

# The Tragic Muse

HENRY JAMES

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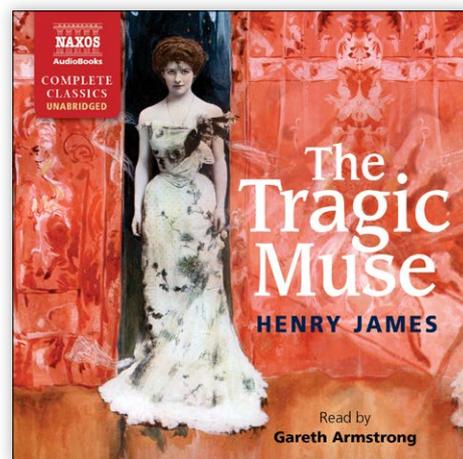
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Read by  
Gareth Armstrong

Pressured into a political career by his traditional, establishmentarian family, Nick Dormer longs to be a painter. Eventually, encouraged by the carefree aesthete Gabriel Nash, reminiscent of Oscar Wilde, he resigns from Parliament and follows his artistic dream. His journey is counterpointed with that of budding young actress Miriam Rooth, the subject of Nick's most successful paintings and the 'tragic muse' of the title, who too sacrifices an affluent life (marriage with Nick's cousin Peter) for her art. However, her tireless spirit and immutable passion bring her great success on stage, and her fame and fortune far outshine Nick's life as a struggling painter. Among the most unique and autobiographical of James's novels, *The Tragic Muse* takes an honest look at the sacrifices and solitude of an artist and the prices paid when taking the path less travelled.



**Gareth Armstrong** has worked as an actor, director and playwright in over fifty countries. He has worked extensively in radio drama and features, written and presented documentaries, and has played three running characters in *The Archers*. He has read over two hundred audiobooks, including *The Cellist of Sarajevo* for Naxos AudioBooks.



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|    |  |       |    |  |       |
|----|--|-------|----|--|-------|
| 1  | <b>The Tragic Muse</b>                                 | 9:10  | 31 | This idea was oppressive to Nick...                      | 10:52 |
| 2  | Biddy got up at this, as if the accusatory tone...     | 10:18 | 32 | 'Besides,' he easily went on, 'there's other money...'   | 10:17 |
| 3  | <b>Chapter 2</b>                                       | 13:28 | 33 | <b>Chapter 14</b>  | 14:00 |
| 4  | To Biddy as much as to her brother...                  | 15:22 | 34 | <b>Chapter 15</b>  | 13:17 |
| 5  | <b>Chapter 3</b>                                       | 8:00  | 35 | 'You're hard, and it's cruel!' she then exclaimed...     | 13:48 |
| 6  | 'How d'ye do, Cousin Agnes?'                           | 10:01 | 36 | <b>Chapter 16</b>  | 9:29  |
| 7  | <b>Chapter 4</b>                                       | 10:14 | 37 | All this would be a part of the suggestion of leisure... | 9:18  |
| 8  | Lady Agnes turned to her son and brought...            | 10:52 | 38 | <b>Chapter 17</b>  | 9:52  |
| 9  | 'Upon my honour it strikes me as rich and various!'    | 9:34  | 39 | 'That's because she's in love,' the old gentleman...     | 10:28 |
| 10 | <b>Chapter 5</b>                                       | 13:10 | 40 | <b>Book 4. Chapter 18</b>                                | 13:08 |
| 11 | 'Don't be ashamed of it,' Nick returned...             | 14:10 | 41 | It was when this discipline came to an end...            | 14:24 |
| 12 | <b>Chapter 6</b>                                       | 14:09 | 42 | <b>Chapter 19</b>  | 10:47 |
| 13 | For a family in mourning the dinner was lively...      | 12:55 | 43 | 'Have you got me an engagement?'                         | 12:09 |
| 14 | <b>Book 2. Chapter 7</b>                               | 10:57 | 44 | <b>Chapter 20</b>  | 12:53 |
| 15 | Madame Carré gave Mrs Rooth a look...                  | 10:17 | 45 | <b>Chapter 21</b>  | 11:26 |
| 16 | Peter Sherringham had said nothing...                  | 7:44  | 46 | Miriam looked from one of her interlocutors...           | 11:49 |
| 17 | While Sherringham judged privately that the manner...  | 11:47 | 47 | <b>Book 5. Chapter 22</b>                                | 8:18  |
| 18 | <b>Chapter 8</b>                                       | 13:02 | 48 | Nick turned away from her; he took a few impatient...    | 10:08 |
| 19 | Nick Dormer said to Mrs Dallow that he wanted her...   | 11:56 | 49 | <b>Chapter 23</b>  | 7:39  |
| 20 | Peter apologised extravagantly for not having seen...  | 13:54 | 50 | Gabriel, however, forbore at first to attack him.        | 11:20 |
| 21 | <b>Chapter 9</b>                                       | 13:59 | 51 | <b>Chapter 24</b>  | 10:47 |
| 22 | They had come abreast of the low island...             | 15:05 | 52 | <b>Chapter 25</b>  | 8:21  |
| 23 | <b>Chapter 10</b>                                      | 10:38 | 53 | The others chose a position for the young woman's...     | 8:22  |
| 24 | When she had given herself a touch at the glass...     | 11:41 | 54 | <b>Chapter 26</b>  | 12:17 |
| 25 | <b>Chapter 11</b>                                      | 8:57  | 55 | She came to his studio in the morning...                 | 10:58 |
| 26 | She jumped at this, as he was destined to see later... | 11:18 | 56 | <b>Chapter 27</b>  | 13:52 |
| 27 | <b>Chapter 12</b>                                      | 11:01 | 57 | 'I shouldn't try it again; I acted in ignorance.'        | 14:22 |
| 28 | Mrs Rooth was very fond of a moral...                  | 12:41 | 58 | <b>Chapter 28</b>  | 9:51  |
| 29 | This was clear to him on several occasions...          | 9:20  | 59 | These last words reverberated for him...                 | 8:55  |
| 30 | <b>Book 3. Chapter 13</b>                              | 9:45  | 60 | <b>Chapter 29</b>  | 10:40 |

|    |  |       |     |  |       |
|----|--|-------|-----|--|-------|
| 61 | He said nothing for some moments...                | 10:15 | 84  | 'My dear fellow, it's an unpardonable hour, isn't it?'     | 9:55  |
| 62 | 'I didn't know she was such a prig!'               | 10:26 | 85  | 'Must I bribe you by setting my sign-boards in a row?'     | 11:50 |
| 63 | <b>Chapter 30</b>                                  | 12:31 | 86  | <b>Chapter 43</b>  | 8:08  |
| 64 | 'No, I suppose they didn't "call" in the old...'   | 11:25 | 87  | 'You offered to do a head of me or something...'           | 11:29 |
| 65 | <b>Chapter 31</b>                                  | 9:40  | 88  | <b>Chapter 44</b>  | 12:23 |
| 66 | The season happened to be remarkably fine...       | 10:58 | 89  | 'Mamma's confessions have to be tremendous...'             | 10:20 |
| 67 | It was not that there were no influences...        | 9:44  | 90  | 'I don't know much about the matter,...'                   | 12:25 |
| 68 | <b>Book 6. Chapter 32</b>                          | 7:55  | 91  | <b>Chapter 45</b>  | 15:46 |
| 69 | He went to bed early and slept badly...            | 8:09  | 92  | <b>Chapter 46</b>  | 13:26 |
| 70 | <b>Chapter 33</b>                                  | 12:13 | 93  | Miriam had listened attentively, but her face...           | 14:23 |
| 71 | Nick went out of the house and stayed away...      | 11:05 | 94  | She had listened once more for a little...                 | 12:11 |
| 72 | <b>Chapter 34</b>                                  | 14:52 | 95  | An undefined shape hovered before him...                   | 11:18 |
| 73 | <b>Chapter 35</b>                                  | 13:52 | 96  | <b>Book 8. Chapter 47</b>                                  | 9:33  |
| 74 | <b>Chapter 36</b>                                  | 16:29 | 97  | Nick was extremely sorry for her...                        | 11:55 |
| 75 | <b>Chapter 37</b>                                  | 11:41 | 98  | As soon as Julia returned to England...                    | 12:00 |
| 76 | 'They all say that – all the charming women...'    | 10:45 | 99  | <b>Chapter 48</b>  | 11:00 |
| 77 | <b>Chapter 38</b>                                  | 9:10  | 100 | Miriam notified her artist that her theatre...             | 12:56 |
| 78 | <b>Chapter 39</b>                                  | 10:49 | 101 | <b>Chapter 49</b>  | 12:21 |
| 79 | 'I've had promotion and you must congratulate me.' | 9:33  | 102 | 'You're so remarkable that, more than ever...'             | 9:01  |
| 80 | <b>Chapter 40</b>                                  | 13:36 | 103 | <b>Chapter 50</b>  | 11:46 |
| 81 | <b>Chapter 41</b>                                  | 10:19 | 104 | Biddy's eyes, at these questions, met her brother's...     | 13:17 |
| 82 | 'You're artist enough for anything.'               | 8:54  | 105 | <b>Chapter 51</b>  | 6:43  |
| 83 | <b>Book 7. Chapter 42</b>                          | 12:23 | 106 | All this time, in the house, there was no sign of Peter... | 11:34 |

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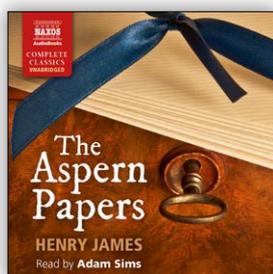
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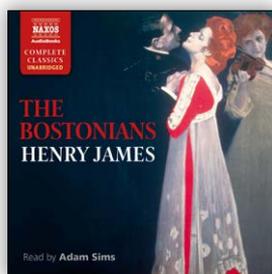
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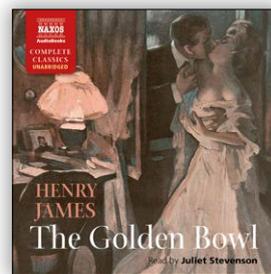
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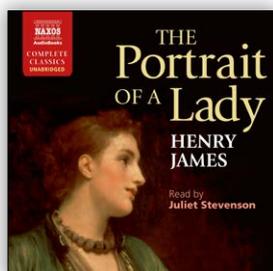
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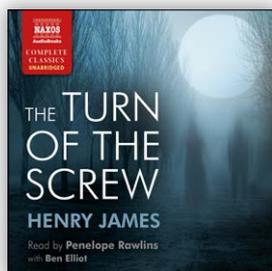
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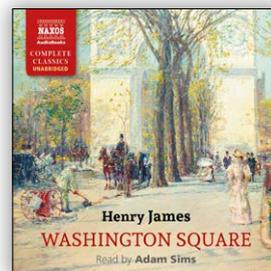
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