

James (1)

THE NINETEENTH CENTURY: AGAIN

1813	Austen, <i>Pride and Prejudice</i>
1818	Frederick Douglass born
1818	Shelley, <i>Frankenstein</i> , 1st ed.
1831	<i>Frankenstein</i> , rev. ed.
1837	Cooke and Wheatstone (UK) and Morse (US) telegraphs
1843	Henry James born in NYC, schooling in Geneva and elsewhere
1845	Douglass's <i>Narrative</i> published
1861–65	U.S. Civil War
1866	Transatlantic cable successfully completed
1870	UK nationalizes telegraph system (P.O.)
1875	James moves to London
1878	James's "Daisy Miller" makes his fame
1895	Douglass dies
1897	James begins writing by dictation to a typist
1898	<i>In the Cage</i> (London: Duckworth, 1898; New York: Stone, 1898)
1901	Queen Victoria dies
1902–4	James's "Major Phase" (three late novels)
1908	"In the Cage," with Preface, in New York Edition (Scribner)
1916	James dies

FOCALIZATION

Focalization is the relationship between the "vision," the agent that sees, and that which is seen. (Bal, 149)

- 3.7 In a narrative, *who narrates* and *who perceives* may be distinct. In fiction, the independent choice of *narrator* and *focalizer* is one of the basic materials.
- 3.7.1 Just as a narrator may be external or internal to the fabula, so too may the focalizer be external (EF) or character-bound (CF).

I remember an English novelist, a woman of genius, telling me that she was much commended for the impression she had managed to give in one of her tales of the nature and way of life of the French Protestant youth. She had been asked where she learned so much about this recondite being, she had been congratulated on her peculiar opportunities. These opportunities consisted in her having once, in Paris, as she ascended a staircase, passed an open door where, in the household of a *pasteur*, some of the young Protestants were seated at table round a finished meal. The glimpse made a picture; it lasted only a moment, but that moment was experience. She had got her impression, and she evolved her type. She knew what youth was, and what Protestantism; she also had the advantage of having seen what it was to be French, so that she converted these ideas into a concrete image and produced a reality. Above all, however, she was blessed with the faculty which when you give it an inch takes an ell, and which for the artist is a much greater source of strength than any accident of residence or of place in the social scale. The power to guess the unseen from the seen, to trace the implication of things, to judge the whole piece by the pattern, the condition of feeling life in general so completely that you are well on your way to knowing any particular corner of it—this cluster of gifts may almost be said to constitute experience, and they occur in country and in town, and in the most differing stages of education.

James, “The Art of Fiction” (1884), in *Partial Portraits* (New York: Macmillan, 1894), 388–89. archive.org/details/partialportraitsoojameiala.