Hacettepe Üniversitesi Edebiyat Fakültesi Dergisi
2006 / Cilt: 23 / Sayı: 1 / ss. 1-18

The Extensive Use of Imagery and Symbolism in the Depiction of Moral Ambiguity in James's The Wings of the Dove and The Golden Bowl

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Özet

Bu makalede Henry James'in *The Wings of the Dove* ve *The Golden Bowl* adlı romanlarında iyilik ve kötülük kavramları incelenecektir. Makalenin amacı, bu kavramların temelinin insan ilişkileri ve karakterlerin dış dünya ile olan ilişkilerinde yattığını, ve yazarın, kullandığı simgeler ve imgeler yoluyla bu kavramları güçlendirdiğini ortaya koymaktır. Her iki romanda da materyalizm çok önemli bir yere sahip olmasına rağmen karakterlerin duygularına ve düş güçlerine de aynı derecede yer verilmiş ve iyilik ve kötülük kavramlarının net bir biçimde ayırt edilemiyeceği gösterilmiştir. Bu açılardan iki romanı bir bütünün parçaları olarak görmek mümkündür.

Anahtar sözcükler: iyilik, kötülük, simgeler, imgeler, materyalizm, insan ilişkileri

Abstract

The article aims to analyze the concepts of good and evil in Henry James's *The Wings of the Dove* and *The Golden Bowl*. The main argument is that James's extensive use of symbolism and imagery helps to reinforce the illustration of these concepts and that good and evil seem to reside in human relations and the characters' relatedness to the world outside themselves. Although materialism occupies a central role in these novels, the characters' feelings and imagination are also probed into with the result that the interdependence of good and evil is revealed. The two novels can be seen as two parts of a single unit in these respects.

Key words: good, evil, symbolism, imagery, materialism, human relations

In *The Wings of the Dove* (1902) and *The Golden Bowl* (1904), two works belonging to the final phase of Henry James's literary career, good and evil appear to reside in human relations and in the characters' relatedness to the world outside themselves. Both novels are dominated by solid materialism but directed toward an inner world of feeling and imagination (Bradbury i). James gives us dramatic action at a figurative level, conceived entirely within the imagination of his characters. His fiction moves away not only from telling toward representation but also from pointing to implication so that the

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reader has the responsibility to infer the unspoken story through the great variety of figurative language while assessing what that may imply and to act as both observer of and witness to the way roles are performed (Bradbury viii). These two novels may be considered as the two parts of a single unit. As Adeline R. Tintner also notes, "the pairing of *The Wings of the Dove* and *The Golden Bowl* involves the Expulsion from Paradise in *The Wings of the Dove* and the regaining of a true paradise which Adam and Maggie must earn in *The Golden Bowl"* (59).

James uses both America and Europe as a background to his fiction and his characters are Americans and Europeans of various nationalities. This internationalism provides him with a wide range of scope to point out the evils in society, which emerge as a result of the presence of good and evil in human nature. James, as is well-known, attaches great importance to the manners of his characters. Sally Sears remarks that he is "concerned with the excruciation that results from exposing someone of a trusting, open, innocent nature to someone who, beneath a perfected social manner of grace and charm, hides deadly intents" (161). James seems to be fascinated with his villains and with the general human capacity for destructiveness, and in these two novels, where he depicts evil intruding upon the lives of his characters, he focuses on the moral issues of character development. The two novels, in which the fittest animals overpower their rivals in the struggle for survival, are battlefields, in a figurative sense, where intelligent survival techniques as required in a materialistic world are applied, and the world depicted is one in which "the worker in one connection was the worked in another" (WD 118). Although James does not impose an ideal while giving his characters' responses to events, there is a sense of cynicism permeating the two novels. Catherine Cox Wessel claims that rather than criticising a particular culture, James expresses his "cynicism about human nature itself" (243).

Both *The Wings of the Dove* and *The Golden Bowl* are rich in figurative language, as stated above, especially in imagery and symbolism which are used to understand, evaluate and depict what is meant by good and evil. Animal imagery suggests the 'prey versus predator' relationship, putting the characters in a subservient/dominant state. This power struggle also suggests the changing morality of the characters as their roles change. As an example, after Kate tells her father that Aunt Maud wants to "keep" her "on the condition that she will break off all relations with her father," she adds, "I'm not so precious a capture. No one has ever wanted to keep me before" (WD 12). Realizing that "she might be devoured," she likens herself to "a trembling kid, kept apart a day or two till her turn should come, but sure sooner or later to be introduced to the cage of the lioness" (23). The name "dove" is attributed to Milly first by Kate and later by the other characters. As explained in Cooper's *Encyclopaedia of Traditional Symbols,* "dove" represents "The Holy Spirit; purity .... The saved soul" (54) and "Wings" suggest "divinity ... protecting all pervading power of the deity; the power to transcend the

mundane world … freedom … victory" (193-4). There are many references to Milly's innocence, purity and good nature sustained through certain images. When she makes her entrance into London life for the first time at Lancaster Gate, she "alighted … taking up her destiny … as if she had been able by a wave or two of her wings to place herself briefly in sight" (WD 106). Kate warns her against the mores of London society because, as she tells Milly, she is a "dove" (184). When Milly, the dove, is to make her appearance in the society of which Kate is now a member, Kate looks and watches "the oddity of a Christian maiden, in the arena, mildly, caressingly, martyred. It was the nosing and the fumbling not of lions and tigers but of domestic animals let loose as for the joke" (222). The place in Italy where Milly stays is, in Mrs. Stringham's words, "such a court as never was: one of the courts of heaven, the court of an angel" (332-3). Milly in movement is likened to "the priestess of the worship" (284) and Denscher likens her black garment to "the stole of a priestess" (258). On another occasion, when it first occurs to Kate to use Milly for her aim, which is to make Denscher court and marry Milly, and inherit her millions so that Kate can marry him herself, Milly's appearance is depicted as that of a dove: "Milly was indeed a dove; this was the figure, though it most applied to her spirit" (337). The chain around Milly's neck has an ambivalent implication as "office, dignity and unity but also bondage and slavery" (Cooper 32). She may be a "priestess" with a chain representing her dignity and her place as an office where religious ceremonies are held but she is also doomed and enslaved by the evil workings of her friends. Upon learning from Lord Mark that she has been deceived and used by Kate and Denscher, Milly "turns her face to the wall …folding her wonderful wings" (WD 369). Denscher is struck with the full realization of the evil to which Milly has been subjected by them at this stage. But even before that, during his pretended courtship of Milly, he becomes so deeply touched by her hunger for love that he is pulled out of the values of the materialistic world Kate has come to represent (Powers 83). In fact, Denscher's compliance with Kate's evil plan becomes rather ambiguous toward the end as his complicity turns to his anger at Lord Mark. It is unmistakable in conclusion as he refuses to take the bequest with the woman for whose sake he wanted the bequest (Hardy 39). It is a conclusive moral act. Kate's famous words, "We shall never be again as we were" (WD 457) articulates the loss of their virtue and their love. After her death when her second letter, in which the amount of money she left Denscher is mentioned, arrives, Kate understands that Milly's wings cover them (456) because Denscher is in love with the memory of the dead girl and a reunion between Kate and Denscher is impossible. Thus the outspread wings of Milly awaken Kate's and Denscher's awareness of their past evil acts and leave their relationship in shadow.

In her conversation with her doctor Sir Luke Strett in London Milly describes herself as the "survivor of a general wreck" (WD 158) or an embodiment of the "survival of the

fittest" idea. But the place where she has survived is America, not London. Her doctor's response is ironic: "Yes …. It makes you a capital case" (158). "Capital" has the meaning of punishment by death. Although Milly is not guilty of anything to deserve punishment, her being a dove in the carnivorous London circle makes her an excellent prey even if she is a weak "caged Byzantine" (167) who only wishes to be called "a veritable young lioness!" (164).

The animalistic qualities of the other characters are far from being sympathetic. Aunt Maud's evil nature is conveyed through references to her as the "devourer" of Kate, and her dwelling, Lancaster Gate, is the "cage" and a sort of "battlefield" (WD 23). Since she does not approve of Kate and Denscher's relationship, she settles on Kate "with her wonderful gilded claws" and is described by Denscher as a "vulture" but Kate corrects him, calling her an "eagle with a gilded beak" (52) for she does not feed on dead flesh but on the ones she has caught herself. When Denscher visits her, he feels he is, like Kate, "in the cage of the lioness without his whip" (54). She also has the tendency to "bite" Denscher's "head off any day" without opening her mouth (59) and to "swallow" him (129).

Kate, who at the beginning suffers from being a prey, a "precious capture" to Aunt Maud's "cage" (WD 23) later assumes the role of a pacing "panther" (184), since upon entering the Gate, she has learned and acted in accordance with the logic that leads the London society. It is Kate who puts Denscher "in a wondrous silken web" (237) making him do things that she designs for their union. In *The Wings of the Dove* almost all the relations are the embodiment of a "web" and the schemes that are carried out push the related characters into evil and dangerous acts, as a result of which preys are entrapped. The biggest spider in the centre of the web who weaves others' lives according to her own morality is Aunt Maud. Kate is another arranger of lives for personal benefit. Denscher permits himself to be used by Kate as a tool in her evil acts.

When Milly makes her first appearance in the Alps, she is with Susan Shepherd Stringham, who accompanies her throughout her travels. She is Milly's "shepherd" and Milly is the innocent "lamb". While Milly is standing at the edge of the abyss in the Alps, Susan becomes concerned, thinking that Milly might slip or leap to commit suicide. On the contrary, Milly has decided to go to London and thus take "full in the face the whole assault of life" (WD 85). Milly's standing at the edge of the abyss is emblematic of the fragility of her life both in terms of her having an incurable and unnamed disease and of the doom awaiting her in the duplicity of the London circle. Jean Kimball, focusing on the image of the "abyss", notes that it is during her second interview with Sir Luke Strett and her lonely meditations in London streets that Milly understands the meaning of "abyss". To Kimball, "abyss" defines Milly's "practical problem of life" and the "dove" with its wonderful wings is the symbol for her final solution (268-70).

Adeline Tintner highlights certain similarities between *The Wings of the Dove* and *Paradise Lost*. She claims that *The Wings* “seems to incorporate … the basic design of *Paradise Lost”* and that the title of the novel “can be shown to have been drawn … from the opening lines of *Paradise Lost*” (60) in which the word “abyss” appears eighteen times (61). Furthermore, she associates Milly with the “Spirit” of Milton (61) and the meeting of Kate and Denscher in the Underground with Satan’s meetings in hell (62); “abysses” are “the province of the Devil”, and the Lancaster Gate circle is the embodiment of the residence of the modern devils.

The title of *The Golden Bowl* resonates with beauty, luxury, antiquity, with the formality of state banquets. But such an image irretrievably belongs to the past. Empires where such feasts were held have fallen, fractured by internal flaws like the bowl (Bradbury ii). The fact that the gilded crystal bowl has an almost invisible flaw makes it an invaluable vehicle for James to subtly reveal past misdemeanours. The world of *The Golden Bowl* is as animalistic as that of *The Wings* and the animal imagery relates itself to power and character development. The Prince while talking to Maggie before their marriage describes himself as a chicken “chopped up and smothered in sauce; cooked down as a *creme de volaille,* with the half parts left out” (GB 6) and from Fanny Assingham’s point of view he “didn’t need a jailor … [being] a domesticated lamb tied up with pink ribbon. This was not an animal to be controlled - it was an animal to be … educated” (96). When the Prince encounters Charlotte at Fanny Assingham’s before his marriage, he thinks that the colour of her hair gives her at moments “the sylvan head of a huntress” (29). Yet when Maggie and Adam talk about the latter’s necessity to marry and decide to invite Charlotte, they talk as if she were a rare pet to be “kept” (108). However, in her relationship with Adam, Charlotte “works like a horse” (240), to make it seem to Adam as if both marriages were working perfectly, as Fanny tells her husband. Maggie, who talks about Charlotte’s cleverness with Adam, says Charlotte trembles for Maggie’s life because Maggie lives in terror and is “a small creeping thing” (108); but while she is waiting for the Prince to return home from his visit with Charlotte to Matcham, having started to realize that there is something odd in her marriage, she feels like a “timid tigress” (249).

After deciding to save her own and her father’s marriages by arranging their lives in a new way, Maggie notices that she is being humoured excessively by Charlotte and Amerigo. She feels as if she were “in a bath of benevolence artfully prepared for her”; but this is not what she has required. She had flapped “her little wings as a symbol of desired flight, not merely as a plea for a more gilded cage and an extra allowance of lumps of sugar” (GB 269). She realizes that Amerigo and Charlotte are “directly interested in preventing her freedom of movement” and that “Amerigo and Charlotte were arranged together and they didn’t want her to disarrange them” (270). It is clear

that Maggie must use the necessary means to survive and think of every possibility and strategy not to lose but rather to gain her true paradise. The situation constitutes an unavoidable challenge to Maggie. She takes herself well in hand, with lively vigour. Maggie's strength lies in her objectivity, the self-regard which does not lose sight of its limitations. Her very integrity might lead to self-indulgence and it does. Ironically, the text projects the depths of Charlotte's eventual suffering through Maggie's imagination, which constitutes the price of her own success. Whether the creative responsibility is enough to absolve and justify Maggie is a question for the reader to answer (Bradbury xii). During the process of her transformation Maggie becomes more and more aware of the situation of others and even feels sympathetic to their sufferings, especially upon seeing her rival as confined and subjugated. She is conscious of the "gilt wires and bruised wings" of Charlotte in "the spacious but suspended cage, the home of eternal unrest, of pacings, shakings, all so vain. The cage was the deluded condition, and Maggie, as having known delusion – rather! – understood the nature of cages" (GB 381). Thus she "walked round Charlotte's [cage] – cautiously and in a very wide circle … saw her companion's face as that of a prisoner looking through bars" (381). Whether this is the voice of sympathy or of revenge is up to the reader to decide. As time goes by, Maggie's cautious confrontation and even retreat from her attacker turns into a strategy for a counter-attack. While Charlotte pursues Maggie like an animal chasing its prey, the question for Maggie becomes the elimination of danger "by some art" (387). When Charlotte asks Maggie, "Have you any ground of complaint of me?" and continues by saying, "I'm aware of no point whatever at which I may have failed you … nor … anyone in whom I can suppose you sufficiently interested to care," it becomes inevitable for Maggie to cover for Charlotte, if Adam is to be spared; so her response is: "I accuse you of nothing" (398). The two women kiss on this denial. Throughout this passage, high decorum and savagery struggle for control. Defeat and victory, darkness and light, the sheltered and exposed are turned inside out. What governs the text is Maggie's point of view. If Charlotte suffers, it is Maggie who feels the pain (Bradbury xiv). Toward the end of the novel, in Maggie's imagination Charlotte is seen as in total submission to Adam's power, their relation being like that of a sacrificial animal being pulled by a "long, silken halter round her beautiful neck" to be "removed, transported" (GB 415). The rope leads her to her doom unknown to her since its designer is Maggie. When Charlotte informs Maggie about her decision to leave Fawns with Adam for America, Maggie knows that Charlotte is "doomed, doomed to a separation that was like a knife in her heart" (434). She secretly enjoys her triumph although in Charlotte's presence she pretends to have failed. Her pretence is out of consideration for what Charlotte might be feeling. Yet her consideration for Charlotte's feelings is not devoid of consideration for her self. Maggie has known that "the great trap of life" requires the sacrifice of the least fortunate"(380) and in this case it is Charlotte, who has been assured and deceived by

Amerigo at Maggie's request that Maggie knows nothing about the betrayal. Maggie's "design" requires this and the atmosphere as depicted at the gallery at Fawns is the epitome of all the evil inherent in human relations. The Prince feels in "prison", recognising "the virtual identity of his condition with that aspect of Charlotte's situation … the similitude of the locked cage" (446). The difference between the Prince's and Charlotte's captivity lies in the fact that Amerigo is there "by his own act and his own choice" (446).

The meaning of *The Golden Bowl* can be found in Christian symbolism as well. Cooper's *Encyclopaedia of Traditional Symbols* explains that "bowl" having associations with "cup", "vase", "chalice" suggests "the Holy of Holies" and that "gold" implies "illumination … the quality of sacredness; incorruptibility … wisdom" (42). Furthermore, the "bowl" is crystal, symbolizing "purity, spiritual perfection and knowledge … the self-luminous" (48). Besides, "golden" suggests "sacredness; divinity; revealed truth" (42). However, the bowl is cracked, which destroys all perfections represented so far. The flawed, gilded crystal bowl, which is discovered by Charlotte and Amerigo while they are shopping in an antique shop for a wedding present for Maggie, becomes the very item through which the imperfection of Maggie and Amerigo's marriage is revealed since like the flawed bowl the marriage is flawed no matter how perfect and incorruptible it looks, especially to Maggie in her ignorance. Just as the gold on the bowl has been "too well put on … by some very fine old worker and by some beautiful old process" (GB 68). Maggie regards Amerigo as a "rarity" and an object of "beauty", of "price" (6), and Adam calls him a "pure and perfect crystal" (81) to which the Prince's response is: "Oh! If I'm a crystal, I'm delighted that I'm a perfect one, for I believe that they sometimes have cracks and flaws – in which case they're to be had very cheap" (81). It will require a long and delicate process for Charlotte and Amerigo to cover their clandestine love affair and for Maggie to discover and put an end to it to save her marriage during which process she will have to disguise her purpose as skilfully as a "fine old worker."

James makes references not only to precious items with perfections or flaws but also to the paradisaical life that Maggie and Adam lead at Fawns in order to enrich his representation of good and evil that are indispensable in human motives and actions. As an example, on her arrival at Mrs. Assingham's the Prince says to Charlotte concerning Maggie,"The blessed Virgin and all the saints have her in their keeping" (GB 31). When Adam and Maggie want to be together, away from their friends and wander into the old garden, they sit under an oak tree and there is "a small white gate intensely white and clean in all the greenness" (94). Here, the colours "green" and "white" and the image of "gate" together with the "oak" tree suggest a Garden of Eden atmosphere. "Green" implies "hope, the growth of the Holy Spirit in man" and the colour of Trinity in

Medieval times (Cooper 40). According to Cooper, "oak" represents "strength [and] protection"; it is a symbol "of Christ as strength in adversity …. The oak [is] said to be the tree of the cross" (121). These definitions make more sense when other references to Maggie and Adam are pointed out: they knew "nothing on earth worth speaking of"; "knowledge wasn't one of their needs"; what is more, they "were constitutionally inaccessible to it" since "they were good children … and the children of good children" (GB 199). The decision they make under the oak tree to invite Charlotte to Fawns for Adam to get better acquainted with her as a possible wife will be the source of the doom that awaits Maggie and Adam for it is after Charlotte's appearance that they realize the evil hidden in their lives. Although such representations reinforce the innocence of Adam and Maggie, nothing is purely good for Adam or for Maggie, who is "an angel with a human curiosity" (112) but must use the tactics of Satan and of Satan's daughter, Charlotte Stant (Tintner 59). Tintner remarks that James's originality lies in making Maggie "win back Paradise, borrow the ploys and strategies of the Devil" (64). Even before, though, her suggestion of Charlotte as a wife for her father cannot be wholly based on selfless motives, for she sacrifices not only Charlotte to ensure her father's happiness, but Adam as well to guarantee her own happiness and marriage.

Imagery of playing and acting has a significant role in the novels as well. Most of the characters try to solve the basic problems of their lives by using the means that appeals to them most in particular circumstances. Yet their ability to find their ways depends on how well they play the game since getting out of such labyrinthine circumstances necessitates skill to "act" and "play" certain "games." James's use of the imagery of game, playing and acting, and his depiction of the characters as actors and actresses are attempts at conveying this intriguing world, and they all add to the "web", "animal" and "abyss" imagery. In *The Wings* Lionel advises Kate to "play the game" because "there's no limit to what your aunt can do for you" (WD 16); Kate and Denscher are "able to play a waiting game with success" (61). Milly decides to do "her share of conquering" as Aunt Maud told her to and the situation has "the quality of a rough rehearsal for a big drama" (179). For Denscher, "waiting was the game of dupes" (200). When Kate asks Denscher to be "nice" to Milly, Denscher's response is: "I can be 'charming' to her … only by letting her suppose I give you up … It *is* a game" (210). Denscher later recognizes that in Lancaster Gate Kate "has to dress the part … for the character she has undertaken … to represent." Denscher himself, on the other hand, is "in his purchased stall of the play; the watchful manager was in the depths of a box and the poor actress in the glare of the footlights" (217-8). In Italy after everyone has left the palace, both Kate and Denscher "*saw* each other at the game" (360). On his return from Italy to London Denscher tells Kate that they have lost after playing their dreadful game (419) and Kate claims that she "did play fair" with Milly (444).

In *The Golden Bowl* Mrs Assingham's physical features are like those of an actress. Her friends are in the "game" (GB 20); Adam, on the other hand, is of "the back of the stage, of almost visibly conscious want of affinity with the footlights …. He might be at best, the financial 'backer' … in confessed ignorance of the mysteries of mimicry" (101). As Charlotte perceives, Adam and Maggie like nothing "better than these little parties." She likens them to "children playing at paying visits" (149). What Adam and Maggie are guilty of is their not including Charlotte and the Prince in their games. The game that Maggie should play with Amerigo and the one that Adam should play with Charlotte as husband and wife have been replaced by the father and daughter relationship, which is one of the things that precipitates Charlotte and Amerigo's infidelity. Besides, Maggie makes Adam "accept the tolerably obvious oddity of their relation … for part of the game" (239). Their relationship is that of a protective mother and a frightened child seeking refuge behind his mother. Thus Adam and Maggie prevent their marriages from flowering. Fanny, feeling responsible, tries to find out at what stage Charlotte and Amerigo's relation is and this "she can't ask her"; therefore she has to do it all as if "playing some game with its rules drawn up" (167). Fanny thinks that Maggie's "sense will have to open. … To what's called Evil … for the first time in her life …. To the discovery of it, to the knowledge of it, to the crude experience of it" (202), and she believes that Maggie has to experience disagreeable things "to make her decide to live" (233). As Maggie becomes more sure about the implications of the oddity of her marriage, she starts using more mature and effective strategies. While waiting for the Prince's return from Matcham, she "was no longer playing with blunt and idle tools, with weapons that didn't cut" (249). Later, she feels as if she were her father's partner and playmate (264). She knows that her father married Charlotte to free her from the idea that he is left alone by her marriage, and for her this is his "wonderful act" (291). Maggie who suspects that Amerigo has had an affair with Charlotte during their visit to Matcham, feels, at a dinner with the whole family, as if she were "an actress who had been studying a part and rehearsing it, but who suddenly, on the stage, before the footlights, had begun to improvise, to speak lines not in the text" (263). After succeeding in "humbugging" her father, she sees herself as a player who, "engaged for a minor part in the play … should find herself suddenly promoted to leading lady and expected to appear in every act" (380), and she is aware of the dramatic irony involved in the play in which Charlotte is an actress as well, for Charlotte "believes [and] *knows*, that I'm [Maggie] not in possession of anything" (372). In the bridge-game scene, Maggie regards all the players – Adam, Amerigo, Charlotte, Fanny – as rehearsing some play written by her. That is why, although they appear as the embodiment of "evil seated, all at its ease, where she had only dreamed of good" (384), she is not filled with horror even if evil is there "behind so much trusted, so much pretended, nobleness, cleverness, tenderness. It was the first sharp falsity she had known in her life" (385). She

as aware of being in full control of their destinies, and that is why they are watching her and not the cards in their hands. Still later the gallery is presented as a "chamber in a haunted house, a great overarched and overglazed rotunda … the doors of which opened into sinister and circular passages" and through whose door "bedizened performers of the circus are poured into the ring" (416-7).

As most of the characters in *The Wings* and *The Golden Bowl* act on the basis of their own moral sense and have certain ends to achieve, they tend to sacrifice and victimize others for the society they belong to is formed by individuals whose survival in their struggle depends on how well they use the necessary survival strategies that their situation requires. When confronted with moral choices, it is inevitable for the characters to affect others for better or worse.; thus, lack of sympathy for others, selfishness and self-centredness are evil acts as opposed to sympathy and selflessness. While experimenting with his own potential for his own freedom, a character generally restricts the experience and growth of other persons, which becomes an evil act. The leading principle of Lancaster Gate, which Sally Sears calls "ravenous mutual parasitism" (56), is voiced by Lord Mark and Kate two times. At Milly's first London dinner party, where she triumphs as a "success", Lord Mark remarks that "nobody here, you know does anything for nothing" (WD 106); and Kate tells Milly that Lord Mark is "working Lancaster Gate for all its worth; just as it was, no doubt, *working* him and just as the working and the worked were in London … the parties to every relation" (118). In this society individuals are not treated according to their intrinsic value but to their material value. The moulding power of Lancaster Gate is depicted by referring to the people at a party as a "foolish flock" and "huddled herd" (223). Fromm has identified such unintelligent communal activity and conformity as one of the mechanisms of escape from their feelings of isolation and alienation (1942, 160). Osborn Andreas describes "interference by opinion" as one of the vicious forms of emotional cannibalism (28). He defines emotional cannibalism further as "that tendency in human nature to obtain emotional nourishment from indulgence in acts of aggression on other human beings" (22). Sally Sears also points out the cannibalistic overtones in the novel, commenting that the predator is the Croy family and Aunt Maud is "feeding off the younger daughter" (151). Kate's approval of her family's using of her will lead to her "working" others when she learns the appropriate strategies to achieve her ends; the acceptance of this principle, to Sears, is "the primary distortion of human values" (151).

Every character tries to assume the role that his/her situation requires and this is always made clear to the reader by the characters' language and actions or non-actions. Sally Sears comments in relation to *The Wings* that "there is something reminiscent of a hellish chess game in the book's presentation of narrowing alternatives , in which the loser of the game not only does not know she is losing, she does not even know she is

playing” (154). James puts his characters in situations where the spheres of duties and obligations are limited to and made to depend on human relations because, according to Fromm, human beings have a strong need for relatedness, which is the need to find new ties with one’s fellow men upon the fulfilment of which man’s sanity depends (1942, 233). However, in the novel the bonds between self and the other are characterized by preoccupation with money, self-interest and lack of compassion. The source of evil in the characters stems from what Fromm has identified as “non-productive” character orientations that “yield at best pseudo-connection to others and, at worst, destructive relations with others” (Fromm quoted in Allen 184). The social character of the Croy family and also of the Lancaster Gate circle is similar to what Fromm names “exploitative (1966, 66). Both Lionel and Marian are conscious that Kate is the only “asset” through which Aunt Maud should be worked, and “nothing mattered less than what might become of Kate in the process” (WD 26). Lionel’s refusal of Kate’s offer to live together gives her an opportunity to be free from the poverty and restricting conditions of Chink Street; but she recognizes an evil potential in herself and warns Denscher against her doing something base. Her love for Denscher is genuine yet so is her desire for money. As for Denscher, he is unable to decide which is more ignoble: to ask a woman to share his poverty or to marry for money (45). Kate knows that she is involved in her aunt’s designs because she wants Kate to marry a great man (58); since money is the minimal condition of liberty, Kate’s problem is how to achieve monetary freedom without submitting to Aunt Maud, who is “a natural force” (141). This is the situation that compels Kate, who is exasperated by poverty and the constrictions of her family circumstances to scheme in order to marry the man she loves, Denscher, who, like her, is without means or prospects. Kate has neither pleasure not illusions about what she is up to and no trace of hypocrisy. She remarks that she is strong enough to do what she does not like doing. Her hardness consists in seeing things as they are, hence, it is up to her to sell herself in some way so that her father and sister may come in for the proceeds. Lionel Croy’s and Aunt Maud’s commodified and exploitative mentalities in their treatment of Kate make Kate’s corruption less disgusting, even justifiable. After Milly has had her love, Kate hopes, she and Denscher will have theirs.

Although Kate and Denscher are the immediate agents of the evil directed at Milly, they are not villains. The novel carefully retains our sympathy for and understanding of them. The reciprocity of their desire, their qualities of intelligence and character raise them above ordinary people. Kate has been indoctrinated from an early age by her father to consider herself a marketable item. He has impressed on her conscience the idea that her duty is to cash in on herself in Lancaster Gate for the benefit of her family. As for Denscher, he is too much in love with Kate to say no to her plan. We may say Denscher’s commitment to Kate’s plan is a kind of acquiescence. He does not like lying, and is grateful to Milly for not asking questions which will force it.

Since parents transmit to the child the spirit of a society, the Croys, through which Kate's character is moulded, should be studied closely. Her father, though pleasant in appearance, is a liar and had been a terrible husband. There is an unknown evil permeating his life for something wicked he has done. Kate feels her father's dishonour is a part of her (WD 48). Lionel is aware that Kate is "a sensible value" unlike his other widowed daughter Marian (8). Despite the sordid constraints Kate experiences in Chirk Street her compassion for her father compels Kate to disregard Aunt Maud's offer, which would provide her with material benefit, and offer to her father to live together. She will give up one hundred pounds to Marian and share the rest of her inheritance with him. Yet his avarice makes him want to possess the whole of Kate's meagre inheritance. C. T. Samuels points out that "good, in James, is no more than … the ability to restrain egoism in our relations with others … just as evil is the exploitation of others for personal ends" (81). Lionel embodies this evil and forms the basis of Kate's future conduct. When Kate visits Marian, what affects and frightens her more than the miserable conditions of her nieces and nephews is the selfishness Marian has acquired through disappointment. Kate feels that "the more one gave oneself the less of one was left. There were always people to snatch at one and it would never occur to *them* that they were eating one up" (25).

Thus James reveals the level of personal, social and cultural degeneration of European society by depicting the displacement of social values and the moral decay in the family of Kate, which is to continue at Lancaster Gate, and as a result of which individual relations become subservient to materialism and greed, and self-interest replaces compassion. When Milly first enters the Lancaster Gate circle, Kate denounces its exploitative features to her and warns her against this fact: "We're of no use to you – it's decent to tell you. You'd be of use to us, but it's a different matter. My honest advice to you would be to drop us while you can. It would be funny if you didn't soon see how awfully better you can do…. You won't want us next year" (WD 183). By using "we" Kate shows that she has assumed the role that the social character of Lancaster Gate has given her and she is one of those whom she denounces. Aunt Maud, as Denscher realizes, moulds Kate's social role. At this stage Kate is the "worked", to use the expression in the novel, rather than the "worker". What she learns in this society is that one cannot survive unless she "works" as well as wearing appropriate social masks to achieve one's end. As Williams notes, it is now safe for Kate to explain the complexities of the social situation as she realizes that Milly will never harm her (101) because she is a "dove" while Kate in her desperate urge to succeed paces like a "panther". Milly's need for people makes her an object of cornering. Kate, in her desire to make the best of circumstances, plans to use not only Milly but also Denscher as instruments. Realizing that she has to pay a price to gain her end, she does not hesitate

to leave Denscher to Milly, sacrificing not only Denscher and Milly but her own morality as well on the way to her personal advancement.

Denscher feels that he is "perpetually bent to [Kate's] will …whereas he had done everything that Kate had wanted, she had done nothing whatsoever that he had" (WD 310-1). After this realization Denscher brings forth his bargain telling Kate he will stay in Venice to make up to Milly "on my honour if you'll come to me. On your *honour"*(346). Thus, like everything else, the love between Kate and Denscher becomes the object of self-interest. When Kate's design becomes clear to Denscher at a strike in Venice, "Since she's to die I'm to marry her?" (342), he shrinks "from the complications involved in judging it" (345). Hence, it may be said that his total submission to Kate is a convenience for him to keep himself off from the pangs of conscience. He cannot act on his own account since in his submissiveness to Kate he has alienated himself from his self and from his own power so as to avoid responsibility for his evil acts. He tries to create pseudo-justifications, claiming that telling the truth to Milly would be "indelicate" and a sort of "brutality"; so the thing to do is to continue with his gentlemanly dissembling. Seeing people as commodities makes the satisfaction of such needs as relatedness, identity, love, joy, happiness impossible and this is what the Lancaster Gate circle suffers from. What afflicts the relationships in Lancaster Gate is that they are based on to what extent somebody has something. Almost all the people in Lancaster Gate identify Milly with what she has. Milly enjoys the role of the "dove" Kate attaches to her. Even after seeing Kate and Denscher together at the National Gallery, Milly acts her role. She persuades herself to believe that it is Denscher who is in love with Kate and Kate cannot help it. Thus she begins to exercise "bad faith". She hopes that in time Denscher may turn to her if she opens her wings to him. The lack of insistence makes her love a hunger for affection, a reaching out for someone with whom to feel at home. The softness of love, the yearnings and the isolation that go with it are conveyed very touchingly. Like the other members of Lancaster Gate, Milly too tries to act her role, which is that of a healthy woman. She makes herself believe in her self-created reality to such an extent that when the reality comes from Lord Mark it causes her to "turn her face to the wall", giving up her will to live. Denscher calls Lord Mark a "brute" for telling her the truth but he is the only one to do so, even if his motive partly stems from his having been rejected by Milly as a suitor. Milly's gullibility which is a consequence of her yearning for people, renders her a victim not only of others but of herself through the exercise of her "bad faith". With her final act of leaving Denscher a fortune, she separates Kate and Denscher and creates in both of them the realization that they can "never be again as we were" (457). What separates them is their own recognition of the vile acts they have done rather than Milly's turning her face to the wall.

Milly's fabulous wealth metamorphoses itself into love and generosity from beyond the grave. Her motives remain incalculable and various interpretations are possible. Was her generosity a kind of revenge or, as Kate claims, a sign that she wanted not truth but love, and she loved Denscher passionately not minding if he deceived her. Her riches doom her, and Kate and Denscher's lust for riches dooms them. James shows how the corruption of love and goodwill is slow and gradual, as events and people play into Kate's hands. From the occasion when she manages things so that Denscher drives out with Milly to the last sexual affair in Venice we see the decline of her courage, spontaneity of passion and delight in his mind and his admiration of her. The move is from free vitality to a controlled and artificial relationship. As Barbara Hardy notes, we see the destruction of a rare loving affinity and the takeover of love by transaction and blackmail (47).

To Wagenknecht, evil in James "wears the best clothes and moves in the best society; it may even fail to recognize itself as evil" (261). The familial ties of the Ververs are a good example of this. Maggie has never taken any risks. Her father's material well-being has kept her away from all kinds of dilemmas of life. "She wasn't born to know evil," says Fanny. "She must never know it" (GB 46). Yet she is not independent. Her ties to her father block her development, her reason, her critical capacities. Adam's most outstanding peculiarity is his habit of collecting precious items for the museum which he intends to construct in the future. He is flawed in his inability to distinguish between people as real beings and as commodified objects, and to treat them accordingly. He chooses the Prince as a suitor for his daughter in the same manner that he chooses precious items for his prospective museum. In his courtship with Charlotte he is said to apply "the same measure of value to such different pieces of property as old Persian carpets, say, and new human acquisitions" (117). The text, in fact, trails the idea that Charlotte might be no more than a trophy for Adam's collection of art pieces (Bradbury xi). Father and daughter arrange the small precious pieces "to make the hotels we stay at and the houses we hire a little less ugly" (GB 7). Maggie classifies the Prince as a small but precious item, mistaking the real self for an object, exactly like her father. It was not the Prince's "particular self" (5) that Maggie was impressed by but the romantic history the name Amerigo suggested (147). As a consequence, they withdraw from a genuine human relationship. The Prince's moral sense is managed by his aesthetic taste and that is the source of evil in his life because aesthetics is not the equivalent of morals. Unfortunately, this deficiency in him is not perceived by Maggie and Adam initially. The shifting relationships between the couples after Adam and Charlotte's marriage and all the measures taken to deal with them call for the reader's discernment, which is complicated by the interpretations of a number of witnesses. Maggie and Adam, not being interested in the world outside themselves, do

not consider knowledge as one of their needs; this constitutes one of the sources of immorality, just like excessive stupidity. Maggie's imagination opens to "what's called Evil – with a very big E" (232) when the Prince and Charlotte fail to return from Matcham with Fanny and Bob Assignham.

Charlotte and Maggie were friends at school, and the Prince and Charlotte are old acquaintances. Neither one having the means or the prospects to marry, they decided to give each other up, as Fanny explains to her husband Bob (GB 41). When the idea of getting Charlotte to marry Adam comes up, Maggie describes her to her father as, "great in nature, in character, in spirit. Great in life .... Brave and bright" (108). From the Prince's perspective she is "a rare, special product" (32); yet she is of the kind that is "easily spoiled" (62) like the Prince. The Prince is aware of his lack of a moral sense. He says to Fanny, it has "so many of the steps missing" (18). His leading principle in life is "doing the best for one's self one can – without any injury to others" (34). That is why Fanny considers him an animal to be educated (96) for he should fill the missing steps. To Dorothea Krook, the essence of Charlotte and Amerigo's relationship is lust rather than love because the bond between them lacks such components of love as care, responsibility, respect and knowledge (298-9). When the Prince sees Charlotte at the Assinghams' just before his wedding, what he remembers is only aesthetic, erotic and materialistic relics of what they had experienced before falling apart (GB 28). Charlotte by allowing herself to be used by him has shown moral stupidity and this enables the Prince to release himself from any responsibility for his treatment of Charlotte.

The Golden Bowl is a novel about interrelationships, shaped to a great extent by selfish motives. The motives behind Adam's acceptance of Charlotte as a spouse and Maggie's suggestion of Charlotte as a suitable wife for Adam are as selfish as Charlotte's motives for accepting Adam's proposal. The ties between the father and the daughter are too strong and even after Maggie's marriage the relationship continues increasing its strength because Maggie blames herself for her father's loneliness, believing her marriage to be the reason for this. It is to free herself from such a responsibility that she suggests that Charlotte is a suitable match for him. Adam, on the other hand, marries Charlotte to secure Maggie's happiness without any consideration for Charlotte. From Fanny's perspective, Charlotte has another function. As she tells her husband, the Ververs do not know "how to live" (GB 234) and Charlotte "will make a difference in their lives" (107). Hence, it cannot be said that Adam and Maggie's betrayal by their spouses is only a consequence of their initial passivity and innocence because their own motives are not so pure and innocent either. Ironically, Adam's marriage produces the opposite effect to what he intended because it precipitates the clandestine love affair between Amerigo and Charlotte, and Maggie as a result learns about suffering and pain.

Adam thwarts Maggie's plan to send him and the Prince away for a while in order to keep the Prince and Charlotte apart by declaring to Maggie that he is very happy with Charlotte, has made Charlotte happy and has no desire to be away from her, but he has noticed the strangeness of the relationships in the two marriages. He says, "There seems a kind of charm … on our life …. A kind of wicked selfish prosperity perhaps, as if we had grabbed every thing, fixed every thing …. that it has made us perhaps lazy, a bit languid – lying like gods together, all careless of mankind." He continues his talk by adding that they do not have enough of the sense of difficulty, that they – all four of them – are selfish together, move as a selfish mass, always want the same thing and that is the immorality of their lives (GB 298). What Adam realizes rather late is that although this consideration for each other is good for Adam and Maggie, it has not had the same effect on their spouses since the more daughter and father come together, the more they isolate themselves from their spouses and push them toward each other. Adam's opening Maggie's eyes to the selfishness in their relationship is also noticed by Charlotte, who feels in it an ugliness (433). Maggie on the other hand thinks that her selfishness is based on her husband because "he's my motive in everything" (400). She loves him. She loves him so much that she feels "beyond everything" (440), including jealousy. She is strong enough to bear anything for love (313). In order to protect her father Maggie keeps silent about how much she knows concerning the affair between her husband and Charlotte. She learns how to act creatively and keep her marriage intact. She realizes that one has to struggle for love, which is not something to be easily gained. She is intelligent enough to perceive the situation her marriage is in while Charlotte is too stupid to estimate properly Maggie's capacity to think.

In the final scene, Maggie identifies herself with Adam and there are sadistic overtones in what Maggie imagines to be happening. The fact that Adam's wealth provides him with power and strength makes him appear like a god-figure, and Maggie becomes more and more like him. She does not disregard the fact that Charlotte is experiencing loss and suffering and feels sympathy for Charlotte's pain; however, she emphasizes that Charlote's unhappiness is a prerequisite for her real attachment to her husband (GB 450). She also emphasizes Charlotte's gift and power, saying she is "great for the world before her" (462), and so she would not be wasted in her father's play. Maggie's play thus succeeds in being both a punishment and salvation for Charlotte.

By her genuinely creative and spontaneous activity Maggie manages to gain strength of self and that is why the Prince in the end sees nothing but Maggie (GB 464). The security Maggie now feels is different from the security she used to get through her filial ties. It is not rooted completely in Adam's wealth, even if that is a very important factor. It comes from within through her relatedness to her surroundings and the knowledge attained this way. In the final scene of the novel where Adam and Maggie survey her

drawing room, appreciating the art objects, and referring to the Florentine painting, Adam asks, “It’s all right, eh?” and Maggie replies, “Oh, my dear – rather!” she feels “as if their words for an instant afterwards symbolised another truth (459). As their eyes move “from piece to piece, taking in the whole nobleness,” the aesthetic appears to have become a metaphor for other sorts of value and the presence of Charlotte and Adam in the room fuses with the decorative elements. As Williams points out, “the symmetry and decorum of the room express the resolution of the conflict and saving power of generous concern” (209).

The reader is left with many questions in his mind after finishing the novel. Does James sufficiently condemn Adam’s possessive paternity and Maggie’s filiality? In spite of Maggie’s realization that husband must be put before father, we perceive that Adam feels more for child and grandchild than for wife. Does James sufficiently condemn the power of capital? Charlotte and Amerigo, like Kate and Denscher, are motivated by a distaste for what is relative poverty; yet, wealth is presented as a source of love’s corruptibility (Hardy 58). Maggie defeats deceit by deceit, lying to Charlotte when asked by her if she has worked against her marriage. Maggie is humiliatingly used and in turn becomes the manipulator but her self-image acquires a touch of complacency. Just as wealth corrupts love, so does power, and Maggie loses at the same time as she gains. She patronizes her rival as she patronized her (Hardy 59). Charlotte offends against her marriage and sisterhood in adultery, but James does not condemn Amerigo and Charlotte so much for adultery as for mercenariness, deceit and manipulation. Amerigo becomes fully conscious of Maggie’s endeavours and her worth, sees and appreciates her refusal to express recriminations and to ask for explanations. Is this why he sees nothing but Maggie at the end? (Hardy 60).

To conclude, it can be stated that James expresses his cynicism about human nature by means of the manners and the interrelationships of his characters. Perfection in appearance and manners is shown to be flawed. Punishment is depicted as having the power of redemption. The images and the symbols used reinforce the reader’s understanding and evaluation of the characters’ personalities and the circumstances which give meaning to their responses to the world outside. Animal imagery is used to depict the animalistic instincts of the characters and their struggle to survive. As the personality gains strength, the person becomes more carnivorous, aggressive and destructive. Animal imagery serves another function too. It helps to show that people are departing from their human capacities for love and life, and this is due to their inability to regard a human being as a separate entity. When other people are considered as objects or commodities, the individual’s self is disregarded, and this makes it impossible for a true human relationship to take place. The characters’ “exploitative”, “hoarding” and “marketing” personality orientations are proved to be one of the sources of evil. The

Prince, who has been mistaken for a perfect precious crystal and whose moral flaw has been invisible, is just one of the examples. Playing, acting or working imagery, on the other hand, is employed when the characters' rivalry to display their intelligence is conveyed or when the characters want to hide their deadly intents.

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