

## Henry James and J. M. Whistler

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It is widely known that Henry James is well versed in paintings, sculptures, craft, architecture and other fine arts. Even when he was attending Harvard University Law School, he was thinking of becoming an artist. Among his early 30 novels, 25 include characters who are devoted to art-making, art-watching or art collections. Not only in the early works but in his middle and later works, such artistic characters are outstanding. Osmond, a husband of Isabel in *The Portrait of a Lady*, is an art dilettante, and Adam Ververs in *The Golden Bowl* is a collector of fine arts. James himself was active not only as a novelist but also as an art critic for journals such as *The Atlantic* and *The Nation*. In his life he associated with French and British artistic circles and salons, and with many artists including The Goncourts, William Morris, Alphonse Daudet, Singer Sargent, and James McNeill Whistler. Among those artists, James McNeill Whistler is especially interesting for his relationship with Henry James. Whistler's life itself is interesting enough due to his extraordinary character and the sensational quality of his circumstances, but I, as a student of Henry James, am much more interested in Whistler's influence on the development of James' artistic sensibility.

James and Whistler have many commonalities. Both were born and lived in the same period of time, James from 1843-1915, and Whistler from 1834-1903. Both are American artists who went to France, attracted by the atmosphere of artistic and literary circles in Paris at the time. Both of them had been brought up in highly-educated families and in an international environment. In James' case, his family frequently visited Europe for the purpose of attaining an European education for the children. In Whistler's case, his father, a graduate of the United States Military Academy at West Point, worked in Russia as an engineer, so the family lived in Russia from the time Whistler was 8 until he was 15 years old. Whistler's sister was in London with her husband, Heiden, and when Whistler was 14, he was attacked by rheumatic fever and went to England to spend a term at a school near Bristol. Both James and Whistler were good at foreign languages and were especially fluent in French. Both published their earliest work at the age of 18—Whistler, the design of the title page of the music sheet, and James, the translation of French literature. The difference between them is

while James was slow to accept French values in his life, Whistler was much more easily acclimated to France. In James' case, after having fulfilled his dream of meeting the literary men such as Zola, Turgeheev, Balzac and the Goncourts, he gradually realized that the moral sense of French literary men differed from his, and that they were not interested in American culture at all. Because of the discrepancy he perceived between French and American values, he decided after only a year and a half to leave France and live in England.

At the age of 22, Whistler went to Paris to see the contemporary European paintings at the Exposition in 1855. There he was impressed by the art of Eugène Delacroix and by the brilliant colors of the Pre-Raphaelites. He was most attracted by the painter of Réalisme, Gustave Courbet. Soon after this, he had a chance to associate with this Courbet, and was greatly influenced by his bold artistic ideal.

Finally, Whistler found Courbet to be a source of artistic inspiration, although later, he criticized Courbet for reasons which are in a sense convincing. One is Whistler's separation from Realism and commitment to Japanese art and its subtleness. The other is his private relationship with Courbet after he got involved with Whistler's mistress and model, Jo. After distancing himself from Courbet, Whistler associated with contemporary French artists such as Henri Fantin-Latour and Alphonse Legros, and he even formed the Société de Trois, although he later quarreled with Legros and left. Whistler also quarreled with his brother-in-law, F.S.Haden, who helped Whistler start his career. Haden himself was an eminent etcher, and his encouragement attributed to Whistler's success of his production such as Whistler's etchings and paintings, including the famous painting "At the Piano". One evidence that he associated with and was supported by contemporary French artists and literary men, is his presence in a painting, "Homage to Delacroix" by Fantin-Latour. In 1863, when Delacroix died, Fantin raged because Delacroix had received no official homage, and only a few people had attended the funeral. Fantin conceived the idea of paying tribute to Delacroix by painting contemporary artists in memory of the great artist. In this painting, Whistler was given the honorable place, to the left of the portrait of Delacroix. The other figures include Baudelaire, Monet, Champfleury and Fantin.

In France, he enjoyed his association with French artists, and produced his first major seascape, "The Coast of Britany", and painted "The White Girl" later called "Symphony in White No.1: The White Girl". However in 1863, he moved to London because his early patrons, including the Ionides and Cavafy families, were based there. Ionides'

daughter was married to Whistler's brother who practiced as a doctor in London. Whistler could sell his work through the connection of his friends and patrons not only in London, but also in other parts of England and in the U.S.A. For a while Whistler shuttled back and forth between Paris and London, crossing the channel. In 1862, when he submitted "The White Girl" to the Royal Academy, the painting was a sensation even before it was open to the public. Whistler had predicted the rejection of the picture, saying "For all the reputation, perhaps the old duffers may refuse it altogether." ①, and actually it was rejected. After this, he sent it to Morgan's Gallery in London, where it was exhibited under the title "The Woman in White". When the catalogue marked it as "Rejected at the Academy", Whistler seemed to declare to open war on the Royal Academy. The next year he submitted this picture to the Paris Salon, and again it was rejected. There were so many other paintings rejected, and the chorus of criticism towards Salon was so fierce that the Emperor set up the famous Salon de Refusés. "The White Girl" was accepted there with more than 1000 other pictures, among which were new paintings by Cézanne, Pissaro and Monet. "The White Girl" again created a sensation, along with Monet's "Déjeuner sur l'herbe". Although "The White Girl" caused severe criticism, Whistler found that many artists such as Legros, Manet, Baudelaire and Courbet had all admired the picture.

In those days Whistler seemed to seek two artistic ways; naturalistic expression as seen in "The Coast of Britany", and expression based on 'art for art's sake' as seen in "Symphony in White No.1". Sometimes he even tried to combine the two in one painting, as seen in "Variation in Flesh Colour and Green : The Balcony". In this painting, we can see the influence of the Japanese woodcut. Whistler was the first Western artist who reacted in a profound way to Japanese art. His eyes were first opened to the prints of Hokusai and Hiroshige when he went to buy Japanese articles at the Japanese-Chinese stores in Paris. Between 1864 and 1874, he produced quite a few paintings with a Victorian genre scene combined with an exoticism of Eastern atmosphere using Japanese accessories, blue and white china, screens, fans, silk and bronzes. Such products include "Lange Leizen" "Caprice in Purple and Gold : The Golden Screen", and "La Princesse du pays de la Porcelaine". The influence of Japanese art developed in Whistler's concepts of the time, and concept of the changing of the light. He began to simplify and economize his compositions on canvas and insisted on artistic arrangements of shapes and colors.

When Whistler submitted "Nocturne in Black and Gold : The Falling Rocker" to

Grosvenor Gallery in London in 1877, it caused a fierce debate. The English critic, John Ruskin, criticized Whistler, saying "I never expected to hear a coxcomb ask 200 guineas for flinging a pot of paint in the public's face." To this, Whistler responded by suing Ruskin for libel. In court, the Attorney General asked how much time Whistler took to paint the picture, and Whistler answered one day for doing the work, and another day to finish it. The attorney asked if the labor of two days is too expensive for 200 guineas, and Whistler answered that he asked 200 guineas for the knowledge he had gained in the work of a lifetime. ② His friend Albert Moore defended him, insisting that the atmospheric effects of the rockets against the night were marvelous. Unfortunately, at this time not many critics realized that Whistler intended to express the launched rocket's path and fall against the night sky by using the fleck of colors as an unconventional method of painting. Such an effect is achieved only by carefully painting in each separate fleck of colors, not by spattering paint on the canvas.

About a year before this trial, Whistler started to work on the decoration of Frederick Layland's London house. At first Whistler was asked to reform only part of the dining room, but he continued to work with Peacock design, ignoring Layland's refusal to pay him more than £1000. On completion of the decoration, Whistler invited his friends, fellow-artists and patrons including the Princess Louise, the Marquis of Westminster and others to view the Peacock Room, and he distributed the pamphlet *Harmony in Blue and Gold. The Peacock Room*. Whistler also opened the room to newspaper art critics without Layland's consent. After fierce arguments over cost and the terms of the commission, Layland prohibited Whistler from entering his house again.

Even though Whistler was humiliated, he could still afford to commission E.W. Godwin to build the new building named White House for him. The London Government, however, prohibited Godwin to build it under his original designs, and they were forced to revise it. The revision and delays caused much higher costs than Whistler had expected. Also, Whistler's libel action suit against Ruskin brought Whistler an award of a farthings' damage without costs, and because of the cost of the lawyer, he was forced into bankruptcy. In the same year, Whistler published *Whistler V. Ruskin*. ③ This was dedicated to his friend Albert Moore who defended Whistler at the court from the view point of a painter.

After this, Whistler left for Venice and he successfully recovered himself from his humiliation, thanks to the 14-months stay in Venice. Before I continue to trace the

path of Whistler, I would like to go back to the point of James' relationship with him.

The first time James recognized the quality of Whistler's art is presumed in 1876 when James went to the Impressionists show at Durand-Ruel's. It did not impress him much. According to Leon Edel, the art criticism of James belongs not to the specialist, but to that of a genius who uses pictures to feed his own art. James' criticism was based on a visual sense and he regarded pictures as life itself. ④ After all, James looked at pictures as literary models, and he seldom accepted new forms or new experiments until he himself was convinced thoroughly. It was natural for James at this period to criticize Whistler severely as saying that his manner of painting was to breathe upon canvas. He had written of Whistler's nocturnes and arrangements in *The Nation* magazine as follows: "They may be good studio-jokes, or even useful studio-experiments, but they illustrate only what one may call the self-complacency of technicality". ⑤ His criticism towards Whistler was almost on the same level of Ruskin's. It took James a long time to appreciate Whistler's art.

It was at Mrs. Rogerson's dinner in London that James met Whistler for the first time in the late 1870s. In those days, James frequently associated with upper-middle English people. Sometimes James found them to be deadly boring with local conversation, but at other times, he enjoyed meeting delightful sympathetic people, and Mrs. Rogerson belonged to the latter category. She invited James to cozy dinners every 4 or 5 days. He described her as 'a clever liberal woman'. Whistler invited James to his Sunday breakfast in Chelsea, about which James wrote home as follows: 'He is a queer little Londonized Southerner and paints abominally. But his breakfasts are easy and pleasant, and he has tomatoes and buckwheat cakes. I found there Sir Coutts and Lady Lindsay (the Grosvenor Gallery people) who are very sociable (and Sir Coutts the handsomest man in England)'. ⑥ Taking Whistler for a Southerner was apparently James' misunderstanding. It seems that Mrs. Rogerson and people in her circle tried to arrange the meeting of James to Whistler. This incident seems to show that Whistler has a charming personality that makes others willing to help him. This was one of the meetings that helped make James revise his early opinion of Whistler and his work.

Another occasion that both James and Whistler sat at the same table was when the French hostess of the salon, Miss Reubell in Paris, invited him. She was said to have a touch of Queen Elizabeth in her face. James liked her little room and "the intimate gossipy tête-à-tête in an incessant cloud of tobacco". ⑦ He appreciated the associa-

tion with Miss Reubell and her friend Mrs. Boit. When he left Paris, he left a farewell note to her which shows how much he was fond of the salon and his meetings there :

For me you are much of Paris—and to take leave of Paris, as it were, to take leave in person of you, the graceful incarnation. Au revoir, Mademoiselle, continue to shine on Sundays and weekdays, not with a cold light. Look after *votre petit monde*, and, in alternation with Mrs. Boit, be shepherdess of the studios. I think that you and she, in this capacity, ought to mount little ribboned crooks. ⑧

Miss Reubell had highly estimated Whistler and Oscar Wilde, and she had been a loyal friend of both of them.

The third time James met Whistler was when James accepted three visitors from France. They were re-introduced through J.S. Sargent who was also the member of Miss Reubell's circle in Paris. James put off his departure to the U.S.A. to respect the visitors, and devoted two days to entertain them. On the second day, at dinner, Whistler joined them. One of the three French men was the Count Robert de Montesquiou who was famous for his homosexual eccentricity and his being dandy. Whistler and Montesquiou instantly attracted each other when they met. In the course of their conversation, Montesquiou earnestly wished to view the Peacock Room. He was fascinated not only by Whistler's personality, but by his choice of the bird, peacock, which expresses the dandyism. ⑨ The Count once wrote a poem 'The Dying Peacock' which Proust admired highly. Thus again, through the help of French aristocrats, Whistler had a chance to meet James and his friends in England. At this time, one day before James left for America, he wrote a letter to his friends to arrange to meet Whistler and those French visitors after seeing the Peacock Room. Those three French, incidentally, became the models of three characters in Proust's novel, *A la recherche du temps perdu*. In those days between 1887 and 1889, James was struggling to embody the conflict of 'art' and 'the world' in his novel. He had started to write *The Tragic Muse*. At first he never expected it to be serialized, but it eventually turned into his longest serial running for a year. There appears an anomalous character named Gabriel Nash who reminds us the touch of aestheticism of what Montesquiou, Whistler and Wilde had. James depicted the affliction of the character who faces the problem of the 'performing arts' and 'involving creation'. This character, throwing over his wealth, public office, status, society, finds himself to face with the essence of his heart. James' message in this novel seems to me that the artist must accept loneliness in spite of the risk of losing all he has. The freedom of artist is gotten through the

price that the artist pays. And the life of artist James depicted reminds us of the life of Whistler. It seems that, by this time, James had been conscious of the way Whistler had lived searching for the truth in the art, and he was conscious of what Whistler insisted on: to ignore the critics who do not create themselves. James depicts Gabriel as being uncomfortable when he sits as a model of a portrait. Gabriel was so accustomed to interpretation of things criticizing that he feels strange to be interpreted by others. In the course of depicting the characters struggling with art in *The Tragic Muse*, James shows how much a true artist must sacrifice. He seems to say that one cannot be half artist and half something else, and that one can not compromise with society easily. If we review Whistler's life, it was a series of struggles to reject a compromise with his society, and to defend his belief as an artist. He chose to throw over his wealth, status, and society. He must have accepted loneliness and after that, he gained the freedom as an artist. Later, James would use Whistler's life as a model of Gloriani in *The Ambassadors*. It is possible that by the time James wrote *The Tragic Muse*, James' estimation of Whistler had been changed gradually from his early criticism of Whistler's nocturnes and arrangements.

In 1879, Whistler left for Venice, humiliated and bankrupt. He believed that English artists hoped that they could drive him out of the country, or kill him, although he had a commission from the Fine Art Society for twelve etchings. ⑩ In Venice, he produced fifty prints, one hundred pastels, six paintings, and especially an etching. He established a new technique which influenced his close friend, Claude Monet. The technique is that at first stage, one image is taken, and next, the ink from the plate is wiped gradually according to the quantity of the light of the image. Thus, the image of the landscape, either the first light of the dawn, or the depth of night, is expressed in the simplified composition. After he got used to Venetian life, Whistler became a leader in a circle of American art students living in Venice, and recovered gradually from his feelings of himself as a failure in the English society. After 14 months stay in Venice, which was longer than he had planned, he went back to London, and exhibited his Venetian product. In England, he met the usual unfriendly criticism, but in France, many eminent artists such as Degas, Pissaro, Robin and Octave Mirbeau, as well as Claude Monet, appreciated his latest work.

Whistler fought back his enemy with the energy he stored at Venice, using the press, his catalogues, and pamphlets. Finally he established a position as the undisputed leader of the new movement of advanced art in England, and he was elected

President of the Society of British Artists, although he resigned because of the quarrel with the majority of the members of the Society.

In those days, another conspicuous event Whistler had was "Ten O'Clock" lecture held at Princess' Hall in Piccadilly in February 1885. At ten o'clock, a fashionable audience such as patrons, painters, critics, and writers came to listen to Whistler's lecture. Today, this lecture remains one of the most outstanding records that reflects the tendency of the English society in that era. This lecture was organized by Whistler's friend, the theatrical manager D'Oyly Carte. The main purpose of it was to publicize widely and with accuracy the thought and wit of Whistler. Carte and Whistler tried to follow the model of recent lectures by Matthew Arnold, Oscar Wilde, and Francis Haden, the etcher and Whistler's brother-in-law. After their lectures in England, they went to America to do the same lectures and some of them were successful. Whistler, however, never carried out the prepared plan, nor did he ever returned to America. At first, he announced his visit to America, and postponed it. Next he sent a letter to *The New York Tribune* and suggested the date of his arrival in N.Y., but this was also cancelled. He explained the reason of the cancellation was the wicked image of him created by an American journalist. Whistler might be afraid of competing with Haden and Wilde, but Whistler published his thoughts and reflections on art and art critics, *The Gentle Art of Making Enemies*. ① He wished to impart his idea of arts to a wider audience, including Americans.

There were some crucial points he insisted on in the Ten O'Clock lecture. One was that art and the artist should be independent of the society and they should be uninfluenced by the public applause. Another point is that art should not be used for the sake of morality. Therefore, the artist should serve only the god of beauty. The third is that only the artist who performs is qualified to criticize art. Therefore he insisted that one should not listen to the secular critics. The fourth is that art has the meaning only when the artist adds something artistic on the nature. Thus, citing Baudelaire's essay, Whistler attacked both Ruskian's realism and Wilde's vulgarization. Naturally the lecture was poorly received by critics but ironically it was popular and successful to the public.

In 1888 Whistler married for the first time at the age of 54. His wife Beatrice was a widow of E.W.Godwin, the man who designed the White House for Whistler. Whistler and Beatrice moved to Paris and lived in a small house which became famous for its good taste and artistic decoration. In the same year Whistler got acquainted with

Stéphane Mallarmé through Claude Monet. Mallarmé translated Ten O'Clock lecture into French. He was the leader of the Symbolist movement in France. His belief of symbolism in poetry is similar to Whistler's simplification of composition and to his expression of the line seen in his nocturnes and arrangements. Through Mallarmé's association, Whistler entered into the circle of French aristocrats.

At about the same time, Whistler was elected as an honorary member of the Royal Academy of Fine Arts in Munich and awarded a first class medal. The exhibition of his oil, watercolors and pastels held in New York made a big impact on American collectors, and Charles L. Freer and others bought his watercolors. In 1890, more Americans flooded to Whistler's studio to be painted, to buy paintings or to be taught painting. Even the hostile English had to admit his popularity. When the retrospective exhibition of his work was held in London in 1892, the atmosphere was that Whistler was becoming the fashion or that at least it was becoming the correct thing to pretend to admire him.

Now Whistler was at the top of his form. He could have relaxed after having experienced such a hard life. Whistler, however, was a person of self-doubt who had less confidence than he seemed in public. He lamented to see customers flooding to his studio waiting to be painted, and said that they had not been there when he had wanted them.

Whistler enjoyed a stable and happy marriage for 8 years, although he still got involved in a couple of suits such as the case of the portrait of Lady Eden. It was at this time that Whistler decorated their little garden in Paris with trellises. The trellis design was originally made by Whistler for Lady Archibald Campbell in England. The lithographs and a water-color of these trellises were left by Beatrice and are now in the Art Gallery in Glasgow. In 1896 Whistler's wife became gravely ill with cancer. He decided to stay with her in The Savoy Hotel which was newly built at that time. Whistler worked near the bedside of his wife. The room had a good view of the southern Thames, and he produced some masterpieces.

After his wife's death, Whistler grew depressed, he quarreled with some of his old friends, and was left alone. His consolation in those days was meeting wealthy American people who wanted to buy his works, and meeting young artists who wanted to learn from him. Two years after Beatrice's death, one of his best friends, Mallarmé, died, and Whistler himself grew ill, and depressed. However, he still strove to produce paintings and etchings. He even made trips to Amesterdom, Dresden, Corsica and so

on. During this period, he was elected an honorary member of The Academy of St. Luke in Rome, and awarded Gold medal of Pennsylvania Academy of Fine Arts, and also of the Society of Dresden. He received the honorary degree of Doctors of Law from the University of Glasgow. The American industrialist and art collector C.L. Freer continued to expand his collection, and Freer even sat for his own portrait, which unfortunately never completed. Whistler died in July 1903 and was buried in Chiswick Cemetery. Freer was one of Whistler's pall bearers. Freer's collection was later bequeathed to the nation and has been preserved until today in The Freer's Gallery of Art in Washington D.C. One of the main attractions is the Peacock Room, which I mentioned earlier in this paper.

Before Whistler's work came to its final home in Washington D.C., it was changed cunningly to conceal Whistler's brush strokes, and recently much of its over-painting has been removed. There is a famous cartoon on the South Wall of The Peacock Room — the cartoon of Rich and Poor Peacock. This reminds us of the furious argument between Whistler and Leyland over the costs and the terms of the commission. After the argument, Whistler changed one peacock by adding feathers which looked like shirt frill usually worn by Leyland, and he drew some shillings in the peacock's claw. The peacock was one of the most popular motifs of the Aesthetic movement, but the immediate inspiration for Whistler's design is Japanese art. Peacocks with blue and gold are often seen in Japanese traditional art. It is possible that Whistler had a chance to see 'Utamaro Painting, a Ho-o Bird in one of Green Houses'. The Peacock Room even now imparts the heart of Whistler's career. This is a superb example of the flavor of Japanese art incorporated in Whistler's work.

After Whistler's death, memorial exhibitions of his work were held all over the world, including in Boston, Massachusetts, in Paris, and in London. ISSPG (International Society of Sculptors, Painters and Gravers) planned to erect a monument to Whistler in London. This organization was established in 1898, and Whistler had been the president until he died. ISSPG commissioned August Rodin for the work, but with the death of Rodin in 1917, the project was abandoned. Yet Whistler would not have regretted it, because in his life, he had had known that it is not easy for the public to understand true art. He would have known that that was just one example of what he had discussed in his Ten O'Clock lecture.

Now I would like to go to the final stage of James' and Whistler's relationship. James' attitude shows a distinctive difference in comparison with their earlier meet-

ings. In 1891, James wrote a letter to Mr. and Mrs. Whistler, enclosing tickets to his new play, "The American", which had opened in London. This time, a man named William Heinemann encouraged James to associate with Whistler. James wrote in the letter, 'Kindly accept the enclosed —for Thursday night— on presentation of which at the box-office you will be instantly and obsequiously conducted to the two best stalls in the house'. ⑫

Two years later, James planned to go to Florence to see his brother William and his family who stayed there on sabbatical leave, and on his way he stopped in Paris. After meeting Daudet and Proust separately, James visited Miss Reubell, as usual. Naturally he had a chance to have tea at Whistler's little garden house. James was impressed by Mrs. Whistler's smile on the broad face and the paints on the wall. We know that James remembered the place well, because, in 1875, he had visited an Anglo-French woman's house, which overlooked Whistler's garden. Standing at her window overlooking the garden, he was impressed by the view of the adjoining convent. The convent for the training of commissary priest was so marvelous that somehow its image had remained in his heart, even before he had an idea to write *The Ambassadors*. Later he depicted the view in *The Ambassadors*.

Strether had presently the sense of a great convent, a convent of missions, famous for he scarce knew what, a nursery of young priests, of scattered shade, of straight alleys and chapel-bells, that spread its mass in one quarter ; he had the sense of names in the air, of ghosts at the windows, of signs and tokens, a whole range of expression, all about him, too thick for prompt discrimination. ⑬

It was, however, a young man named Janathan Sturges who inspired James' consciousness of Whistler and gave him a motivation in *The Ambassadors*. Sturges was a graduate of Princeton and liked to go riding in Hyde Park in an open carriage. He was good-looking and handsome from the waist up, but badly crippled because of poliomyelitis in his childhood. He often visited James and stayed with the older novelist, providing sociable and literary gossip. James felt the same kind of sympathy with him that he felt with his invalid sister, Alice. Sturges was introduced to James through Miss Reubell, and he was a close friend of Whistler's as well. One day in 1901 when Sturges visited James at Torquay, he told a little incident that had happened in Whistler's garden. Sturges had met H. D. Howells in Whistler's garden. Howells had just arrived at Paris, and was leaving soon for America because his father was dying. Howells had said to Sturges, "Oh, you are young, you are young—be glad of it ; be glad of it

and *live*. Live all you can ; it's a mistake not to. It doesn't much matter what you do—but live." ⑭ When James listen to this, he felt that Howells was talking to him. James himself was depressed with the failure of his new play. Howells was his close friend and also an editor of many of James' books. This little anecdote Sturges told touched the heart of James' melancholy. Then he just noted the words, "Live! Live all you can..." in his notebook, but 5 years later, he made these words revive as Gloriani's advice to Strether in *The Ambassadors*. In this novel, the depiction of Gloriani's garden and his words, "live all one can" is one of the brilliant climactic elements.

The character, Gloriani first appears in James' novel, *Roderick Hudson* (1875). Here Gloriani is described as an artist who is working hard to make his career. He is depicted as a man with "the mere base maximum of cleverness." ⑮ There were similar words that James had applied to reproach Whistler in his earlier period. After the career full of the vicissitudes, Whistler seemed to have been matured, developing his art, and succeeding greatly in James' eyes. Gloriani in *Roderick Hudson* had been developed into a great sculptor in *The Ambassadors*. Gloriani is described in the later novel with relation to the hero Strether as follows. Strether was "held by the sculptor's eyes...the deep human expertness in Gloriani's charming smile—on the terrible life behind it !" ⑯ It was, however, after Whistler's death that James completed *The Ambassadors*.

In 1897, James wrote to Whistler and emphasized that "arts are one, and with the artist, the artist communicates." ⑰ At this time apparently there existed a friendship that each respected other as a true artist. In another letter in the same year, James showed his appreciation by sending his just published *The Spoils of Poynton* in return for Whistler's gift. After Whistler's death, James still associated with Whistler not only by using him as a model, but also by mentioning him in his 1905 lecture in the U.S. Asked about John Ruskin, he answered that he seemed 'unhappy' and 'despondent and sentimental'. About Whistler, he said that he was much more interesting than Oscar Wilde.

At the age of 70, James found a flat in Chelsea in London after having forsaken this metropolis in the late 1890. The area was near the Reform Club, and he associated with a new generation of friends. The neighborhood was the touch of Carlyle, Turner, and George Eliot. From his window, could he view the river which Whistler painted. Whistler's studio had been nearby the White House where James' young friend J. S. Sargent now lived. The area was for both James and Whistler the symbolic place

where they settled and cultivated their art after their long journey from America, Paris and other European places. This is rather the cradle that brought up the talents of the two American born artists.

James, after a slow process of development, finally recognized the greatness of Whistler and his attitude toward art ; Whistler kept questioning the meaning of art, and he constantly performed new experiments. He tried to expand what he had already achieved. So did James. James also made many new experiments and revised what he had completed. Both James and Whistler produced tremendous quality and quantity of work. The fact that James gradually changed his evaluation of Whistler is evidence that both of them had developed their artistic essence successfully in their careers. Their relationship shows the greatness of what human beings can do with the help of others.

## Notes

- ① John A. Mahey (ed.), "The Letter of James McNeill Whistler to George Lucus", *Art Bulletin*, Vol.49 (London : Barnes & Noble, 1967) , pp.247-57.
- ② Linda Merrill, *A Pot of Paint : Aesthetics on Trial in Whistler V. Ruskin* (London : Oliver & Boyd, 1992) , p.158.
- ③ James McNeill Whistler, *Whistler V. Ruskin : Art and Art Critics* (London : Miffin Press, 1878) .
- ④ Leon Edel, *The Life of Henry James : Vol. 1* (Middlesex : Penguin Books Ltd, 1997) , p.314.
- ⑤ *Ibid.*, p.541.
- ⑥ *Ibid.*
- ⑦ *Ibid.*, p714.
- ⑧ *Ibid.*
- ⑨ *Ibid.*, p.752.
- ⑩ Elizabeth R Pennell and Joseph Pennell, *The Life of James McNeill Whistler, Vol.2* (London : MaCanly Publishers, 1908) , p.234.
- ⑪ James McNeill Whistler, *The Gentle Art of Making Enemies* (London and New York : Hotten and Rorland, 1890) .
- ⑫ Henry James, *Letters*, ed. Leon Edel, *Vol.II* (Massachusetts : Harvard University Press, 1980) , p.356.
- ⑬ Henry James, *The Ambassadors, Vol.21, The Novel and Tales of Henry James*

(New York : Charles Scribner's Sons, 1935), p.317.

⑭Edel, *The Life of Henry James*, Vol.II, p.209.

⑮James, *Roderick Hudson*, Vol. 1, New York Edition (1937), p.311.

⑯James, *The Ambassadors*, Vol.21, p.401.

⑰James , *Letters*, ed. Leon Edel, Vol.IV, p.43.