

Henry James and the Lust of the Eyes: Thirteen Artists in His Work by Adeline R. Tintner. Baton Rouge: Louisiana State UP, 1993. Pp. 265 + 98 black and white illustrations. \$32.50. ISBN 0-8071-1752-8.

Adeline Tintner's sustained dedication to unearthing Henry James's multitudinous cultural sources has culminated in a recent burst of books that gather and extend her many essays: *The Museum World of Henry James* (1986), *The Book World* (1987), *The Pop World* (1989), and *The Cosmopolitan World* (1991). Her latest volume reverts to the art emphasis of *The Museum World*, containing twelve studies done since its publication. (Seven of these have, however, appeared in another context, including three in this journal.) Readers will recognize the methodology of the earlier book: Tintner fastens on James's often oblique allusions to particular artists or works of art, then confidently traces their influence on the structure and meaning of his fiction by offering dense, eclectic accumulations of biographical, historical, and literary evidence, generously complemented by illustrative plates.

But her new study is different, Tintner maintains. Whereas formerly she "scanned the whole field of James's visual enjoyment as presented in his fiction," she seeks now to reveal how the "unifying vision of an individual artist . . . controls the morphology of a story" (xi). Using a chronological organization so that "a growth or variation in his technical skill can be measured" (xii), she moves from 1883 to 1911, treating fiction of varying length and importance. Art objects examined range from frescoes by the early Renaissance painter Pinturicchio to Daumier's lithographs of carnival performers. Other nineteenth-century artists treated are Thomas Couture, Jean-Léon Gérôme, and the only Englishman, Lord Leighton.

Tintner's most satisfying chapters deal with an explicitly identified artist or work. Thus a brief closing essay on James's late "discovery" of Vermeer straightforwardly demonstrates how in *The Outcry* (1911), the young art critic Hugh Crimble's ability to identify a misattributed Cuyp as a Vermeer establishes his taste and sensibility in a philistine environment. Further, the black and white lozenged floor found in Vermeer's interiors is echoed in a floor on which Crimble literally stands in the novel, symbolizing for him the unequivocal position he must take against the sale of Britain's artistic patrimony.

A more complex analysis, initiated in *The Museum World*, treats Gérôme's *Rachel as the Tragic Muse* (1859), seen by James in 1889 in the Théâtre Français green room. Picture and setting are imported into the climactic scene of *The Tragic Muse*, Vol. I (1890). Tintner brilliantly shows how James's repeated early comparisons of his heroine Miriam Rooth to the great French actress in ambition, potential, and classical control, as well as his recurring descriptions of her physical appearance that anticipate details of Gérôme's portrait, heighten the dramatic encounter in which the painting "takes over the imagination of Miriam, as it had that of James" and impels her "coldly" toward rejecting Peter Sherringham and embracing her aesthetic destiny (62). The picture resonates into the second volume when Nick Dormer eventually paints Miriam herself as the Tragic Muse, freezing in time her ephemeral dramatic art, just as Rachel's was preserved by Gérôme.

Provocative but less successful cases are those in which Tintner presses farthest her notion of a controlling morphology. For example, James's inserting a reference to Roderick Hudson as "a subject for a painting — a Pinturicchio figure" in his 1907 revision of *Roderick Hudson* (1875) leads her via his travel essays to Pinturicchio's fresco cycle in the Piccolomini Library of Siena Cathedral, depicting the life of the Renaissance humanist-become-militant-pope Aeneas Sylvius. Tintner then devises a series of highly detailed parallels between the ten individual frescoes and what she defines as the ten stages in Roderick's career, which are supposedly meant to reveal systematically how the young artist squandered his talent through wrong choices, while Aeneas and, by extension, the revising James himself, were true to theirs.

Her most doubtful analogical leap comes in her chapter on "The Chaperon" (1891). According to Tintner, this story, in which a daughter restores her adulterous mother to social respectability, thereby inverting the parent-child relation, turns on a "Gianbellini" Madonna and Child that the characters view in Venice's San Giovanni in Bragora. (Mentioned by Ruskin in his 1853 *Stones of Venice* "Venetian Index," the picture, she argues, was hence a must-see for late Victorian middle-class tourists.) Because in this painting Mary prays to a Christ child who has an adult's face and looks dead, it iconographically "parallels the exchange of roles" in the tale: the daughter, like Jesus, "redeems her mother." Even Tintner implies that "this admittedly blasphemous juxtaposition of an unholy woman with the holiest of