him to work off in little refinements of conversation. But he only half trusted him; he could never make out why the deuce Osmond should lavish refinements of any sort upon him. It made him suspect that he found some private entertainment in it, and it ministered to a general impression that his triumphant rival had in his composition a streak of perversity (*The Portrait*, p. 429).

Like Ralph's room, "[there is] often music at Palazzo Roccanera," (*The Portrait*: 432) and under its cover Caspar tries to find some clarification. Caspar is suspicious of what Osmond refers to as "conjugal harmony prevailing at Palazzo Roccanera" (*The Portrait*, p. 430). He aims to talk to Isabel and finally gets the chance to tell her that he is still in love and is always ready to reach hands to survive her despite the fact that he cannot prove her suffering. Isabel, instead, enquires him to accompany Ralph and Henrietta to England. But Caspar is successful in finding a clue through his conversation with Isabel before his departure. He asks Isabel for one satisfaction:

...

"That I tell you what?"

"Whether I may pity you."

"Should you like that?" ...

"To pity you? Most assuredly! That at least would be doing something. I'd give my life to it."

She raised her fan to her face, which it covered all except her eyes. They rested a moment on his. "Don't give your life to it; but give a thought to it every now and then." And with that she went back to the Countess Gemini (*The Portrait*, p. 435).

From this moment, instead of music, there is only a particular voice—a *threatening* voice. The narrator reminds us that Madame Merle has been absent for a long time and that the relationship between the two women has been cracked and none of them is in fond of a direct and close encounter. Nevertheless, something serious compels her to bother herself to return and exercise her power and influence once more. With her homecoming, Isabel is trembled, but now she is tutored to be that observant and sensitive woman that Amy has been longing for. She can now hear "a cold, mocking voice proceed from she knew not where, in the dim void that surrounded her, and declare that this bright, strong, definite, worldly woman, this

incarnation of the practical, the personal, the immediate, was a powerful agent in her destiny” (*The Portrait*, p. 436). Since that incident in her drawing room when she found Serena Merle and “her own husband sat together in private,” (*The Portrait*, p. 436), Isabel is confident that there is something wicked in Madame Merle’s presence than just simple accident:

No definite suspicion had as yet taken its place; but it was enough to make her view this friend with a different eye, to have been led to reflect that there was more intention in her past behaviour than she had allowed for at the time. Ah yes, there had been intention, there had been intention, Isabel said to herself; and she seemed to wake from a long pernicious dream (*The Portrait*: 436).

That is a unique feeling which can be the source of her intention. M. Merle is so upset with Isabel after letting Lord Warburton leave Pansy and depriving her of a splendid future. But Isabel is still in the dark side and cannot see the whole image yet.

As the narrator implicitly indicates, Amy’s residence in Rome with his brother’s family is conditioned to holding her tongue. On one of their sightseeing in the city, Mr. Rosie sees Isabel and contently rushes to inform her that after selling his antics he has now enough money to satisfy Mr. Osmond. Yet, Isabel disappoints him as Pansy’s father is now awaiting a Lord to propose. Rosie delays to leave and consequently meets Amy and Pansy. He considers that the Countess can help him as he is washing hands from Isabel.

Let’s remember the party during which neither Lord Warburton nor Mr. Rosie dance with Pansy; each of them for a particular reason. Hence, it can be concluded that neither of them will find the chance to approach Pansy; nor for Lord Warburton to reach Isabel through marrying her daughter. A week after the day Edward Rosie meets Amy near the Colosseum, Pansy sees Isabel in her room to say that she is leaving in a few minutes for the convent. To this point, we have been involved with Isabel, Madame Merle, and Osmond’s daughter whose lives are interwoven into each other’s by the means of the piano. But after this dance event that Pansy is sent to the convent, Osmond justifies his reason and tells Isabel not to bother to change his opinion to bring her back focusing on the importance of her daughter’s education:

One's daughter should be fresh and fair; she should be innocent and gentle. With the manners of the present time she is liable to become so dusty and crumpled. Pansy's a little dusty, a little dishevelled; she has knocked about too much. This bustling, pushing rabble that calls itself society—one should take her out of it occasionally. Convents are very quiet, very convenient, very salutary. I like to think of her there, in the old garden, under the arcade, among those tranquil virtuous women. Many of them are gentlewomen born; several of them are noble. She will have her books and her drawing, she will have her piano. I've made the most liberal arrangements. There is to be nothing ascetic; there's just to be a certain little sense of sequestration. She'll have time to think, and there's something I want her to think about" (*The Portrait*, p. 451).

Social dances like any other activities and interests have the aptitude to reveal and mirror the lifestyles, culture, and class of the beholders, followers, and performers in a particular period of history. In fact, they shed light on the standards, beliefs, and morals of an era. Dancing as a popular and loved social activity and event has had its opponents. Anti-dance sentiment sprang up with the growing interest in the activity since around the fourth century. People and critics have criticized its crossing the acceptable behavior boundaries, causing physical debilitation, wasting time and money, and most importantly, breaking sexual taboos. Since the church leaders' adversary view on "the mixture of dancing and women as a dangerous combination" (Knowles, 2009, p. 3) in the fourth century towards the Middle ages along with the publication of Astesanus de Asti's the *Summa Astensis* (1317) and Fabritius's the *Destructorium Vitiorum* (1429), dancing had been condemned severely for centuries as the former prevailed the three major themes of anti-dance literature: the motive or intention of the dancers; their frequency of participation in the dance; and the resulting effects or consequences of their dancing, and the latter embraced the idea that "the devil is the originator of the dance" (2009, pp. 3-4). In the Renaissance and Elizabethan Era, though, the advent of dance teachers and choreographers as well as dance manuals highlighted the separation of social classes and assisted the privileged ladies and gentlemen to practice "only proper, orderly dances appropriate to their rank" to cultivate themselves and their society as "a civic duty" (2009, p. 4). However, the rise of Calvinism in England and their reaction toward dancing along with Puritans' anti-dance sentiment intensified the objections. During the eighteenth century with the increasing number of immigrants to the United States, social dancing

became prevalent among the members of the upper class. In the nineteenth century, as the gender issues and women's role in dance concerned many, a new theme was emerging that condemned dancing "because it ran counter to the intellect and dissipated the mind" and "as an idle pleasure, [...] offered no useful stimulation of the thinking faculties" (2009, p. 7). According to the *Social Mirror*, 1888:

A young lady should not attend parties and balls while engaged in educational pursuits. The proper serving of two such masters as learning and the gay world, is an utter impossibility, especially at the age of seventeen, when the fascinations of a ball possess charms that are never experienced in after years. Going to school is an old, well tried experience, going to a ball is a new and delightful one, and it is not hard to tell which would engross the entire thought of a young girl. (2009, p. 8).

The theme went further in the years after the Civil war to warn against its adverse consequences bringing ill health and ruined reputation and rubbing one off their time and money while being "an expression of the barbaric and uncivilized" (2009, pp. 10-12).

The waltz had its etiquettes. It was recommended by a leading dance master that "If a lady waltzes with you, beware not to press her waist; lightly touch it with the open palm of your hand, lest you leave a disagreeable impression not only on her ceinture, but on her mind" (2009, p. 54). The "hugging habit", though, was a controversial matter since throughout an evening of waltzing, couples had the chance to change their partners several times. The idea of an intimate contact while waltzing in the arms of a stranger was not acceptable for the public in the mid-nineteenth century and was judged as the "lascivious nature of the dance" (2009, p. 56) which would ultimately result in a woman's fall. In addition to the inappropriate holding position, there were disapprovals of "the exhibitionistic nature of ballroom fashion" (2009, p. 58). Yet, the general standpoint as T. A. Falkner clarifies in his *From the Ballroom to Hell* was that "society and fashion demand such dress; vile men demand it; for them the waltz would be spoiled of half its pleasure if the woman was not nearly as nude as she dare be" (2009, p. 58).

The buoyancy of the couple dance would make the events a perfect acceptable pastime for Pansy in the company of Isabel. It would also expose her to more proposals from noble gentlemen, and educate her in social interactions. Nevertheless, Osmond, who is essentially at odds with any activity unfit for his norm and dignity, finds the situation inappropriate for her daughter. The narrator in fact matches the dance structure parallel to Pansy's situation. Osmond rejects her attending dance parties because he sees her daughter in the arms of one suitor to the other. Although she is banned from encountering Mr. Rosie, his presence is threatening to Osmond. The peril is all around even when exchanging flowers at the ball as a sentimental etiquette. Besides, Isabel's accompany ship is imperiling since Osmond is not able to tolerate Lord Warburton's changing his mind and becoming a literal rival for himself.

It is also worth mentioning that despite Osmond's attempt in giving the impression of being romantic from his complexion and facial features to his interests and household furniture, he does not believe in Romantic doctrines. He has little value for individuality for others and in particular for women. Madame Merle, Isabel, and Pansy should all be deprived of having personal gratitude. Even the nannies coming from the convent are to him as a community who together protect young girls and teach them to be modest and not Rousseauian self-centered heroines. Osmond stood against the Romanticism principles that embraced dancing as "actually an expression of the quality of one's soul ... to reveal one's nobler sensibilities. Grace, propriety, elegance, and simplicity were all attributes to be admired in the dance. Awkwardness, pretentiousness, and arrogance were looked upon with disdain" (2009, p. 27). Osmond never attended the social dance and impeded Pansy and Isabel doing any further. Yet, by referring the piano when Osmond assures Isabel that Pansy "will have her books and her drawing, she will have her piano. I've made the most liberal arrangements" (*The Portrait*, p. 451), we should come to two parallel conclusions: one is that since she will have her piano, there is still some hope blinking for Pansy. The second and the more significant one is that there will be no other reference to the piano, dance, or music and with this, James suffices to whatever musical intimations he has had given so far and the story is already over for the au fait reader.

Nonetheless, the yarn goes on with a meaningful sentence at the beginning of chapter fifty-one: “The Countess was not banished, but she felt the insecurity of her tenure of her brother’s hospitality” (*The Portrait*, p. 452). A week later, Isabel understands that Ralph is in deathbed and wants to see her. She knew this from long ago that “[to] break with Osmond once would be to break forever; any open acknowledgement of irreconcilable needs would be an admission that their whole attempt had proved a failure” (*The Portrait*, p. 394). But now she is on the edge of her “freedom of mind” and is apparently opposing her husband’s deep desire to avoid Ralph, the “apostle of freedom” (*The Portrait*, p. 393).

Hence, Pansy’s banish to the convent where she can still have her piano should be credited as the climax of the story and therefore, the Countess should take the burden to resolve this trilogy’s quandary since she is essentially the one who ignited the idea of sending Pansy away in Osmond’s mind. When she sees Isabel bewildered and unable to decide, she reaches the hand for the help she has long postponed. Her exposé is as the following:

There’s something I want you to know,” the Countess declared—“because I think you ought to know it. Perhaps you do; perhaps you’ve guessed it. But if you have, all I can say is that I understand still less why you shouldn’t do as you like (*The Portrait*, p. 459).

Revealing all the secrets between his brother and Madame Merle, the Countess makes Isabel “wince for” hearing that unlike herself, Madame Merle has never thought that Osmond had any “illusion of intelligence” and that “[she] hoped she might marry a great man” (*The Portrait*, p. 462). But she has risked to save her daughter’s future who can compensate what she has already missed. Amy finalizes her speech with a rhetorical question: “Now will you give up your journey?” (*The Portrait*, p. 465)

Not wasting time, Isabel first visits her step-daughter in her room in the convent where she surprisingly confronts Serena Merle. The transformation in the bond between the two women has changed immensely and Madame Merle can vividly see the shift in Isabel’s behavior. The unanticipated point in this encounter is the fact

that Madame Merle refers to the same advantage that Osmond had indicated before; that “she has a charming little room, not in the least conventual, with a piano and flowers. She has arranged it delightfully” (*The Portrait*, p. 467). However, when Isabel is led to talk to her step-daughter, Pansy begs her “Don’t leave me here,” (*The Portrait*, p. 471) and confesses that “I’m not to be amused. That’s not what papa wishes” (*The Portrait*, p. 471) which emphasizes that the piano had never been considered as a means of entertainment but a virtue for self-scrutiny, optimism, and surrender which is, in fact, the gist of the present account; piano and piano playing cannot bring happiness to Isabel Archer, Serena Merle, or Pansy Osmond, but can keep the flames of hope burning!

Before rushing to her dying cousin, Isabel assures Pansy that she will come back. The echo of her “voice” is not something to forget “afterwards” (*The Portrait*, p. 472). She loses her cousin in Gardencourt and Osmond will have no more worries from his side. Lord Warburton is going to marry “a member of the aristocracy” (*The Portrait*, p. 484) and will be of neither use nor harm for none of the Osmonds. Caspar’s final endeavors to encourage Isabel to step out of that horrible marriage are by the same token mutilated. All the springs of hope that she had one day dreamed of in Gardencourt have now been dried out. There is only a faint glimmer of hope; “She had not known where to turn; but she knew now. There was a very straight path.” (*The Portrait*, p. 500).

3.3. *The Wings of the Dove* (1902)

The Wings of the Dove, similar to the personal life of Henry James, aims to represent a universal view instead of a national or regional concern, and its spheres expand outwards geographically side by side the expansion of the inner spheres of the characters. It is one of James’s late masterpieces written in baroque prose style which focuses on a straightforward plot of a love triangle. The book was written at a time when the demands and interests of the middle class had aimed at not only shifting the late 19th-century social and cultural hierarchies but also softening the rigid borders among the layers of the society and its new people who cared but not their selfish

ends. It recounts the story of Kate Croy, a wonderful handsome Londoner, who under obligations to her family, a demanding sister and a penniless father, lives with her wealthy aunt, Mrs. Maud Manningham Lowder. Kate is in love with Merton Densher despite her aunt's hope for her to find a prosperous husband like Lord Mark. The story takes place mainly in London, then in Venice, and back in London again to shed more light on the dominant themes of money, social status, and class mobility and simultaneously takes the reader to the dark corners of human's soul.

Upon her arrival to London accompanied by Mrs. Stringham, an old friend of Maud Lowder, the beautiful and remarkably rich Milly Theale enjoys splendid social success where she also meets Merton Densher with whom she had fallen in love before in America. Kate Croy finds their mortally ill friend Milly as their ultimate mean to their salvation. Her wealth will bestow them the money and social status. Kate not only gambles with Milly's affections and Densher's sexual desires but also easily sacrifices the moral norms. She theorizes that Milly Theale's fatal disease either will stop her to marry Merton or will set him free even if they marry. Unlike Milly, Kate and Merton are trapped within the realities of the economic predicaments that restrict and shape their decisions as well. Despite Kate's extraordinary plans and attempts to fulfil everyone's desires, none of them becomes content at the end. Through different perspectives and the twisting narration style, James compels the reader to uncover the bitter truths of the changing values and to experience the new mindsets of new people in a fragmenting society. Milly discovers from Lord Mark (Kate's ex-suitor) that Kate and Merton have been engaged all along and that she was betrayed by her closest friends. The stupendous 'dove' loses her hope for living life passionately and turns "her face to the wall" (*The Wings*, p. 374). Shortly after, she folds her wonderful wings but leaves Merton a remarkable bequest in an unopened letter which Kate heartlessly tosses into the fire. Being love haunted, Merton challenges Kate to marry him without the fortune or to lose him but gain her freedom and the money. Kate denounces and refuses the union by announcing the book's most influential remark: "We shall never be again as we were!" (*The Wings*, p. 422)

James eschews to lead the audience to the expected outcome but instead astray his reader, as usual, to make them delve into his work as he should in his community

to find the reasons and to hold lamps to discover truths in the angular mirrors of the society whose betrayals and sufferings are inevitable norms and major motives.

Unlike the prose writing tradition which fashions to start recounting the lives of the fictional characters through its chapters and pages, Henry James fancies opening his yarn from the very beginning with its title which offers one of Felix Mendelssohn's most popular and widely-known choral works "*Hear my prayer/O for the wings of a dove* MWV B 49" (1845)^{xviii}. Based on Psalm 55: 1-7, it is an anthem composed for SATB voices and choir organ and orchestra.

...
O for the wings, for the wings of a dove!
Fae away, far away would I rove!
In the wilderness build me a nest,
and remain there forever at rest.
W. Bartholomew (1793-1867)

Being born in a Jewish family and growing up as a Lutheran, Felix Mendelssohn (1809-1847) had to bear a long-life challenge of emotional and symbolic self-definition. Historically, the silence and the taboo connected to the problem of Judaism emerge from the anxiety of classification which is a characteristic of European modernity. According to Michael P. Steinberg, "anti-Semitism revolves a hostile classification of cultural other" (Mercer-Taylor, 2004, p, 27). He indicates that in the process of European modernity, the European Jews had to probe their own identity and to create "a new dialect between tradition and modernity" since modernity was labelled "as good and Christian" and therefore had to find the solution in joining the majority either through "assimilation and/or conversion" (2004, p. 28). He then links Mendelssohn's Jewish legacy to his Jewish subjectivity which is connected to "the life of the subject in time, motion, and in relation to the world" (2004, p. 28). Hence, the negotiable boundaries between self and world become the major parts of subjectivity experience that provide the essential matter in philosophy, politics, psychology, and art. Steinberg remarks the difference between 'identity' and 'subjectivity' and believes that the former refers to "the desire of the individual to classify himself or herself within a larger cultural and emotional context" whereas the

latter through psychological and historical partners “resists such fusion” and it is, in fact, this “non-classifiability of subjectivity [that] gives it a proximity to aesthetic experience in general” (2004, p. 29). But Mendelssohn’s cultural context and the formation of his biography should be considered as a paradigm of “a multicultural and uncertain moment in German Jewish history that was only available to the Biedermeier generation ... of 1815-48” (2004, p. 31). The multicultural, multigenerational, and multiprofessional Mendelssohn family played a crucial role in the production of the idea of ‘Germany’ by Christians and Jews (2004, p. 34). Even, the name Mendelssohn chosen by his father contributes to the aforementioned problem since “a Christian Mendelssohn is an impossibility” (2004, pp.35); yet, his insistence on remaining a Mendelssohn reveals his growing devotion to Protestant music and Bach. Steinberg cites from William A. Little that Mendelssohn is “urbane and his outlook ... broadly cosmopolitan” (2004, p.36) which reminds us of the American protagonist, Milly Theale, in *The Wings of the Dove*. Having been the only survivor, she has all types of freedom to enjoy her life as she aspires but is plagued with not only a terminal disease but also her being American. “To understand Mendelssohn requires negotiation with a psychological and cultural composite of great complexity” (2004, P. 40) which leads us to Henry James’s attempt in focusing to attract the reader’s heed to the differences between Milly and the rest of the characters in the novel. Identity is challenging for both Mendelssohn and the so-called ‘Dove’ in the novel under study.

To move the topic a step further, we should consider the fact that Mendelssohn differs from Wagner and late Romanticism. Leon Botstein remarks Wagner’s succession in setting Mendelssohn apart as an “epigone” (2004, p. 252) whose music lacked profundity. The result is that Mendelssohn embodies “refined easy listening” and his sacred music, although well-realized, “is [an] emotionally distant evocation of historical modes of the musical expression of piety” (2004, p. 252). Understandably, his popularity among the middle class and “emblematic of a musical culture of social affirmation” made him and his music unfit for modern life. Moreover, it is believed that his music is deprived of “emotional depth and immediacy” (2004, p. 255) and fails in expressing a sense of tragic; therefore, is constantly “optimistic”

(2004, p. 255). But, he was innovative in a way that he combined the eighteenth-century classical strategies with subjectivity and Romantic sensibility. This subjectivity is conveyed either through a narrator as in literature or through the visual experience as in painting. Therefore, “the hearer, playing Mendelssohn ... becomes acutely aware of the personal need to follow suit, to reflect on how a sense of truth, the objective world, and external reality are formed only by the expression of subjectivity” which is at odds with Wagner’s “Beethovenian theatrical sense of the dramatic in music” that cherishes objectivity and truth. (2004, pp. 256-258).

What necessitates the study of the two composers is the implication of the two composers in *The Wings of the Dove*. The appearance of Mendelssohn’s sacred anthem “*Hear my prayer/O for the wings of a dove*” is, in fact, the prelude to the book and ignites the idea that the themes of the work are to have resonances in the novel, or in other words, act as the Wagnerian leitmotiv. Furthermore, starting the book with an anthem which highlights the terms of “enemy”, “godless”, “hatred”, “terror” and “pain” reveals the mood and tone of Henry James’s work. However, being a sacred piece foreshadows a saddening but astounding ending. Indeed, by reading the novel, one will discover more congruency between the title and the plot. Even the echo of the religious influence of this church music can be heard throughout the novel. The fast tempo amid this choral composition that accompanies the thrilling lyrics of the second stanza even overlaps the climax of the novel.

The enemy shouteth, the godless come fast!
Iniquity, hatred, upon me they cast!
The wicked oppress me, Ah where shall I fly?
Perplexed and bewildered, O God, hear my cry!

For James’s intention, Mendelssohn is the right choice as he “represents the presence of the divine in all humanity” (2004, p. 259) and renders the grace of God in a communicable way through his coral and instrumental music. However, the juxtaposition of the two composers prompts the underlying theme of the clash between American sincerity and innocence, and British urbanity and knowledge and experience. It highlights the contrast between the American utility, spontaneity, and

nature, and the British form, ceremony, ritual, and art; indeed, with some degree of flexibility as his exclusive writing style. Unlike Wagner for whom art is a substitute for traditional religious spirituality, for the Lutheran Mendelssohn, music is the medium and “a social function for the individuals to establish [their] own contact with God using a secular, non-sectarian analogue to ritual and prayer” (2004, p. 259). His work vividly features “each individual’s consciousness of the divine and unique subjectivity each person possesses in the eyes of God” (2004, p. 260); an approach that is not promising for the post-Wagnerian passivity, pessimism, and collective susceptibility of the modern listener who fails “to enter empathetically into the act of listening to Mendelssohn and locating his subjectivity” (2004, p. 260).

To Wagner, Mendelssohn underestimates or even denies the capacity of art for meaning. In fact, Mendelssohn favours expressing the experience of being through music and through “echoes of an earlier musical realism” (2004, p. 263). He appeals to imply the natural events via thematic and melodic formations and focuses on the association of music power and linguistic notions which bring about the integration of musical and visual imagination. He and Wagner unanimously believe that music “penetrate[s] more deeply than language or pictures. [Albeit] Mendelssohn achieves this result without the operatic apparatus” (2004, p. 264). Hence, Henry James finds the solution in assimilating the two as he initially guides his readers into the lives of his fictional but universal characters through Mendelssohn’s “*Hear my prayer/O for the wings of a dove*” and afterwards leads them to Wagner to scrutinize the rest through his *Tannhäuser* (1845). What comes before Wagner, though, is worth mentioning.

Twisting the ideas and turning the thoughts is what Henry James, the master, does at his best. In his wordiest and most psychologically complicated novel, *The Wings of the Dove*, James introduces, first and foremost, a character whose being a heroine is convoluted with being an anti-heroine. We are truly indulged in to sympathize with Kate Croy’s miserable condition who finds no other choice but to abandon his impoverished father and sister to receive support from her wealthy aunt to ascend socially and later be able to succor them through a successful marriage. She is already in love with Merton Densher whom she met in a party she was “freely

convoked” by a friend of her mother shortly before her death. “The beginning—to which she often went back—[is] a scene, for our young woman, of supreme brilliancy; a party given at a ‘gallery’ hired by a hostess who fished with big nets” (*The Wings*, p. 48). Thus, the love in the first sight commences in such an environment where “[a] Spanish dancer, understood to be at that moment the delight of the town, an American reciter, the joy of a kindred people, an Hungarian fiddler, the wonder of the world at large” (*The Wings*, p. 48) were amassed to celebrate her rare privilege.

The most famous Spanish dance, the Flamenco, is a beautiful but difficult form of art as it symbolizes and represents the passion in its song, dance and music at the same time. The dance is also significant for it represents a way of perceiving and interpreting life. By the same token, Hungarian fiddle music is mainly known for its passion, romance and virtuosity which is also synonymous with the open road, the campfire, and the gypsies. Either accepting the standpoint of Franz Liszt (1811-1876) highlighting the significance of gypsies in Hungarian folk music or that of the Hungarian composer, linguist, and philosopher Zoltán Kodály (1882-1986) signifying the Liszt’s “monumental error” and emphasizing its bond with national identity, it is crucial to consider that Hungarian folk music is rich in themes and tunes narrating the joys, sorrows, loves, and frenzies which mirror the spirit of its nation thoroughly. However, the job of a reciter is, originally, to recite from memory; to express useful maxims. This amalgamation in the initial pages which mirror the hardships of Kate’s and Merton’s lives should not be taken for granted. Kate with her British subtlety and deep understanding of the current issues as well as her formidable potential in devising plots to save not only her life but also her beloved ones’ is simultaneously the protagonist and the antagonist who puts the narrative into motion as the incarnation of the Hungarian fiddler. On the other hand, Merton Densher is full of passion for Kate. He perceives everything in light of his love for Kate. He is wax in the hands of Kate who uses his devotion. He is the Spanish dancer dancing to the passionate songs of Kate in the most difficult and bizarre form. The restless innocent character who aspires to live life in its full is Milly Theale whose zealous excite and mournful background make her psychology even more complex than Kate’s. She is the reciter in whom the narrator showcases the American naivety.

From this very beginning, we see the connection between the dancer and the fiddler. As in any large party where introductions “lead to other things”, Kate Croy happens to realize a quick but equal passion for a young man she finds the chance to converse. It was not “simply that their eyes had met; other conscious organs, faculties, feelers had met as well” (*The Wings*, p. 49). James lets them fantasize the “perched feeling” prematurely by describing them up on

... a ladder against a garden wall, and had trusted herself so to climb it as to be able to see over into the probable garden on the other side. On reaching the top she had found herself face to face with a gentleman engaged in a like calculation at the same moment, and the two inquirers had remained confronted on their ladders (*The Wings*, p. 49).

This incident is immediately tied with another event but now from the throne to the carpet. Six months later, in a natural and not an extraordinary incident “Kate ... one afternoon [finds] herself opposite Mr. Densher on the Underground Railway” (*The Wings*, p. 49). Kate’s imagination is put into action and despite the dark day and time of the occasion, she sees herself together with him “in some bright level of the desert” while placing herself. Ironically, rather than music, dance, and song, there is nothing but the chance “to exchange the greeting of movements, smiles, silence” in the bright desert.

However, the introduction of Milly Theale happens in Book the third and through the thoughts of Mrs. Stringham who sheds light on Milly’s character and life as a slim twenty-some- year-old New Yorker dressed in remarkably black clothes. Although the true image of Milly is best described later in Book the fifth while Lord Mark (Kate’s other suiter) highlights Milly’s resemblance to Lucrezia, a painting by Agnolo Bronzino (1503-1572), what captures Susan Stringham’s attention is the fact that she “was alone, she was stricken, she was rich, and, in particular, she was strange” (*The Wings*, p. 79). Being rich and strange does echo Ariel’s song in Shakespeare’s last complete play, *The Tempest* (1611) whose main themes are betrayal, love, and forgiveness.

Putting romance on the stage, it centers Prospero, the former Duke of Milan who is put to sea after being displaced by his brother Antonio. "By Providence divine" (*The Tempest*, 2006, p.20), he comes ashore where his only companions are his daughter (Miranda), the spirit Ariel, and the monster Caliban. Over this twelve-year period, Prospero practices his magic to create a storm that brings his enemies to the shore of the island he is to control. He then turns his power upon them through Ariel and the other spirits.

Up to this point, the shipwreck and the setting, as well as the main idea of a romance, prevail. However, the characters represented go beyond their black or white roles as villains and heroes. For instance, while Prospero represents the hero, he yearns revenge and also enslaves Caliban which resembles aunt Maud mastering Kate, Merton, and even Lord Mark to help them achieve what each of them deserves separately. She fancies Kate marry the Lord and leads and supports Densher to approach and court Milly to have a bright future for himself. In the same manner, Kate masters Merton to gain the wealth she has been deprived of but at the same time pities Milly and wants her to reach the happiness she craves before she dies. On the other hand, Caliban is a monster not only due to his appearance but also for attacking Miranda; yet, he seems heroic due to resisting Prospero. Milly is the odd monster for being rich, strange, and mortally ill, but she is the only one that does the biggest sacrifice and forgives everyone at the end.

The reference to such a particular play has more connotations as it appears only a short while before Milly decides "to go straight to London" (*The Wings*, p. 94). The quoted line from Ariel's song: "She was alone, she was stricken, she was rich, and, in particular, she was strange" (*The Wings*, p. 79) is heard through Susan Stringham's mind. She is under the spell of Milly and is determined to accompany her in whatever she aspires. She also escorts Milly throughout Europe and then in London. By the same fashion, Ariel is commended by Prospero to lead Ferdinand toward Miranda and Prospero. The same line is heard by Ferdinand in almost the finishing lines of Scene 2, Act 1:

Full fathom five thy father lies,
Of his bones are coral made.
Those are pearls that were his eyes,
Nothing of him that doth fade
But doth suffer a sea change
Into something rich and strange.
Sea-nymphs hourly ring his knell.

(burden: Ding-dong) (*The Tempest*, 2006, p.37).

Susan Stringham is impressed by Milly's unheralded, unexplained apparition. In Milly, Mrs. Stringham discovers "New York mourning" ... New York hair ... New York history ... New York legend of affecting, of romantic isolation ... of New York possibilities" similar to Ferdinand for whom the tolls remind his dead father:

Hark now I hear them, ding-dong, bell.
The ditty does remember my drowned father. (*The Tempest*, 2006, p.37).

Milly and Ferdinand are both haunted and are both used as baits for fishing despite their splendid power. The romance has not started yet, but Prospero's plan is going well as Ferdinand pledges to wed Miranda "if a virgin, And [her] affection not gone forth, [he]'ll make her The Queen of Naples" (*The Tempest*, p.39) since The King his father has been already wracked. The key to solving the drama, to Prospero, is Miranda's engagement to Ferdinand. Nevertheless, Ariel's song foreshadows the tragic life of the vivacious but terminally ill Milly whose forgiveness is the turning point in the lives of major characters in Henry James's novel. The finale of the play which is also the end to Shakespeare's career meets the ending of *The Wings of the Dove*. Forgiveness is the last message in all the three!

London will soon be the chosen destination but the pace of music accelerates as Milly and Mrs. Stringham, or as her companion calls her Susan Shepherd, travel through Italy and across the Alps. However, Italy is to be the promised land and Wagner is present at this moment to shed light on the whole spectrum of the novel. While on their voyage, the two companions experience a myriad of incidents of which the reader learns nothing but that "the great sustained sea-light [drank] up the rest of

the picture, so that for many days other questions and other possibilities sounded with as little effect as a trio of penny whistles might sound in a Wagner overture” (*The Wings*, p. 83). But Henry James does not hesitate to notify that in fact “[i]t was the Wagner overture that practically prevailed, up through Italy, where Milly had already been, still further up and across the Alps, which were also partly known to Mrs. Stringham” (*The Wings*, p. 83). Thus, the sea-light magnificence captures the young adventurous Milly for its replicating the beauty of the waves; or warning of the unforeseen perils in the ocean of Wagner’s overture. It would not be an easy job to find the clue in Wagner if this analogy was not created. The idea of the penny whistle is not something that can be taken for granted.

Tannhäuser (1845) is an opera in three acts by poet-musician Richard Wagner (1813-1883). Adapted from two German legends, the story illuminates both the battle between sacred and blasphemous love and salvation through love. Some revisions are made by Wagner over the years (albeit none satisfactory). The most significant one is the revision for the opera's premiere in Paris (1861) which turns to be a *fiasco* partly due to political reasons despite 164 rehearsals in most of which the composer actively involves. The failure’s impact is so severe on Wagner that he abandons the idea of establishing himself in France, but also psychologically suffers its aftermath until the end of his life which happened in Venice followed by a heart attack.

The story is that the composer is compelled to add a ballet in the second act which means thoroughly irrelevant to Wagner. Despite all the clashes and cautions, warnings, and resentments, he risks the second performance and omits the ballet scene as it is to be a Sunday when the aristocrats do not attend the opera. The prestigious private Jockey Club de Paris is known for being a traditional gathering place of the elite of French society in the nineteenth-century. The members of the Jockey Club held numerous boxes at the Opera. The norm was to present ballet in every opera but not in the first act when the gentlemen would still dine. Wagner, believing that offering ballet in the second act is at odds with the opera, decides to insert the requisite ballet into the first act, right after the overture so that it could be abolished immediately. However, on the second evening,

[t]he members of the Jockey Club bought a number of penny whistles with which to enforce their sentiment. Up to their usual time of arrival, about the middle of the second act, all had been quiet, except that tuneful members had been applauded; when suddenly an infernal tumult broke loose and continued to the end of the opera with such persistence malignity that most of the music was drowned in the noise (Finck, 1968, p. 79).

Indeed, the historical significance of the overture and the penny whistles is remarkable in approaching the intention of Henry James in choosing Wagner; but what makes the major purpose fulfilled is the content of the opera.

Tannhäuser is a three-act opera revolving around the inexorable fate of the minstrel knight who passes a whole year in a constant orgy of pleasure with Venus. Being weary of his captivity, Tannhäuser prays to Virgin Mary and is set free finding himself in a beautiful valley. A sense of sin rises in him when chanting pilgrims pass him on their way to Rome. He finds his old companions all in hunting array who encourage him to accompany and join them once more. To their query for his sudden disappearance, he replies he had neither rest nor peace “in strange and distant lands”; however, when they inform him of his beloved Elizabeth who is heartbroken by his departure, he consents to follow them. In the second act, the innocent Elizabeth welcomes him back. Nevertheless, very soon their reunion is disrupted as Tannhäuser becomes incredibly excited while performing in a minstrel tournament and praises Venus in a wild paeon. Being frightened and disappointed, she forgives him and mediates to save his life. Tannhäuser is then banished and commended to find pardon in Rome. Elizabeth awaits the pilgrims coming back from Rome to bring the news of Tannhäuser’s pardon when she realizes that his name is not on their list. Being truly disappointed, she wishes her death. To his despairing cry, Venus appears to welcome him again but is vanished by the sacred name of Elizabeth. As her corpse is being carried, the Pope’s staff announce that Tannhäuser has been pardoned cherishing his triumph.

Tannhäuser’s sensual desires and spiritual aspirations are at odds to illustrate his struggles in between Elizabeth and Venus to find salvation through pure love. It

also reveals the universal theme of the clash between good and evil. There is no doubt that the intermedial reference to the Wagnerian opera has more to reveal to the musically educated reader of Henry James. He unmask the layout of the entire plot in front of the eyes of the reader to assist them in understanding the complex psychology of his characters from a clear viewpoint. However, in Wagner's fashion, who "often does keep us waiting" (Jarlert, 2014, p. 7), James also keeps Milly and her audience waiting to see the pages of her book folded one by one to the end.

Identical to Wagner's opera, *The Wings of the Dove* is mainly recounted in three acts, or in other words, settings: London, Italy, London. The story begins with Kate Croy and Merton Densher's love and the mundane and passionate desires that lead them both pursue a common goal in Venice and in Milly. The spiritual mood also exists from the very beginning starting with the title to the very end of the book when Densher finds himself in Chelsea in front of the Oratory. In Italy, he is still in love with Kate but indulges with Milly to satisfy his beloved Kate. He is restless; he is in doubt; he sees himself stuck in a predicament that has no way out. He persuades Kate to come to him to give him the valour and rationale to court Milly. Yet, their plans being wasted by Lord Mark who reveals to Milly the long love between Kate and Densher, Densher returns to London depriving the dying Milly of the only reason for living the life she aspired ever since she met Densher back in America. In London, soon, the dove folds her wings forever but forgives Densher, and her memorial to him is a big bequest. In the end, Densher finds himself in love with the sacred Milly whose pure passion haunts him through her muted letter that is tossed into the fire by Kate.

So far, intermedial references prevailed the domain to provide a more profound understanding of the characters' psychology. It is now time for them to take steps; to prove what they have been created for. The first impression is the lucid atmosphere for portraying the immediate characters. It is indeed from Densher's return from America that the tempo of the story accelerates. Nothing has changed with aunt Maud's attitude toward Merton as she unsurprisingly proceeds to keep him down despite welcoming him back from the States. Densher gradually becomes au fait with her approaches and intentions. The narrator highlights Kate and her aunt's interconnections, as we can read below:

... she was always, for her beneficent dragon, under arms; living up, every hour, but especially at festal hours, to the "value" Mrs. Lowder had attached to her. High and fixed, this estimate ruled on each occasion at Lancaster Gate the social scene; so that he now recognised in it something like the artistic idea, the plastic substance, imposed by tradition, by genius, by criticism, in respect to a given character, on a distinguished actress. As such a person was to dress the part, to walk, to look, to speak, in every way to express, the part, so all this was what Kate was to do for the character she had undertaken, under her aunt's roof, to represent. ... Aunt Maud's appreciation of that to-night was indeed managerial, and the performer's own contribution fairly that of the faultless soldier on parade (*The Wings*, p. 209).

Then, how about Densher's status? He acknowledges himself "as in his purchased stall at the play; the watchful manager was in the depths of a box and the poor actress in the glare of the footlights. But she *passed*, the poor performer—he could see how she always passed" (*The Wings*, p. 209). He needs to be enlightened as for now he is bewildered between "the older woman's technical challenge" and "the younger one's disciplined face" (*The Wings*, p. 209). He bears the sickness as observing the drama downgrades him to "mere spectatorship, a paying place in front, and one of the most expensive," but willingly consents to do so because Kate like any "practiced performer ... seem to be all in her part and yet convey a sign to the person in the house she loved best" (*The Wings*, p. 210).

With such a foreground, amidst the narration, the reader is invited to the drawing-room where the piano is being played followed by coffee and comic songs. Densher is sitting side by side with Kate on a small sofa. Here, despite Merton's stronger needs, Kate refers to Milly by indicating that "[s]he is not a bit right, you know ... in health" (*The Wings*, p. 217). She then tries to illuminate him step by step using the mood and tone of the occasion. She justifies that what has prevented Milly from departing is that she is preoccupied with Densher. First, she offers him to console Milly as "she has so much to lose. And she wants more" (*The Wings*, p. 219). Afterwards, she suggests that Densher should assist Kate "to make things pleasant for her" (*The Wings*, p. 219), since she believes that "she'll have it all or she'll miss it all" (*The Wings*, p. 220). She leads Densher to comprehend her purpose. "For a moment now, in silence, [Densher takes] it all in". He states: "What you want of me then is to

make up to a sick girl" (*The Wings*, p. 221). He understands that the "the different", "the unknown", "the uncut" (*The Wings*, p. 221) Kate means his way with the terminally ill Milly. Densher can complete the puzzle later when passing the modern church on his way home. His aha moment is when he understands that aunt Maud "had guaranteed to Milly Theale through Mrs. Stringham that Kate didn't care for him. ... She had described Kate as merely compassionate, so that Milly might be compassionate too ... the very properest possible and the most deeply, richly diplomatic [lie]" to successfully deceive Milly (*The Wings*, p. 229). Here, the climax of Mendelsohn's anthem and that of James's narration meet:

The enemy shouteth, the godless come fast!
Iniquity, hatred, upon me they cast!

Milly is naïve but curious and sensational. Let's review what we were told about her once she had arrived in London:

... all Milly would have asked indefinite "return," ... was to be told a little about Lord Mark and to be promised the privilege of a visit to Mrs. Condrip. Far other amusements had been offered her, but her eagerness was shamelessly human, and she seemed really to count more on the revelation of the anxious lady of Chelsea than on the best nights of the opera. Kate admired, and showed it, such an absence of fear: to the fear of being bored, [...] Milly's answer to this was the plea of her curiosities—which left her friend wondering as to their odd direction. (*The Wings*, p. 120).

In addition to that, the dove-image of Milly whom Kate has repeatedly created which represents Milly's freedom and power is at odds with Milly's self-image. She envies Kate not only for being the handsomest but also for all she herself lacks; her health. She is a far different character. Her naivety and wit are admixed. She is quiet but a good observer without being malicious. She is identified as a "skylark" (*The Wings*, p. 38) whose joyous spirit and passion cannot be disappointed, disillusioned, or diminished. Milly is the incarnation of Percy Shelley's *To a Skylark* (1820): "All that ever was Joyous, and clear, and fresh, thy music doth surpass."

However, after three weeks in her palace in Venice, Milly finally gets the chance to find herself alone. She seeks refuge in her Palazzo Leporelli with its rich Venetian past and the ineradicable character, where she “move[s] slowly to and fro as the priestess of the worship” (*The Wings*, p. 268). Nevertheless, it is not merely the palazzo but its name that has more resonances through both history and the novel. Leporelli echoes a key character in Mozart’s *Don Giovanni*: Leporello-Don’s servant. *Don Giovanni* (1787) is an opera in two acts revolving around a philander called in the same name. Although the plot does not go parallel with the novel under study, the relationship between the characters and its predominant theme help underscoring the key assets in *The Wings of the Dove*. Equally important, the reference to this opera occurs at a point in the novel where only one more act is left before the yarn comes to an end.

Act one starts projecting Don Giovanni in a predicament and Leporello objecting his irresponsible behaviours. Indeed, the master-servant relation in the opera resembles the close and dependent bond between Kate Croy and Merton Densher. Being characteristically calm, Don Giovanni, in a disguised cloak, seduces a noblewoman (Donna Anna) and later kills her father in a duel. Later on, Leporello reads the famous Catalogue Aria (a list of Don’s ex-lovers) to discourage Donna Elvira who stands out among other conquests. Elvira’s feelings and desires for Don Giovanni carry the theme of true love and fidelity which is shadowed in the opera but lucidly represent Milly’s love for Densher. In fact, what makes Milly historically ineffaceable is her most striking decision- to have mercy whereas Elvira swears vengeance when Don Giovanni rejects his romantic pledges. Act two starts after a scape followed by an attempt in deceiving Zerlina. This time, Don Giovanni bribes the complaining Leporello to stay. His next plot is to convince him to switch roles so that he can reach Elvira’s maid. By the same token, Densher is on the edge of relinquishment in his relation with Milly when Kate consents to come to him as a proof of her love and to urge him to stay firm in their mutual decision.

When everyone is after Don Giovanni seeking revenge, he and his servant are sitting under the huge statue of Donna Anna’s father (the Commendatore) who was murdered in their duel in act one. He predicts Don Giovanni’s end before the next

dawn. Don Giovanni with his typical composure invites him to his house for dinner. Elvira comes to Don Giovanni in the hope of his repentance but she leaves heart-broken when they all confront the giant stone Commendatore at the door. Offering his hand to greet, Don Giovanni finds himself locked in the statue's hand. The Commendatore asks him three times to repent but upon his refusal, flames rise and Don Giovanni sinks in the ground. Leporello aims for a fairer master! It is indeed the very ending of *Don Giovanni* that magnifies the effect of Milly's role in the dramatic fate of Kate and Merton. Analogous to the ghost scene in *Don Giovanni*, Milly's posthumously delivered letter and the fortune she leaves to Densher become the turning point in the Merton-Kate relation. He conditions Kate to stay with him without the money which means acting against the will of Aunt Maud or leave him and take the money and her freedom. Kate does not repent; she turns away with her memorable sentence: "We shall never be again as we were!" (*The Wings*, p. 422)

Nonetheless, unlike Leporello, the hapless Densher does not head for the nearest tavern. When he hears that Milly is dead, he finds himself bewildered on the Brompton street in front of the Oratory on the Christmas Day. Historically, the church was established in 1884 as the first catholic church in London in the Italian Baroque style as a duplicate of the Church of Gesu in Rome. The London Oratory is universally known as one of the stupendous custodians of classic Catholic liturgical traditions. Solemn Latin Mass and Vespers especially the great liturgies of Christmas, Holy Week and Easter are celebrated on all Sundays and obligatory holy days throughout the year which attracts huge crowds. In *The Wings of the Dove*, we read the scene as follows:

At the door then, in a few minutes, his idea was really—as it struck him—consecrated: he was, pushing in, on the edge of a splendid service—the flocking crowd told of it—which glittered and resounded, from distant depths, in the blaze of altar-lights and the swell of organ and choir. It didn't match his own day, but it was much less of a discord than some other things actual and possible. The Oratory in short, to make him right, would do (*The Wings*, p. 397).

Hence, reading musically, Henry James's story of a dove commences with Mendelssohn's anthem and terminates in London Oratory. The spiritual mode prevails

throughout the narration. “Godless”, “hatred”, “terror”, and “pain” are shadowed by love and forgiveness like spiritual leitmotifs.

O for the wings, for the wings of a dove!
Far away, far away would I rove!
In the wilderness build me a nest,
and remain there forever at rest.

James’s appeal to Mendelsohn’s religion, Wagner’s nihilism, and Mozart’s contrast lead to a resolution that mirrors Densher as a true lover like the Wagnerian man who finds salvation through the pure love of an innocent woman!

CONCLUSION

“Every man's work, whether it be literature, or music or pictures or architecture or anything else, is always a portrait of himself.”

—Samuel Butler

“The purpose of art: to make the unconscious conscious.”

— Richard Wagner

Not long before music becomes more of a public commodity, the nineteenth-century Western scholars acknowledged its connection with humanity much similar to her sister art, literature. The association of the two in the context of an ever-changing Victorian society whose morals and values were violated by the socio-economic changes led to the creation of a wide spectrum of literary and musical masterpieces that have influenced and captured minds and souls of many later generations. Music paved its way in light of Platonic theory of musical education rewards but enriched as mingled with literary themes and tropes. In the same fashion, literature and in particular fiction flourished addressing mostly the educated middle-class literati but again shook the hand of musical motifs to find a swifter way to establish a firm status.

Excavating the music-literary interactions in the works by the authors and composers of the period uncovers more than can be observed at a glance. The more one delves into either territory, the more one confronts to investigate. Hence, to narrow down the path, the present study has focused on five leading realist writers with Henry James at its core.

Being the father of modern novel, James introduces his audience to the open-ending realm of psychoanalytical realism through which they would review their perceptions and dust their long-rusted frames of mind. Hence, he appeals to his “personal impression of life” (Besant & James, 1884, p. 60) and by his unsurpassed

subtlety touches *the most delicate of arts* as an elevated trope, first and foremost, to mirror the jagged corners of the period. Opening a new era in the English novel, he fancies revolving around the universal theme of “a characteristic tragedy of the human spirit” (Adams & Searle, 2004, p. 970) as the nexus between the complex life he experienced and the wider more open world of fiction. As James has famously affirmed, “his writings, like those of Woolf, Joyce, and Freud, portray the human subject as enmeshed in relations of exchange – sexual, linguistic, financial, pathogenic – that violate the limits of identity,” (Ellmann, 2010, p. 1) which sheds light on any study accosting him as a writer.

As a general trend, James refers to his accumulated experience while creating thoughts whose originality come from the authorial knowledge and proficiency. That it is the socio-cultural existence that determines one’s consciousness is obvious; but according to the most inaccessible Lacanian realm of *Jouissance*, James’s work should also be considered as the manifestation of his most profound thoughts and sentiments that might have been hidden to himself as the author of his work.

However, he wraps the social, political, and ideological elements in a less distinctive layer to stimulate intellectual advancement. Music for James is the medium through which he concretizes the unspoken. Through the lens of music, James criticizes the intellectual, the cultural, and the moral values of different social groups; he delves into the dramatic events in the minds of his characters to see how they observe and respond to what happens to them. This expedition in their psyche through intermedial relation of fiction and music is the key premise of the argument throughout the present study.

Hence, Werner Wolf’s theory of *Intermediality* with its focus on “(t)he participation of more than one medium of expression in the signification of a human artefact” (Wolf, 1999, p. 1) was applied to investigate the musical allusions in a literary text in a similar way to what Julia Kristeva had conceptualized as *Intertextuality* to make the reading a more dynamic process. *Intermediality*, in fact, has been the core of many interdisciplinary studies concerning sister arts, in general, since the time S. P. Scher proposed the first typology of intermedial interconnections of music and literature. It was on the foundation of these intermedial associations that

the present study focused on selected realist writers of the nineteenth century to investigate the pragmatic aspect of the implication of musico-literary relations in their work. As William James believes, “[t]he whole function of philosophy ought to be to find out what definite difference it will make to you and me, at definite instants of our life” (James, 1907, p. 45); therefore, the aim of this study was, principally, to focus on the defined types of interart relations between fiction and music according to what has been offered by Wolf and then to trace and decode such applications which led to clear and calculated musical patterns in the novels under study. In the second chapter, in particular, the attempt was to reread the plots, find the position of each musical reference, and understand the rationality each novelist spent in his or her composition. The result was to believe that music for the realist writers contributes more to their productions than mere medial interaction. Flaubert, Balzac, G. Eliot, and Turgenev each favour to appeal to this particular medium for particular objectives; albeit in their style and from their perspective.

Among the novels studied in chapter two, *Madame Bovary* and *Lost Illusions* were chosen as the renowned works created by the two realist pioneers who still could not turn against the Romantic doctrines and therefore bore a presupposition of carrying certain musical elements. *The Mill on the Floss*, though, was picked as one of the least worked novels by G. Eliot and the reason to reference her was, first for the affinity James had with her, second for the considerable similarity between their styles, and then for the fact that focusing on music in Eliot would fill part of the gap in studying her vast ocean of fiction. Yet, apart from the French and British novelists of his time, James had intimate relations as well as a passion for both Russian literature and its creators. Hence, *Fathers and Sons* was selected for similar reasons but in the Russian context. The idea was that such a combination would set a clear background for a study that centres a legendary realist writer. Moreover, these authors unanimously embrace the fact that music and literature have been born and flourished concurrently and that their thoroughness is gained via their inevitable sisterly associations. Hence, music is an inseparable element neither from their inner nor career lives.

Nevertheless, a comprehensive study on Henry James revealed that although the impact of his European contemporaries is tremendous, he differs from them as an American novelist. Flaubert and Balzac, George Eliot and Turgenev are different from him since they belong to the culture with which their compositions knitted. But James is not a thorough American so that the cultural roots could grow in him in the historical context. He belongs to neither of the American or European cultures but is bound to them both. Reading the music in his works or reading him musically allows experiencing his experience and observing his observation. Thus, we need not only to read between and through his lines but also the music in his prose. So being initially a realist writer, he deviates from his contemporaries to pioneer a genre whose themes and devices took form over the next decades of the twentieth century. His fast-paced writing is far different from other realists'. He concretizes the most abstract thoughts in the mind of his reader and through the psychological study of his characters.

The study of music in the works by the most prominent 19th-century realist writers reveals the fact that for James novel is more than just reflecting the social concerns. He fancies to see how his characters adapt themselves to the changing world and to see if they can triumph over obstacles. He constructs his plots to challenge the integrity of these characters. More importantly, he appeals to a far different style through which music infuses to bridge the gaps and to encode the imagined multi-layered reality. James then leaves a lot unspoken to his audience's imagination and their paratexts knowledge. This is also very similar to the 'stream of consciousness', a narrative technique known mostly applied by the modernists as it links a medium to the other, in this case, tone to the words, while travelling from one thought to the other and from one character to the other.

That being said, the impact of his realist contemporaries is truly traceable in James's delicate taste of writing, explicitly George Eliot; but as a sincere follower of Flaubert, he is the scout of his legacy in creating realist novels, yet, in a far more reflective form. In composing such a *novel* genre, James originates a new strategy to creep into the minds of the characters he creates and then observe the story unfold from their perspectives. He appeals to various viewpoints and narrators so that the reader and himself be challenged to experience, probe, and assess whatever characters

undergo in the course of the account. Borrowing from William James, Henry James includes the ‘stream of consciousness’ but laced with the ‘stream of experiences’ to produce a kind of realism that is not available in his contemporaries. Further, he aims to employ the same elements they used to exercise but tries to give them extra significance, more than just marginalized paratexts and through a more systematic and organized approach. In other words, if the focus of a musico-literary approach is on the “‘transposition’ of music into narrative literature,” (Wolf, 1999, p.7) Henry James’s fiction is overt with such transpositions.

The works chosen for the main chapter of this study followed the chronological sequence of their publication, yet more importantly, they were selected for their authorial evolution over the years until the turn of the century. Traditionally, James’s oeuvre is divided into three phases which “are mainly defined by the development from the realism of the early phase through the experiments of the middle phase to the modernist perspectivism of the late novels” (Müller, 2010, pp. 93-4). However, as Müller conceptualizes, *The Portrait of a Lady* is considered as the turning point in his style towards modernism or relationality.

As an early phase novel, *The Europeans* radically addresses the national identity that represents the American tradition touched by Hawthornian romance and Howellsian realism. But from 1880 onwards, his conception of the self, applied in the middle phase works and overtly in those written in the late phase namely *The Wings of the Dove*, makes him stand out among his contemporary realist authors. The selected works for this study (*The Europeans*, *The Portrait of a Lady*, and *The Wings of the Dove*) then promote the immediate fact that all revolve around female characters. Notwithstanding, a broader reason is the minute and delicate attention James pays to the lives of these women stuck in the spatio-temporal framework of this study. What matters here then is not only how these women are perceived but also how they perceive themselves to find their way in the most challenging time.

However, turning to the main concern of this dissertation, based on his musical knowledge, James sets his plots on musical layouts. From devising the settings to creating the characters, from the conflicts and climaxes to the resolutions, there are accurate plans and formulas that represent musical aspects. Music is interwoven with

the main plotline and to understand the big picture, one needs to trace the musical clues and follow them in the fashion of dramatic irony. It is quite a challenge, for the reader should observe and judge what reminds him of Aldous Huxley's quote that "[e]xperience is not what happens to a man; it is what a man does with what happens to him". Hence, based on James's innovative technique of musico-literary plots, we ought to reconsider the traditional divisions in his oeuvre, and consequently believe that since early stages, Henry James benefited from musical transitions as a trope but also a medium in harmony with his conservative approach to establish a genre that would covertly portrait his intended subject matter.

In addition to that, music in Henry James adds a fourth dimension to the trio of author-reader-text. It makes the work more comprehensible as it lets the curtain drop; it emits light on the deepest thoughts of the creator. This fourth dimension reveals the extent of the knowledge and insight James acquired over the years. Being a literary critic, he observes the music of his time, delves into the lives of the composers, and then shares his finding with his audience through his fiction to eternalize them. Yet, more importantly, he provokes the reader to investigate his perception of music to apply it consciously in their reading process.

Furthermore, a thorough study of musical transpositions in the three novels elucidates James's thematic approach toward the employment of music. As a general trend, he centres a motif and based on that sets a musical plot. It is on this plot that he designs the ultimate storyline. This is his exclusive style, close to G. Eliot's, but in a more calculated fashion that makes James's novels outstanding when compared with the other realist works of the time. This means that James, intentionally, uses music in his pre-modernist style as a medium of narration which leads to a multilayer presentation of his perceptions and thoughts.

Moreover, such particularities in the novels under study depict a cyclic approach in the trajectory of James's mindset as he starts with the ideological conflicts in *The Europeans*, then, in *The Portrait of a Lady*, overtly focuses on the socio-economic issues men and women of his time struggled with and finally turns to the same spiritual and sociopolitical concerns in *The Wings of the Dove* in which he

cores *the Dove* character of Milly Theale as a universal character representing a universal theme.

In *The Europeans*, music is the criterion for understanding each character's capacity for change. For the puritan society of the Wentworth family music has a meaning far different from what it has to their European relatives. Although it seems that either Gertrude or the Baroness are depicted as the protagonist, but in fact, it is Felix who makes the plot go further and who shakes the unshakable lives of his surroundings. He is the fiddler whose mindset is at odds with the outlook of those who used to respond only to the tolls of the bells. James juxtaposes the tolls, nature, silence, and music to criticize the closed American society and to reconcile them with their European counterparts.

The Portrait of a Lady revolves around three female characters whose lives interconnect through the piano, which provokes their psychological growth in the form of a bildungsroman. In other words, the piano is an indispensable component of the plotline of this masterpiece as it not only helps foreshadow events but also symbolizes hope. Apart from that, James introduces the major male characters in a way that each typify either a composer or a music genre. Therefore, scrutinizing their lives, styles, and works uncovers part of the novel and casts light on the inner thoughts of each of these characters. Hence, Jazz, dance, and opera account for the novel's mainstay without which a genuine understanding of the work will fail. It is also worth acknowledging that this particular work is a musical novel whose many major characters are born to the tale with music and leave with music. At the locus of the story, Isabel Archer's life entangles with other characters' who well depict different angles of her psyche; however, to reach this comprehensive perception, one needs to observe the musical framework of the novel and its counterpoints to enjoy the harmonious melody of the work.

The Wings of the Dove is the only novel by Henry James or perhaps by any novelist that starts with its title and finishes in its title. It is a tale of love, hatred, pain, and forgiveness. Generally speaking, Mendelssohn's adapted psalm genuinely enfolds what James turns into the language of fiction; therefore, all through the narration and in between the lines, the resonance of the title and the murmur of its words can be

heard while the world of the innocent Milly is winded and destroyed by the stronger characters. In sharp contrast to the prevailing silence in *The Europeans*, the story of *the Dove* is haunted by the great composers of the time, Mendelssohn, Wagner, and Mozart to inscribe that

. . . all nuances of cheerfulness and serenity, the sallies, moods and jubilations of the soul, the degrees of anxiety, misery, mourning, lament, sorrow, grief, longing etc., and lastly of awe, worship, love, etc., become the peculiar sphere of musical expression (G. W. F. Hegel, *Aesthetics: Lectures on Fine Art*).

To epitomize, in his *Art of Fiction*, Henry James regards the potential and the purpose of the modern novel to transform “abstract ideas into living models” (Besant & James, 1884, p. 10). He defines the main end of this ancient art to picture humanity and real characters in real life, but first, they should be extracted from “personal observation” (1884, p. 18). On the other hand, some aspects of ‘inner life’ bear characteristics “similar to those of music” (Robinson, 2005, p. 298) which have the potential to reveal our feelings and emotions over time. However, such processes may not easily be perceptible through ‘folk psychology’. They may take different shapes and forms long before their presentation or appearance. Therefore, ‘life story’ guides the individual to learn and to evolve from life experiences in the construction of identity. Such experiences come from nowhere but the meaning-making elements or the repertoire of cultural narratives, namely literature, history, art, myth, or even language and geography.

Hence, reading James in light of the theory of *Intermediality*, meant dissecting his narrative as minute as possible whose award was facing several doors open at once to reach different layers of his thought and, perhaps in a more profound sense, accessing an uncovered biography of him which in turn lead to further studies focusing on his life story and the formation of personal unity to justify the reason James fancied composing his narration concerning the involvement of music as fine art. The ultimate result, for sure, will pass beyond the limits of self to reach the knowledge of others and the world. Thus, concentrating on the musical appearances

in James' work from silence to Jazz, from piano to dance, and from opera to composers as the pieces of his narrative layout revealed the fact that literature in music and music in literature (being the core of this study) renders a mutual contribution of the novelists and the composers not only to exhort the elevated thoughts but to promote the intended desires of an elite community to shape or at least broaden the perspective of their audience.

That Intermedial studies are still far from having hardened is a fact, but the outstanding references to music in James' work prove the inseparability of the sororal arts in his forerunner modernist style as a critic, novelist, and *Henry James*, the individual.

APPENDIX



Painting by the German artist Josef Danhauser, titled “Franz Liszt au Piano” (1840).

(Bonds, 2013, P. 356)

Hear my prayer [O for the wings of a dove] (Psalm 55:1-7)

Psalm 55: 1-7

Complete Evangelical Parallel Bible, p. 1332.

Psalm 55	Psalm 55
<i>The LORD will sustain</i>	<i>Trust in God Concerning the Treachery of Friends</i>
To the chief Musician on Neginoth, Maschil, A Psalm of David.	To the Chief Musician. With stringed instruments. ^c A Contemplation ^d of David.
1 Give ear to my prayer, O God; And hide not thyself from my supplication.	1 Give ear to my prayer, O God, And do not hide Yourself from my supplication.
2 Attend unto me, and hear me: I mourn in my complaint, and make a noise;	2 Attend to me, and hear me; I am restless in my complaint, and moan noisily.
3 Because of the voice of the enemy, because of the oppression of the wicked: For they cast iniquity upon me, and in wrath they hate me.	3 Because of the voice of the enemy, Because of the oppression of the wicked; For they bring down trouble upon me, And in wrath they hate me.
4 My heart is sore pained within me: And the terrors of death are fallen upon me.	4 My heart is severely pained within me, And the terrors of death have fallen upon me.
5 Fearfulness and trembling are come upon me, And horror hath ^d overwhelmed me.	5 Fearfulness and trembling have come upon me, And horror has overwhelmed me.
6 And I said, Oh that I had wings like a dove! For then would I fly away, and be at rest.	6 So I said, "Oh, that I had wings like a dove! I would fly away and be at rest.
7 Lo, then would I wander far off, And remain in the wilderness. Selah.	7 Indeed, I would wander far off, And remain in the wilderness. Selah
8 I would hasten my escape From the windy storm and tempest.	8 I would hasten my escape From the windy storm and tempest."
9 Destroy, O Lord, and divide their tongues: For I have seen violence and strife in the city.	9 Destroy, O Lord, and divide their tongues, For I have seen violence and strife in the city.
10 Day and night they go about it upon the walls thereof: Mischief also and sorrow are in the midst of it.	10 Day and night they go around it on its walls; Iniquity and trouble are also in the midst of it.

End Notes

i Stoics were the followers of the ‘Stoicism’-a philosophy that flourished for almost 400 years in Ancient Greece and Rome. Being popular among all classes of society, its highly practical ambition was to teach people how to be calm and brave when confronting anxiety and pain.

ii Ut pictura poesis is a Latin phrase literally meaning "as is painting so is poetry". This renowned statement appears in Horace's "Ars Poetica" after another famous quotation, "bonus dormitat Homerus", or "even Homer nods": "Poetry resembles painting".

iii Literary synesthesia is a technique applied by writers to present ideas, characters, or places in a way that they appeal to more than one sense (hearing, sight, smell, and touch) at once.

iv Melopoeia or melopeia is when words are "charged" beyond their normal meaning with some musical property which further directs its meaning, inducing emotional correlations by sound and rhythm of the speech.

<https://www.google.com/search?rlz=1C5CHEA>

v Opera by Gaetano Donizetti (1839) one of the most famous operas at that time, telling the story of a woman for whom a respectable marriage is emotional condemnation.

vii “Ernst Theodor Wilhelm Hoffmann (1776 –1822) was a German Romantic author of fantasy and Gothic horror, a jurist, composer, music critic and artist. His stories form the basis of Jacques Offenbach's opera *The Tales of Hoffmann*, in which Hoffmann appears as the hero”.

viii *Tancredi* is Rossini's melodramma eroico (opera seria or 'heroic' opera) based on Voltaire's play *Tanocrède* (1759). The borrowed overture from *La pietra del paragone*, best indicates Rossini's characteristic style. Stendhal considered it as Rossini's greatest masterpiece. <https://www.opera-arias.com/rossini/tancredi/>

ix Giuditta Angiola Maria Costanza Pasta (1797-1865), reigning Italian soprano of her time, was renowned for her vocal range and expressiveness.

x For further information refer to: <https://handelhendrix.org/learn/about-handel/opera-synopses/acis-and-galatea/>

xi For more information refer to: <https://riseofthetenor.weebly.com/history.html>

xii *The Creation*, is an oratorio by Austrian composer Joseph Haydn (April 1798). It was inspired by Handel's *Messiah and Israel in Egypt*; which Haydn had heard while visiting England. <https://www.britannica.com/topic/The-Creation-by-Haydn>

xiii For more information refer to: <https://www.newyorker.com/magazine/2012/04/30/opera-on-the-barricades>

xiv *The Sleeper* is an opera semiseria in two acts by Vincenzo Bellini (1801-1835) based on a scenario for a ballet-pantomime by Eugène Scribe. <https://www.liveabout.com/la-sonnambula-synopsis-724264>

xv "*Expectation*" (1815) is a lyrical song by the romantic Austrian composer Franz Schubert (1797-1828).

xvi lied (plural, lieder) is a setting of a poem for either a solo singer or several singers, with the accompaniment of a piano, sometimes supplemented by other instruments (Frisch, 2013: A4).

xvii “The term *versi sciolti* primarily refers to the unrhymed *endecasillabi piani* (blank verse), but in opera librettos, it has come to indicate the free combination of *endecasillabi* and *settenari* with an obligatory rhyme only in the final pair of verses” (Giger, 2008, p. 37).

xviii Psalm 55, The text was set to music by Felix Mendelssohn in 1844. The Czech composer Antonín Dvořák set "*Slyš, ó Bože, slyš modlitbu mou*". *Andante*. ("Hear, oh hear my prayer", "*Gott erhöre mein Gebet!*", (verses 1-8) to music in his Biblical Songs (1894). In 1923, Zoltán Kodály the hungarian composer set it with interpolations and extensions of grief and lamentation full of historic associations for the Hungarian people to the paraphrase by 16th-century poet Mihály Vég titled *Psalmus Hungaricus*, Op.13.



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Curriculum Vitae

Sanaz Alizadeh Tabrizi

Date of Birth 6 April 1978

Place of Birth Esfahan, Iran

Nationality Iranian

E-mail sanazjamejam1978@gmail.com

Address Istanbul/ Turkey

Education

2016-2020 English Language and Literature / PhD
İstanbul Yeni Yüzyıl University, Istanbul, Turkey

2015-2016 PhD Candidate in English Language and Literature
Istanbul Aydin University, Istanbul, Turkey

2011-2015 English Language and Literature / MA
Azad University of Tabriz, Tabriz, Iran

2007-2010 English Language and Literature / BA
University of Payam-e Noor, Urmia, Iran

Other

1995-1999 Midwifery
Azad University of Urmia, Urmia, Iran

Work Experience

Sep 2017- Feb 2019	Instructor and Curriculum Developer Altinbaş (Kemerburgaz) University, Istanbul, Turkey
Mar 2017 – Present	English Instructor & Editor (Part-time) ABA Egitim/ Innolab, Istanbul, Turkey
Feb 2017	Interpreter & Editor Tea Time Inc. San Francisco, CA (apps for iPhone)
Feb 2016-Jun 2019	Lecturer IMU (Istanbul Mediterranean University)
Sep 2015-Jun 2017	Lecturer / Advisor Istanbul Aydin University, Istanbul/ Turkey
Jan 2005-Sep 2015	English Instructor Iran Language Institute (ILI)
Sep 2009-Sep 2010	English Instructor Telecommunication Company, West Azerbaijan, Urmia
Aug 2004-Sep 2006	Founder and Head of English Department Tehran Institute of Technology, Urmia Branch
Sep 2002-2008	English Teacher & Interpreter IRIB, West Azerbaijan, Urmia, Iran
Feb 1999-2008	English Instructor Marefat Language Institute

Teaching and Supervision: BA Program (IMU, 2016-2019)

Academic Writing I

Academic Writing II

Speaking and Listening

Oral Presentations & Debate

Grammar 3 (advanced)

Readings in English Literature:

- Short story
- Novel
- Poetry

Introduction to Linguistics

Introduction to Applied Linguistics

Phonetics

TESOL

Literary Criticism I

Readings in American Literature

Research Methodology

Teaching Methodology

Translation from Theory to Practice I

Graduation Project (Supervised 11 BA projects)

Other Teaching Experiences

IELTS, TOEFL, SAT, AP

A1, A2, B1, B2, B2+, ENG 101, 102, ENG 301, ENG 111, 211

Fields of Interests

Literary theory and criticism

Victorian and early modernist literature

Interdisciplinary studies in literature and music

Narrative Theory

International Publications & Presentations

Soheila Pourali. **Sanaz Alizadeh Tabrizi**. (2018). “Reading Foucault’s Authorial Function in Julian Barnes’s Short Stories”. METU British Novelists International Conference: JULIAN BARNES AND HIS WORK. Middle East Technical University, Ankara. 13-14 December 2018.

Sanaz Alizadeh Tabrizi. (2017). “Identity and Traumatized Authorship: Haunted Female Characters in Edgar Allan Poe’s Selected Short Stories”. Ege University 16th International Cultural Studies Symposium “Narratives of Trauma”. Ege University, Izmir. 10-12 May 2017.

Sanaz Alizadeh Tabrizi, Robab Khosravi. (2015). “A Bakhtinian Perspective to the Nineteenth Century Chronotope: Charlotte Brontë’s *Jane Eyre* as a Chronotopic Counterpart for Gustave Flaubert’s *Madame Bovary*”. TPLS International Journal of Theory and Practice in Language Studies, ISSN 1799-2591, Volume 5, No. 9, 1945-1951, September 2015.

Memberships

2020 - IDEA (a member of ESSE)

Languages

Persian/Farsi (Native), English (Fluent), Turkish (intermediate), and French (pre-intermediate)