Jonathan Reeve

Prof. Hart

Late, Contemporary, Queer, Uneven

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Does Late Style Exist? Said's "Late Style" and Computational Stylometry

Does "late style" exist? That is, do artists exhibit a well-defined and distinctive style as they reach old age, or artistic maturity, or both? And what are the characteristics of such a style? Edward Said's *On Late Style: Music and Literature Against the Grain* argues not only that such a style does exist, but that it has very particular characteristics. Said's volume is itself a last work, and is an unfinished work that concerns unfinished works, a fact which deepens the recursivity and reflexivity of his argument. Said describes late style as, somewhat paradoxically, involving "a nonharmonious, nonserene tension, and above all, a sort of deliberately unproductive productiveness going *against*" (*On Late Style* 22). The term "late style," derived from Thodor Adorno's concept of Beethoven's *Spästil*, is one which Adorno conceives of as "catastrophic" (Adorno 567). As Adorno puts it, "the maturity of the late works of significant artists does not resemble the kind one finds in fruit. They are, for the most part, not round, but furrowed, even ravaged. Devoid of sweetness, bitter and spiny, they do not surrender themselves to mere delectation" (564). While Adorno later qualifies this view as "inadequate," and the autobiographical basis for interpretation as "deceptive," this nonetheless remains a view, which perhaps Said believes more than Adorno, that is meant to apply to art as a whole (564, 566). To determine whether this is more than just anecdotally true, this claim deserves to be experimentally tested. A computational stylometric analysis of the statistical similarity between a writer's works might be able to show how similar or dissimilar a writer's late works are to the rest of their corpus. If their late works are decidedly

different, late style could be said to exist. If not, then these claims might necessitate reevaluation.

In 1989, Said taught a course at Columbia University called "Last Works/Late Style." The course description bears quoting at length, since it is perhaps the most succinct description of late style as Said understood it:

> A study of two related phenomena in the history of the arts. One, the last works by an artist, particularly those that offer a new vision of reconciliation and mortality as expressed through the forms of art (Shakespeare, Sophocles, Ibsen). Two, a study of a new style that emerges in the work of an artist in the last phases of a career, the phenomenon identfied by Adorno as Spästil, for whom Beethoven is the prototype. Hence, Beethoven himself, Adorno's reflection on the style … , Mann's redoing of Adorno in *Dr Faustus*, plus the study of artists (Cavafy, Genet, Lampedusa, Richard Strauss, G.M. Hopkins, Beckett, Glenn Gould, Proust) whose work expresses lateness through the peculiarities of its style. An underlying theme is the artist who does not express the prevailing *Zeitgeist*, who is out of synch with the time. *Spästil* as anachronism and anomaly. (Said, *Edward Said Papers*)

In Said's lecture notes, held at Columbia's Rare Books and Manuscripts archive, he refers to "late style" as: "in career (vs. early) pronounced subjectivity / over and beyond its time / a governing aesthetic, different from others because of lateness / discordance, unresolved duality / unrest, restless, defiant / [containing] forms of nostalgia, sentimentality, longing, excess, going beyond the limits of taste; overdone" (*Edward Said Papers*). This quality of being "different from others," if we can interpret this to mean, in part, the difference between an writer's late works and earlier works, might be experimentally discernible in a given texts's statistical similarities.

1. Experimental Design

This study builds on the work done in computational stylometrics by David Hoover and John Burrows. Burrows successfully uses principal component analysis (PCA) of word frequency distributions to identify authorial stylistic voices. Hoover uses this technique, and a few others, to determine chronological correlations in a corpus of Henry James's novels. Hoover concludes that "Henry James … has a style that resides not only in the tendency of his late novels toward convoluted syntax, but also in the frequencies of words of various kinds. … But that distinctive style is not monolithic. Rather, it develops so gradually and consistently throughout his career that quantitative evidence from his use of words places his novels in almost perfectly chronological order" (193). If Hoover's stylometric analysis of James, based on a statistical analysis of word frequencies, can determine chronological changes in a writer's style, then perhaps this same technique can be used to determine late style.

To study a writer's works diachronically, it was necessary to first amass a large collection of his or her electronic texts. This first meant selecting writers that were prolific enough to have a discernible late style. If a writer only published a few novels, generic or other stylistic differences between novels might overshadow chronological ones. Similarly, it was necessary to select writers who wrote with relative generic stability. No matter how prolific they were, writers like H. G. Wells that spanned genres had to be disqualified from this selection. Novelists that used highly experimental language, like James Joyce, were also disqualified. Finally, authors needed to be selected whose works were in electronic form and downloadable on the Internet. It was thus impossible to study the late style of Jean Genet, one of the writers Said discusses the most, since the late work he discusses, *Un Captif amoreux*, was first published in 1986, and does not seem to

have an electronic edition available.

Said's course syllabus includes required readings in Sophocles's *Oedipus at Colonus*, Euripedes's *Bacchae*, Shakespeare's *Winter's Tale*, Thomas Mann's *Doctor Faustus*, Beckett's *Endgame*, poems by Gerard Manley Hopkins, Proust's *Time Regained*, poems by Cavafy, two works by Jean Genet, and essays by Glenn Gould (*Edward Said Papers*). Since the following will be an experiment in the computational literary analysis of relatively recent literature, the authors studied here will be Thomas Mann, since his works are discussed directly by Said; Marcel Proust, whom Said also discusses; Anthony Trollope, a very prolific 19th century British writer; Arnold Bennett, a prolific British writer of the early 20th century; and Mary Augusta Ward, also a prolific writer of the early 20th century, who published under the name Mrs. Humphry Ward.

Amassing corpora for these writers was by far the most time-consuming task of this study. The texts were downloaded mostly from Project Gutenberg and similar text repositories, such as WikiSource. In some cases, as with Proust's novels on WikiSource, the novels were originally in EPUB form, and were converted to plain text first using the document conversion tool Pandoc[1], and subsequently stripped of remaining HTML tags using Sed. Then the texts' filenames were changed to contain the author name, publication date and title of the work. This allowed for easy metadata extraction based on the filename alone. Next, each file had to be manually cleaned. Some text files contained transcriptions of the tables of contents, lists of illustrations, and even ads for other books published by the same publisher. Others contained just the text itself, and others yet contained the full Project Gutenberg license. Since initial experiments showed unusual results for texts that still contained these irregularities, each text file was trimmed so that it contained

[1]Pandoc conversion was effected by running the one-line bash script `for file in *.epub; do pandoc -o ${file:r}.txt $file; done`, and the resulting files were cleaned of HTML tags using the script `for file in *.txt; do sed '/</ {:k s/<[^>]*>//g; /</ {N; bk}}' $file > clean/$file; done`.

the minimum of paratextual features, such as chapter headings. This procedure was conducted semi-manually, with the help of some macros written for the text editor Vim, on all 52 total texts used in this experiment: eight novels by Mann, the seven parts of Proust's *À la recherche du temps perdu*, twelve novels by Trollope, ten by Bennett, and fifteen by Ward.

To statistically analyze these texts, I wrote a Jupyter notebook script in the Python programming language. The script uses the Python library NLTK (Natural Language ToolKit) for text manipulation, Pandas for data manipulation, Numpy for matrix calculations, Matplotlib for data visualization, and Scikit-Learn for principal component analysis. It starts by reading each text into memory, converting it to lowercase, and dividing it by token using the NLTK Punkt tokenizer. This tokenizer considers tokens to include words, punctuation, and other syntactic elements such as the "n't" contraction suffix of "don't." From there, texts are broken into n pieces of equal length. This division is important to test the functioning of the statistical analysis—if it works correctly, two or three pieces of a novel should show similarity to each other. This division is also useful is showing a text's internal cohesion. By this measure, a novel will show its parts to be more cohesive than will those of a short story collection.

Since the analysis to follow depends on the comparison of word frequencies, it was necessary that each text piece be equal in word count. In order to maximize the compared text, yet ensure equal text lengths, the algorithm starts by finding the text in the corpus with the smallest word count, and then truncates all other texts to that length. This is somewhat problematic, if the internal styles of a novel are to be considered different from each other, because it means that the style of the full shortest novel is compared with, say, the middle or the beginning of a much longer novel. A better algorithm might instead randomly choose passages from each novel, but to do so would require tokenizing by sentence or paragraph, so as to obviate the possible difficulty

of breaking the pieces in the middle of a sentence or paragraph.

The resulting tokenized text pieces are then analyzed for word frequency using the NLTK's Word Frequency Distribution class. This class simply counts the number of times each word occurs in a piece. Since statistical analyses of the top 100, 400, 800, and total set of words were all tested, and no great difference was found in their similarities, the top 100 most frequently used words were used here, in order to save time on computation (each analysis takes the computer about 30 seconds to complete). These wordlists, consisting of the counts of the top 100 most frequently used words in each part of each novel, are then merged into a master table, usually of around 125-200 words, representing the word frequencies of each word in all novels.

If this master table consists of 200 columns (one column per word), and each cell in the table contains the count for that word in a particular piece of a novel, then each of the columns in this table may be considered its own dimension. The master table, then, exists in 200-dimensional space. This dimensionality is not very useful for human analysis, so a high-dimensional data reduction technique is needed in order to identify significant vectors (eigenvectors) in this high-dimensional space. This is the task of principal component analysis—it identifies n principal components, that is, significant vectors in this high-dimensional data set, mean-centers the data, and replots it along these dimensions so that it can be more readily understood by humans. In this case, the PCA algorithm is instructed to identify two principal components in the corpus, so that each piece of each novel will be represented by X and Y values that can be plotted on a simple two-dimensional Cartesian coordinate system. The result is a graphical representation of the similarity of the word frequency lists. Given the success of David Hoover and John Burrows's studies in sylometric PCA, these measures can therefore be called, with a reasonable degree of confidence, measures of the similarities of the novels' styles. Furthermore, a new method is

introduced here. To the Delta, Iota, and Zeta measures of Burrows and Hoover are also added a new measure: Mu. Mu (hereafter "μ") represents the distance of a novel in PCA space from the mean of that author's corpus. This is calculated, using the Pythagorean theorem, as

$$\mu(x, y) = \sqrt{x^2 + y^2}$$

where x and y are the coordinates of the novel in mean-centered PCA space. A high μ score represents the distinctiveness of the text, and a low μ score represents how typical the text is to rest of the writer's corpus. In short, the μ-score represents a measure of late style.

2. Results

As previously mentioned, Thomas Mann was a appropriate subject for this study since he is so frequently discussed in Said's *On Late Style*, and since one of the weeks of Said's course was devoted to *Doktor Faustus.* Mann had a long writing career, publishing the short story collection *Der kleine Herr Friedemann* in 1898 at age 23, and the novella *Die Betrogene* in 1953, at age 78, two years before his death in 1955. *Doktor Faustus* was published fairly late, as well, in 1947. Said's interest in *Docktor Faustus* owes in part to Adorno's contributions, and to the fact that it directly treats, as well as exhibits, late style, such as in Adrian Leverkühn's discussion of late Beethoven, a passage which Said identifies as "pure Adorno":

> Beethoven's art had overgrown itself, risen out of the habitual regions of tradition, even before the startled gaze of human eyes, into spheres of the entirely and utterly and nothing—but personal—an ego painfully isolated in the absolute, isolated too from sense by the loss of his hearing; lonely prince of a realm of spirits, from

> whom now only a chilling breath issued to terrify his most willing contemporaries, standing as they did aghast at these communications of which only at moments, only by exception, they could understand anything at all. (*On Late Style* 23–4)

Said cites this passage as a further definition of late style, as given here by Mann and Adorno, and also as an illustration of Adorno's preoccupation with "the figure of the aging, deaf and isolated composer," one whose late works "often communicate an impression of being unfinished" (*On Late Style* 24–5). But is *Doktor Faustus* itself an *instance* of late style? It was one of Mann's last works, created when he was 72 years old, only eight years before his death. Yet critics typically regard it as a stylistically and aesthetically consummate work of Mann's, not only not "unfinished," or in Adorno's terms, "ravaged," "furrowed," and "bitter," but Mann's greatest achievement. As J.P. Stern puts it, "the impression … we are left with is one of immense narrative ease behind the complex syntactic devices … Of this idea and mode of life *Doctor Faustus* is the final and greatest embodiment" (738).

Figure 1 shows the results of the PCA of Mann's novels, using the 100 most frequent words. The sizes of the circles, as well as their colors, are representations of the dates of publication. The colors are scaled according to the colors of the rainbow, so that violet colors represent the earliest novels, and red colors represent the latest. Unfortunately, there are gaps in this corpus, due to the unavailability of electronic texts after the 1920s, which explains the absence of orange or green-colored points here. The most typical Mann novels occur closest to the mean mark at (0,0), and the most atypical novels are the outliers. On the whole, the PCA shows principal components that align fairly well with chronology: the earliest works are in the southeast, and the chronology progresses fairly evenly toward the northwest.

Doktor Faustus, represented in its three parts as the three large red circles in the northwest

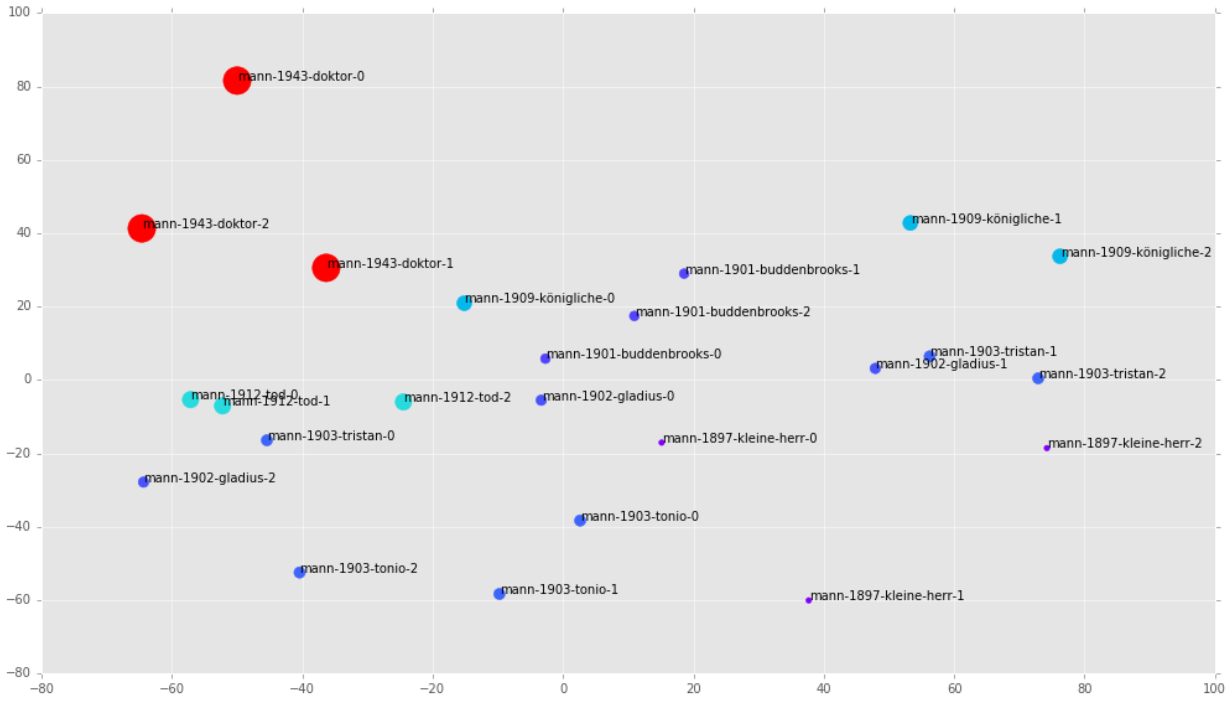

Figure 1: PCA of Thomas Mann Novels

corner of the chart, is fairly atypical. The beginning of the novel—the 0th part—is the most atypical of the three, while the two remaining parts are more typically Mannean. The most atypical work, however, the one with the highest μ-score, is not *Doktor Faustus* at all, but Mann's very early work, *Der kleine Herr Friedemann.* As a collection of short stories, this probably explains why the style is so divergent from his other works. *Königliche Hoheit* ("Royal Highness"), another relatively early work of Mann's, has the second highest μ-score. As a romantic comedy and "a story of princely initiation told in the easy style of an ironic fairy tale for grown-ups" this is atypical for Mann, and generically experimental (Stern 737).

Interestingly, although it does not have a high μ-score, the most proximate novel in the galaxy of *Doktor Faustus* is *Der Tod in Venedig* ("Death in Venice"). Said recognizes this novel as an instance of late style that is stylistically, although not chronologically, late. The titular death of the novel is a suggestion of mortality that Said correlates with late style. As he explains,

"within Mann's novella, Aschenbach's half-aware and yet inevitable voyage to Venice induces in the reader the sense that because of various premonitions and past associations (e.g., Wagner's own death there in 1883) and its own peculiar character, Venice is a place where one finds a special finality" (*On Late Style* 164). Said argues that it is "paradoxical" that the work is an early one in the author's chronology, due to its "autumnal and even at time elegiac qualities." Of Benjamin Britten's operatic adaptation, too, he questions whether it "can be regarded as being in more than a chronological sense a *last* work" (*On Late Style* 163). In this sense, we might view the proximity of *Der Tod in Venedig* with *Doktor Faustus* as an indication that the work is, as Said suggests, late.

Proust's *Le Temps retrouvé,* known in English as *Finding Time Again* and *The Past Recaptured*, appears on Said's syllabus with the possibly self-translated hybrid title *Time Recaptured.* In his introduction to *On Late Style*, Michael Wood notes that Said's papers for his Late Style course contains passages from Proust, following a note about "conversion of time into space" (*On Late Style* 5–7). Proust's novel, the final installment of his magnum opus *A la recherche du temps perdu*, deals explicitly with time and aging. As Adam Watt describes one such passage: "after long illness and absence from society life, the Narrator returns to one last matinée at which he meets many figures from his distant past. Time has changed them, aged and distorted their faces, their gait" (17). In particular, the narrator sees M. d'Argencourt, whom he regards "as a puppet, a trembling puppet with a beard of white wool" (quoted in Watt 17). This is a picture of old age in which the body is no longer in control of itself (Watt 17). Since this is Proust's last novel, we are tempted to read this as a projection of the sick and dying Proust himself. But the chronology of *À la recherche* complicates this view.

Proust oversaw the publication of the first four volumes in the series, *Du côté du chez Swann*, *À l'ombre des jeunes filles en fleurs*, *Le Côté de Guermantes*, and *Sodome et Gomorrhe*, but the

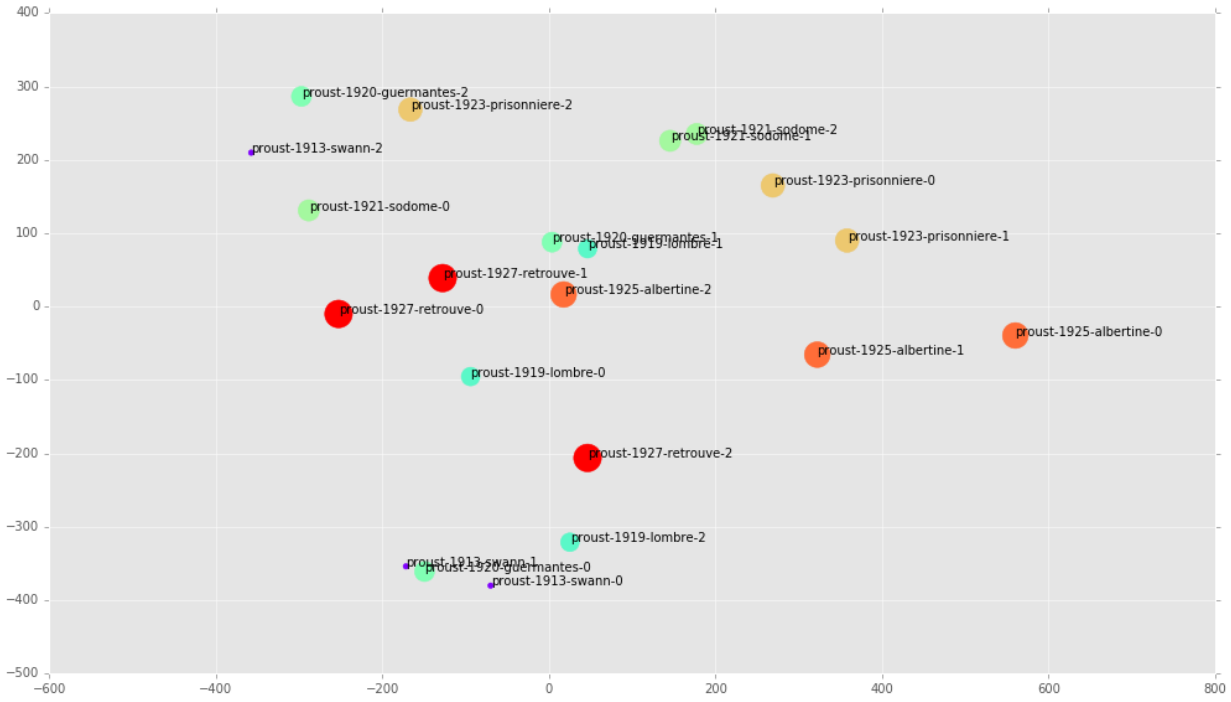

Figure 2: PCA of Volumes in *À la recherche du temps perdu*

last three, *La Prisonnière*, *Albertine disparue* (also called *La Fugitive*), and *Le Temps retrouvé*, were all published posthumously from his manuscripts. Although Proust died in 1922, the last three works were published in 1923, 1925, and 1927, respectively. But they weren't necessarily written in this order. Marion Schmid writes that Proust had written large parts of *Le Temps retrouvé* between 1910 and 1911, before the publication of the first volume (64). In 1913 he imagined *À la recherche* to have three parts: *Du Côté du chez Swann*, *Le Côté de Guermantes*, and the third *Le Temps retrouvé* (66). Proust expanded the novel in 1914, but expanded it from the middle, adding the 'Albertine cycle' of *La Prisonnière* and *Albertine disparue*, while the beginning and the end remained the same (67).

Figure 2 shows a PCA of the volumes in *À la recherche du temps perdu.* Unlike with Mann, the late volumes here are not outliers, but having low μ-scores and being situated close to the (0,0) mark, they are very typical Proust works. This seems to suggest that Proust, if he has a late

style, it is not, in fact, represented in *Le Temps retrouvé*, as its inclusion in Said's syllabus might suggest. Rather, the late work is another volume in the series. The segment with the highest μ-score is the beginning segment of *Albertine disparue* (*La Fugitive*), and the second and third highest μ-scoring segments are from *La Prisonnière.* Since these volumes likely contain the latest of Proust's writings, the μ-score again seems to correlate with lateness. But as with Mann, early works have high μ-scores, as well—*Du côté du chez Swann* is the novel with the third-highest overall μ-score, suggesting a distinctive early style, as well.

Although not discussed by Said, antoher author whose late works might be said to exemplify Adorno's "devoid of sweetness, bitter and spiny" is Anthony Trollope. Of *The Land-Leaguers*, one of Trollope's final works, Richard Mullen writes that it "lacks the sparkle and occasional satire one associates with most of his other works. It is filled with violence, hatred, unpleasant characters and cross-gained lovers set against a background of terrorism" (271). A contemporary reviewer, C.E. Dawkins, regrets that it lacks "those shrewd and half-humorous disquisitions about men and things which the author loved," and that this suggests, of Trollope's talent, that "the stream was getting dry" (Smalley 520). It is no perhaps no wonder, then, as Donald Smalley writes, that "no one at the time of publication or since has shown any great enthusiasm for the work" (518).

Trollope wasn't always this bitter, however. Henry James argues that, although he "does not, to our mind, stand on the very same level as Dickens, Thackeray and George Eliot … he belonged to the same family" (Smalley 525). Trollope was highly prolific, and was writing up until his death in 1882, at age 67. In a letter to Alfred Austen in 1876, he described his attitude toward old age: "I observe when people of my age are spoken of, they are descried as effete and moribund, just burning down the last half inch of the candle in the socket," he wrote, "I feel as

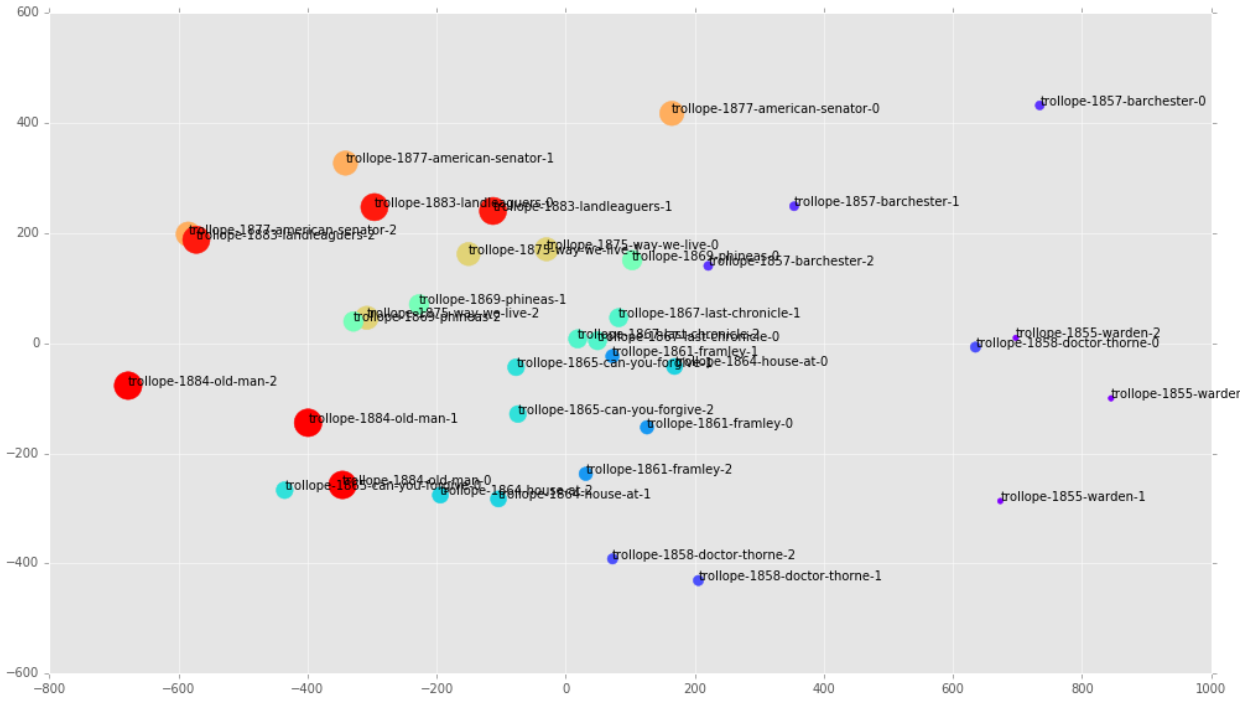

Figure 3: PCA of Anthony Trollope's Novels

though I should still like to make a 'flare up' with my half inch" (quoted in Tracy 322). That attitude is akin to Said and Adorno's descriptions of late style, and is something that is detectable with the statistical analysis to follow.

Figure 3 shows a PCA of twelve of Anthony Trollope's novels. Somewhat like the PCA of Mann, this trend shows remarkable regularity in its chronology. The principal component represented by the X axis is almost perfectly chronological, with Trollope's earliest novels, such as *The Warden*, in the east, and his latest ones, such as *An Old Man's Love*, in the west. The novels with the highest μ-scores, however, are not the latest ones, but the earliest ones: *The Warden* and *Barchester Towers*, both part of Trollope's *Chronicles of Barsetshire* series. This is another instance of the distinctiveness of early over late style. Perhaps this can be explained in part by what Robert Tracy calls Trollope's "constant experimentation and evolution." Tracy notes that "Trollope seems to have been continually challenging himself by abandoning any theme, method,

or social subject that he felt he had mastered" (5).

The third highest μ-score of Trollope's belongs to the late *The American Senator*, followed by *An Old Man's Love*. Of Trollope's late novels, James Kincaid argues that they can appear, at first glance at least, to be "the random experiments of some mad scientist" (234). "The novels beginning with *The American Senator*," he explains, "offer not only new combinations in narrative patterns of comedy, irony, and tragedy, but also a new generic range from anatomy to satire to romance." (234). These generic experiments might help to explain why these novels are statistical outliers.

Another novel in this group, *An Old Man's Love*, seems to share some of the characteristics Said identifies for late style. Like Proust's *Le Temps retrouvé*, and indeed like Said's *On Late Style*, this was a posthumously published novel. Although Trollope's *The Land-Leaguers* technically comes later, Richard Mullen, using the same terms as Said, claims that its "elegiac tone" makes it "a far more appropriate farewell than that sad and uncompleted novel, *The Land-Leaguers*" (363). The subject matter implied by the title makes it even more appropriate, given the "subjectivity" of old age suggested by Adorno and Said. The way Mullen describes Whittlestaff, the "Old Man" of the title, is even more so:

> We would not consider him an 'old man' for when the novel begins he is fifty. Trollope, however, often exaggerated the influence of age, … In addition, Trollope, who was in his late sixties when he wrote the book, did think that the passing of fifty years combined with Whittlestaff's personality had produced an 'old man.' He is that familiar figure of Victorian legends … a man whose whole life has been darkened by being jilted by his beloved." (Mullen 364)

Analyses of other novelists might help to prove that μ-scores correlate with late style,

and minimize the impact of selection bias. Figure 4 shows a PCA of the novels of Mary Augusta Ward, who wrote under her married name of Mrs. Humphry Ward. Like the analysis of Trollope's novels, Ward's early novels appear in the list of highest μ-scores. Her most successful novel, *Robert Elsmere*, is in this list, as well as the subsequent novel, *The History of David Grieve*. Both of these novels deal with what Dinah Birch calls "contrasting traditional belief with the values of progress and intellectual freedom," and they cluster together here in the southeast corner of the chart. Ward's latest novel, the 1920 *Harvest*, although it doesn't have a high μ-score, does appear to stand alone here at the bottom of the chart. The 1917 novel *Missing* also appears to be an outlier, although so does the 1900 *Eleanor*. The PCA of Ward is an interesting counterpoint to that of Trollope or Mann. Like Proust, her novels don't group together well on a chronological basis, but unlike Proust, she didn't write them out of order.

Perhaps what the PCA is picking up on in Ward's novels has to do with genre. An early analysis of Ward's work showed that the novel with the highest μ-score was her earliest novel, *Milly and Olly*, published in 1881. Upon closer examination, however, this novel turns out to be a children's book, so its statistical dissimilarity to her other novels, written for adults, comes as no surprise. Perhaps genres could explain the other outliers, as well. If *Eleanor* deals with a woman's succumbing to tuberculosis, and *Missing* is a war novel, then perhaps their common themes of impending death make them not only similar to each other, but late stylistic outliers.

The PCA of Arnold Bennett's novels, shown in Figure 5 is the most anomalous of all analyses considered here. Apart from two isolated groups, which are extremely atypical groups, most of the novels cluster around the (0,0) mark—early novels and late novels alike. This suggests that with a few exceptions, Bennett's style is relatively stable, that in effect, he has very little late style. He might be said to have an early style, however, for his earliest novels, *Anna of the Five*

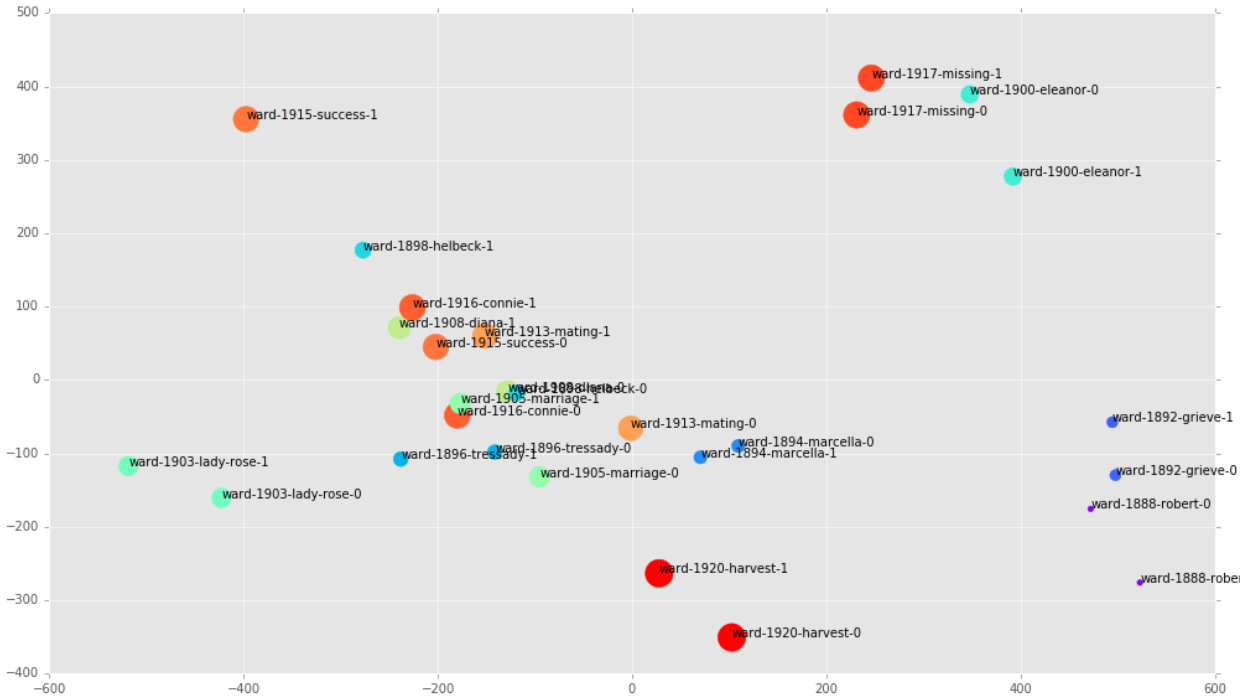

Figure 4: PCA of Novels by Mary Augusta Ward (Mrs. Humphry Ward)

Towns and *The Grand Babylon Hotel*, both published in 1902, appear in an isolated cluster in the north. *Clayhanger*, one of Bennett's most successful novels, appears in the southeast. Although both *Clayhanger* and *Anna of the Five Towns* are outlier novels, both of them taking place in the Straffordshire Potteries, they are also statistically dissimmilar, and appear here at great distance to each other. The most probable narrative to describe this chart is that Bennett began with the style of the 1902 novels, changed to his major style shortly thereafter, and continued in that style the rest of his life, with the exception of the late-style *Clayhanger* in 1910.

3. Conclusions

The statistical analyses presented here show that, for some authors at least, there probably is such a thing as late style, at least *within* their individual corpora. Thomas Mann shows a very

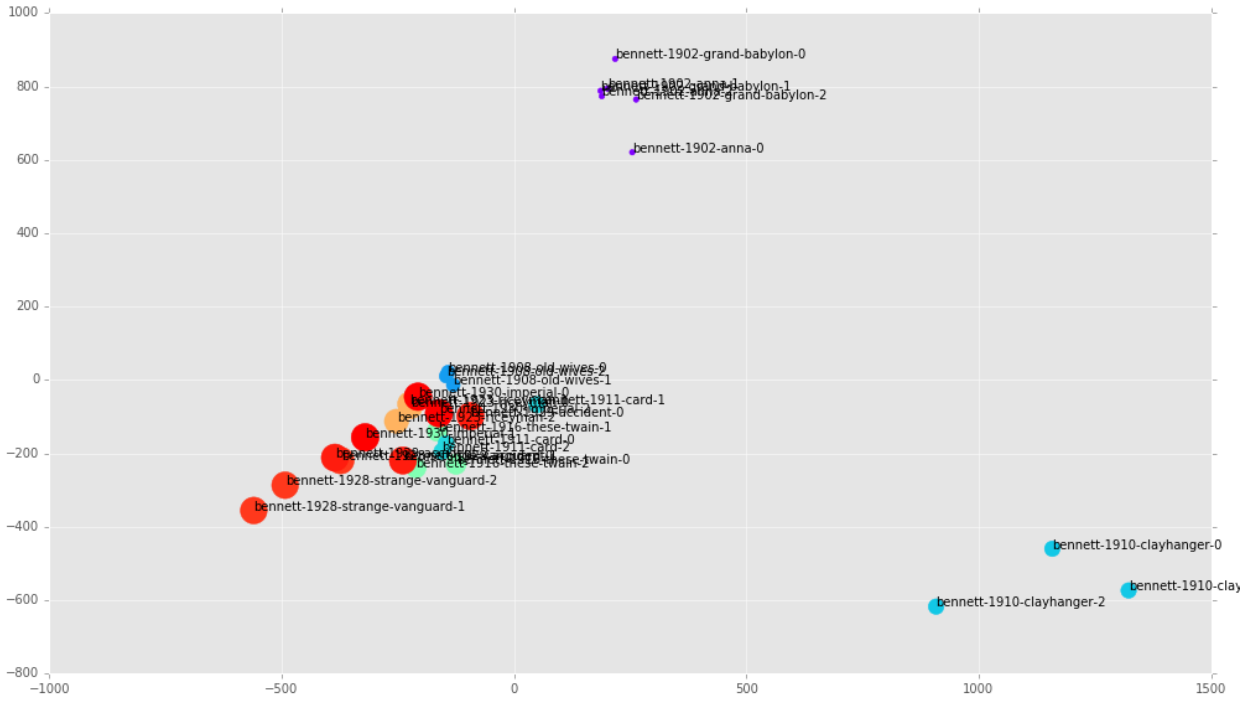

Figure 5: PCA of Novels by Arnold Bennett

regular stylistic evolution over his career. Proust has a late style, too, although less pronounced, and although it does not fit exactly to his chronology of publication. But these were novelists that Said selected to prove his point about late style, so maybe this selection is already biased. Anthony Trollope has a very pronounced late style, and shows perhaps the most regular stylistic evolution. (Said might have benefited from discussing Trollope in *On Late Style*, perhaps!) However, Mary Augusta Ward seems to have a fairly consistent style, with a few outliers, and Arnold Bennett even more so.

Regardless of whether these authors have a discernible late style, however, all of them have a well-defined early style. One might fairly ask, then, where is the book *On Early Style*? An early style that would apply to all authors is perhaps a ridiculous notion, since every author starts in very different places. Ward's children's novel might not be easily compared with Mann's first collection of short stories, for instance. But if we apply this critique to the claims of late style, the

same might also be true of late style. This might call into question, to some degree, Said's claims. Even if we can show statistically that some authors have divergent styles late in their careers, these styles are not necessarily identical between these authors, and to speak of a uniform late style across authors and genres is no more valid than speaking of a uniform early style.

Said reads Adorno's Beethoven as "inhabit[ing] the late works as a lamenting personality," which seems true if we recall the beginning of the Ninth Symphony, but less true if we remember that it also contains the Ode to Joy (*On Late Style* 26). On this basis, at least, it is hard not to see Said's concept of late style, and Adorno's, as little more than anecdotal. We must conclude that late style does, in fact, exist for individual authors, but as to whether such a style exists between authors, more experiments are needed.

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