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And now for the method by which the picture of a mind is fully dramatized, the method which is to be seen consistently applied in The Ambassadors and the other later novels of Henry James. How is the author to withdraw, to stand aside, and to let Strether's thought tell its own story? The thing must be seen from our own point of view and no other. Author and hero, Thackeray and Esmond, Meredith and Harry Richmond, have given their various accounts of emotional and intellectual adventure; but they might do more, they might bring the facts of the adventure upon the scene and leave them to make their impression. The story passes in an invisible world, the events take place in the man's mind; and we might have to conclude that they lie beyond our reach, and that we cannot attain to them save by the help of the man himself, or of the author who knows all about him. We might have to make the best of an account at second hand, and it would not occur to us, I dare say, that anything more could be forthcoming; we seem to touch the limit of the possibilities of drama in fiction. But it is not the final limit--there is fiction here to prove it; and it is this further stroke of the art that I would now examine.

The world of silent thought is thrown open, and instead of telling the reader what happened there, the novelist uses the look and behaviour of thought as the vehicle by which the story is rendered. Just as the writer of a play embodies his subject in visible action and audible speech, so the novelist, dealing with a situation like Strether's, represents it by means of the movement that flickers over the surface of his mind. The impulses and reactions of his mood are the players upon the new scene. In drama of the theatre a character must bear his part unaided; if he is required to be a desperate man, harbouring thoughts of crime, he cannot look to the author to appear at the side of the stage and inform the audience of the fact; he must express it for himself through his words and deeds, his looks and tones. The playwright so arranges the matter that these will be enough, the spectator will make the right inference. But suppose that instead of a man upon the stage, concealing and betraying his thought, we watch the thought itself, the hidden thing, as it twists to and fro in his brain--watch it without any other aid to understanding but such as its own manner of bearing may supply. The novelist, more free than the playwright, could of course tell us, if he chose, what lurks behind this agitated spirit; he could step forward and explain the restless appearance of the man's thought. But if he prefers the dramatic way, admittedly the more effective, there is nothing to prevent him from taking it. The man's thought, in its turn, can be made to reveal its own inwardness.

Let us see how this plan is pursued in The Ambassadors. That book is entirely concerned with Strether's experience of his peculiar mission to Europe, and never passes outside the circle of his thought. Strether is despatched, it will be remembered, by a resolute New England widow, whose son is living lightly in Paris instead of attending to business at home. To win the hand of the widow, Strether must succeed in snatching the young man from the siren who is believed to have beguiled him. The mission is undertaken in all good faith, Strether descends upon Paris with a mind properly disposed and resolved. He comes as an ambassador representing principle and duty, to treat with the young man, appeal to him convincingly and bear him off. The task before him may be difficult, but his purpose is simple. Strether has reckoned, however, without his imagination; he had scarcely been aware of possessing one before, but everything grows complicated as it is touched and awakened on the new scene. By degrees and degrees he changes his opinion of the life of freedom; it is most unlike his prevision of it, and at last his purpose is actually inverted. He no longer sees a misguided young man to be saved from disaster, he sees an exquisite, bountiful world laid at a young man's feet; and now the only question is whether the young man is capable of meeting and grasping his opportunity. He is incapable, as it turns out; when the story ends he is on the verge of rejecting his freedom and going back to the world of commonplace; Strether's mission has ended successfully. But in Strether's mind the revolution is complete; there is nothing left for him, no reward and no future. The world of commonplace is no longer his world, and he is too late to seize the other; he is old, he has missed the opportunity of youth.

This is a story which must obviously be told from Strether's point of view, in the first place. The change in his purpose is due to a change in his vision, and the long slow process could not be followed unless his vision were shared by the reader. Strether's predicament, that is to say, could not be placed upon the stage; his outward behaviour, his conduct, his talk, do not express a tithe of it. Only the brain behind his eyes can be aware of the colour of his experience, as it passes through its innumerable gradations; and all understanding of his case depends upon seeing these. The way of the author, therefore, who takes this

subject in hand, is clear enough at the outset. It is a purely pictorial subject, covering Strether's field of vision and bounded by its limits; it consists entirely of an impression received by a certain man. There can accordingly be no thought of rendering him as a figure seen from without; nothing that any one else could discern, looking at him and listening to his conversation, would give the full sense of the eventful life he is leading within. The dramatic method, as we ordinarily understand it, is ruled out at once. Neither as an action set before the reader without interpretation from within, nor yet as an action pictured for the reader by some other onlooker in the book, can this story possibly be told.

Strether's real situation, in fact, is not his open and visible situation, between the lady in New England and the young man in Paris; his grand adventure is not expressed in its incidents. These, as they are devised by the author, are secondary, they are the extension of the moral event that takes place in the breast of the ambassador, his change of mind. That is the very middle of the subject; it is a matter that lies solely between Strether himself and his vision of the free world. It is a delightful effect of irony, indeed, that he should have accomplished his errand after all, in spite of himself; but the point of the book is not there, the ironic climax only serves to bring out the point more sharply. The reversal of his own idea is underlined and enhanced by the reversal of the young man's idea in the opposite sense; but essentially the subject of the book would be unchanged if the story ended differently, if the young man held to his freedom and refused to go home. Strether would still have passed through the same cycle of unexpected experience; his errand might have failed, but still it would not have been any the more impossible for him to claim his reward, for his part, than it is impossible as things are, with the quest achieved and the young man ready to hasten back to duty of his own accord. And so the subject can only be reached through Strether's consciousness, it is plain; that way alone will command the impression that the scene makes on him. Nothing in the scene has any importance, any value in itself; what Strether sees in it--that is the whole of its meaning.

But though in *The Ambassadors* the point of view is primarily Strether's, and though it *appears* to be his throughout the book, there is in fact an insidious shifting of it, so artfully contrived that the reader may arrive at the end without suspecting the trick. The reader, all unawares, is placed in a better position for an understanding of Strether's history, better than the position of Strether himself. Using his eyes, we see what *he* sees, we are possessed of the material on which his patient thought sets to work; and that is so far well enough, and plainly necessary. All the other people in the book face towards him, and it is that aspect of them, and that only, which is shown to the reader; still more important, the beautiful picture of Paris and spring-time, the stir and shimmer of life in the Rue de Rivoli and the gardens of the Tuileries, is Strether's picture, *his* vision, rendered as the time and the place strike upon his senses. All this on which his thought ruminates, the stuff that occupies it, is represented from his point of view. To see it, even for a moment, from some different angle--if, for example, the author interposed with a vision of his own--would patently disturb the right impression. The author does no such thing, it need hardly be said.

When it comes to Strether's treatment of this material, however, when it is time to learn what he makes of it, turning his experience over and over in his mind, then his own point of view no longer serves. How is anybody, even Strether, to *see* the working of his own mind? A mere account of its working, after the fact, has already been barred; we have found that this of necessity is lacking in force, it is statement where we look for demonstration. And so we must see for ourselves, the author must so arrange matters that Strether's thought will all be made intelligible by a direct view of its surface. The immediate flaw or ripple of the moment, and the next and the next, will then take up the tale, like the speakers in a dialogue which gradually unfolds the subject of the play. Below the surface, behind the outer aspect of his mind, we do not penetrate; this is drama, and in drama the spectator must judge by appearances. When Strether's mind is dramatized, nothing is shown but the passing images that anybody might detect, looking down upon a mind grown visible. There is no drawing upon extraneous sources of information; Henry James knows all there is to know of Strether, but he most carefully refrains from using his knowledge. He wishes us to accept nothing from him, on authority--only to watch and learn.

For suppose him to begin sharing the knowledge that he alone possesses, as the author and inventor of Strether; suppose that instead of representing only the momentary appearance of Strether's thought he begins to expound its substance: he must at once give us the whole of it, must let us into every secret without delay, or his exposition is plainly misleading. It is assumed that he tells all, if he once begins. And so, too, if the book were cast autobiographically and Strether spoke in person; he could not hold back, he could not heighten the story of his thought with that touch of suspense, waiting to be resolved, which stamps the impression so firmly into the memory of the onlooker. In a tale of murder and mystery there is one man who cannot possibly be the narrator, and that is the murderer himself; for if he admits us into his

mind at all he must do so without reserve, thereby betraying the secret that we ought to be guessing at for ourselves. But by this method of *The Ambassadors* the mind of which the reader is made free, Strether's mind, is not given away; there is no need for it to yield up all its secrets at once. The story in it is played out by due degrees, and there may be just as much deliberation, refrainment, suspension, as in a story told scenically upon the stage. All the effect of true drama is thus at the disposal of the author, even when he seems to be describing and picturing the consciousness of one of his characters. He arrives at the point where apparently nothing but a summary and a report should be possible, and even there he is precluded from none of the privileges of a dramatist.

It is necessary to show that in his attitude towards his European errand Strether is slowly turning upon himself and looking in another direction. To announce the fact, with a tabulation of his reasons, would be the historic, retrospective, undramatic way of dealing with the matter. To bring his mind into view at the different moments, one after another, when it is brushed by new experience--to make a little scene of it, without breaking into hidden depths where the change of purpose is proceeding--to multiply these glimpses until the silent change is apparent, though no word has actually been said of it: this is Henry James's way, and though the method could scarcely be more devious and roundabout, always refusing the short cut, yet by these very qualities and precautions it finally produces the most direct impression, for the reader has seen. That is why the method is adopted. The author has so fashioned his book that his own part in the narration is now unobtrusive to the last degree; he, the author, could not imaginably figure there more discreetly. His part in the effect is no more than that of the playwright, who vanishes and leaves his people to act the story; only instead of men and women talking together, in Strether's case there are innumerable images of thought crowding across the stage, expressing the story in their behaviour.

But there is more in the book, as I suggested just now, than Strether's vision and the play of his mind. In the scenic episodes, the colloquies that Strether holds, for example, with his sympathetic friend Maria Gostrey, another turn appears in the author's procedure. Throughout these clear-cut dialogues Strether's point of view still reigns; the only eyes in the matter are still his, there is no sight of the man himself as his companion sees him. Miss Gostrey is clearly visible, and Madame de Vionnet and little Bilham, or whoever it may be; the face of Strether himself is never turned to the reader. On the evening of the first encounter between the elderly ambassador and the young man, they sat together in a café of the boulevards and walked away at midnight through quiet streets; and all through their interview the fact of the young man's appearance is strongly dominant, for it is this that first reveals to Strether how the young man has been transformed by his commerce with the free world; and so his figure is sharply before the reader as they talk. How Strether seemed to Chad--this, too, is represented, but only by implication, through Chad's speech and manner. It is essential, of course, that it should be so, the one-sided vision is strictly enjoined by the method of the whole book. But though the seeing eye is still with Strether, there is a noticeable change in the author's way with him.

In these scenic dialogues, on the whole, we seem to have edged away from Strether's consciousness. He sees, and we with him; but when he talks it is almost as though we were outside him and away from him altogether. Not always, indeed; for in many of the scenes he is busily brooding and thinking throughout, and we share his mind while he joins in the talk. But still, on the whole, the author is inclined to leave Strether alone when the scene is set. He talks the matter out with Maria, he sits and talks with Madame de Vionnet, he strolls along the boulevards with Chad, he lounges on a chair in the Champs Elysées with some one else--we know the kind of scene that is set for Strether, know how very few accessories he requires, and know that the scene marks a certain definite climax, wherever it occurs, for all its everyday look. The occasion is important, there is no doubt about that; its importance is in the air. And Strether takes his part in it as though he had almost become what he cannot be, an objective figure for the reader. Evidently he cannot be that, since the centre of vision is still within him; but by an easy sleight of hand the author gives him almost the value of an independent person, a man to whose words we may listen expectantly, a man whose mind is screened from us. Again and again the stroke is accomplished, and indeed there is nothing mysterious about it. Simply it consists in treating the scene as dramatically as possible--keeping it framed in Strether's vision, certainly, but keeping his consciousness out of sight, his thought un-explored. He talks to Maria; and to us, to the reader, his voice seems as much as hers to belong to somebody whom we are watching--which is impossible, because our point of view is his.

A small matter, perhaps, but it is interesting as a sign, still another, of the perpetual tendency of the novel to capture the advantages which it appears to forego. *The Ambassadors* is without doubt a book that deals with an entirely non-dramatic subject; it is the picture of an état d'âme. But just as the chapters that are concerned with Strether's soul are in the key of drama, after the fashion I have described, so too the

episode, the occasion, the scene that crowns the impression, is always more dramatic in its method than it apparently has the means to be. Here, for instance, is the central scene of the whole story, the scene in the old Parisian garden, where Strether, finally filled to the brim with the sensation of all the life for which his own opportunity has passed, overflows with his passionate exhortation to little Bilham--warning him, adjuring him not to make his mistake, not to let life slide away ungrasped. It is the hour in which Strether touches his crisis, and the first necessity of the chapter is to show the sudden lift and heave of his mood within; the voices and admonitions of the hour, that is to say, must be heard and felt as he hears and feels them himself. The scene, then, will be given as Strether's impression, clearly, and so it is; the old garden and the evening light and the shifting company of people appear as their reflection in his thought. But the scene is also a piece of drama, it strikes out of the book with the strong relief of dramatic action; which is evidently an advantage gained, seeing the importance of the hour in the story, but which is an advantage that it could not enjoy, one might have said.

The quality of the scene becomes clear if we imagine the story to be told by Strether himself, narrating in the first person. Of the damage that this would entail for the picture of his brooding mind I have spoken already; but suppose the book to have taken the form of autobiography, and suppose that Strether has brought the story up to this point, where he sits beside little Bilham in Gloriana's garden. He describes the deep and agitating effect of the scene upon him, calling to him of the world he has missed; he tells what he thought and felt; and then, he says, I broke out with the following tirade to little Bilham--and we have the energetic outburst which Henry James has put into his mouth. But is it not clear how the incident would be weakened, so rendered? That speech, word for word as we have it, would lose its unexpected and dramatic quality, because Strether, arriving at it by narration, could not suddenly spring away from himself and give the impression of the worn, intelligent, clear-sighted man sitting there in the evening sun, strangely moved to unwonted eloquence. His narration must have discounted the effect of his outburst, leading us up to the very edge of it, describing how it arose, explaining where it came from. He would be subjective, and committed to remain so all the time.

Henry James, by his method, can secure this effect of drama, even though his Strether is apparently in the position of a narrator throughout. Strether's are the eyes, I said, and they are more so than ever during this hour in the garden; he is the sentient creature in the scene. But the author, who all through the story has been treating Strether's consciousness as a play, as an action proceeding, can at any moment use his talk almost as though the source from which it springs were unknown to us from within. I remember that he himself, in his critical preface to the book, calls attention to the way in which a conversation between Strether and Maria Gostrey, near the beginning, puts the reader in possession of all the past facts of the situation which it is necessary for him to know; a scene thus takes the place of that "harking back to make up," as he calls it, which is apt to appear as a lump of narrative shortly after the opening of a story. If Strether were really the narrator, whether in the first person or the third, he could not use his own talk in this manner; he would have to tell us himself about his past. But he has never told us his thought, we have looked at it and drawn our inferences; and so there is still some air of dramatic detachment about him, and his talk may seem on occasion to be that of a man whom we know from outside. The advantage is peculiarly felt on that crucial occasion at Gloriana's, where Strether's sudden flare of vehemence, so natural and yet so unlike him, breaks out with force unimpaired. It strikes freshly on the ear, the speech of a man whose inmost perturbations we have indeed inferred from many glimpses of his mind, but still without ever learning the full tale of them from himself.

The Ambassadors, then, is a story which is seen from one man's point of view, and yet a story in which that point of view is itself a matter for the reader to confront and to watch constructively. Everything in the novel is now dramatically rendered, whether it is a page of dialogue or a page of description, because even in the page of description nobody is addressing us, nobody is reporting his impression to the reader. The impression is enacting itself in the endless series of images that play over the outspread expanse of the man's mind and memory. When the story passes from these to the scenes of dialogue--from the silent drama of Strether's meditation to the spoken drama of the men and women--there is thus no break in the method. The same law rules everywhere--that Strether's changing sense of his situation shall appeal directly to the onlooker, and not by way of any summarizing picture-maker. And yet as a whole the book is all pictorial, an indirect impression received through Strether's intervening consciousness, beyond which the story never strays. I conclude that on this paradox the art of dramatizing the picture of somebody's experience--the art I have been considering in these last chapters--touches its limit. There is indeed no further for it to go.