

THE UNDEPENDABLE BONDS OF BLOOD:
THE UNANTICIPATED PROBLEMS
OF PARENTHOOD IN
THE NOVELS OF
HENRY JAMES

by

BENJAMIN HART FISHKIN

A DISSERTATION

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Philosophy
in the Department of English
in the Graduate School of
The University of Alabama

TUSCALOOSA, ALABAMA

2009

Copyright Benjamin Hart Fishkin 2009

ALL RIGHTS RESERVED

ABSTRACT

A dilemma inherent within any parent-child relationship is that a youth may require attention and guidance that a parent is unable, or unwilling, to provide. How much is a parent willing to “give up” and will this new role bring with it a residue of resentment because demands are being made upon his or her emotional and financial reserves? Herein lies one of the sources of psychological tension that Henry James examines with such care and precision. Problems that begin within such familial discord bring with them a volatility that often reaches beyond family boundaries. These collisions, and their aftershocks, have consequences that no one can anticipate or repair.

The novels of Henry James provide a wide spectrum of figures that lack the flexibility to adapt and meet the needs of their children. Louise Barnett asserts that James’s literary families are a group of people “whose underlying constant is the tragic paradox that blood relations are both essential and unreliable” (Barnett, 144). The figures placed within these settings are often a grotesque conglomerate of unsuccessful marriages and absentee relations in which parents practice unhealthy patterns of behavior and negatively influence their children before they have a chance to mature into full grown adults.

There are many authors who present families in their literature, but none of these “blood” ties seem as uniquely misshapen or more clearly recognizable than those of Henry James. The chasm between what one needs and what one gets often appears to be not only wide, but also laden with challenges. As I will argue, it is a breakdown of parenthood—an institution that James’s novels portray as rife with flaws and shortcomings—that all too often functions as an obstacle.

Submitted by Benjamin Hart Fishkin in partial fulfillment of the requirements for the degree of Doctor of Philosophy specializing in English.

Accepted on behalf of the Faculty of the Graduate School by the dissertation committee:

Sara Davis, Ph.D.

Edward Tang, Ph.D.

John W. Crowley, Ph.D.

Dwight L. Eddins, Ph.D.

Phillip D. Beidler, Ph.D.
Chairperson

William A. Ulmer, Ph.D.
Department Chairperson

Date

David A. Francko, Ph.D.
Dean of the Graduate School

Date

ACKNOWLEDGEMENTS

I am pleased to have this opportunity to thank many colleagues, friends and faculty members who have helped with this research project. I am most indebted to Dr. Phillip D. Beidler, the chairperson of this dissertation, for volunteering to take on this obligation. He has been a patient source of encouragement and support. I would also like to thank all of my committee members: Dr. Sara Davis, Dr. John W. Crowley, Dr. Dwight L. Eddins and Dr. Edward Tang. They have really functioned over the last several years as an ensemble—at different periods in the process I have spoken closely with each of them and have always received good advice. Everyone has played an important role and I am fortunate to have had access to this valuable input.

This research would not have been possible were it not for the fact that I have had caring and compassionate teachers wherever I have been. It is the result of good luck, rather than good planning, that I have had wonderful mentors in New York, Oxford and Tuscaloosa. This support, along with the encouragement of my family, has made the pursuit of this study possible and I am grateful for their kindness and their considerable patience.

CONTENTS

ACKNOWLEDGEMENTS.....	iv
ABSTRACT.....	vi
1. FORMAL INTRODUCTION.....	1
2. <i>DAISY MILLER</i>	17
3. <i>RODERICK HUDSON</i>	34
4. <i>THE AMERICAN</i>	52
5. <i>THE WINGS OF THE DOVE</i>	70
6. <i>THE GOLDEN BOWL</i>	88
7. FORMAL CONCLUSION.....	106
8. REFERENCES.....	121

CHAPTER I

In the novels of Henry James young characters attempt to address unique and deeply engrained family problems that can never be completely resolved. The chasm between what a child needs and what a child gets is not only wide, but it is laden with a deep fog which both clouds one's vision and impairs one's progress. Louise Barnett, in her article "Displacement of Kin in the Fiction of Henry James," sums up this divide best when she asserts that James's literary families are a group of people "whose underlying constant is the tragic paradox that blood relations are both essential and unreliable" (Barnett, 144). A lack of familial dependability may be true in any era, but it was particularly devastating in the post-Civil War decades that dominate James's literature. The wealth and leisure we see in Ezra Miller's family, when James burst on to the scene in June of 1878 with *Daisy Miller: A Study*, creates all sorts of unanticipated problems. The purpose of this examination is to isolate what these difficulties are and to pinpoint why they are so essential to the changing definition of the American family.

It is the breakdown of parenthood especially that triggers a late-nineteenth century crisis. The Miller family, and their literary descendants, differ from everything that came beforehand. The result is a psychological gap or fault line in which people lose sight of how their near-ancestors as familial predecessors interacted with one another and approached adversity. James characteristically presents individuals in a new type of family that has lost its way. The implication is that their parents and grandparents had no such dilemma. In the first half of the nineteenth century, and earlier, young people saw how parents should behave by observing their own parents and the peers of these parents.

As time progressed America became a mass society in which, according to Stow Persons, “class lines disintegrated” and people were placed in the unfamiliar position of having the freedom to deviate from an earlier set of standards that were obliterated by the Civil War (Persons, vi). Now ideas about travel, education and conspicuous consumption were left up to the individual and this meant that they were at liberty to make errors. Adults had no signposts as they set out to negotiate obstacles that had never existed before. The result is a wide spectrum of figures who lack the flexibility to successfully adapt and meet the needs of their children. James not only presents this failure for all to see, which in and of itself is a substantial accomplishment, but he also stays with the principal characters and observes how young people come of age with these handicaps as part of their history. The psychological tension of the parent-child relationship has the capacity to travel and it produces the emergence of decidedly bitter fruit in the generation that is to come.

In *Daisy Miller*, this new type of family is first seen in Switzerland without a father. This deficit indicates what Louis Menand, in his *The Metaphysical Club*, called “a generational shift” (Menand, 59). The tumultuous truth is that the Civil War was every bit a war of ideas as well as a military conflict. Once the war had concluded the intellectual framework of prewar New England was gone and in its place were “the values of professionalism and expertise...the [very] opposites of the individualism, humanitarianism and moralism that characterized Northern intellectual life before the war” (Menand, 59). This is why, at the garden in Vevey, we see a rift between Winterbourne, who has sat out the Civil War like James, and the Miller children; a difference in their ages places them on either side of the ideological divide. The rise of

the careerist, whose sole aim was advancement in the workplace, makes it possible, even preferable, for the father of Daisy and Randolph Miller to bow out of his children's lives. This is the first instance on the American and Anglo-European landscape where it becomes permissible as a cultural trend for parents not to be actively involved in the development of their own progeny. Charles Dickens, for example, in *Nicholas Nickleby* presents Ralph Nickleby as an antagonist who abandons his son Smike. However, this is an individual case that functions as part of a wider and more extensive melodrama. It is not a widespread indictment of nineteenth century parenting. The laboratory in which the consequences of this experiment are to be evaluated and translated is the Europe of *Daisy Miller: A Study*.

James's interest in the international novel brings three-fourths of the Miller family to Europe, yet their survival as a family is not of primary importance to either the mother or the father. If this were a valued theme the family would not be divided. The theme of innocence and experience which traditionally overpowers Jamesian literary criticism does so at the expense of generating interest in the matter of the family. In recent years gender issues—issues involving sexuality and the sacrifices of Victorian women—dominate the topics within this academic field. The family, and its persistence as a source of dysfunction, has not been of primary concern. It is treated more as an ancillary issue if it is engaged at all. *Daisy Miller: A Study* may be a novella, and as such far less extensive than other Jamesian novels that will be examined here, but it belongs at the start of the proceedings because it introduces the topic of family dysfunction and this is a literary subject in need of analysis. What makes *Daisy Miller* so important is that it is the first text, but certainly not the last, where family problems appear and spiral out of control.

Winterborne observes "that this was a very different type of maternity from that of the vigilant matrons who massed themselves in the forefront of social intercourse in the dark old city at the other end of the lake" (*Daisy Miller*, 18). The question is *how* is this different and what is the price to be paid for varying from the norm? With each literary project James toys with the variables; the gender of the missing parent, the location of the action, even the presence of surrogates and more distant family members are all "in play" and subject to change. What is not open to negotiation is that family is always a source of trouble. Blood ties are always obstacles that must be hurdled rather than the support systems that meet the expectations of a contemporary literary audience. A modern populace is far removed from the Civil War era, but within our collective consciousness is a memory of a "simpler" time that punctuated the decades of prosperity that followed World War II nearly a century after the earlier conflict that impacts James's examinations.

The absence of the married pair, for whatever the reason, is the first indication that family stability is being compromised. Mrs. Miller, Daisy and Randolph's mother, is passive to a fault and this lack of discipline enables her kids to run wild. James tweaks this type of "pushover" mother and counterpunches in *Roderick Hudson* with an overly involved version of maternity. Mrs. Hudson is still alone, without her husband, and she is in New England, as opposed to Switzerland and Italy, but her presence at the other end of the parenting spectrum is not a panacea to the family conundrum. The pendulum swings and overshoots its mark, solving one set of problems while creating new ones that cannot be anticipated. As a single mother, albeit one with a different temperament, she has her own set of problems to deal with. James argues that there is no perfect or

problem-free scenario. The delicate harmony of family, even with the best of intentions, is tantalizingly elusive. There may be glimpses of stability, but all too often they are undercut by discord which is never far from the surface in even the smoothest representations of domesticity.

Henry James certainly exposes these inefficiencies in the family economy of relations and confronts the inescapable truth that family entanglements are messy and imprecise. This may be why he ultimately decided to avoid them in his own life. However, his real strength, I would argue, is his willingness to take a hard and a realistic look at the subject matter over a wide swath of time which lasted nearly forty years. It is the scope of his study, more than anything else, that is so compelling. If Ralph Waldo Emerson is accurate when he concludes that thinking is "the hardest task in the world," then James works harder longer than anyone else (Emerson, 331). Roderick Hudson survives the childhood losses of his father and his brother, but the true toll takes years to properly evaluate. We see flashes of his lack of culture and his inexperience, and it is true that the presence of the two missing figures in Northampton would not have completely bridged these gaps, but their absence irrevocably changes the arc of his development. Without a same-sex family member he is susceptible to a host of problems. When a patron does appear and, quite benevolently, attempts to nurture his creative talent, there is no way (in just a matter of days) to accurately gauge the depths of Roderick's handicap. Rowland Mallet simply cannot erase these deficits by merely writing a check and purchasing a steamer ticket and yet that is precisely what he attempts to do.

The manner in which Roderick is introduced to Europe is another variation of an insoluble problem. Rowland can propel Roderick out of America, but he cannot

adequately advise him when the two are in Italy. Just as Virgil can take Dante only so far Rowland excels at only half of his mission. This flaw, and in James everyone has some sort of flaw, enables other more formidable problems to take root. Rowland can advise Roderick within the artist's studio, or in a museum in regard to the fine points of technique, but he cannot be of any help with the issues of being a young man. Like James himself he has had no exposure to night life. He has no romantic experience that he can draw upon to counsel his young charge. Rowland, who has always lived a somewhat cloistered life, is described as an entity "sprung from a stiff Puritan stock" (*Roderick Hudson*, 9). In Florence and in Rome this upbringing puts Rowland, and by extension Roderick, at a decided disadvantage. Certainly there is something very exciting about being a young man in such vibrant cities, but these are dangerous destinations as well. In many ways Roderick is more alone and more unprotected in Italy than he is in New England.

The result of Rowland's well-intentioned offer is that the two options before Roderick are both fraught with considerable risk. The restrictive world of Massachusetts is stagnant and not open to new ideas, and the rebirth offered on the ancient streets of Europe also presents the potential decoys of alcohol, gambling and women. Whatever step he takes is dangerous to the wellbeing of any young man, but to an aspiring artist the potential cost is even greater. It is possible that with a biological father at home Roderick might have refused Rowland's offer, but by accepting it there is no line of defense between an impressionable young man and the temptations that can so easily derail him.

By the time we are introduced to Christopher Newman, the protagonist of *The American*, James has moved on from the *tabula rasa* of a male just reaching adulthood

and is now preoccupied with a more seasoned subject. This novel offers an American in Paris who has already done a considerable amount of living. Newman, at least in financial terms, has arrived. He is further along in his development than Roderick Hudson, who would need at least a few decades as a successful sculptor to be a comparable figure. Newman is already formed and he is not so easily led astray, but he brings with him his own set of weaknesses. He can move about Europe with ease without any sort of a guide--Roderick cannot do this--but he is unable to properly interpret the behavior of those around him. We learn a great deal about Newman when he declares "I have the instincts—have them deeply—if I haven't the forms of a high old civilisation" but these instincts prove to be incorrect (*The American*, 45). He has entered the fray, but he is overmatched. For all his confidence and self-reliance he is still several paces behind his more sophisticated opponents. The Bellegarde family may not be an intact family, but collectively they will do anything to present such an appearance to Parisian society.

Newman is at a disadvantage in May of 1868 when he enters the Louvre. Part of the reason for this is that he is an American, but what augments his inability is that he has no family of his own to act as a support system. This lack of visible support runs contrary to James's view of such relationships, and he (Newman) cultivates an alliance with Mrs. Tristram in the hopes of closing this gap. The push/pull at work here is that he is ahead of the game because he has no family to hold him back, but he is behind his adversaries because he has no antecedents who can advise him. This is Barnett's paradox. The very things that help also hinder and they do so without the main figure being aware that he or she is in the midst of such a dangerous game. By the time Newman realizes he is in a

quandary he is already in too deep to escape without paying some sort of a price.

The penalty Newman will have to endure, as he is attempting to initiate his own family, is the realization that there are some things that his millions cannot purchase. Even a “superlative American” of means has objectives he cannot obtain (*The American*, 2). Newman feels that along with “the consciousness of having bought... [his]...pleasure beforehand, having paid for it in advance” that nothing will stand in the way of his quest for romantic love (*The American*, 44). However, he is no match for the treachery of the European family structure and is, for far too long, unaware that this diabolical construction has the power to disarm him.

If *Daisy Miller: A Study* presents a grotesque conglomerate of relations in which a parent can deal himself out of his children’s lives, then *The American* illuminates the Parisian equivalent in which the reader *wishes* that this form of in absentia could be duplicated. One scenario lacks parental whereas the Bellegardes are overly involved. The other has too much of it. Both represent unhealthy patterns of behavior that negatively influence children. James may not state this specifically, but what does is corroborates Leo Tolstoy’s famous line that “All happy families are alike; each unhappy family is unhappy in its own way” (Tolstoy, 1). *Anna Karenina*, composed in serial form in the 1870s at almost precisely the same moment that James was constructing *The American*, is also a novel of family chaos rooted in the aristocracy in which “the stray people brought together by chance in any inn had more in common with one another than they, the members of the family and household” (Tolstoy, 1). The comparison of blood relations to guests at an inn resonates when one realizes that the object of Newman’s affection, Claire de Cintre, resides with her family at “the stoutly-guarded Hotel de

Bellegarde” in the Rue de l’Universite (*The American*, 113). The “vast, dim and cold” residence, while not a hotel or inn in the traditional sense, makes one wonder if Tolstoy is correct in his assertion (*The American*, 113). Both families are barely functioning and are characterized by a lack of order and an absence of empathy. For the Bellegarde family it is a diminished financial position and a deep family secret, rather than a crisis involving adultery as in the case of *Anna Karenina*, that has made them so somber. However, the source of their unique unhappiness is that they still reside in and cling to an era that has passed them by.

If the definition of the American family is changing in the late nineteenth century, then the European equivalent staunchly resists any sort of change. It is a failure to adapt that complements, or rather fails to complement, a shift in attitude that is running roughshod over all that precedes it. Newman, whose very existence as a self-made man with “a desire to stretch out and haul in,” sends tremors throughout the Bellegarde family (*The American*, 45). The fact that he has no concept of their lineage exacerbates their fears and makes them resistant to a suitor who can bring them the wealth they so desperately need. Newman’s appearance in Paris has some similarities to James’s own arrival in Europe in the summer of 1872. R.W.B. Lewis comments “that a move toward Europe was also a clearly marked stage in Henry’s gradual withdrawal from the family” (Lewis, 227). While Newman has no family of his own to withdraw from, both he and his author look to Europe as an environment where each might “flourish...as a human individual” (Lewis, 227).

Whereas Christopher Newman speaks to Claire de Cintre “as if he had been talking to a much-loved child” Kate Croy, in *The Wings of the Dove*, displays no such

condescension (*The American*, 171). She does not have to. While a true love match of equal partners ultimately eludes Newman, it is the one thing, the only thing, that Kate has firmly within her grasp. When the novel begins she has accomplished what many perceive to be the most difficult of tasks; she is a participant in a love affair with Merton Densher where her affection is freely returned. Further, she has none of the weaknesses that sidetrack Newman and inhibit his progress. Kate is bright, beautiful and persistent. What she lacks is the wealth that Newman takes for granted and his unimpaired freedom to confront people “all mounted upon stilts a mile high and with pedigrees long in proportion” (*The American*, 54).

Kate’s desire to be wealthy is by no means an uncommon goal. Many nineteenth-century literary characters pursue financial gain in the hope that attaining such a goal will solve other problems. What makes Kate unique is the way she is fettered to her family. She is responsible for their wellbeing and this bond makes her pursuit of affluence much more convoluted. She is simultaneously pulled in more than one direction. Her own romantic happiness is at cross purposes with their need for financial stability. In order to provide the latter she must relinquish the former. When we first meet her, “dressed altogether in black,” there is a sense of exasperation that is almost painful to watch (*The Wings of the Dove*, 22). What is most unsettling about *The Wings of the Dove* is that Kate’s initial attempt to be loyal to her father is dismissed by Lionel Croy as a meaningless gesture. Kate’s dramatic conference with her father, at the beginning of the novel, brings out her best qualities. She offers her father solidarity when she states “It’s simply a question of your not turning me away...we’ll have a faith and find a way” (*The Wings of the Dove*, 32). This is a wonderful remark—precisely what this family needs.

However, this attempt to retrofit these blood connections, albeit in reduced circumstances, is not even seriously considered when the two meet for the last time.

In the nineteenth century there are limits for women who seek freedom, authority and independence. Kate is a fascinating character, but there is precedence for her circumstances as a woman for whom the lack of wealth is an issue. This is consistent with current literary criticism. For example, her precarious position is similar to the female socioeconomic vulnerability that Kimberly C. Reed explores in “‘The Hideous Obscure’: Historical Backgrounds of *The Turn of the Screw*.” However, a father like Lionel Croy indicates that attention must be paid to the restrictive traditions that are in play and increase in great proportion for *both* men and women when children are added to the equation. This issue transcends gender because an unrelenting heaviness surrounds both him and his daughters. “I don’t get on,” he states when asked about his financial situation and this does not take into account the emotional damage caused him by the submergence of the Croy family name (*The Wings of the Dove*, 26). If independence is compromised in the Victorian era when one becomes a parent then it is obliterated by the destructive presence of Kate’s Aunt Maud. The sister of Mrs. Croy (Kate’s mother) exists not as a helping hand to a family in trouble, but “to form them to a conception of what they were not to expect” (*The Wings of the Dove*, 34). Maud Lowder displays her social prominence as a life preserver that is never thrown. It can be seen, it can be expected, it can even be talked about, but it is never offered with the heartfelt love and charity that could truly solve the problem at hand.

Aunt Maud sets out to be divisive and as Kate’s “only “real” aunt, not the wife of an uncle” it is very important to note that she focuses her anger inwardly—within her own

relations—rather than outwardly in an attempt to protect these relations (*The Wings of the Dove*, 34). Kate Croy is British, not American, but there too an interest in accumulating wealth has replaced an emphasis on manners and breeding in both England and the United States. Where there was once a form of kindness that moved laterally, from sibling to sibling and from aunt or uncle to niece or nephew, there is now “Aunt Maud’s sharp intervention” (*The Wings of the Dove*, 34). The arrival of Milly Theale, an American heiress of incomparable wealth, in London not only taps into one of James’s favorite subjects, the international novel, but it brings a sea change of ideas across the Atlantic into James’s theater of family conflict. What is to be gained financially by dismantling the traditional family--Aunt Maud is attempting to do no less--is more important in *The Wings of the Dove* than the emotional benefits of family contact and connection that were once so important.

If *The Wings of the Dove* is “the European experience of America” where late nineteenth century ideas blow eastward from the United States towards the dark old cities of Western Europe, *The Golden Bowl* is precisely the opposite incarnation in which it is the American (who conveys these ideas) who must experience a Europe that is not ready to receive them (Wegelin, 107). First they are startled (as is Valentin de Bellegarde when he observes Newman’s strength and freedom), then they must gather their wits about them and process this unparalleled data (as Kate Croy does when she juxtaposes her own family’s reflection with the fact that Milly Theale is completely at liberty) and lastly they must employ their far more extensive experience to take advantage of such an unexpected opportunity (as the Prince does when he courts Maggie Verver before the opening of *The Golden Bowl*). Like a forensic pathologist who in a routine experiment makes an error

and stumbles upon some sort of a medical breakthrough, it is this savvy and worldly type of individual who can make the most of these “negative alternatives” (Sears, 94 – 95). This calculating quality is what Oscar Cargill means when, in regard to *The Golden Bowl*, he states that the Prince “lacks something of the precious moral sense of his wife and his father-in-law (Cargill, 391). As a person at home “in...[his]...poor dear backward old Rome,” has ethical deficiencies that Maggie and Adam Verver would never encounter in American City (*The Golden Bowl*, 26). When the subject of Prince Amerigo comes up Mrs. Assingham says to her husband “Your insinuations recoil upon your cynical mind. Don’t you understand...that the history of such people is known, root and branch, at every moment of its course (*The Golden Bowl*, 62)? The use of “such people” as a replacement for the word European may not be complimentary, but it is clear that such an individual is indeed suspect and that the Ververs have not the slightest inkling about what is readily apparent to everyone else.

This naiveté proves to be one of many ways Maggie and Adam Verver fail to see what is really happening. Without any planning and preparation they create an alliance that is so strong that they are overly involved with one another. James describes this tendency which "cause[s] them to wander, unseen, unfollowed, along a covered walk in the 'old' garden..." (*The Golden Bowl*, 120). The use of the word "old" refers to an era in which Maggie was ten and her father changed his behavior to protect her at the time of her mother's death. However, now that she is a wife and mother, the residue of this earlier time remains and causes problems as Maggie sets out to initiate a family of her own. Where James's earlier family archetypes show relationships that lack caring and compelling commitments between blood relationships, here we have what was previously

unimaginable--a parent-child relationship that is so involved that it threatens to get in the way of that child's development as an adult and parent in her own right. If Maggie is a daughter "content with an impression unsupported by knowledge" it is apparent that her father can be just as emotional and just as mistaken (Bradbury, 134). Their "united participation" is more indicative of a couple in love than of a father-daughter connection (*The Golden Bowl*, 118). Further, neither is aware that "by an untoward stroke, [the Principino becomes] a hapless half-orphan. With the place of immediate male parent swept bare and open to the nearest sympathy" (*The Golden Bowl*, 118). If left unchecked this undisciplined relationship between Maggie and Adam could make Adam's grandson a suitable topic for a Jamesian study of his own.

Misperceptions and misinterpretations are part of everyone's life, but in the literature of Henry James the familial stakes are higher and the consequences of clouded vision are particularly severe. In this regard young people attempting to find their way are victims of people who themselves have not developed into healthy adults. Issues in earlier generations result in compromises and negotiations. If there are solutions they are never *complete* solutions and the inevitable gaps exposed are magnified when these characters are placed under pressure. Young people have to not only survive such circumstances, but they have to fight for their own individuality even though the advice they are receiving is flawed and imperfect. This potent theme—the concept of making do with less than is needed—is not only part of James's take on the trans-Atlantic novel, but it is an emphasis that increases in importance as his career progresses. Edwin T. Bowden asserts that characters must make "a choice between two ways of life, one offering some opportunity for greater fulfillment of the possibilities of the human spirit, and the other

offering eventual frustration and aridity” (Bowden, 53). A parent’s influence, or absence, or return can place a child on either path.

CHAPTER II

From the moment Randolph Miller tells us where his absent father is he reveals himself not only as a spoiled little brother, but also as an ambassador who introduces Frederick Winterbourne and the reader to a new type of family. In the opening moments of *Henry James's Daisy Miller: A Study* he reveals himself as a boy who is strangely out of place. Randolph suffers the penalty of being too young for adult company and too aware to be relegated to the company of children his own age. The post-Civil War family of James's fiction, like the one we see here at a Swiss resort, is wealthy, but along with this opportunity for leisure children pay a price that cannot be measured in hard currency. Randolph and Daisy begin life in an emotional penalty box. The father is not there and the mother, even when she is there, is easily overpowered. Why are these parents, who ideally should be so sturdy and upstanding, falling short of the mark when it comes to teaching and guiding their children? What is it about this newly emerging form of American domesticity that puts its children at such a disadvantage?

In the post-Civil War nation, the definition of the American family was changing and James was perceptive enough to observe and comment upon these adjustments. He noticed a "fluidity" in late nineteenth-century family life that makes the Millers different from their ancestors and he analyzed this break earlier than any of his literary peers (Geismar, 29). Maxwell Geismar reflects on precisely what James is accomplishing with his presentation of the Millers. They are the type of provincial American family that will reappear in the literature of Edith Wharton, F. Scott Fitzgerald and other authors (Geismar, 29). There is a superficiality about the middle class, and the middle class family, that is emphasized in early twentieth century literature and it would not have been

there had James not explored this issue decades earlier. *Daisy Miller*, which first appeared in June of 1878, is a look at individuals who comprise a new American class of international travelers that never existed before. The relationships become more distant as wealth, which was not so abundant there before, ushers in a new era of travel, education and consumerism which not only change the way these people interact with one another, but also expose them to a new set of challenges and temptations in Europe.

James focuses upon the “unmet needs” of children. What makes *Daisy Miller* such an essential text for exploring this psychological gap is that it is a classic early example in his work of family dysfunction, and it observes precisely how unhealthy family dynamics can develop, worsen and have tragic consequences. Even when people have the best of intentions, and ample financial resources, there is no substitute for healthy and attentive parenting. Randolph’s “sharp, hard little voice—a voice immature and yet somehow, not young” raises telling questions (*Daisy Miller*, 8). How can a child of nine or ten be anything but young? He is precocious, a term often intended as praise, but in this case it is a quality that produces precisely the opposite result. Is he maturing ahead of schedule because he is a bright boy who is eagerly anticipating adulthood or is he developing in a misshapen fashion because he is forced to prematurely fend for himself without any parental insulation? James depicts childhood as a simple and special time that is all too often limited and encroached upon by adult misconduct. Muriel G. Shine emphasizes James’s description of this vulnerability as “helpless plasticity” which cannot prevent adult behavior from exercising its ability to damage and disfigure (Shine, 33). The parent Shine refers to is less capable than its predecessors. In *Daisy Miller* James presents horrifying results. Not only are these children not surrounded by a good or healthy

representation of parenthood that exists to protect their innocence; they never have any innocence to lose. Elders may be on the scene, but only in ceremonial roles.

James creates a philosophy of youthful characters that is uniquely his own. Further, they are decidedly on their own. Their mothers and fathers, if they are fortunate enough to have both, do not anticipate and prevent problems. James clearly thinks that this approach is too passive and ineffective when he states that “children grow positively good only as they grow wise, and they grow wise only as they grow old and leave childhood behind them. To make them good before their time is to make them wise before their time, which is a very painful combination” (*Notes and Reviews*, 150). The family picture we see in *Daisy Miller*, a set of conditions in which children endure more than they should, and earlier than they should, is a dysfunctional image which James steadfastly returns to as his career as a novelist progresses.

In 1866, more than a decade before Annie Miller of Schenectady is rechristened “Daisy” by her creator, James writes in one of his early book reviews of “impossible flowers...flowers that do not bloom in the low temperature of childhood” (*Notes and Reviews*, 149). Children did not develop properly and this is a persistent critique of the Victorian family on either side of the Atlantic. Randolph and Daisy are among the first of a series of characters that James portrays as he consciously draws moral sketches that study the inner workings of a new and increasingly vulnerable and destabilized family structure. The “low temperature” exists as a result of neglect and there is an absence of psychological warmth. Ezra Miller’s decision to remain at his office in New York while his wife and children attempt to enjoy Switzerland and Italy without him breaks from what Daniel Scott Smith asserts was the standard prior to the Civil War. The early

nineteenth century was characterized by a “conjugal family system, in the sense of the centrality of the married pair” (Smith 45). What has happened to this once efficient mechanism? Not only are Mr. and Mrs. Miller not central, they seem perfectly content, if not eager, to remain on the periphery of their children’s lives. This complex dilution of traditional family roles is a formula for corruption and inattention. *Daisy Miller*, often (and justly) praised as a study of an American girl in Europe, additionally is a complete and interesting exploration of why this heroine’s blood relations are not there to give her the strategy and direction she certainly would have received a generation earlier.

Winterbourne, a sophisticated American who meets the Miller family in Vevey, Switzerland, wonders if “he himself had been like... [Randolph] in his infancy, for he had been brought to Europe at about this age,” quickly realizes that the precise and well managed structure that once existed has been devalued in favor of a new and more malleable set of guidelines (*Daisy Miller*, 9). Winterbourne’s people, a quarter century earlier, would not have tolerated Randolph’s transgressions. The child’s attempt to upend and overturn the flower-beds in the garden of the “Trois Courones” is a telling image. What on earth could be more planned and precisely sculpted than the garden of an upscale hotel? Randolph is all too aware of his role as a wrecking ball which swings indiscriminately through the earlier fortress of order and social convention. Notice how he uses the sharp point of his alpenstock as a weapon which “he thrust[s] into everything that he approached” including Winterbourne’s bench (*Daisy Miller*, 8). Instead of “climbing” he is destroying the foundation beneath him. Randolph and Winterbourne are American males, but they were born on opposing sides of the great shift in nineteenth century family life. Randolph has no boundaries, whereas Winterbourne, who is very

“old” in comparison to his actual age, has no freedom from them. Both scenarios present problems and Henry James observes this conflict of opposites.

The parental indifference that James presents signals a breakdown of an institution that he portrays with flaws and shortcomings. What’s more, these children who are neglected—not just Randolph and Daisy Miller but their literary peers in the Jamesian canon—will develop into adults with all sorts of unanticipated problems. The rules of conventional behavior may not be healthy, but in James’s world a neglect of convention is even more debilitating. Winterbourne’s initial hesitation to speak with Daisy stems from traditional propriety. “In Geneva, as he had been perfectly aware, a young man was not at liberty to speak to a young unmarried lady,” but his fellow-Americans at Vevey have received no such instruction (*Daisy Miller*, 9). This failure to convey standards—guidelines which remained unchanged for generations—would not have been possible without a decisive shift in the roles and the expectations of nineteenth century family units. This shift is nothing less than a “change in the intellectual climate” which Shine argues “was beginning to produce [a] drastic rejection of the traditional Victorian concept of childrearing” (Shine 174). The failure of the Miller family to provide adequate supervision for their children is evidence of such a rejection and an indication that this new passivity will have serious consequences.

Part of the problem is that wealth, which has always had the ability to attract people, is now deemed necessary as a means to support a class of international travelers. “In the mad pursuit of wealth the refinements of life were being swept away” (Persons, 282). Such a devastating appraisal by literary critic Stow Persons points out not only that upper class children are going to get less attention, but that this is a “norm” which is going to

trickle down to lower class children as well. Years later, after the damage was done, *The Century Magazine* assessed this lack of etiquette in its “Topics of the Time” segment as a pervasive problem.

We have recently written in these columns of the regrettably passive attitude towards the subject of manners on the part of many well-bred Americans, resulting, as it does, in a great impairment of the function which breeding should have in civilization. A weak indifference to the invasion of peace and happiness of society by the vulgar, selfish, or untrained is not a small or negligible matter. There is, however, another point of view from which the daily intercourse of the world becomes of even larger moment: the effect that our attitude toward such behavior may have upon immigrants in their relation to our political standards. (*The Century Magazine*, 639)

Not only are Americans abroad now willing to display that they are “vulgar, selfish or untrained” but the United States as a whole appears to have been sidetracked. Its collective attitude is now less interested in personal behavior as an indication of character and, perhaps for the first time in its history, it is no longer fearful of the consequences of a lapse of manners and breeding. The removal of discipline, what Persons refers to as “the failure of the lady to maintain good manners in the marital relationship and in the training of children,” is precisely what we see in *Daisy Miller* (Persons, 283). Mrs. Miller is typecast for such a role. The unmistakable conclusion is that Randolph’s ability to veto the notion of a tutor who travels with the family and Daisy’s unusually frank discussion with Winterbourne bring with them implications that extend far beyond the borders of this Swiss resort town.

At work here is a narrowing in which the basic qualities which were once so important, the protection and cultivation of innocence in children and the perpetuation of a certain style of social behavior in adults, are now being replaced by a desire to accumulate wealth quickly and spend it in a cosmopolitan environment. Daisy knows all about the hotels of Europe because her friends, the daughters of the newly rich of America, have told her what to expect. “Perhaps it was because she had heard so much about it before. She had ever so many intimate friends that had been there ever so many times” (*Daisy Miller*, 11). Ready or not The Gilded Age has arrived and James is clearly wary that this is a change for the worse.

This transformation to a new class of wealth—a movement of rapid elevation which is responsible for producing figures such as Christopher Newman and Chad Newsome as well as Ezra Miller—brought with it an “insistent flaunting of money and showy wastefulness” which demolished the behavioral checks and balances that preceded it (Blodgett in Morgan’s *The Gilded Age*, 61). That Daisy’s “dresses and things” all come from Paris and arrive in her wardrobe before she has been to Paris is symptomatic of a larger illness (*Daisy Miller*, 11). She states that “they send all the pretty ones to America” without even a thought that someone must pay for these items which New York society now demands as the price of admission (*Daisy Miller*, 11).

Her taste for clothing, as well as her flirtatiousness, has no limits because none have ever been set for her. When her parents abdicate their traditional responsibilities as caregivers, who is to step into the vacuum that their absence creates? There are consequences when due attention is not paid and even the best of intentions will not insulate children from this damage. James may, at some level, applaud Daisy’s bold

behavior. After all, her emphasis on fashion and provocative animation represent new ways in which young people can introduce themselves to the world. She is an energetic and unrestrained female who does things that women have never done before. In such an environment, Daisy is at risk without anyone to warn her of the dangers that are present. Her naiveté —she is among the first of many Americans in Europe who have no idea what they are in for—is evident when she comments to Winterbourne that “There isn’t any society; or, if there is, I don’t know where it keeps itself” (*Daisy Miller*, 12). Daisy’s eagerness to find a society that will ultimately be her undoing is priceless. This is the nineteenth century equivalent of the fable “Appointment in Samarra” in which a servant, by misinterpreting an event in the market, attempts to avoid death by following a path of action which makes it a certainty. Such a lack of awareness may be charming to Winterbourne, but to James she is a troubled American girl moving irrevocably towards a precipice.

The opening verbal tennis match between Daisy and Winterbourne in the garden establishes her as a pretty American flirt. However, it is the *way* she flirts and attracts Winterbourne’s interest that is so revealing. This heroine brings up the subject of visiting the Chateau de Chillon, whereas other women would feel more comfortable letting the suggestion of an excursion come to them. Daisy’s desire to visit and learn about “ancient monuments” may point to the traditional parenting style that is no more (*Daisy Miller*, 13). The Chateau de Chillon is a castle or fortress that is now obsolete. Later, Daisy will stroll in Rome “along the top of one of those great mounds of ruin that are embanked with mossy marble and paved with monumental inscriptions” (*Daisy Miller*, 35). The rhythm and order once associated with such relics is now giving way under the weight

and pressure of a new kind of American girl. Spatially Chillon is a rocky island on the other side of Lake Geneva and Daisy wants “to go there dreadfully” (*Daisy Miller*, 12). In a not so subtle reference she tells us that the family had planned to travel there the previous week “but my mother gave out” (*Daisy Miller*, 12). One gets the impression that there is a moat, geographically and culturally, which separates these people from their own past and, once they have strayed, it is tantalizingly impossible to return to a time when societal missteps would have been edited out of their public performance. American morality prior to the Civil War may have been vulnerable to other criticisms, either to charges of repression or gender restrictions or both, but parental inattentiveness was not one of them.

Randolph, as a boy of nine, is very comfortable in the new world of lavish hotels and railway cars. His lack of interest in the castle is understandable since he can run freely about the “Tres Courones” and go to bed as late as he wishes. As a child who has grown accustomed to giving commands rather than obeying them, why should he have the slightest interest in the way things used to be? It is far more preferable to have a mother who is “indistinct in the darkness,” and James goes out of his way to emphasize her hovering and timid qualities (*Daisy Miller*, 16). Such hesitancy, the polar opposite of a reinforced citadel such as the Chateau de Chillon, cannot, in James’s eyes, cause children to “bloom” and it is too late for the “feudal antiquities” that could have produced this desired result (*Daisy Miller*, 21). Albert E. Stone, in his article “Henry James and Childhood: *The Turn of the Screw*,” pursues this theme of the tragedy that occurs when a child is not held in high esteem by an adult. What I wish to add to Stone’s claim is a “double” or more difficult tragedy to understand and untangle—the tragedy of an adult

who may want good things for his or her charge, but not know how to bring this about. Stone claims that in many nineteenth-century American novels “a boy or girl points the accusing finger at the adult world’s moral spots” but what he does not say, and what James is arguing, is that a new set of “moral [blind] spots” now dominate the terrain upon which the American family is failing to get the job done (Stone, 88). When Daisy says to Winterbourne, when both are alone after having landed at the castle, “I never saw a man that knew so much” and that if Winterbourne would “go round” with the Millers “they might know something” the reader can see the fault line that has separated what is old from what is new (*Daisy Miller*, 21).

How ironic it must seem, at a first look, that our “victim” suffers as a natural, independent, young, and beautiful woman of means. Geismar calls *Daisy Miller* a “kind of Horatio Alger story” (Geismar, 28). Even with her privileged background she is still the underdog. One of James’s traits as an author is that a heroine can play such attributes into a losing hand. Such a fact is revealing about James’s confidence, or lack thereof, in a family to prepare their own for the world and it also pinpoints just how daunting life can be without this preparation. Daisy is an emotional orphan—a dominant character in this author’s literature--who actually has biological parents but receives no affection from them. Why does Daisy want Winterbourne around? Is he a potential suitor or is he a replacement for her mother who is, in turn, a replacement for her father? She asks Winterbourne to “come and teach Randolph,” but it is really she *and* Randolph who need input from a capable adult (*Daisy Miller*, 21). They need to be taught convention—this is where their parents fail them—so that they can be aware of the consequences of breaking it. “Civilization,” James says, “can flourish only if one can recognize and fear the

possibility of losing it” (as quoted in Fowler, 39). In Daisy’s situation, since it is she rather than Randolph for whom the novella is named, the very foundation of her societal education has been withheld and she has no idea that she is trapped within a compartment whose walls are transparent.

Daisy’s energy and fresh outlook are deprived of an opportunity to truly sparkle. Her spontaneous enthusiasm and cavalier attitude should be encouraged and enjoyed, but instead they are censored by a society which prizes obedience more than anything else. Daniel J. Schneider argues that the central symbol in James’s novels “is thus the cage, trap, box, mold, *cadre* in which the free soul is *fixed* or *placed*, compelled to sit motionless, like a still life, a work of art” (Schneider, 63). All of this is true, but you can only follow instructions if you correctly interpret the clues that are embedded within the social fabric. The society Daisy searches for and cannot find—it is hiding beneath a “thin cloud curtain”—wishes to enforce its will and prevent her from becoming a permanent part of the marketplace (*Daisy Miller*, 36). Little do the gatekeepers of civilized Europe realize that without genuine parents behind her, Daisy does not have the tools to do them any harm.

Rome, when Daisy arrives there, takes the basic problems that are presented in Vevey and expands them on a wider and more corrupt stage. The old world objections, which Mrs. Costello, Winterbourne’s aunt, observes at the resort, metastasize into outrage and fear as more and more Americans see Daisy and observe her unsupervised excursions around the city. However, this sharp criticism is really based on speculation. Daisy tells Winterbourne, in the Palace of the Caesars, “They are only pretending to be shocked” (*Daisy Miller*, 36). It is assumed that Daisy has broken moral codes of courtship,

romance and sexuality merely because her manners are unfamiliar. To an older and more Victorian set this package indicates scandal whereas the product—what Daisy is actually doing—is tame and will soon become commonplace. The Victorian female, who at one time Charles Dickens sympathized with as being indoctrinated at a finishing school with “a smattering of everything and a knowledge of nothing,” is entering into a transformative flux or chaos which is not without its positive results (Neff, 217). The idle woman of Rome in the 1870s was the ideal, but it would not remain so for much longer. Daisy’s tragedy is being such an early representative, and thus a sacrificial one, of this very new kind of American woman. Caught between the restrictions of the old order and the relative freedom of the one that is to come, she is doomed as a character incapable of strategy and has no mother and father to prepare her for survival in a new and constantly shifting landscape. She is as much of an orphan, the boundaries between emotional orphan and biological orphan have begun to blur, as Dorothea and Celia Brooke in George Eliot’s *Middlemarch*, who are also dubiously educated in Switzerland after losing their parents in their early teens and must make do with half-hearted advice.

As the daughter in a family dismissed as “dreadful” and “vulgar,” Daisy enters a Roman winter severe and unforgiving (*Daisy Miller*, 22). America may well be changing to a place where a person like Daisy “would have carried the world before her without raising as much as an eyebrow,” but the American enclave in Europe has not kept pace with the developments back home (Maini, 74). This is why James says that Winterbourne has “lived too long out of the country” (*Daisy Miller*, 15). Daisy’s willingness to walk without a chaperone in the early evening, without being aware that it is neither safe nor proper, displays both her naiveté and her mother’s powerlessness to

stop her. Both of these facts we have seen before, but in Rome the stakes are higher.

Daisy may not fear being in Rome, but if she were more informed she would certainly have been more concerned about her survival. James refers to her tragedy as something that occurs within a “social rumpus” and he accents this atmosphere with language about physicians, maladies and medicines (Edel, *Henry James*, 18). The conversation between Mrs. Miller and Winterbourne is referred to as “pathological gossip” and the reader can almost feel the acidic decay as he or she ponders why these conditions in the Italian capital yield such unsatisfactory results (*Daisy Miller*, 23). Daisy’s presence is an affront to the status quo which, prior to her arrival, had no target for its fury. “The soil...[had]... undergone,” James states in *Harper’s Bazaar*, “for the plant of the fine individual life, none of the preparation of the grinding, the trampling, the packing into it of other lives, lives resigned to mere subsidiary and contributive function” (*Harper’s Bazaar*). The harsh way in which Daisy is disciplined is the first step of this corrective preparation which will benefit individuals other than herself. The European social order is not only anxious to see her punished, but in some perverse way it requires her tragedy to insure what it hopes will be its own continued success.

People are willing to try to step in and attempt to shield Daisy when her parents fail to do so. Mrs. Walker’s unscheduled carriage ride, to protect Daisy from herself, is a noble and kindhearted gesture to censor the “absolutely wild” American and protect her reputation (*Daisy Miller*, 28). James’s literature is full of characters who immediately see damage in the family and try to correct the uncorrectable. However, such figures cannot bridge the ever-widening chasm between the way things are and the way things “ought to be” (*Daisy Miller*, 28). It is too late for a surrogate to step in and solve

problems that should have been addressed years earlier. Mrs. Walker states, “Did you [Winterbourne] ever see anything so imbecile as her mother? After you had left me, just now, I could not sit still for thinking of it. It seemed too pitiful, not even to attempt to save her” (*Daisy Miller*, 27). This would be rescuer is an American living abroad who knows precisely how treacherous the environment she resides in has become. There is a very scientific way in which Mrs. Walker approaches European society. It is with the steadiness of a surgeon that she does precisely what Daisy should have been doing all along with the help of her mother, father and extended relations. Mrs. Walker collects “specimens of her diversely-born fellow-mortals to serve, as it were, as text-books” and, in a way, is very similar to James himself (*Daisy Miller*, 30). Both examine ruins and artifacts with supreme caution in order to study human behavior that they don’t really wish to participate in. She observes everything and is barely visible, instantly sensing that Daisy had broken through the narrow barriers of acceptable decorum. If only Mrs. Walker had been in charge of protecting Daisy since the latter’s infancy, the young woman might not now be the aberration that she is and would have survived to see her twentieth birthday. What’s more, she would not now need to be told to think of her reputation as a precious commodity which, once gone, cannot be replaced.

The failure of the alliance between these two American women illustrates Henry James’s view of the substitute who attempts to be a reservoir of information and experience. Near the conclusion of the novella, when Daisy and Giovanelli are alone in the Miller’s hotel drawing room, James states that “discretion is the better part of surveillance” (*Daisy Miller*, 32). This remark, a clever allusion to Shakespeare’s *Henry IV, Part I*, touches upon another failed mentor/ward relationship between characters of

the same gender. “The better part of valour is discretion, in which better part I have saved my life” is updated and inverted in *Daisy Miller* to now mean that without due discretion the consequences of indiscretion can, and will, be tragic (Shakespeare, V.iv.119). Shakespeare’s Falstaff, while undeniably offering indispensable assistance to the maturing Prince Hal, ultimately must be rejected by the heir to the throne. In a similar fashion Mrs. Walker must turn “her back straight upon Miss Miller and... [leave]...her to depart with what grace she might” (*Daisy Miller*, 32). James is aware of these two (failed) relationships and he is too careful a craftsman for this to be an accidental slip. He recasts the older relationship in such a way that it is consistent with his more modern conclusions. If, in the earlier scenario, Shakespeare’s benevolent character must reject his mentor for the overall good of ancient Britain, then James updates this dynamic so that the sympathetic and animated Daisy must be turned away by an older, more “accomplished” Mrs. Walker (*Daisy Miller*, 23). There is a reversal of roles in which an elaborate social structure rejects the life blood that it needs the most. It is as if society, rather than evolving from the pages of sixteenth century drama into a warmer and more compassionate environment, is instead devolving into a harsher more dangerous setting in which it is increasingly difficult for people to enjoy their lives.

If the streets of Rome are as “cynical” as James perceives them to be, and possibly getting worse, then an American girl like Daisy needs her immediate family more than ever (*Daisy Miller*, 34). A careful and doting family would keep her far away from the Colosseum at eleven o’clock in the evening. They would find a way to create order out of the chaos that is her adolescent life. Further, in a more traditional dynamic, there would be a healthy tension in regard to curfews, chaperones, and suitable male

companions. It would be impossible to misjudge the Giovanelli's of the world as "real" gentlemen or to be left out of the decisions necessary in Victorian matrimony. Youth of either gender may chafe under rules and regulations of behavior, but they nevertheless operate within them. However, what is presented here is something new. James calls it a style of paternity that is "unprecedented in the annals of parental vigilance" and those in Rome make it clear that Daisy does not represent them (*Daisy Miller*, 35). The personal lives and habits of affluent Americans, what Paul John Eakin calls "the moral reality of American life," are now changing (Eakins, 4). This is why a rigid, inflexible character like Winterbourne "missed" her (*Daisy Miller*, 35). Within this transitional period Daisy becomes a prototype for the child who must make do with both less baggage and, consequently, less assistance. Readers can debate her level of awareness, but her lack of protection is evident. Through the author's exploration of the nature of this new type of young person--namely an individual who must rely on self-guidance and facsimiles of parenthood to make up for the kinks in an increasingly outdated social fabric--James creates the transatlantic novel. In this new and original art form he examines characters as they experience a wide variety of disadvantages that they must both recognize and attempt to overcome.

CHAPTER III

Upon first seeing a bronze statuette that has been created by twenty-three year old Roderick Hudson, a law student whom the narrator of the novel has not yet met, Rowland Mallet states "...he's a very precocious child! Tell me something about him. I should like to see him" (*Roderick Hudson*, 16). Such an assessment, which is an interesting counterpart to James's depiction, roughly in the same period, of nine-year old Randolph Miller as being "somehow, not young," says a great deal not only about age, but also about the dynamic change that takes place in a family when a new participant makes it his or her business to nurture a young person's creative talent and emotional well-being (*Daisy Miller*, 8).

Family life is rarely without its problems, but these challenges are uniquely transformed by the addition of a patron. James uses the patronage system, or a new American version of it, as a mechanism designed to stimulate an artist and situate such an individual in a supportive environment. This is an attempt to remedy what the author sees as one of America's shortcomings. The post-Civil War United States is a young nation that is excluded "from the magic circle" of culture and experience (*Roderick Hudson*, ix). The roster of family members must become elastic if its young are to escape the nation and breathe the "vital air" of Europe (*Roderick Hudson*, xvii). This need is compounded when one realizes that both Roderick's father and brother are deceased, a type of deficit that is often a precursor to Jamesian narratives, and his mother is "a little timid, tremulous woman, always troubled, always on pins and needles about her son" (*Roderick Hudson*, 22). The possibility of Roderick traveling overseas heightens her

anxiety. Geography and travel were issues, but Roderick's artistic ability must be encouraged or else it will atrophy. A patron must not only be aware of what location is appropriate for a promising artist, but he or she must also be prepared to play the role of a confidant willing and able to lead by example. If Roderick Hudson can produce something beautiful "without aid or encouragement" how much better could he do with the assistance of a knowledgeable mentor (*Roderick Hudson*, 16)? In contradiction to the laws of mathematics, an addition to the raw material of "youthful consciousness" in James is rarely a sign of progress (*Roderick Hudson*, 9). The artist in question, in such a situation, is exposed not only to his advisor's strengths, but his weaknesses as well. Rowland admires Roderick's ability to create because, as someone "sprung from a stiff Puritan stock," he is unimaginative (*Roderick Hudson*, 9). He can recognize Roderick's natural ability as a sculptor, but he cannot, as a New Englander, produce a figure of a naked youth drinking from a gourd let alone enjoy being such a youth. Rowland, like Winterbourne, is a limited character. Roderick may have "the great gift," but Rowland admits that, at best, all he can do is search for "a reflected usefulness" that will occupy his own life (*Roderick Hudson*, 37). It is easy for the reader to be swept away because the subject at hand is high art, and Italy conjures up images of a lush setting which may yield "wonderful flowers," but there is also a troubling aspect to this relationship (*Roderick Hudson*, 38). If a patron needs a pupil to ensure that he has an occupation, and thus this gift of travel and education is offered without a spirit of disinterested generosity, then is there something parasitical or self-serving about Rowland's attempt at philanthropy?

As a child without a male role model—one who is introduced to Rowland Mallet

through his cousin Cecilia, who also must make do and raise her daughter Bessie without a man on the scene—Roderick Hudson is clearly not getting his needs met. He is out of place, as a southerner being raised in Northhampton, Massachusetts, and he is miscast in his pursuit of law as a profession. His preparation for adulthood, like that of the Miller children in the Switzerland of *Daisy Miller*, has been rudderless with no one to look out for his future. Roderick is, as Daniel J. Schneider states, constrained by “the passivity and stagnation of the fixed and tradition bound Old World” (Schneider, 64). The Old World, in this instance, is Massachusetts which is spiritually “older” than the ancient cities of Europe. Roderick does not know what he wishes to do or even which options are before him. He is not comfortable with his surroundings and this contributes to his impatience at being tethered to the less than ideal cast of adults that surround him. When Roderick first appears upon Cecilia’s verandah he is described as a young man “scantly versed in the common social forms” (*Roderick Hudson*, 17). He states, “I am simply dripping wet,” which is both a literal description of his perspiration amid the high temperatures of his adopted hometown as well as a figurative reference to the cliché of a restless youth being “wet behind the ears” and thus in a dangerous position as a result of his own naiveté. Roderick’s statuette, which tellingly has the Greek word for Thirst etched into its base, appeals to Rowland because it has attained “the perfection of an attitude” (*Roderick Hudson*, 15). It is a perspective which is powerless to thoroughly and objectively evaluate what Rowland Mallet has to offer.

Rowland is a complicated figure. He is certainly not a villain who wishes to cause trouble, but he tempts Roderick, who is without prospects, with an offer that no adolescent could realistically refuse. While moving to Rome at someone else’s expense

is quite a development it is also a shock to the system. Rowland catapults Roderick into an environment that he is not yet mature enough to handle. James, in the preface to the novel, refers to Italy as a place where he establishes and extends “the illusion of the golden air” (James, Preface to *Roderick Hudson*, xlii). The key word here is illusion and this opportunity proves to be far more problematic than it at first appears. Roderick, as a “precocious child,” is expected to be unaware of the hurdles inherent with such a move, but Rowland has no such excuse (*Roderick Hudson*, 16). He steps into the role of benevolent counselor, but he is not qualified to help his unreliable charge avoid being sidetracked by “the possible dangers of complete submersion in Italy, and the possible dangers, certainly to an artist, of involvement with women” (Tanner, Introduction to *Roderick Hudson*, xxii). These issues, problems which can be anticipated as genuine possibilities and thus be avoided, are overlooked by Mallet because he is so obsessively focused on his “absorbing errand” (*Roderick Hudson*, 7). He tells Cecilia, “I want to care for something or somebody. And I want to care, don’t you see? with a certain intensity...with a certain passion” (*Roderick Hudson*, 8). This may be, in the proper proportion, a healthy impulse. However, taken to this extreme, it is the equivalent of an individual creating a calamity so that he can attempt to play the hero. What’s more, if there is a price to be paid for this complex psychological architecture, someone else is going to pay it. Further, it is interesting that in the first novel that James readily acknowledged as his own (he disowned *Watch and Ward* which appeared in serial form in 1871) this sort of emotional support appears in the form of a same-sex relationship.

Roderick Hudson is distinct from the novella *Daisy Miller*. The two works each draw upon two of Henry James’s favorite preoccupations—the differences between America

and Europe, wealth (or the lack of it) and the New England mind. That said, *Roderick Hudson* examines a new type of parent-child interaction. Mrs. Hudson's approach to parenthood differs from the hesitating and hovering qualities of Daisy Miller's mother. The latter, who does not provide her children with adequate supervision, appears unaware of the consequences of such passivity. Her counterpart in Northampton makes no such error and actively attempts to prevent trouble. If anything Roderick, unlike Daisy, is too connected to his mother.

“The trouble is”, he went on, giving a twist to his moustache, “I’ve been too great a mollycoddle. I’ve been sprawling all my days by the maternal fireside, and my dear mother has grown used to bullying me. I’ve made myself cheap! If I’m not in bed by eleven o’clock the cook’s sent out to explore for me with a lantern. When I think of it I’m quite sick of my meekness. It’s rather a hard fate, to live like a tame cat and to pass for a desperado. I should like for six months to lead Mrs. Hudson the life some fellows lead their mothers!” (*Roderick Hudson*, 31)

The big question here is whether or not such a close alliance is appropriate? Isn't Roderick, at twenty-three or twenty-four in Cecilia's estimation, too old to be “sprawling...by the maternal fireside” instead of establishing himself with some measure of independence (*Roderick Hudson*, 31)? Is having too much psychological warmth as damaging as having too little? There are no absolute rules about such things, but James is fascinated by the peculiar and unanticipated ways in which these relationships can develop. Roderick's confession in the above quotation indicates just how poorly he views himself. For a young man at the cusp of adulthood, being a “tame cat” is not a compliment (*Roderick Hudson*, 31). He has been too protected and is suffocating without

the appropriate levels of what experts in the field of adolescent psychology refer to as “support, nurturance, feedback and resources” (Gibson, 112). These benefits of mentoring programs are not part of this parent-child relationship because the death of Roderick’s brother Stephen in the Civil War has caused Mrs. Hudson to overreach and to demand that her only remaining child “be to her everything that he [Stephen] would have been” (*Roderick Hudson*, 32). Roderick is the victim of a mother who has herself suffered by losing her eldest child.

What is on display here is another way in which the conjugal family, with its clearly defined roles and responsibilities, has metamorphosed into a set of crude and often precarious connections. The Civil War, one of the great military catastrophes of modern history, has altered the sociological framework that dominates the collective American consciousness. If there once was complete certainty about the way society, and thus the family units that comprise it, should be structured, there is now confusion and indecision. Notice how the Hudson family, once a traditional nuclear family of four from Virginia, is now halved *and* transplanted to Massachusetts. This is an abrupt departure that reflects the tumultuous nineteenth century. Not only is the patronage system not a product of the old order, it requires a fracturing of this very order so it can break through and emerge as a possible alternative. Louis Menand, in *The Metaphysical Club*, looks at the late nineteenth century as “the moment American social and economic life was tipping over into modern forms of organization” (Menand, 236). It is within this new and changing environment, without any recognizable landmarks, that characters such as Roderick must find their way.

Roderick Hudson first appeared, in serial form in the *Atlantic Monthly* in January of

1875, at a time when money-making was a big part of the unprecedented, swirling new atmosphere that readers found themselves in (*Roderick Hudson*, xxxix). The male characters function “as the provider[s] of the money” and often remain in America while their wives and daughters travel in Europe and spend it (Fowler, 43). *Roderick Hudson* marks a departure from the formula that will ultimately make James the most comfortable by altering the gender of the main character. Any devoted Jamesian would notice the importance of such an adjustment, even though Chad Newsome and Christopher Newman are also male protagonists. Not only are the expectations of female behavior different from those of young men, but there is an equally intriguing shift in the “economic bond” that connects parent and child (Fowler, 43). If the American male in James’s fiction, as literary critic Virginia C. Fowler asserts, earns money so that the American girl can display this affluence, then how do the results vary when the flow of money is both in a different geographical direction and to a male recipient who is not a blood relation?

When Rowland Mallet and Roderick Hudson travel in Europe the young artist need not look homeward for his financing. It is right there within arm’s reach and Roderick is not asked nor expected to advertise his patron’s wealth. Rowland has flaws, but vanity is not one of them. This is a different situation from that of many other relationships between patrons and the artists they sponsor. For example, Lady Gregory did provide a place at Coole Park for William Butler Yeats to write, but her wealth was not for the poet’s personal consumption. Rowland actually pays Roderick’s gambling debts and, as a result, this interplay presents a new set of psychological issues. The standards of how children are guided into adult life are deteriorating and into these vacancies, without due

deliberation on the part of those involved, a makeshift construct is presented to serve as a substitute. Rowland contradicts himself by saying “I have a strong conviction that the artist is better for leading a quiet life” because he is removing Roderick *from* a quiet life in a rural setting only to place him in the center of a notoriously decadent city (*Roderick Hudson*, 38). This is, at best, a plan that is half-baked. These two men know each other for only three days before coming to such an agreement. Mary Garland is certainly within her rights to say that Rowland is carrying off her fiancée “in a golden cloud” (*Roderick Hudson*, 48). While readers may certainly permit the author a bit of poetic license, the underpinnings of the novel’s plot are purposely a bit tenuous. Roderick is a “free agent” in the worst sense of the term and is susceptible to even the vaguest claims of counsel and direction. He is a rudderless young man and this occupational crisis is the result of fundamental flaws which, like termites, have crept up and eroded both hearth and home. Things are so out of balance that Mrs. Hudson says, “Sometimes I feel like a goose...or the hen who hatched a swan’s egg” (*Roderick Hudson*, 49). This concession speech pinpoints just how hard it now is for a single parent to successfully situate a child in the world. Mrs. Hudson not only is shrewd enough to notice problems in her relationship with her son, she is bold enough to state them. Even with a full complement of family members, which she does not have, Roderick’s upbringing was going to be a challenge. The changing social climate, and the price it exacts on the late-nineteenth century family, exacerbates this problem and makes the young man all the more susceptible to Rowland’s “fairy-tale” (*Roderick Hudson*, 49). Maxwell Geismar, in his critical work *Henry James and the Jacobites*, refers to Rowland as a “wise, generous, selfless godfather-benefactor” who steps in, by chance, to save Roderick from an obscure

life in the provinces (Geismar, 20). In one motion he offers to take Roderick “away” from all this, but Rowland, and wealthy individuals like him, are a new addition to the American landscape and they are essential to James’s literature. “You have no duties,” Mary Garland states, “no profession, no home. You live for your pleasure” (*Roderick Hudson*, 58). As a man of leisure Rowland is ill-qualified to step in and handle the difficult task of becoming a parental surrogate. Further, as a self-described “observer,” he does not have the background and the experience to answer questions about the development of art, romance and human relationships when, by definition, he has avoided all three categories of experience (*Roderick Hudson*, 56).

James tellingly refers to doubts and criticisms of Rowland’s capability as examples of “pregnant sense” (*Roderick Hudson*, 49). In other words, these thoughts are articulated to demonstrate that Rowland has not been trained for his new role nor is he even aware that his behavior must change. He is not a producer (or a reproducer) and, as such, has not had the requisite preparation that he will now need to be responsible for the well-being of a young person. The lifestyle he leads has many benefits, but on the other side of the ledger he has not acquired “pregnant sense” (*Roderick Hudson*, 49). If, as Mr. Striker says, “anything worth doing is plaguy hard to do” there is precious little evidence that Mallet has accomplished anything that has required persistence and hard work. Striker’s language is the language of horticulture and he taps into this birthing imagery. He speaks of “crop[s]...seeds...potatoes...hoeing” and makes it clear that he has real world experience in regard to human maturity (*Roderick Hudson*, 47 - 48). He has observed other “young fellows of genius” and knows how much work it takes to produce a capable adult (*Roderick Hudson*, 48). In contrast to such a figure who has clearly thought very

carefully about the process of growth and steady development, Rowland's "plan" appears selfish and rash. He may be unaware of these problems, and he does not approach this venture with any malice, but ignorance of the facts will not soften the consequences of such a poorly researched strategy.

When we first see Roderick in the Italian capital, in the garden of the Villa Ludovisi, he is sketching a drawing of Juno, the Roman goddess who, under the name of Lucina, watches over childbirth and preoccupies herself with making sure that young people "perceive the light of life" (Bell, 269). Mythology and folklore, along with all sorts of religious imagery, are a big part of this setting as both Rowland and Roderick are portrayed "lounging away the morning under the spell...of true romance" (*Roderick Hudson*, 63). They have stepped into the idyllic fantasy that was woven in Massachusetts three months earlier and are oblivious to the dangers and the temptations that now surround them. If the conclusion of this novel were not so tragic, this sort of blunder—an arranging of one's own downfall—might almost be humorous. Roderick's missteps are part of the folly of youth. If Gloriani, another sculptor from America who appears in *Roderick Hudson* and *The Ambassadors*, had money in his youth and "spent it recklessly, much of it scandalously," then Roderick presents the equivalent of a repeat performance (*Roderick Hudson*, 79). The tantalizing quality in James is that there is almost always a problem with the transmission of wisdom between old and young. The information is either flawed, ignored, misread or, in the case of Rowland Mallet, inadequate. His detachment means that he has no visible track record in the areas that will concern Roderick Hudson the most.

When romance does sparkle, and Roderick notices the latest representation of an

empowered young female in the author's pantheon of such figures, her display of interest is decidedly on her own terms. Christina Light confidently turns and stares at Roderick "to enforce greater deference" and by doing so she exceeds most Victorian women's level of comfort (*Roderick Hudson*, 70). Her actions reverse the era's courtship roles. The male is "submissive" and the female is firmly in charge and will remain so (*Roderick Hudson*, 70). When Christina reemerges at Roderick's studio she bursts in without an appointment, seats herself and justifiably expects that men will stare at her. Whereas other women would be flattered by attention, this one expects it as a matter of course. She may play the role of childish figure, largely because her mother wishes her to be appealing to men with wealth accumulated in an earlier era, but she is capable and aware of her surroundings. Paul John Eakin refers to Christina as distinguished by "her lively intelligence . . . her wit, her satirical bent, and her impatience with conventions" (Eakin, 139). These are all traits that more traditional New England heroines, like Mary Garland, do not have. What changes in parenting have produced this type of daughter and have these developments yielded unique dangers that did not exist before?

Christina charms with her beauty, but a very calculating mother and twenty years on European soil have also fortified her with what James, in "The Madonna of the Future," refers to as "the deeper sense" (*Roderick Hudson*, ix). She is perceptive and very much at in the highest levels of society. Mrs. Light, who Rowland recognizes as "a fellow-country-woman," is an American parent we have not seen before and, as such, this relationship deserves special attention (*Roderick Hudson*, 113). No one can accuse Mrs. Light of not paying careful attention to her daughter's growth and maturation. However, she is involved for all of the wrong reasons. In attempting to live vicariously through

Christina's marriage prospects, she has taken the more traditional parenting style of the pre-Civil War era and given it a decidedly unhealthy twist. The advent of the marriage mart, an occurrence which reaches its apex in an era of quickly accumulated wealth, has changed maternal behavior. Additionally, the daughter, an American who has not lived in America, is unaware of the way things used to be. Christina's compromised memory is the price of being "the product of an effete civilisation" in Europe (*Roderick Hudson*, 140). What Christina really needs, but does not receive, is advice from an experienced and well-adjusted teacher who has come of age in an earlier America. Mother and daughter move nomadically throughout Europe in a manner befitting a modern day mutual fund manager on a "road show" where information is exchanged and inquiries made in carefully scripted conversations with investment bankers and well-heeled investors. This ulterior motive is damaging on several levels. Not only is the resulting marriage compromised from its very inception, but the role of mother is being professionalized. The values upon which human behavior are based have changed. Mrs. Light's interaction with her daughter has become a career rather than an alliance based upon love and unselfish behavior. She is a broker who will benefit handsomely from her daughter's marriage to a member of the nobility. What's more, the burden is firmly on Christina to succeed where her once beautiful mother has failed. S. Gorley Putt states that "the idea of emotional cannibalism had always fascinated James," and we can see how this impulse to interfere—both in the case of Mrs. Light who is ill intentioned and in the case of Rowland Mallet who is well intentioned—creates ripples and eddies which exact a price from unintended victims who have no idea that they are in treacherous waters (Putt, 259). What begins as tension between parent and child has the capacity to

spread with far reaching consequences.

Most young men in Europe, with their bills paid and their creativity humming, would not find fault with encountering a beautiful and unmarried woman at their doorstep. Her arrival would be a decidedly positive development. However, Rowland is immediately aware that Christina is adversarial to Roderick's success as an artist.

“Just so. She's all the more dangerous.”

“Dangerous? What will she do to me? She doesn't bite. Imagine.”

“It remains to be seen. There are two kinds of women—you ought to know by this time—the safe and the unsafe. Besides, there's more than one way of biting—and I thought you had *been* bitten.” (*Roderick Hudson*, 118)

Identifying the problem is not the issue. The question is what to do about it. Rowland can analyze, but he cannot act. He has unwittingly created an insoluble set of circumstances. A budding romance for someone in his early twenties falls under the heading of a rite of passage—something that everyone experiences and, hopefully, with luck, learns from. However, the challenges and difficulties that arise when a relationship does not live up to one's expectations would certainly have been easier to handle if Roderick were on his own turf in Northampton. The result of all this is that we have two young people attracted to one another who are both uniquely handicapped. They are both victims of older people who have experienced setbacks or have unhealthy ideas of guidance. Roderick is away from all of his support systems and Christina's behavior is limited to her mother's own narrow list of possible alternatives. The artist has too little family intervention whereas the beauty has too much. Both scenarios are damaging and the divide widens when the identity of Christina's father is revealed. Her biological

parents watch over their investment very carefully, but it would be a mistake to confuse this care and attention to detail with the equivalent of love. She may not be an orphan in the traditional sense of the word, but observing such damaging behavior in the adults around her is just as debilitating. Additionally, by witnessing only poor representations of parenthood it becomes increasingly likely that Christina will struggle when she attempts to step into similar roles in her own adult life. Her future development, which is depicted in *The Princess Casamassima*, reveals that a maternal philosophy laden with such vulgarity will cause problems long after she is led to the altar.

In creating a framework within which to study figures such as Christina Light, James earns his title as “America’s most dedicated student of the American Girl” (Helsing, Sheets and Veeder, 171). However, one of the most important parts of this exploration is not just what these new women are like, but how they have arrived at their destination. What changes in the family structure have produced them and, consequently, does a new type of family also mean that a new type of man will be waiting for them to further complicate the playing field when the American Girl is ready to leave adolescence behind her? The mother-daughter exchange, which takes place in front of both Roderick and Rowland while Christina is modeling for a bust, is new and striking. Mrs. Light publicly describes her daughter as an “unnatural child” and “a horrible handful” in a display which illustrates the tension between the two (*Roderick Hudson*, 133). This is quite a leap from the meek and accommodating domestic ideal associated with the women of the Victorian world. The dominant “angelic image” of femininity dates back to the 1840’s and is characterized by “an inspiring figure of purity and selflessness” (Helsing, Sheets and Veeder, 81). These are all things that Mrs. Light, a more modern mother, is not. The role

of such a figure has changed. The mother has entered the masculine world of business and she demonstrates this newfound power by leading Prince Casamassima across the dance floor so that he can meet her daughter. This approach, where a woman is “leading rather than led” is James’s way of telling his reader that women are no longer content to remain part of the scenery (*Roderick Hudson*, 160).

As the responsibilities and the expectations of the modern female parent undergo transformations, there is a noticeable tradeoff as these figures become less and less able to remain emotionally supportive. Part of the reason for such a change in maternity is that the role of the father is fading away. Consequently, the mother must step in and attempt to fill both positions. In *Roderick Hudson*, the artist has a father who passed away before the novel begins. His love interest lives well into her twenties until it is revealed that the Cavaliere, and not the man she is named for, is her biological father. Even Prince Casamassima, who “has been an orphan from his third year,” has been raised by “an old uncle” who manages all of his financial affairs (*Roderick Hudson*, 181). This shift in family structure suits Henry James. With one parent raising children, that individual is at a disadvantage and the young in these scenarios create problems and dilemmas for those who raise them. This is not to say that offspring are incapable of being endearing or attractive, but the positive qualities of aspiring youth are usually overshadowed by a far more difficult reality. To James “children were always, with no exceptions, burdensome to adults” (Monteiro, 47). What George Monteiro means by this is that having progeny requires energy, time and money that cannot be spent elsewhere. This sort of tension, a conflict between two areas competing for a single entity, powers James’s special talent. In “The Art of Fiction” he states “There are few things more

exciting to me, in short, than a psychological reason (“The Art of Fiction,” 9). James has discovered in the family a source of emotional discord and volatility that illuminates the period he is focusing upon. Christina is “a wretch of a girl” in her mother’s eyes not because she has been doing anything women have not always done, but because she is inconveniently interfering with her mother’s fortune-hunting in a century when women could not earn money in any other capacity (*Roderick Hudson*, 183). Roderick is a “remorseless egotist” to his patron when, in reality, any loving parent or guardian might feel overwhelmed or exasperated with an underling at some point in their relationship. Surprisingly, Rowland is unaware that his kind gesture requires such a demand. Surely, anyone who has raised children knows that preparing a child for a career as an artist will require a substantial effort. When Rowland states “to believe in you [Roderick] as I’ve done one was to pay a tax on one’s faith!” he is really commenting on how the burden of childrearing is new to him in an era in which biological parents have, in part, vacated the scene (*Roderick Hudson*, 375). The sculptor is “selfish” because, similar to any young couple entertaining the thought of starting a family, it is impossible to know what is involved until you are in it and, once in it, it is impossible to extricate yourself (*Roderick Hudson*, 375). The price Rowland must pay for his offer in Massachusetts is only revealed to him years later in Europe when it is too late to gracefully bow out of this tangled affair. The penalty is that by being a patron he has given up the safe insulation that he previously enjoyed as an observer. By relinquishing his role as a man of leisure, by “getting out of one’s self” he has interfered with others who do not benefit from his meddling (*Roderick Hudson*, 7).

In *Daisy Miller* and *Roderick Hudson* Henry James has encountered a new set of

family dynamics. This troubling new vision, which differs from the one that was prevalent when James himself was a child, illustrates the problem of having a single-parent child. Even Christina Light, who does not technically fall into this category, has no knowledge of her actual paternity. James takes a deficient equation (Daisy, Randolph and Roderick all have only one visible parent) and further complicates matters by introducing the notion that a non-biological parent might be up to the task. Hence, we have Mrs. Walker and Winterbourne attempting to rescue Daisy, and Rowland attempting to save Roderick. The result of this subtraction by substitution is that not only do the old problems remain, but several new ones emerge. The parental surrogate not only must deal with a young person's problems, but this figure must also expose his or her own flaws and deficiencies—shortcomings that might otherwise remain hidden. All too often such individuals get far more than anticipated.

CHAPTER IV

When Christopher Newman arrives in Europe to, in his words, “get the best out of it I can,” he continues a pattern or formula of which his creator is very fond (*The American*, 29). Henry James relies upon a style of trans-atlantic, cross-cultural fiction uniquely his own where Americans are consistently traveling in an England and a Europe that exposed their “lack of artistic sensitivity” (John Carlos Rowe in Banta, 69). Where he breaks away from convention is that his self-confident hero has no sense of domestication. Newman sets himself apart from his predecessors in James’s canon by seeking to start or initiate a family of his own rather than struggling under the weight (either parents, grandparents, wife or children) and baggage of one in the nation where he has made his fortune. The result is something unprecedented for an author who has crafted a literary career by comparing and contrasting cultural differences from a certain position of equivalence or parity. The Bellegardes are a family so unique in its European dysfunction that there can be no American equivalent to balance the scales and exist as a counterpart in James’s analysis.

If the definition of the American family was changing in the late-nineteenth century then James is willing to set this aside for the moment and focus his attention upon how the aristocratic European family structure (i.e. the Bellegarde clan) fails to adapt to the socially and geographically mobile new world they now find themselves forced to survive in. The Bellegardes are protected by the psychological “moats of class and caste” in Paris, but their thinking is limited and dated (Geismar, 24). The impenetrable barrier between this family and everyone else creates problems on either side of the divide, but Newman’s disappointment in losing in love and companionship is a blow he must absorb

on his own. *The American* is a case study of how a family can deny itself the new blood (and the hard currency) that is essential to its survival in a new historical era that it neither recognizes nor understands.

Newman's appearance in Paris, in May of 1868, as "the superlative American" presents a wealthy man without a family whose working life is behind him (*The American*, 2). He stands out in the Museum of the Louvre as different from those around him for this very reason. In a part of the world where the culture is ancient and the people are rigidly compartmentalized by birth and background there is a very real problem of where he is from, where he fits in and what to do with him. Where should he be placed? Newman is alone and, as such, he is unquantifiable—a figure who is off the scale and, thus, impossible to pigeonhole. If James's development as an artist is dependent upon his "multifold search for necessary forms [that] deeply involved him in his own campaign to wrest order out of confusion" then his creation of Newman produces precisely the opposite result for nineteenth-century Parisians insofar as this character plunges a well established and structured society into a dilemma-inducing chaos (Banta, 2). Valentin de Bellegarde tells his forty-two year old retiree "you've done something and you *are* something; you've used your faculties and you've developed your character...Happy man, you're strong and you're free—nothing stands in yours" (*The American*, 143). This fluidity and capacity for self-construction is unrecognizable to Europeans and, to many of them, it is frightening. As a modern man without restraints he has a dexterity that the old world can only envy.

Rather than adjust, absorb and update their value systems, the aristocratic Bellegardes dig in and attempt to reinforce their eroding sense of class distinction. The fact that

Newman is ignorant of their self-appraisal—a feeling of noble, heredity entitlement and inherent superiority—heightens their sense of quiet desperation. They view the opportunity to marry off Claire, their young and widowed daughter, as a social strategy which will reassert their faded prominence. Madame de Bellegarde forthrightly says, in Chapter Ten of *The American*, “I’m a very proud and meddlesome old person,” and this statement indicates that she is capable of displaying an evil that Newman has never seen before (*The American*, 197). What is unsaid, the “quiet” part of her concern, is the reason she will certainly be motivated to meddle. The emphasis of *The American* is not so much Christopher Newman’s attempt to find a satisfying wife, but how a “barbarous” outsider has penetrated the familial citadel of privilege and protection (*The American*, 497).

The Bellegarde family has all sorts of problems, but they do not readily reveal them. The depth of their dysfunction, which is hidden when Newman begins his courtship of Claire de Cintre, becomes more and more apparent in direct proportion to the possibility that he will actually join their family. When Valentin first hears of Newman’s plan he is impressed. “You’ve a very right feeling about it, but I’m glad you’ve begun with me” (*The American*, 157). The manner of this attempt at courtship is precisely the opposite of the uncouth and barbarous behavior that will soon emerge. We progress from flattery [“We spoke of you very handsomely” (*The American*, 221)] to practicality [“...you’ve nothing to fear from our opposition” (*The American*, 233)] to dismissal [“We really can’t reconcile ourselves to a commercial person” (*The American*, 371)]. Each remark moves closer and closer to the point of actual gothic behavior—a medieval quality of treachery that is fully realized when Claire commits herself to “the house of the Carmelites—a dull, plain edifice with a blank, highshouldered defense all round” (*The American*, 532). The

very architecture is haunting as “the place looked dumb, deaf, inanimate” and the Bellegardes have taken these lifeless qualities of an era gone by and incorporated them into a behavior that cannot help but exact a very substantial toll (*The American*, 532).

James’s hero, a “tall protective, good-natured elder brother in a rough place” is simultaneously both an appealing and a pitiable figure because, upon his arrival in Paris, he has no idea that he is in such an environment (*The Art of the Novel: Critical Prefaces*, 39). In Chapter Three the author states that the “complex Parisian world about him [Newman] seemed a very simple affair; it was an immense, surprising spectacle, but it neither inflamed his imagination nor irritated his curiosity” (*The American*, 39). This is a severe misreading of a layered society that Newman, at this point in his education, cannot even begin to understand. James describes Newman as “[a] Christian...quite without doctrine” (*The American*, 2). As such he must learn by a baptism of fire. The severity of this test will shock him on two levels. Not only must he learn the limits of the Europe that now surrounds him, but he also must become aware of his own mistakes and misappraisals. Roy Harvey Pearce describes Newman, and characters like him who dominate the international theme, as a figure who perceives himself as having “earned the right because he feels the need to go adventuring in the Old World. And he finds that he is not prepared to face up to what he encounters...[he] has not known about styles, manners, institutions, customs, traditions, history” (Introduction to Riverside Edition of *The American*, vii – viii). Early in the novel, when he meets Mrs. Tristram, a Europeanized American, who will serve as his confidante and advisor, he demonstrates how ill prepared he really is.

“He spent a great deal of time in listening to advice from Mrs. Tristram; advice, it

must be added, for which he had never asked. He would have been incapable of asking for it, inasmuch as he had no perception of difficulties and consequently no curiosity about remedies.” (*The American*, 39)

The best that can be said about Newman at this point is that he displays his weakness only to an ally. Tellingly, he “[keeps] his hand in his pockets” because he cannot conceive that he will soon have a fight on his hands. By being lulled into a false sense of security, or more accurately as a figure who does not *need* to be lulled because he dismantles his defenses of his own volition, Newman views Mrs. Tristram’s counsel as a “show”—an entertainment or diversion to be forgotten the moment he leaves her side (*The American*, 40). James presents Christopher Newman as a flawed hero who does not conceal his “ignorance of the psychological complexity of human relations” (John Carlos Rowe in Banta, 70). Mrs. Tristram immediately observes that he, for all his refreshing positive attributes, is “a man of no real feeling” (*The American*, 43). His lack of awareness makes him a very unlikely candidate to storm the defenses of the Bellegarde family.

It is essential to point out such initial flaws in Newman in order to appreciate how far he progresses throughout the novel. Literary scholar Oscar Cargill calls Newman’s early deficiencies “limitations in dress and address” (Cargill, *The Novels of Henry James*, 47). He may start at a disadvantage, but he does not remain there. As a hero in one of James’s transatlantic novels Newman can adapt. Had he lacked this quality he would never have become a millionaire “plac[ing] in the market certain admirable wash-tubs”—a need which was by no means at the forefront of the collective American consciousness during the Civil War era in which Newman reached adulthood (*The American*, 158). He is

unique in that he is “guided in his actions by the *mores* of one environment, [and then] is set down in another, where he must...intelligently accommodate himself” (Cargill, *The Novels of Henry James*, 46). Certainly, if their roles were reversed, one of the Bellegarde men could not come to one of the American cities where Newman has spent time, such as St. Louis or San Francisco, and survive let alone accumulate a fortune. Valentin may dream of this, but it never happens. What’s more, an earlier American protagonist could not have accomplished what Newman has in the world of business and, thus, presented such a formidable hand to the Paris of the Bellegardes. Newman encompasses a new kind of self-sufficiency peculiar to the nation and era that produced him. In a United States rapidly changing there are “new ways of living and thinking... [as well as] a reevaluation of established codes of life” (Ahnebrink, 1). This new method of thinking, in a nation where “old values and morals tended to collapse” in a new environment awash in wealth, is worthy of close examination” (Ahnebrink, 2 – 3) The optimism and confidence of a self-made renaissance man like Newman contrasts with the traditional New England of James’s youth and with the even more rigid salons and parlors of the French aristocracy. The rise of an American man of easy self-assurance, one who began life as a waif and an orphan, is quite an occurrence. It is possible that Newman’s ascension could only have occurred during that nation’s Gilded Age, and it is something that even the most forward-thinking member of society could not have anticipated.

This new quality, a feeling that old problems could now be greeted with the optimism of new solutions, is not peculiar to Christopher Newman. Something special is taking place and it is important to focus upon the components of the nation that produces Newman and others like him. Charles William Eliot, the famous New England educator,

appears on the scene as the President of Harvard University in 1869 (nearly a decade before *The American* first appeared in 1877) and immediately attempts to present a new way to educate young people. Louis Menand, in his study of ideas entitled *The Metaphysical Club*, refers to this pivotal moment as a point in history in which “American higher education was changing—that science, not theology, was the educational core of the future—and that Harvard was in danger of losing its prestige” (Menand, 230) With these efforts it is clear that “something of the temper of the adventurer is necessary to preserve the scholar from pedantry” (James, 17). The educational framework of the American University is reforming from within and the qualities Newman has, although he is not the product of such an environment, are the characteristics that this new age now will hold in high esteem. The classics, in this era, are becoming less and less important as Eliot emphasizes the relationship between academic training and economic growth. In the very year Eliot began his forty year stewardship of Harvard he wrote in *The Atlantic Monthly* precisely what was troubling him about the way ideas were formed.

“The classical schools and the colleges do not offer what I want...the difficulty presses more heavily upon the thoughtful American than upon the European. He is absolutely free to choose a way of life for himself and his children; no government leading-strings or social prescriptions guide or limit him in his choice.” (Eliot, 203)

How uncannily similar this is to Valentin’s point (or counterpoint) that “you’ve (Newman) not mortgaged your future to social conveniences” (*The American*, 143). Eliot knows, earlier than most, that the talents a young person cultivates should be practical. “Paris is for sale” Tom Tristram tells Newman at the very beginning of *The*

American (*The American*, 18). While Tristram is a flawed figure, and the life he leads at American clubs in Paris is not to be admired, he does illuminate an aspect of Newman. Paris is an opportunity for the well-heeled, to make of it what they wish. Eliot's reference to the classics is an academic approach, not a social one, but such a term can be applied to precisely what is available for the right price. As ideas and value systems are advanced, updated and forged for a new post-Civil War world, their predecessors become increasingly vulnerable and in danger of fading away. People, like ideas, are susceptible to shifts on emphasis and must endure the possible dilution of their own social currency. In a new America, one based on a new set of criteria, the former mainstays must endure a wider periphery of thoughts and practices that are about to become commonplace.

“The more emotional and spiritual virtues that once held the first place have been overshadowed by the increasing consideration given to proficiency in matter-of-fact knowledge” (Veblen, 9). Sociologist Thorstein Veblen may have intended this argument for the upper levels of education in America, but such statements have a far-reaching potency. The “authoritative inculcation” which Eliot opposes and hopes to root out of his collective curriculum is precisely the entity that Madame de Bellegarde clings to and depends upon (*Charles William Eliot*, Volume I, 231). What's more, she may not be aware that the foundations beneath her feet are slowly shifting, changing and reforming as the harvest of this new America crosses the ocean. Her adverse reaction to Newman is more than her dislike of him as an individual, although she clearly does not like him. The problem is what he represents and the fact that, with people like Eliot now on the scene in Massachusetts, there will be more and more new American men disembarking from boats along the French coastline to challenge her views of class, genealogy and privilege.

Even with all of his positive attributes, Newman is a flawed figure. In the midst of negotiations with M. Nioche, he hopes she will make copies of museum pieces that he can purchase, she boldly states “I don’t know how a man can be so ignorant” (*The American*). Newman is “...full of contradictory suggestions” and this means that for all his freedom as a self-made man, he is also unsophisticated and unperceptive about the areas in which Europeans distinguish themselves from Americans (*The American*, 4). James oscillates between these two extremes when describing Newman whose brash defiance is simultaneously appealing and self-defeating. All too often he is “...rather baffled on the aesthetic question and guilty of damning fault...” (*The American*, 4). This preamble of misjudgment presents itself on several occasions, but in this instance he mistakenly assumes that M. Nioche must have exceptional talent if she is copying a masterpiece in the Salon Carre. Newman is underdeveloped and, as such, he extrapolates incorrectly. He will either mistake key signals (“the squinting Madonna of the young lady” is not, in and of itself, an indication of artistic talent) or miss them entirely (Claire de Cintre is not free to act for her own pleasure simply because he can do so) and have no grasp of what has occurred before him (*The American*, 4). Newman would be guilty of hubris if he had any idea how he must sound when he says “Present me to a woman who comes up to my notion...and I’ll marry her to-morrow” (*The American*, 49). His loud, bold proclamations have no link with the nineteenth century realism that James is so fond of. This fantasy displays Newman’s inexperience to the very people who can harm him.

Newman's ill preparedness may have something to do with the fact that he is so early in this wave of newcomers. He is unaware that he exhibits a product that has not been seen before. "I find that I take notice as I go," claims Newman, but what about the way

people take notice of him (*The American*, 45)? Mrs. Tristram is shrewd enough to notice what Newman cannot, that "it has nothing to do with you personally; the question is of what you almost unconsciously represent" (*The American*, 46). A person aware that he poses some sort of threat would tread lightly. Additionally, he might reject the idea of courting and marrying Claire de Cintre before even meeting and falling in love with her. The set of problems that such a union presents would instantly be placed under the heading of things that cannot be fixed. The "melodramatic naïveté" that James adds to Newman prevents this literary character from having a larger understanding that might short circuit the wiring of *The American* before it ever really begins (Roy Harvey Pearce, Introduction To *The American*, 1962, xv). We see his flaws, and sympathize with his helplessness, but a sharper and less innocent figure would never stumble directly into the "twists and turns over here...[the] forms and ceremonies" and hope to easily negotiate and dismantle these threats to his master plan (*The American*, 46). "They don't scare me," Newman tells Mrs. Tristram, but if he thought about them sufficiently they surely would do just that (*The American*, 47).

Readers who first see Newman interact with Mrs. Tristram may be angry with the way in which he expects so much. It never really occurs to him that fulfilling his goal may cost him and that the price he may pay will be an emotional one rather than a financial one. Burton J. Bledstein, in his *The Culture of Professionalism: The Middle Class and the Development of Higher Education in America*, looks at Americans in the nineteenth century as people who "celebrated their own energy," but they also became aware of things that were beyond their grasp" (Bledstein, 54). "By freeing one's nature by rejecting one's inborn capacities, by being one's real self, a person became aware of the

boundaries that circumscribed common abilities and talents” (Bledstein, 54 -55). *The American* is Henry James’s way of introducing Christopher Newman to his cultural and familial limitations. Some problems simply cannot be fixed, regardless of his best intentions.

Part of Newman’s charm is that his language, his spiritual “currency,” is so innocent. He sees no folly in stating “My wife must be a pure pearl. I’ve thought an immense deal about it” (*The American*, 48). His thought process is the antithesis of careful, well-adjusted thought. James’s presence as a proponent of nineteenth century realism means that these concepts will have to be discarded by Newman as he grows and matures. He himself will soon realize that his own thinking has been flawed or, at best, half-baked. In Chapter Three of *The American* he makes it clear that he desires “a lovely being perched on the pile like some shining statue crowning some high monument” (*The American*, 49). This is not a description of a genuine romantic partner. It is a cataloging of a property worthy of display.

Newman’s “commercial” instincts, the very qualities the house of Bellegarde objects to, are traits Claire de Cintre’s mother and brother also object to. He is a self-made man without any talent for subtlety or nuance who cannot realistically evaluate people. Readers may wish this heroic figure well, but they cannot easily dismiss the notion that his approach is problematic. Further, the object of his affection never seems to be examined with due diligence. We see Newman’s attraction, but really never get a good look at the source of that attraction. Perhaps the intended point is that Newman is more in love with the *idea* of a great love than actually being a participant. The potential union appears to be more business than pleasure. “It strikes me,” said Mrs. Tristram, “that your

marriage is to be rather a matter of heartless pomp” (*The American*, 50). He is indulging in some sort of cerebral exercise and his imagination prevents him from accurately observing what is before him. James concedes that Claire is “a light plank” which is similar to a bridge which precariously stretches over all sorts of chaos (Geismar, 25). The point of psychological interest to James is the family and how it surrounds and segregates his heroine from the compromised figure who hopes to carry her away. Not only are the Bellegardes unique in their unhappiness, but they belong “to the very top of the basket” (*The American*, 53). This is a combination that James finds irresistible.

They’re terrible people—her *monde*; all mounted upon stilts a mile high and with pedigrees long in proportion. It’s the skim of the milk of the old noblesse. Did you ever hear of such a prehistoric monster as a Legitimist or Ultramontane? Go into Madame de Cintre’s drawing-room some afternoon at five o’clock and you’ll see the best-preserved specimens.” (*The American*, 53-54)

The catch, of course, is that not just anyone—and certainly not “the great Western Barbarian”—is welcome at such a venue (*The American*, 45). A family lineage, or lack of one, precedes all who hope to gain entry. At work here is more than the classic transatlantic novel staple of the contrast between American and European behavior. It is the addition of the problems of “family and caste” that surreptitiously alters the texture and shape of the novel (Beach, 199). There are, according to Joseph Warren Beach, “certain aspects of the social contrast which do not come out in Newman’s own love affair” (Beach, 200). What I wish to add is that it is these social inequities, viewed through the prism of family dysfunction, that are more important than the love affair. The romance is a means to an end rather than an end in and of itself. Newman may be a

caring suitor, but it is the rift between the two parties--a distance which the Bellegardes are ultimately unwilling to diminish--which powers the narrative. The love match is more of a device that motivates the characters and advances the novel than a detail which the author is overly preoccupied with. In a letter to William Dean Howells that was written on March 30, 1877 James states, "We are each the product of circumstances and there are tall stone walls which fatally divide us" (Anesko, 126 - 127). The attraction between Newman and Claire de Cintre exists to create an opportunity for James to analyze her side of the wall. Specifically, what are the cultural supports and traditional reinforcements that keep that stone from crumbling?

The same braces and constructions that keep Claire de Cintre forever isolated also keep her sister-in-law, the wife of Urbain de Bellegarde, confined and alone. The Marquise complains to Newman, "My friends go everywhere; it's only I who sit moping at home" (*The American*, 343). A reader with a twenty-first century sensibility may have difficulty comprehending such a dilemma. A woman who marries into the Bellegarde family finds, to her dismay, that the more enticing diversions of Paris are off-limits, just as Newman shall be, to a group that is weighed down by such distinction. Such constraints make only the opera house an appropriate destination for "an heiress of six centuries of glories and traditions" (*The American*, 344). Being a member of one of the best families in France exacts a price from any individual, but the women seem to pay this price more than once. The lack of excitement in Madame Urbain's life, she even claims "I'm bored to death. I've been to the opera twice a week for the last eight years," is especially painful to a lively woman. A modern equivalent to the sudden social and professional exclusions that the Marquise must suffer through may be Princess Masako of

Japan who was compelled to give up a successful diplomatic career in 1993 in order to marry the crown prince. Entry into a traditional family means giving up contemporary standards and practices and Madame Urbain's plight mirrors Claire de Cintre's eventual self-isolation as a Carmelite nun. Both characters acknowledge that life, in its fullest meaning, has ceased. The women endure a fate of being not only subjected to the classic limitations of the Victorian world--these would be placed on any female-- but these two must be particularly sensitive to a propriety few can imagine. "My power," Madame de Bellegarde observed, "is in my children's obedience" (*The American*, 370). However, the demands of a family with "antecedents"—generations which live by a certain code of behavior—give this statement a cumulative sense of immovability (*The American*, 371). S.B. Liljegren refers to this entity in the Paris of the late-nineteenth century as "the frozen distilment of centuries' pride in noble birth" (Liljegren, 8). Not so much pride in an occurrence or decision in one's own lifetime, that is the self-determination that is so envied in Americans like Christopher Newman, but a sense of worth that compounds for so many generations that the mathematics becomes cruelly unforgiving. The current installment of Bellegardes may have lost track of where and how the origin of this calculation commenced, but they certainly could look that up if they had the inclination to do so. Claire must not only fear her mother, but an exponential power of which her mother is the current incarnation.

The result of all this is to heighten the tension within a family dynamic that is, in the best of circumstances, quite damaging. Claire de Cintre's simple remark "I'm afraid of my mother" is possibly the most harrowing statement in a novel that starts out to be pleasurable to the reader, but unexpectedly becomes very frightening (*The American*,

367). Mother-daughter relationships are not always easy and the earlier alliance between a young Claire and her now deceased father, Henri-Urbain de Bellegarde, is the type of father-daughter concern that has been documented many times. In a recent article issued by the U.S. Marine Corps a “Father-Daughter Sweetheart Dance” held in Quantico, VA was a tremendous success with more than two hundred people in attendance. The director of youth activities stated “The mother is always the queen, but the daughter is a princess in the father’s eye” ([AllBusiness](#)). It should surprise no one that the “father or father figure is crucial to the emotional well-being of a young girl. Having a father who is present and who is emotionally caring improves the chance of engaging in behaviors that are health promoting and life enhancing” ([OBGYN.net](#)). The caveat to this quotation in *Health and Medicine Week* may as well read “Except in a novel by Henry James.” In his unsentimental world it will take more than an improvement to right a ship that is rapidly taking on water and has been doing so prior to the commencement of the narrative. The patriarch of the Bellegarde family, in a note which was written years earlier, refers to Claire as “my beloved daughter” and this is more than just formal language (*The American*, 464). His fondness for her—paternal benevolence—and his unwillingness to see her placed within an unhappy marriage, is what leads to the unraveling of the Bellegarde family’s great mystery. Marriage is often alluded to as a transaction of the marketplace in James, but he is rarely so blunt in his appraisal as he is in *The American*. The author states, via the character of Mrs. Bread, that presenting the then Mademoiselle Claire to eligible suitors is quite similar to “sending a heifer to market” (*The American*, 446). This brings to the forefront the father’s objection, since he knows full well the age and disposition of Monsieur de Cintre, and exposes for all to see

the divide between mother and daughter that is retrofitted with fear and intimidation.

The reference to Newman's opponent as "the insolent foreigner" does not diminish James's conviction that the novel should be unsatisfying (Anesko, 122). There will be no happy ending. This is a couple that, even if they were united, would have some very real problems. James wonderfully reflects "In a word Madame de Cintre doesn't marry Newman, & I couldn't possibly, possibly have made her do it. The whole pivot of the denouement was, in the conception of the tale, in his losing her...To show the good nature I must show the wrong" (as told in Anesko, 122). The key word here is "pivot" and what James does is turn *into* the wind where other authors would succumb to it. His readers get what is, certainly to the squeamish, an unfiltered and unnecessarily terrifying look at the brutal possibilities that a family can create for one of its own. This misuse of blood relationships is characterized as "feudal pride" (Liljegren, 10). However, this is not the best term for what has transpired, although I acknowledge S.B. Liljegren's point. The Bellegarde's live in a old hotel in the Rue de l'Universitie, not a castle with thick walls. Their "feudal" days have long past, except perhaps in their outdated thinking. Rather it is a suffocation—a powerful overreaction of what Robert Emmet Long terms a cold "Gothic convention" (Long, 53). A terrifying gothic chill hovers over any room where Madame de Bellegarde and her son Urbain hold council and while this may not strictly be realism—you can't measure this heaviness or quantify the gloom of this diminished Paris residence—it is still there as a psychologically palpable component whose severity is sharpened because Claire has been rendered "as cold as... [a]...flowing river" by her own family due to caste and ancient convention (*The American*, 412).

CHAPTER V

No novel of Henry James better displays “the silken cords of familial relations” than *The Wings of the Dove* (Sears, 65). When literary critic Sallie Sears wrote these words, in *The Negative Imagination: Form and Perspective in the Novels of Henry James*, her intention was to cast a penetrating light upon a harsh reality about Jamesian families that many are unwilling to acknowledge, let alone confront. The focus of her gaze is James’s assertion that relations within a family are “not always either uplifting or sweetening” (*The Wings of the Dove*, 38). What I would like to add to Sear’s assertion is that the “silken cords” extend only in one direction. The patriarch is not bound to his offspring, but the children are by no means free of him. An orphan without a tether, in James, is at a decided advantage. Such a statement runs contrary to the idyllic stereotype of a family that, by definition, is immune to such problems. The definition I refer to is the pre-Civil War statute that Stow Persons refers to in *The Decline of American Gentility*. The philosophy is that manners and breeding start at home and that an interest in accumulating wealth, after the Civil War, has washed these beneficial underpinnings away. The great casualty is “kindliness” as the traditions of decent behavior have been abandoned (Persons, 282). Yes, Kate Croy is British, not American, but the arrival of Milly Theale, an American heiress of incomparable wealth, brings Person’s argument across the Atlantic to James’s theater of conflict. There is no Hallmark card that hints that a family can be an obstacle, a downright impediment, that imparts a sour taste. In fact, any reader of James, upon completing *The Wings of the Dove*, is well within his or her right to ask if relations within a family are ever “uplifting or sweetening” (*The Wings*

of the Dove, 38)?

Whereas James's novels often contain some sort of dilemma, *The Wings of the Dove* presents a series of potential conflicts—each of them without a solution which does not exact a large emotional and comparable financial price. The degree of difficulty is higher than anything we have seen before. James counters his readers' collective tendency to hope for a fulfilling network of blood relations by forcing everyone to stare at a relentlessly unflattering construction. Lionel Croy, the father of the novel's heroine, asks his daughter Kate "what good, I should like to know, would your fine flight do me? (*The Wings of the Dove*, 28) The implication here is that if Kate were to refuse her Aunt Maud's demands, and thus discard the financial opportunity that her aunt offers her, then Kate's attempt to be loyal to Lionel would be met with derision rather than gratitude. The "fine flight," an attempt at reconnection between father and daughter, would be financially disastrous for all concerned. Lionel is a father who, rather than providing care to his daughter, is all too willing to be dealt out of her life. Kate is weighted down by the very figure who should be propping her up. A change has taken place and a father would prefer to be absent than with the progeny he has created. Perhaps James is willing to take an unsentimental and tenuous view that no one else can, and Lionel is a wonderful place to start. "There was a day when a man like me—by which I mean a parent like me—would have been for a daughter like you quite a distinct value; what's called in the business world, I believe, an 'asset'" (*The Wings of the Dove*, 29). What is to be gained financially from his absence is more important than the emotional benefits of his presence in Kate's life. *The Wings of the Dove* is more than a century old, but it resonates in an America where approximately one third of all children under the age of

eighteen live apart from their biological fathers (Dudley and Stone, 4). The modern fathers may have support systems that are not available to Lionel, but both are willing to neglect their responsibilities for some other type of benefit. Are these male parents assets, in keeping with Croy's own assessment of where he stands in relation to his daughter's life, or do they hold their children back with behavior that no one feels comfortable observing or commenting upon?

If *The Wings of the Dove* is a "social drama" woven by Kate's Aunt Maud, this theatricality has a sharpness to it because Lionel's natural (or traditional) posture has been reversed (John Carlos Rowe, 123). He is marginalized and pushed offstage where he has less and less to do with his daughter's progress than he might have a generation earlier. "There's nothing I understand so well, always, as the things I needn't!" (*The Wings of the Dove*, 29). The honor that should accompany a father's role, if it ever was present, is now gone and it has vanished in direct proportion to his failure to create wealth. So Lionel takes pleasure in Kate's "tangible value"—her beauty is his last grasp at profitability (*The Wings of the Dove*, 24). This blemish has trickled down and, fairly or unfairly, changed Kate's impression of herself. Kate concedes, in a conversation with her lover Merton Densher, that her father is responsible for more than his own failure. It is a tangible weight that she has internalized, and she suffers for a misstep that is not her own.

"And yet it's a part of me," said Kate.

"A part of you?"

"My father's dishonour." Then she sounded for him, but more deeply than ever yet, her note of proud still pessimism. "How can such a

thing as that not be the great thing in one's life?" (*The Wings of the Dove*, 57).

This is a misreading on her part, but that does not lessen the severity of its impact. The fact that her father "had done something" (and James skillfully avoids any specific details) need not diminish her (*The Wings of the Dove*, 56). However, she feels it does, and we see how Lionel has influenced her, her sister Marian, and her two "lost" brothers (*The Wings of the Dove*, 21). Somehow, in James's world, a parental failure has the power to stain a family name permanently. It is Kate's desire to restore her family name, or surrender it by marrying a man whose name would replace her own, that has her in a quandary. What is heartbreaking is that her father Lionel exacerbates this dilemma as she is desperately looking for an acceptable solution. This limitation on his part, I would argue, is more emotionally damaging than the family's financial collapse. Money can be replaced, but one has to look at the psychological damage he is causing. This has the power to last. The most important failing here--granted there are several to choose from--is that Lionel Croy does not step forward to provide his daughters with the strategy and direction they most desperately need. He is an accelerant to a fire rather than a protector which extinguishes its flames. Kate is very much alone on Chirk Street. She is, as Sears indicates, "the one piece of solid collateral the disgraced and distressed family possesses" and by being classified as a commodity she ceases to be a living breathing daughter (Sears, 66). The decomposition of the father-daughter bond, a connection so powerful that Garrison Keillor has created a collection of stories in verse that celebrates the joys of fatherhood entitled *Daddy's Girl*, can be seen in the language James employs. "Your duty," Lionel Croy states to Kate, "as well as your chance, if you're capable of seeing it,

is to use me. Show family feeling by seeing what I'm good for" (*The Wings of the Dove*, 29). In his next breath he convincingly argues that there is a carriage and a team of horses to be gained if Kate will enter the fray with a business savvy that she, initially, wants no part of. This is to her credit, but James forces her to be "practical" by presenting a father who does not want her allegiance. The result is a young woman whose thinking is irreparably damaged. The characters have become objects and they cooperate with one another only when they have something to gain. The children themselves are thought of in numerical terms. We see a similar dynamic in Charles Dickens' *Great Expectations* where the heroine states "I must be taken as I have been made. The success is not mine, the failure is not mine, but the two together make me." (Dickens, 320). There is an absence of the human element, as if we are dealing in a pure hard calculus that does not have room for emotion. Dickens' Estella is an orphan, but ironically she is dealt a better hand because she is unaware of having any blood ties. As such there is no one to hold her back. Kate actually has a biological father, but whatever hope she has is overwhelmed when Lionel appears before her. The word James uses to describe Kate's initial mission is "futility" and instead of complimenting her desire to help Lionel contradicts her and thrusts her in the opposite direction (*The Wings of the Dove*, 23).

Lionel Croy's fatherly push is towards what Alfred Habegger calls "the market-like society" (Habegger, "Reciprocity and the Market Place," 462). The phrase that keeps coming up in Jamesian criticism, especially in reference to *The Wings of the Dove*, is "bartering goods" (Sears, 78). The precise language may change, but the message is clear and it has transformed Kate's father. His descent—not just socially and financially,

but attitudinally as well—is certainly an issue, but the real tragedy is how all this affects Kate. The society that surrounds her itself constrains people and grants them permission to act without genuine compassion. Mendacity reaps rewards. Milly Theale, the unparalleled heiress, is aware of “an obsequious world surround[ing] her, she could sniff up at every step its fumes” (*The Wings of the Dove*, 114). The only reason she is aware of this noxious odor (Milly is extremely gullible) is that it would be impossible for any person with all five senses to be otherwise. For everyone in *The Wings of the Dove* there is a subtext—a subtext of inhuman material calculus—and this reality lies beneath all of the polite surface conversation at dinner parties and high society gatherings. If there is a single villain at work it is the very environment itself—a poisonous atmosphere from which no one is immune.

Why is it necessary for Henry James the American to delve into these aspects of glittering Edwardian society? The reason, I would argue, is that the problem is larger than Lionel Croy. He is forced to make decisions that will determine everyone’s very survival. In a London fraught with savage personalities his well being depends upon his treating Kate as an investment. He himself is under pressure and Kate will suffer for a series of circumstances predate her. “Life had met him so, halfway,” and only Kate can remove him from the sordid lodging house where he resides and restore him to something resembling respectability (*The Wings of the Dove*, 24). J. A. Ward emphasizes that this notion of being a victim, or a victim of a victim, has the ability to travel. Ward points out that “the pressures of these two [her father and her aunt] on Kate set the pattern for other, equally harsh pressures that Kate is to bring upon Milly and Densher” (Ward, 191). If in the modern global economy a currency crisis in Asia can, in a very short period of time,

cause a financial panic in New York, then in Henry James's world an unhealthy form of material behavior, like a pathogen, can move from person to person and, more importantly for this study, from generation to generation. Lionel and Maud manipulate Kate, who in turn does not directly refute them, but rather replicates their behavior. The established pattern repeats itself with Kate's lover, Merton, and Kate's friend, Milly, both of whom step in and replace Kate as the figure(s) who have the least control of their own destinies. This is a ponzi scheme which runs the risk of exacting an emotional price rather than a financial one. While issues regarding wealth set this assembly line of deception in motion, the psychological consequences trump all else. Young people are "to a significant degree formed by, the attitudes, feelings, and behavior of important adults in their lives" and this outweighs the financial currency so many chase in James's fiction (Shine, 35). He is more concerned with how children obtain their ideas and, later on, how they fare when putting these ideas into play for themselves.

The Wings of the Dove is really a study of how Kate Croy takes the influences that have formed her, what James calls "the whole history of... [her]...house," and then attempts to put these behavioral patterns into action (*The Wings of the Dove*, 21). Ultimately, she will learn to value financial circumstances as being infinitely more important than the loving relationship with Merton Densher that she takes for granted. The "history" is the breakdown of the marriage of her mother and father as well as the equally unsatisfactory marriage of her older sister to Mr. Condrip. She "hadn't given up yet," James tells us early on, and there is a relentless quality, an admirable one, to Kate's efforts that magnifies the desperation within the novel (*The Wings of the Dove*, 22). Somehow the "yearning and greed for both alternatives" becomes an imperative and

nothing less than the realization of these two goals is acceptable (Sears, 62). The very energy spent rushing back and forth between extremes is wasted and is ultimately counterproductive. On one side are the “vulgar” and shoddy circumstances that her family’s poverty has placed her in (*The Wings of the Dove*, 21). On the other is the genuine love match with Merton Densher. The family’s lack of wealth is not Kate’s fault. It is a byproduct of what her father accurately terms “the deplorably superficial morality of the age,” but he is not above adding to the problem and, in so doing, turning up the heat (*The Wings of the Dove*, 29). What is a failing of Kate’s is the degree to which she “minded so much the absence of wealth” and the extent to which she is prepared to scheme to have it all (*The Wings of the Dove*, 29).

Kate’s willingness to plan and arrange, a quality at times characterized by an eagerness not articulated to the other characters, brings with it more than its share of anxiety and trepidation. Literary critic Ruth Bernard Yeazell terms these occurrences moments of “sinister implications” (Yeazell, 55). She acts as Densher’s proxy and involves him in a scheme of which only she is fully aware. They may both be young lovers, and Kate is certainly beautiful, but she is by no means innocent. They are not equals in this relationship, a lack of harmony that does not bode well for the two of them, even when other aspects of their love affair are complimentary. At one point Merton tells Kate “I’m doing nothing—and shall not, I assure you, do anything but what I’m told” (*The Wings of the Dove*, 236). Yet he is kept very much in the dark. Mixed in with their very real attraction is a decidedly unhealthy dynamic—a set of interlocking gears and mechanisms that would not exist if Kate could be content with her modest financial circumstances or had a fortune like Milly’s that would lift them both above such

problems.

What is diabolical here is not that there is a plan; anyone in Kate's position would be looking for some form of escape, but the *degree* to which she is willing to use people in order to extricate herself from these circumstances. The temporal pressure she is under forges a sharpness of character that, if possible, can be too relentless in realizing its own ambition. Her attention to detail is simultaneously extraordinary in its scope and unquantifiable in its lack of remorse. If Aunt Maud is "on the scale altogether of the car of Juggernaut," then her niece is so much the worse for seeing firsthand that this sort of fearless behavior produces results (*The Wings of the Dove*, 69).

Equally problematic is that rather than embarking upon a plot in which both were equally vested, although that would also create issues and a requisite degree of baggage, Kate takes control of her romance with Densher and becomes its majority shareholder. It is she who plans and arranges and it is Merton who obediently follows—almost unquestionably trusting her judgment. This is the first rupture in their idyllic love affair. Kate does say "That I love you as I shall never in my life love any one else," which may be true, but she says this in the second book of Volume I (*The Wings of the Dove*, 74). This is very early and before Kate has really had a chance to make any decisions about her future. The real details involving what these two will surreptitiously agree to, what Alfred Habegger calls "the formal secret," will develop later and with devastating consequences (Habegger, *Gender, Fantasy and Realism*, 252). Kate's profession of faith is uttered, and meant wholeheartedly, and once these words hit the atmosphere she can use them (or what they represent) as a resource. She can rely upon her linkage with Densher and misuse the potency of this relationship in a way that is very similar to the

manner in which Lionel and Aunt Maud attempt to dominate her.

As is often the case in James money appears to be a supremely important, but not the most important thing. James's critique of London is that it is full of characters who value relationships from which they can profit financially. The conundrum is that his characters must exist in this setting without the cool detachment he enjoys in his position above the fray. The arrival of Milly Theale in Europe not only alters the social landscape, but creates a frenzy that influences the pace at which everybody acts and thinks. Tremors of activity reverberate throughout high society as the participants "conspi [re] to entrap the innocent, beautiful and wealthy American princess" (Geismar, 230). This is what James means when he refers to "a new set of circumstances" (*The Wings of the Dove*, 76). It is new for Milly, who is not ready for the people she will encounter, and it is new for everyone else who never dreamed a creature such as Milly could actually exist. As a measure of the eventual tragedy, her character, and her misappraisals, require a careful study as Milly is far more complex familialy than the striking, young Americans who usually populate James's Europe.

Whereas Kate is a psychological orphan Milly is genuinely without parents or any other close familial relations. This is no accident as once again the character with antecedents is dealt a rougher hand than the character who is truly alone and unencumbered. Such an occurrence, in and of itself, is a very revealing look at how James views relationships between parents and their children. It is true that Milly is a girl who "couldn't get away from her wealth" and that her health is compromised, but she is not burdened by the same things that constrain Kate (*The Wings of the Dove*, 86). Milly is a unique and vibrant life force who sparkles in inverse proportion to the presence of

living, breathing family members.

New York was vast, New York was startling, with strange histories, with wild cosmopolite backward generations that accounted for anything; and to have got nearer the luxuriant tribe of which the rare creature was the final flower, the immense extravagant cluster, with free-living ancestors, handsome dead cousins, lurid uncles, beautiful vanished aunts, persons all busts and curls, preserved though so exposed, in the marble of famous chisels—all this, to say nothing of the effect of closer growths of the stem, was to have had one's small world-space both crowded and enlarged." (*The Wings of the Dove*, 79 – 80)

Just as the standards for the Victorian mother were so high that the best representatives in given texts were often dead (*Middlemarch* and *Oliver Twist* come to mind) a Jamesian family seems to be at its best when they are represented as works of art rather than as flesh and blood. Without a living breathing family there are no false impressions or disappointments that she must unlearn. There is no possibility for betrayal when one has no people. The direct result of being without a family of blood relations ensures that Milly will have “a life certain to be so much finer than that of anybody else” (*The Wings of the Dove*, 81). The passage continues with an interesting play on words where James deftly describes how data and information for Milly “sank for her into the dim depths of the merely relative” (*The Wings of the Dove*, 80). The use of the word “merely” and the potential double meaning of the word “relative” are quite curious in a paragraph which posits ideal blood connections as figures represented in marble. Hard unchanging images and pieces of sculpture are incapable of weakness. These figures do not need to be fed, clothed, housed or educated. They cannot conceal or withhold layers

of meaning. Also a subtext for the narrative is that the deaths of these people linked to Milly are responsible for her great wealth. Kate tells Milly “you’re not hideously relative to tiers and tiers of others,” once again playing upon the ambiguity of the word “relative” and surrounding it with negative imagery (*The Wings of the Dove*, 170). If they were living they would want, and receive, their share of the fortune. Her character would be divided and she would be something very different—a figure without the palpable presence with which her creator endowed her. Milly “fits the background which she has deliberately chosen for herself,” and this perfect placement depends upon her arriving in Europe as a unique figure with an unrivaled fortune (Bowden, 91). Her solitary position is why James, in his Preface to the New York Edition of *The Wings of the Dove*, describes her as “the last fine flower—blooming alone, for the fullest attestation of her freedom—of an “old” New York stem” (Preface to *The Wings of the Dove*, 5). If there were more than one stem she would get less of our attention. The business of the novel is not that of a wealthy clan, but rather that of a very wealthy young woman who has no “fond parent [who] watches a child perched, for its first riding-lesson, in the saddle” (Preface to *The Wings of the Dove*, 6). The disturbing message of *The Wings of the Dove*—a theme that is never far from James’s novels—is that she would be worse off if she did.

As is frequently noted, Milly Theale finds her origin in the form of James’s cousin Minny Temple. Her death, from tuberculosis in 1870, stayed with James and he viewed her as a life force, a source of energy and vitality. Part of what he attempts to do is take this figure of his own youth and extend her (or at least her memorable qualities) into the pages of his fiction. She, according to Alfred Habegger, is simultaneously “Doomed” as

well as “[D]ominant” (Habegger’s *Gender, Fantasy and Realism*, 270). Minny was blessed with a true spirit and has a magnetic quality that metamorphoses into something of legend as a result of her death. She is set apart from the world as a charming figure and when James uses these traits to produce the character of Milly Theale the result is a character treated badly by nearly everyone she encounters. The point being that her selflessness is returned with selfishness. This is a figure superior to her surroundings. She wants so little, “I don’t want to die—I won’t, I won’t, oh, let me live; oh, save me!” and is treated so reprehensibly that it is hard to read this as anything less than a condemnation of most human behavior because people line up to take advantage of her frailty (*The Notebooks of Henry James*, 169). English society is nothing less than “a strange and dreadful monster, calculated to devour the unwary, to abase the proud, to scandalise the good” (*The Wings of the Dove*, 168). Milly’s innocence, and what some may incorrectly perceive to be a flaw, is that she is blissfully unaware of what takes place around her.

The fissures and fault lines in the Edwardian family, a set of consequences that would be problematic under any circumstances, are more pronounced due to fiscal reality. This is the “uneasy relation,” according to Dorothea Krook, “between an America growing steadily richer and a Britain growing steadily poorer” (Krook, 204). Milly appears as a figure with the power to make the most of this situation’s unease. She is able to test both sides of Krook’s equation. If *Daisy Miller: A Study* and *Roderick Hudson* illuminate the American side of the familial debate, namely what are the problems of having too much wealth, then *The American* and *The Wings of the Dove* address the Anglo-European side of the same dilemma, and seek answers for those who see their resources dwindling.

Both scenarios are fraught with difficulty. Kate's family, which belongs in the latter of the two categories, weighs in upon this young woman's decision making even though they do not know what she has in mind in regard to Milly Theale. They have shaped Kate's thinking and are complicit in her sleight of hand by pointing out the dangers of not being duplicitous.

Susan Stringham, who serves as a surrogate for Milly and travels with her to Europe, cannot protect her from what James terms the "secrets and compartments, with possible treacheries and traps" (Preface to the New York Edition of *The Wings of the Dove*, 3). She does her best to "darken her (Milly's) knowledge as well as make it active," but what is really accomplished by shifting the narrative to Susan's perspective in Volume I, Book Three is that the reader can see how ill-prepared for life Milly is without any blood relations (*The Wings of the Dove*, 76). It is very difficult to successfully bring a child to adulthood. No hired hand from Vermont can bridge this gap. Milly's existence as a "princess" makes this task even more impossible (*The Wings of the Dove*, 85). We are constantly reminded of Milly's vulnerability. Her "perch" is always a dangerous one and she is always close to an action that might prove to be a "liability to slip, to slide. To leap, to be precipitated by a single false movement...into whatever was beneath" (*The Wings of the Dove*, 87). What lies underneath is a shadowy world filled with characters who are under enormous pressure. When the two women arrive in London, after traveling in Switzerland, readers can see into the diabolical figures that Milly cannot fathom. As a wealthy American female in her youth she is woefully ill-equipped for what awaits her and her guardian. This is what James means when he states that "people were clearly quicker in England than at home" (*The Wings of the Dove*, 117). The word "quick" is an

indication of agility. The manner in which Kate reacts is compared to “[t]he way the cat would jump,” but even more so than this it is an indication of relentlessness (*The Wings of the Dove*, 117). The fact that there is tension between Kate and Susan says a great deal about the themes of childhood and protection. Susan, as best she can, looks out for Milly. However, Kate agrees that Susan is a figure who is “emerging so uninvited from an irrelevant past” and displays that this New Englander has “nothing to account for anything” (*The Wings of the Dove*, 117). Her objection is that Susan runs interference for Milly. She is an impediment to Kate’s intricate planning—a scheming from which Kate is never truly free—as she attempts to liberate herself from the cage her parents have placed her within. If Milly had an actual father with her in London, as Maggie Verver does in *The Golden Bowl*, Kate would have even more tension with such a figure (although she might be careful not to articulate this because it would make Milly a much more difficult target to ensnare). Susan Shepherd’s presence exposes, at a very early stage in the novel, a very important facet to Kate’s personality. As a surrogate this guardian provides just enough of a defense to bring out into the light Kate’s brutality, but not enough barbed wire to serve as a genuine deterrent. The tantalizing quality at play here is that in our earliest introduction to the main characters danger is apparent, but there is no way to restore equilibrium and, thus, sidetrack this catastrophe.

There are many problems, some of them longstanding ones, that contribute to the circumstances leading up to Milly’s death in Venice. Her specific ailment, the reason she is treated by Sir Luke Strett, is purposely obscured from the reader. The medical details surrounding Milly could be essential to the structure of the novel, but her illness is not the truly tragic occurrence in *The Wings of the Dove*. Our attention is called for elsewhere. I

do not wish to minimize Milly's circumstances, but as a character "early stricken and doomed" her fate is determined from the very start (Preface to *The Wings of the Dove*, 3). She exists, in James's own words, to "determine, in respect to her, the attitude of other persons, persons affected in such a manner as to make them part of the action" (Preface to *The Wings of the Dove*, 5). Her lack of health is a literary necessity. Just as pistons must fire within a combustion engine to power a race car, this issue spiritually sets in motion dramatic elements of material relation that, once at work, cannot be stopped or even slowed down. The true horror here is that a romantic connection with real potential, not a mere passing attraction, is dismantled in such a way that it cannot be reconstructed. The first two books of *The Wings of the Dove* establish Kate and Merton as a couple in love. Merton may not be acceptable to Aunt Maud, but no one is asking Aunt Maud to marry him. From the moment Kate and Merton meet on the Underground Railway, a fitting image for they both must really battle to get to level ground, it is clear that this is "the real beginning—the beginning of everything else," a real chance to build a relationship that will last (*The Wings of the Dove*, 50). Kate emphasizes the playful and witty qualities that the two share together. She boldly states, "I think...our relation's quite beautiful. It's not a bit vulgar. I cling to some saving romance in things" (*The Wings of the Dove*, 60). The tragic occurrence is that it will be Kate herself who introduces vulgarity; she even exceeds the qualities that this word dictates, and makes the restorative qualities of romance impossible. The culprit is within and so much of what goes into forming our heroine is set in place years before she is born by great natural forces that are beyond her control and complete understanding.

CHAPTER VI

In the earliest moments of *The Golden Bowl* the Prince, prior to his marriage to Maggie Verver, tells Fanny Assingham “I’ve really *got* nothing, yet I’ve everything to lose” (*The Golden Bowl*, 22). Such a statement represents more than pre-wedding jitters. However, this wordplay must be deciphered if one is to understand the complexities of marriage as a connective tissue that either brings families together or pulls them apart. The Prince is indeed anxious and appeals for help from an approaching “monster” and a “fearful thing” (*The Golden Bowl*, 22). The unusual occurrence is not that marriage is a weighty issue—that is a constant—but rather that such serious doubts are on display prior to the wedding ceremony. Instead of someone’s being broadsided by an awareness of marital difficulties after it is too late to do anything but endure them, The Prince has an even worse problem—he knows enough to foresee terrible trouble but is not virtuous enough to steer clear of it.

Oscar Cargill, in *The Novels of Henry James*, states that the Prince “lacks something of the precious moral sense of his wife and his father-in-law” (Cargill, 391). There are gaps and shortcomings in his ability to reason. The Prince himself states that the moral sense of Italians is “slow and steep and unlighted, with so many of the steps missing” (*The Golden Bowl*, 26). Henry James, in *Transatlantic Sketches* calls this sort of behavior “Roman childishness,” and this lack of maturity is in keeping with the European threats inherent within the international novel (*Transatlantic Sketches*, 115). Maggie’s innocence meets a worldliness that, were she able to see it, might give her pause. A stronger man would not have agreed to such a marriage, nor described this event as a

“great voyage—across the unknown sea” (*The Golden Bowl*, 22). The language is overly ornamental and without anything specific to ground it to reality. The words are thrown around so casually that they work against the speaker. The Prince appears as a young man who has not really concentrated on the decisions that are before him and, as such, is reduced merely to hope for a beneficial outcome. This inattention to detail is not a good way to go about one’s business. There is a “cleverness” about him that is too smooth and, thus, not necessarily a compliment (*The Golden Bowl*, 7). This figure is so charming and so seamless that one wonders if he is the genuine article of “amenity, urbanity and general gracefulness” (*Transatlantic Sketches*, 115). The Prince correctly tells his fiancé that he is a character far different from that of her wealthy American father.

Say, however, I *am* a galantuomo—which I devoutly hope: I’m like a chicken, at best, chopped up and smothered in sauce; cooked down as a *crème de volaille*, with half the parts left out. Your father’s a natural fowl running about the *basse-cour*. His feathers, his movements, his sounds—those are the parts that, with me, are left out. (*The Golden Bowl*, 8)

The key words here are “natural fowl;” “natural” because Adam Verver is a complete figure and “fowl” because within that completeness are shortcomings. The animal quality of the word “fowl” can be exchanged with the word “foul” to indicate that Mr. Verver is a flawed figure who displays these limitations for all to see. This is to his credit. An omission or denial of the negative, an attempt to appear above it all when that is not the case, would be far worse than openly presenting the facts. On display in *The Golden Bowl* are these two types of men, and the American patriarch, by leaving in all components, makes a very substantial presence. The important issue is how the two are

distributed within the framework of the male species. Both the Prince and Adam Verver are, at varying intervals, husbands and fathers. The “parts left out,” the rough and unscreened qualities that would give the Prince the flesh and blood texture of an actual man, can be seen in his father-in-law. Maggie’s father is “most alive” when he exhibits the American qualities that the Prince does not have and does not aspire to have (*The Golden Bowl*, 9). One is overly protective whereas the other is overly passive and conceals elements of his romantic past that he views to be disadvantageous.

Within the context of these contrasting styles of male behavior, we are introduced to the female form that forever links both together. Maggie, as simultaneously a daughter and a spouse who makes the leap from being the only child of a widower to instantly becoming a wife and, soon thereafter, a mother without discarding her initial (and preferred) role. What is a girl to do when two men justifiably demand her loyalty? James presents a structure of relationships that is likely more common than anyone is willing to acknowledge: the real danger being that while a woman needs affection from both her father and her husband, these are two very different types of affection. Adam’s willingness to step in and protect makes Maggie less involved with her husband. Embedded within the text is the undeniable presence of “her intense devotion to her father” (*The Golden Bowl*, 42). There is no room for the Prince as an equal, and he is relieved to have demands placed upon his father-in-law that, in a more balanced relationship between husband and wife, would fall upon him. The result is a wife who does not mind or even notice that something is wrong with her father’s facilitating her husband’s absence. Maggie’s allegiance never shifts to her husband and he never becomes her primary confidant. Most literary criticism on *The Golden Bowl* emphasizes

the consequences that surround the Ververs and how they order their priorities. A lack of objective thought, on both of their parts, produces tragic results. Maggie and Adam schedule time together and are blind to the problems that this overindulgence can cause. The very real threat to the Ververs' two marriages becomes more important than the primary issue—how this setup comes into being in the first place. How is it possible that the participants remain oblivious to potential problems that everyone else can see clearly? The heart of the matter predates Maggie's romance. It even predates her adolescence. At issue are a "simplicity" and a "good faith" dangerously close to childishness (Mathiessen and Murdock, 131).

If, as Denis Donoghue indicates, *The Golden Bowl* is about "power exercised in acquisition" then what remains its great defining quality is that children and adults look to obtain different items (Introduction to *The Golden Bowl*, xvi). Further, the mere passage of time, in and of itself, does not delineate progress from one category to another. The waters become increasingly precarious when adults behave as children and use their considerable emotional purchasing power in self-defeating ways. Maggie concedes that "she was passed about, all tenderly and expertly, like a dressed doll held, in the right manner, by its firmly stuffed middle" (*The Golden Bowl*, 339). While an appealing image in her infancy, at some point in her development this ceases to be appropriate. The very fact that Maggie can compare herself to an object of amusement indicates a myopic vision that short-circuits her decision-making abilities.

The trick for any reader of James is to determine whether these choices regarding what to haul in are based upon an actual thought process that involves moral contemplation and judgement, or whether they occur instantly and instinctively. It is

likely impossible to answer such a question definitively. The secret lies somewhere in between the two extremes, and the literature is more effective because each occurrence takes place within this indefinite territory; a “no man’s land” between the barbed wire of reason and reflex. Once married Maggie becomes a Princess, although I would argue she has been one all along, and she is described as a figure who listens to “instinctive postponements of reflexion” (*The Golden Bowl*, 303). She possesses a willingness, if not an eagerness, not to think too deeply while certainly her creator does nothing else. If, as Oscar Wilde once said, “Knowledge would be fatal. It is the uncertainty that charms one. A mist makes things wonderful,” then the Princess is content not to know any other way of living (Wilde, 206). If her father will protect her and solve all of her problems, then there is no reason to know what these problems are let alone engage the manner in which they are confronted. Maggie hopes for a lack of clarity and remains shielded and protected at the expense of cultivating her own strengths and resilient qualities. As a spouse, however, she finds an awakening and Maggie begins to hear an “inward voice that spoke in a new tone” (*The Golden Bowl*, 303). Gradually the Princess comes to realize that things have changed and that they will never return to the way they once were. Her self-observation is that “she had surrendered herself to her husband without the shadow of a reserve or a condition and yet hadn’t all the while given up her father by the least little inch” (*The Golden Bowl*, 304). This crisis is not, but should have been, foreseen.

The original causation for her self-absorption is a great schism within her immediate family that is beyond her control. When Maggie was ten years old her father changed his behavior to protect her at the time of her mother’s death. With the best of intentions he

had “bought almost wholly for the frail fluttered creature at his side...the costly authenticities of dressmakers and jewelers...ribbons, frills and fine fabrics; all funny pathetic evidence, for memory, of the bewilderments overtaking them as a bridal pair confronted with opportunity” (*The Golden Bowl*, 108). Not only must he care for her well-being, but now Mr. Verver must break out of the box that he once occupied as a father and morph into a new role for which there is no template. His attempt to adapt and become more than a standard father speaks to the foundation of the novel and it does so years before Maggie first encounters the Prince. It is possible for a daughter to be overly reliant upon her father, hence the use of “a bridal pair” in the above quotation. There is also a danger for a daughter to take an emotional position at age ten and hold onto this perspective for too long. The novel is not told chronologically, but everything depends on the allegiance formed between Maggie and Adam as she enters her teens. At this moment Maggie and her father commence upon what will become “an old and habitual way of living” (Cargill, 406). The impulse to be protective, while natural and therapeutic in a time of trauma, is dangerous if it is implemented as a standard in perpetuity. Mr. Verver’s willingness to fix things and to assuage his daughter’s sorrow provides a blueprint for the childish thoughts and expectations that Maggie will carry into her married life.

From the perspective of a spectator Maggie’s views seem to simply unfold without planning or preparation. Both father and daughter develop an almost unspoken bond in which “they wanted, for the time, to be together—at any cost, as it were...in a quarter hidden from that in which their friends were gathered” (*The Golden Bowl*, 120). The “quarter hidden” indicates that this pair actively seeks to be alone and the fact that this

behavior is a matter of routine is very troubling. Maggie's beautiful son, the Principino, is a welcome addition to this private party and serves as "a link between a mamma and a grandpapa" while everyone else becomes superfluous (*The Golden Bowl*, 118). The exclusion of outsiders prevents any sort of dissonant opinion from reaching the ears of the adult participants. The isolation of this facsimile of a nuclear family is part of their unarticulated plan. Maggie and Adam "defeat any natural emotions by erecting about them a series of rational defenses against the truth which might destroy their artificial inner world" (Bowden, 112). While it is understandable how this pattern develops that does not make it a healthy form of domesticity nor does it explain how pangs of doubt fail to break through to the surface.

An overly involved relationship between father and daughter is not the only instance in which accurate interpretations of what is going on familiarly are avoided. Maggie refers to Charlotte Stant as a person who has "always been so good, so perfect, to me—but never so wonderful as just now" (*The Golden Bowl*, 344). Not only is she wrong about this; she is one hundred and eighty degrees off in her assessment of the way things are. The best literary parallel for this situation is in Shakespeare's *Richard III* when Clarence exclaims "O, no, he loves me, and he holds me dear...O ! do not slander him, for he is kind" to the very assassins sent by the brother he has so misjudged (Shakespeare, I.iv.242 and 250). Maggie is deceived and Charlotte is far from innocent in creating an opportunity for the resumption of a love affair with the Prince that is predicated on the overly involved relationship Maggie has with her father. Charlotte, as an adulteress, counts upon the fact that neither will miss affection and support from their respective spouses. Once again Maggie has not updated her faculties and still naively

views Charlotte as the innocent school friend she met in Paris as a child. Maggie is “armed with the wings of young imagination” when the situation no longer merits such an appraisal (*The Golden Bowl*, 42).

Charlotte “always dressed her act up” and, for all of her considerable attractiveness, she emphasizes presentation above all else (*The Golden Bowl*, 40). Her outward appearance is impeccable, and her language always compassionate, but not straight from the heart. She arrives in London, uninvited, under the pretense of seeing Maggie happy at the moment of her marriage, but she has a plan that undercuts this outward show of support. If Maggie is “content with an impression unsupported by knowledge” then Charlotte has made it her business to gather all kinds of information at her disposal and she is not afraid to use these details to her advantage (Bradbury, 134). She presents herself at the Prince’s last moment of bachelorhood to remind him of their mutual past and to present him with “rather more than he had been reckoning with” (*The Golden Bowl*, 48). It takes two to participate in an adulterous affair, but it is Charlotte with her “perfect felicity in the use of Italian” who is more decadent and deceptive (*The Golden Bowl*, 43). The Prince is by no means innocent, but Charlotte creates the opportunity for infidelity. Somehow by being born in Florence, of American parents, she has an “almost mystifying instinct” that makes her capable of a deviousness that a woman born in America could never dream of (*The Golden Bowl*, 43). The Prince openly insists “that some strictly civil ancestor—generations back, and from the Tuscan hills if she would—made himself felt ineffaceably in her blood and in her tone” (*The Golden Bowl*, 44). The implication is that she is more of a European than most Europeans. The combination of American blood and Italian soil is far more powerful than the final product either region

can produce. She is completely at ease with what Nicola Bradbury terms “the departure from transparency to manipulation” (Bradbury, 133). However, I would argue Charlotte is never transparent. Her arrival in London is cloaked in subterfuge and before she actually appears everyone is left to speculate what she is up to.

What has she come for?

It made his companion laugh. “Why, for just what you say.

For your marriage.”

“Mine?” – He wondered.

“Maggie’s- it’s the same thing. It’s ‘for’ your great event. And then,” said Mrs. Assingham,

“she’s so lonely.”

“Has she given you that as a reason?”

“I scarcely remember – she has given me so many. She abounds, poor dear, in reason.” (*The Golden Bowl*, 32)

Fanny Assingham refers to Charlotte as a “poor dear,” but this is really posturing on the part of the speaker. Yes, Charlotte is “poor” in the financial sense of the word. She has “no great means” and must carefully calculate her railway fares (*The Golden Bowl*, 32). However, in actuality her poverty is not a detriment. Charlotte takes this lack, a negative, and turns it to her advantage as a means to motivate her way to solvency. In actuality, she is a formidable opponent and her litany of “reasons” hints at her questionable integrity. By not limiting her decision-making to the codes of good behavior she is completely at liberty to wreak havoc. Maggie may view her as “Great in nature, in character, in spirit,” but Charlotte is duplicitous and has the capacity to inject evil into the

world that was not there beforehand (*The Golden Bowl*, 136). We learn of her wintry qualities when the Assinghams reveal that Charlotte had been in Rome from “early in November, left suddenly, you’ll quite remember, about the tenth of April” (*The Golden Bowl*, 57). This is the period in which it becomes evident that Charlotte and the Prince cannot marry because neither has any money. The affair “all that winter” yielded only the knowledge that it could not continue (*The Golden Bowl*, 58). Charlotte’s flight (to Florence) is coldly calculated and acted upon without hesitation. In regard to Maggie, the reader must feel that the bride-to-be is no possible match for such an adversary; a savvy and practical opponent who always seems to be several steps ahead of everyone else. The Prince knows what Charlotte is capable of. “Has she come with designs upon me?” he wonders, all the while caught off balance by her arrival (*The Golden Bowl*, 33). Fanny sees clearly that her presence raises the temperature when she states that a “handsome clever odd girl staying with one is always a complication” (*The Golden Bowl*, 35). Once again the term “clever” has a decided edge to it and implies an element of danger. Only Maggie misreads the facts and is unaware that Charlotte brings with her the ability to “depreciate” and counts upon her friend’s obliviousness when constructing her surreptitious plan (*The Golden Bowl*, 32). If the Princess were not from American City Charlotte might have a more difficult time carrying out her plan or she might abandon it altogether. What she adores most about Maggie is that the heiress is so easy to manipulate. As a figure who acts quickly and decisively Charlotte’s impulsiveness is ultimately her undoing. If anything, within this family structure—one cobbled together with new alliances which differ from the traditional model—Maggie supports and encourages of the very plot that threatens to harm her. It is never a bad thing for a

“young woman who has a million a year” to want you around (*The Golden Bowl*, 60). From the perspective of an adulteress, this is the best of all possible worlds in which romance, sex, wealth, a sense of place and friendship are all available with very little downside.

The alliances and connections Henry James establishes in Volume One of *The Golden Bowl* are hardly the primary colors of a Norman Rockwell painting. However, the novel begins with a cast of characters who are, by and large, happy. An omniscient figure can see all of these moveable parts and grudgingly acknowledge that this type of arrangement, however unhealthy, could go on for years with everybody being reasonably satisfied. There is no breach unless one is willing to look deep into the foundation of the Verver family. Maggie has her father and her son close by, Charlotte has romance and wealth, and Adam has replaced his first wife with an undeniably bright and beautiful younger woman. This is the winning poker hand that most, from the outside, would envy. Many, even in their dreams, never had it so “good” because each party is denied, or denies themselves, a comprehensive knowledge as to what is going on. As long as everyone’s illusions and ideals remain compartmentalized and unchallenged then these relationships can proceed quite nicely. The great unanticipated development is that all of these participants will not remain in these comfortable roles. Maggie will actually develop and change into a newer and stronger woman once it becomes clear her marriage is threatened. The section James entitles “The Princess” charts the beginning of how “her raised eyes seemed to distinguish places that must serve from within” (*The Golden Bowl*, 303). Her level of awareness, without warning, increases to meet the situation at hand. Now, all of this personal growth is clearly later than it should be, but this unexpected

“recent change in her life—a change now but a few days old” makes all the difference (*The Golden Bowl*, 304). Maggie’s potential for growth is unimaginable because she is so firmly established as a dependent character—one who, in the opening moments of the novel, almost “seems to lack an individual identity” (McWhirter, 184). Her rebirth is the longest of long shots because there is little hint of such potential inner strength in Volume One. No one can conceive of her having an original thought, not because she is not bright enough to do so, but because she is unwilling to do so. There are no secrets between father and daughter and, because of this, there are no ideas that are entirely her own. The first half of *The Golden Bowl* treats her as the meekest of figures in what F. R. Leavis calls the “quadrilateral” of personal relations (Leavis, 228). In her first conversation with the Prince James refers to the very “colour of her innocence” (*The Golden Bowl*, 10). Certainly she is pretty and appealing, even romantic, but there is little evidence that she is a substantial figure with her own opinions. The Prince, in this exchange, is described as “catching the echoes from his own thought while he loitered—what he had further said came back to him” (*The Golden Bowl*, 11). Of the members of Leavis’ “quadrilateral” she accounts for far less than the twenty-five per cent geometry requires. Maggie is the minority shareowner—the figure with the softest voice who is taken the least seriously. Among a set of characters who interact with clockwork precision she is overlooked as a person who is “not of this age” and thus is not deemed worthy of the respect one would bestow upon a valued opponent (*The Golden Bowl*, 12).

If Maggie had more of her own personality, and others could see these details upon meeting her for the first time as a single woman, then the living skills that are cultivated and formed by practical experience would have produced a very different reaction. As a

character incapable of choice the last thing anyone expects is for a vibrancy to appear in what was once thought to be a very plain figure. Her ability to act is incompatible with the dullness that Maggie originally sees in herself.

[In a] fine flicker of vision the truth widened to the Princess's view. "I myself of course don't take liberties, but then I do always by nature tremble for my life. That's the way I live."

"Oh I say, love!" her father vaguely murmured.

"Yes, I live in terror," she insisted. "I'm a small creeping thing."

"You'll not persuade me that you're not so good as Charlotte Stant," he still placidly enough remarked.

"I may be as good, but I'm not so great—and that's what we're talking about. She has a great imagination. She has, in every way, a great attitude. She has above all a great conscience" (*The Golden Bowl*, 137).

This lengthy catalogue of qualities that Maggie sees in Charlotte are those that will best describe herself after her transformation. Her acknowledgement that "things change with time" will foretell not only the new individual she shall become, but how necessary this new persona is to her future happiness with her husband (*The Golden Bowl*, 137). These are the benefits that await Maggie after she is willing to pay the emotional cost of getting in "touch with concrete life" (Leavis, 230). This means relinquishing a level of comfort and embracing a new admission of her own fallibility. James recognizes just how difficult this is for Maggie and gives her credit for not only revisiting and reexamining her own behavior, but for being willing to take a hard look at this difficult subject with new and more experienced eyes. Maggie's resurgence begins at her lowest possible

moment, when it would be far easier to look away. By not averting her gaze she makes it impossible for her to ignore the fact that “she was no longer playing with blunt and idle tools” (*The Golden Bowl*, 308). The stakes are high and many Edwardian women, when confronting such a set of circumstances, would have ignored the facts or deluded themselves into thinking that things were somehow better than they appeared. There would have been a temptation to rush back into the far more comfortable world of innocence. However, Maggie breaks from her earlier behavioral patterns and avoids the chance to “cheat herself with motion and sound” (*The Golden Bowl*, 308). Whereas distractions were once welcomed they are now pushed off to the side and marginalized so that she can scrutinize what had previously been so unimportant. The chaos of the novel’s opening gives way to a woman in a nation other than her own who has a mission to order and secure the new family that will emerge from the shambles of the old. Maggie’s remedy is to strengthen and reinforce her own relationships with her husband and her son, and to do this she must not only make up for lost time and address the old issues, but she must formulate a plan that will make this new trio stronger and healthier than the one which preceded it. All of this comes with a substantial penalty. Her pain here is a form of grieving for the previous construction that was propped up by fantasy rather than by hard evidence. The death that Maggie must mourn, and overcome, is not that of a person, but that of a mirage at “the very centre of the garden of her life” (*The Golden Bowl*, 303). She viewed, and was part of, an image of happiness that was both false and temporary. She could not proceed to the next step, as a matriarch in a healthy marriage, without tearing down what she and her father had established well more than a decade before. This sort of demolition, like a wrecking ball swinging through the shell of

an old building, is the consequence of Maggie's "redefining" of relationships (Bradbury, 124). As a younger woman, even with seemingly all of the information before her, Maggie never really knew the entire story. She simply could not see for herself what any outsider could have quickly determined. The snug secureness of Adam Verver's art "here and in Paris, in Italy, in Spain, in warehouses, vaults, banks, safes [and] wonderful secret places" does not translate to the realm of the individual (*The Golden Bowl*, 13). A person cannot live in such a climate-controlled enclosure and if he or she could it would not be healthy. There is a fluidity not only to the way people act, but how these meetings and encounters are interpreted and reinterpreted. The concept that "treasure is buried" has a very literal meaning (*The Golden Bowl*, 13). Items of value—museum pieces—must be placed in safe, sealed, airtight rooms made of cast iron and steel. However, this language also contains an additional significance. Namely, that there are at least two types of treasure. The claim that the Verver's "fine piece[s]" are "buried pretty well everywhere—except what we like to see" brings with it loaded psychological imagery (*The Golden Bowl*, 13). Maggie's unintended assessment is that clues are everywhere. There are bits of proof purposely hidden, but to look at them directly would simply be too painful. What James presents in Maggie illuminates the way he views "the centre of consciousness and its relationship to reality" (Bradbury, 126 – 127). That first "mature" gaze may be painful, even temporarily debilitating, but the price of not looking will be even more severe. A willingness to remain in a world not grounded in reality will create and exacerbate an imbalance that cannot be corrected by any amount of wealth or social standing.

The Golden Bowl is such an emotional assessment of a relationship between a father

and his only daughter that the novel's personal qualities override its historical placement. It is a novel about self-awareness or more precisely, the dangers inherent in a family that is not self-aware. The pressing issues are within the heads of the individuals who indulge themselves in so powerful a fantasy. One need not be wealthy to develop such unhealthy thought processes. Where affluence does come to the fore is in the attraction of potential spouses. Were it not for the Verver's financial status, *The Prince and Charlotte* would never have appeared in the first place.

Daisy Miller and *Roderick Hudson* are less about consciousness and more about what is going on in the world. These occurrences are also damaging to the family, but in a different (and more universal) way. If anything the major phase of *The Wings of the Dove*, *The Ambassadors* and *The Golden Bowl* involves a "narrowing" and a more personal level of analysis where the studies are peculiar to the primary individuals. This is the work of "greater depth and richness" which is more than two decades removed from James's initial foray into the topic of the changing family (Mathiessen, *Henry James: The Major Phase*, xiii). When F. O. Mathiessen looks at *The Ambassadors* as a text in which James develops in Lambert Strether "a center of consciousness" this is a creative departure from the work of the 1870's (Mathiessen, *Henry James: The Major Phase*, 22). A "heightened singleness of vision" means that readers are now in a brand new place (Mathiessen, *Henry James: The Major Phase*, 22). Rather than continue to be preoccupied with the concerns of the changing family as a cultural phenomenon now James delves into how Strether observes, and relates to, a *specific* family. The Newsomes, the Croys and the Verfers are unique not only in their problems, but in the way the author chooses to frame them. Their own idiosyncrasies have become more

important than the overriding trends they exist within.

CHAPTER VII

Prior to the Civil War American families of the broad middle class had emphasized and adhered to certain principles of training, custom, loyalty and convention. While there were certainly restrictions involving courtship, parental attentiveness and discretionary spending, mothers and fathers adhered to a specific prescription of behavioral patterns. To dismiss these maxims, and knowingly deviate from them, implied a loss of social control. Family stability was everything, and if there were errors their peers--neighbors, co-workers and acquaintances northward of a certain age --would surely point them out. Henry James was born into a household widely considered to be a structure that “standardized the equation between the angelic female and the male-owned house” (Dickerson, xviii). The key word here is “standardized,” and James understood that this system had its benefits. There were rules of demeanor, and families operated within these guidelines. The New York of James’s youth was homogenous, within the affluent circle of prominent white families that he was accustomed to interacting with, and as he grew to adulthood he observed how this comfortable familiarity gave way to a generation which, according to Sandra Kumamoto Stanley, became “driven by their acquisitive desire[s]” (Dickerson, 135).

This movement away from the family ideal of the early nineteenth century is expedited by the catastrophe of the Civil War. In the wake of such a conflict old methods of conduct which once “elevated motherhood into an icon of female power” now have lost their resonance (Hogan and Bradstock, 12). Rather, this transformation cut across gender lines and diminished the authority of the father, who is more and more likely to be

“absent” on business. In place of one value system arose a new way of thinking that emphasized the individual liberty over the child’s wellbeing. Childrearing was demanding in terms of time, money and patience, and it eliminated other options for young people regarding adulthood. Discipline and obedience were no longer compulsory. Procreation, and the responsibilities that came with it, got in the way of having fun. King Edward VIII of Great Britain, who was born in the midst of this sea change of ideas, grew up to say (many years later) that, “The thing that amazes me most about America is the way parents obey their children” (*Look Magazine*, March 5, 1957). Such a statement would have been unthinkable in the mid-nineteenth century. Many of James’s works, certainly more than the five novels examined within this study, illuminate this change of thinking. A broader reading of James’s fiction, if focused on the issue of family authority, would unearth damning proof that this change in ideology resulted in all sorts of problems when it came to the undisciplined behavior of children with too much liberty. Within the humor of King Edward’s remark is a surprising insight that the ground had shifted. What Henry James does is present the consequences of this shift along with ample proof that this rupture is every bit as decisive as any confrontation on the battlefield.

Just as mortar surrounds the bricks that are the foundation of any edifice, the works I have selected are surrounded by other parts of James’s fiction which must, by necessity, be eliminated from such a targeted analysis. They are worthy of inclusion, but it is not possible for a doctoral study to be comprehensive. This is particularly the case with an author as prolific, and as complex, as James. The mainstays here are so positioned because they illuminate different sorts of family pressures evolving under the conditions

of change described above. It is important not only to identify these stressful events, but to cast a wider net and haul in other works by James that complement the five texts that are examined here.

Daisy Miller: A Study is a powerful indictment of family dysfunction not merely because it is first, but because it displays a reversal of roles. James sees a troubling movement in which children are made "wise before their time" (*Notes and Reviews*, 150). As support systems crumble the result is a family structure that has lost its integrity. This is not disparate from today's treatment of the same subject. Parents who were once obeyed are now either indistinct or absent or both. If we can think of James as more of a biologist or a social scientist, his analysis befits someone in a laboratory, we would be closer to the truth. The benevolence and altruism he saw as a child disappeared once he reached his twenties and thirties and the big question (to him) is why. The formula of accepted behavior had been compromised, and this is why Daisy, and the maternal instinct that fails her, is so unrecognizable to Frederick Winterbourne.

The relationships that follow *Daisy Miller* in subsequent novels are like repeated draftsmen's movements of a compass. Each arc of pencil markings stretches and contracts the characteristics that James holds dear. At some points he changes the gender of the parent in question. At other moments he adjusts the surplus or paucity of wealth. Further still the author alters the continent upon which the action takes place to set the parent-child interplay in relief against the broader theme of international exploration in which American innocence confronts European experience. Yet *Daisy Miller* is the original strategic map upon which the author moves the apparatus. He pinpoints a series of conflicts, each one more severe than the previous, which stretch tension to an almost

unbearable breaking point. This examination involves five novels; each of which centers on the ideal of family with none ever finding a balance and a consistency. It is as if the principal characters are trying to solve a mathematical puzzle in which a key formula or theorem is deliberately withheld. There is no seamless answer, just a series of near misses for a solution in which flaws are never completely hidden or in which attempts to overcompensate for them create a “remedy” that is worse than the original vulnerability.

The family drama in Switzerland and Italy of *Daisy Miller* would benefit from a close reading of James's short story "The Pupil." Part of the appeal is that "The Pupil" deals with a subject who has not yet come of age. Morgan Moreen is no Daisy. He is "sickly without being 'delicate'" and is the son of a set of parents who struggle financially (*Americans and Europe*, 355). They may not share the Millers' affluence, but we see a similar strain of family neglect. Perhaps most important of all we see the indispensability of an outsider who must take in all that occurs. Pemberton is very similar to Winterbourne in that he sees behavior that is new to him. One such revelation is Mr. Moreen's claim that as a parent he wishes "to be intimate with his children, to be their best friend" (*Americans and Europe*, 357). Not only is this statement foreign to Pemberton, it is inaccurate. Morgan's father is all too eager to cede his role as guardian to a hired hand. "The Pupil," and its ability to put a stranger at closer proximity than a family member, fits well with *Daisy Miller*. An analysis of the Moreen family belongs in any chapter involving the recurring theme of parental abdication.

In another early text, Roderick Hudson follows Frederick Winterbourne, who is a stand in for James himself. Winterbourne is a twenty-seven year old American in Switzerland who is overburdened with the rules of engagement, as was James when he realized that

the world he was born to was receding before him. Roderick is a young man in New England who has had a brother lost in battle. The attempt at artistic accomplishment is a powerful lure, for a young man with no clear cut profession before him, but I would argue the key theme that gets recast as often as Proteus changes shape in Greek mythology is how does a family recover from a body blow? When an unanticipated development takes place how do its consequences influence the events that follow?

We see a similar attempt to reassert family prominence when two siblings from Europe come to America in *The Europeans*. This is a reversal of *Roderick Hudson*, which appeared three years earlier. We now see an abandonment of the old world for the new whereas Roderick's creative success depended upon his connection with classical antiquity. The interplay of these two novels continues when we are introduced to Felix Young, who is an artist, and his sister Eugenia, who is decidedly uncomfortable with her puritanical relations in Boston. Eugenia is very much an establishment figure who is similar to those in Rome startled by Daisy Miller's unfamiliar behavior. The natural connection between an aesthete like Felix and a sculptor like Roderick is strengthened when Felix delights in America with the same enthusiasm that captivates Roderick during his first month in Rome. If Roderick's eyes are opened by a combination of attending museums and viewing theatrical performances in Europe then Felix is equally enlightened by democratic America—his admiration mirroring that of the famous French social scientist Alexis de Tocqueville who crossed the Atlantic Ocean several decades earlier. The view of the expatriate is clearly reversing itself as it is traditionally a European journey (not an American one) that results in freedom and creativity. *The Europeans* is antithetical to James's usual dynamic. Instead of the sophisticate being

stubbornly resistant to change, perhaps even stagnant, we now have a seasoned and experienced man who is willing to adapt. Rather than a closed society judging an upstart individual from afar here we have a traveler who performs his own evaluation. In the case of Eugenia and Felix it is the outsider, not the native, who must decide about what to do with a contrary code of social behavior because their possibilities as a family in Europe have disintegrated. The dissolution of Eugenia's Morganatic marriage in Germany forces the siblings to travel to New England.

Such a shift between *Roderick Hudson* and *The Europeans* is unanticipated, especially because both come so early in James's career. Both of the novels are connected insofar as there is a search for fulfillment abroad because little remains to keep the protagonists at home. However, there is a striking divergence that can be traced to James's altering of his previous framework. The very fact that Felix has a sibling with him (although Eugenia's attitudes are often far from complimentary) sets him apart from Roderick who has lost his brother Stephen in the Civil War. Roderick is alone and without this sort of support he is susceptible to Rowland Mallet's influence. Additionally, Eugenia and Felix (who are born in America) come to Boston in an attempt to reconnect with their cousins who prove to be a further resource that Roderick must do without.

While *The Europeans* does present a more positive ending than its counterpart, *Roderick Hudson* places more formidable obstacles in front of its main character. The novel is steeped in tragedy and the shock of this upheaval has the capacity to harm and alter those who are innocent of any culpability. All too often pathogens within a union reinforced by blood are not quarantined. The period in which one pays for mistakes--even if they are not of his or her own doing--is elastic and never really comes to a

definitive end. Instead this weight trickles down and compromises the development of people whom are not directly involved in the original episode. While *The American* is so titled because Christopher Newman is such a new and unique persona it is Claire de Cintre who is penalized for no other reason than because she is a member of an utterly gothic family. Her ancestry confines her to a narrow set of alternatives and the Bellegardes' overall financial need further limits her decisions.

Claire is not the only Jamesian heroine to be denied romantic happiness due to a parental objection or a crime. This unique brand of suffering reappears three years later, in *Washington Square*, when Catherine Sloper undergoes a similar obstacle. It is not surprising that both women face circumstances that neither can anticipate. The vetting of a potential suitor by a mother or a father is mysterious enough in any era. However, what is perplexing—and what inextricably links these two novels together—is that both the presence and the absence of wealth yields equally unsatisfactory results. The substantial means of the Sloper family (Catherine's father is a physician) does not buy her any sort of emotional relief. The reciprocal argument, although at its core it is a very sobering one, is that even if the Bellegarde family became instantaneously wealthy this newfound fortune would not solve their problems. In fact, it would likely add to them and it would make Christopher Newman superfluous and even less appealing than he already is.

The result of all of this is that Claire and Catherine are victims of a series of problems that are created elsewhere. Each must grapple with circumstances that are not of their own making. Claire is not responsible for the Bellegardes' history, poverty or scandal. Catherine is by no means at fault because her mother died in childbirth. However, both pay for these just the same. This is the unforgiving calculus following the bedrock of

James's fiction. There is no just conclusion. Neither daughter is judged on her own merits. To do so would violate the tenets of nineteenth century realism. Instead, creative energy goes into the literary structure—what happens prior to the first printed page. In a linear or a mathematical fashion it is the numbers to the left of the zero on the number line that are the determinants. There are no simple solutions because these problems are inherent within the very foundations of James's literature.

By the time *The Wings of the Dove* first appeared, at the very beginning of the twentieth century, James's reputation was secure. However, the novels of his major phase set a new literary standard and are considered to be his finest. The reason for this extremely high appraisal, according to Ruth Bernard Yeazell, is that it is here in the third period of James's literature that his style "seems firmly committed to the world of the waking intellect" (Yeazell, 17). The novels of the major phase articulate "the painful struggle of the intelligence literally to come to terms *with* full consciousness—and thus in some measure hold it in check (Yeazell, 18). *The Wings of the Dove* is the first book of this period and unlike *The American*, where the family of dubious moral standing is viewed largely from the perspective of someone who is not a member of it, this is a study which is told from within. Kate Croy is a figure who is a member of a family that appears to gradually degenerate, and it is for this reason that her intelligence is forced to work overtime. If anything her "waking intellect" loses track of the big picture—that there is a problem with the ease in which she is manipulative. Like Tess in Thomas Hardy's *Tess of the D'Urbervilles* we have a family experiencing something of the opposite of evolution. The Croy family is becoming less and less prominent, but this dire set of circumstances does not justify her behavior. Her cold and calculating method is

an impersonal one and, as such, lacks the fuller awareness that Yeazell declares to be so valuable. As a participant in such a family setting Kate is very different from Christopher Newman. Not only must Newman look in from the outside he must do so in a nation other than his own and with an intellect that is not nearly as potent as Kate's. In most novels the traits Kate possesses would be the components of a heroine. She is intelligent, beautiful, and in love. She even stands out as a dutiful daughter. However, the loss of a family's social standing leaves her vulnerable. Her only hope of marrying well is to pledge fealty to her Aunt Maud. Such an arrangement would cost her both her lover and her connection with her father.

The lack of a family presence in *The Wings of the Dove* is followed by an overabundance of family concern in *The Ambassadors*. This striking contrast connects the two novels and shows how fear, either real or imagined, can wreak havoc between parent and child. *The Ambassadors* is also a component of James's major phase and when it appeared one year later, in 1903, it presented a mother who was overly fearful. Mrs. Newsome takes a scenario where wealth, social position and a wide sphere of influence add up, in her contorted mind, to a set of circumstances which threaten her son's well-being. If Kate would have benefited from being born in the same year that Henry James was born--in 1843 before the shift that altered domesticity--then Mrs. Newsome would also have been a more balanced mother had she taken up child rearing in this simpler era. As a late nineteenth century representative of maternity she is not so concerned that her son Chad is in danger, although she certainly does not approve of the way he is spending his time in Paris, but more to the point she is angry that he is not making himself available to take over the family business. Commerce remains all in The

Gilded Age and it is in this vein that Mrs. Newsome is consistent with Ezra Miller and hopes that Chadwick will capitulate to her whim of iron.

As a woman of tremendous resolve Mrs. Newsome is very similar to Kate's Aunt Maud. Both women are demanding and will go to great lengths to get what they want. It is Aunt Maud's promise of wealth that motivates Kate and when her niece finally does realize where she stands she reacts with focus and with persistence. Her heart is in the right place, but she is failed by her own people. Chad, albeit in a much more comfortable set of conditions than Kate, is also let down by his immediate family who cannot see the positive channels for growth that Paris has to offer. Both novels present family who reject the protagonists' romantic choices. There is a sense that family ties can, and will, be disbanded before Mrs. Newsome and Aunt Maud will soften their respective stances and show any sort of flexibility towards those they claim to care so much about.

The very fact in *The Ambassadors* that the elder male protagonist Lambert Strether is offered Mrs. Newsome's hand in marriage as a reward for luring Chad back to Woollett says a great deal about how Mrs. Newsome views family connections. They are a means to a very practical end. Strether develops into far more of a caring father figure, when it comes to Chad, than this young man's actual biological parent. Further, a figure like Kate Croy would benefit from having such a kindly disposed elder. She lacks such an influence and suffers because of it. As a surrogate Strether distinguishes himself in a way that blood ties, in either novel, do not even have the capacity to realize. His very existence, and his striking self-realization that he was ever so close to devoting his entire life to such a false philosophy, makes him an essential figure in regard to parenting in James even though he has spent his life unmarried and childless. If Rowland Mallet is

the first such non-biological mentor then Strether is this figure in its most fully evolved form. It is his presence, more than anything else, that points out how Kate has no one to protect her and is thus forced into a scenario that heightens her own desperation.

If *Roderick Hudson* begins James's initial period of fiction with a novel that follows the character formation and spiritual development of an individual with indisputable talent, then *The Golden Bowl*, which completes James's major phase nearly thirty years later, emphasizes an individual who has yet to discover her strengths. A fraction of Maggie's enormous wealth, as the daughter of a very successful art collector, would go a long way to solving all of Kate Croy's problems. As a new wife and mother Maggie is free of Kate's concerns, but this is the very reason why she also lacks Kate's independence. Simply having money in the bank does not absolve Maggie from paying a tremendous psychological price. In *The Wings of the Dove* and in *The Golden Bowl* James presents two extremes of fatherhood and both are equally unsuccessful when it comes to preparing a young daughter for adulthood. Kate's ne'er-do-well father, Lionel, forces her to grow up early because he is absent. Maggie's accomplished father, Adam, delays her development by being overly involved. James compares and contrasts these two extremes of female maturation, but even more importantly he looks at their origins. These daughters develop in direct proportion to their fathers' limitations. Their growth is uneven, their weaknesses glaring and their thoughts unhealthy not because they are bad people, but because they are formed by individuals who have flaws of their own. Not only that, these imperfections are exacerbated by the fact that these fathers must go it alone in environments that are cruel and unforgiving.

As if the limitations of their lives and the imperfections of those who offer assistance

is not enough James takes it upon himself to provide his romantic heroines with additional burdens. All too often, but not always, these young women bring with them more than a healthy share of self-deception. This failure to accurately assess certain situations is characterized by carrying childish impressions well into adulthood. As a beautiful, naive daughter in grave danger Maggie Verver has more in common with Isabel Archer, arguably James's most intricate character, than anyone else. Kate Croy is far too capable to belong to this group. She has all of the answers. If anything her sharpness is a weakness because it is pursued at the expense of all else. Maggie and Isabel lack clarity of vision. They are victims of their own misperceptions—inaccurate appraisals which are as dangerous, if not more so, as any other character. As interrelated protagonists, one an actual orphan and one who would benefit by being given more latitude, Maggie and Isabel complement one another. A further form of comparison is that both young women are victims of marital infidelity. However, what is startling is not that they are fooled, but rather *why* they are fooled and why it takes them so long to see what is before them. Maggie is so lacking in acuity that she remains dependent upon her father even after she is married. Her emphasis on this relationship blinds her not only to the reality that her husband is conducting an adulterous affair, but also to the even more essential problem that he does not view her as his equal. The Prince, in Chapter XX of *The Golden Bowl*, refers to Maggie and her father as “good children, bless their hearts, and the children of good children” while the ‘adults’ in this equation (the Prince and Charlotte) conduct an extramarital romance right in front of their eyes (*The Golden Bowl*, 248). The infidelity would be brazen were it not so clumsily enacted. The Prince's very assumption that Maggie is not clever enough to notice the manner in which he is

behaving says a great deal about how and why he was motivated to marry her in the first place. A bride so wrapped up in her father, and an immensely wealthy father at that, removes from the groom all of the responsibilities of being a husband.

Isabel's plight is somewhat different because her parents conveniently die just prior to the beginning of *The Portrait of a Lady*. She is an actual orphan, not merely a psychological one, deprived of protection and advantage. In Albany she is described as a girl whose "thoughts were a tangle of vague outlines which had never been corrected by the judgment of people speaking with authority" (*The Portrait of a Lady*, 53). This is the penalty of growing up without guidance. There is no one to rein in her imagination. James states that "her love of knowledge had a fertilizing quality" and this use of language clearly is not a complement (*The Portrait of a Lady*, 31). Isabel's intense desire to think well of herself may be, at this point in her development, a harmless girlish fantasy, but the danger is that this method of thinking will persist for far too long. She has no one to tell her that the world is anything other than "...a place of brightness..." and this is where the absence of her parents hurts her the most (*The Portrait of a Lady*, 54).

By enlarging the scope of this study we might see errors of the "family-less" like those committed by Isabel Archer. However, in addition to the errors James makes it his business to delve into their causations. As such we are faced with the inescapable conclusion that parenting, which is always a difficult task, is rendered even more so when placed against the backdrop of a very young society that has yet to reach its stride. It is possible that these novels could have been written in any era. Surely this theme of the family, and how its various components interact, is as old as the written word itself.

However, rarely are literature and history so complicit that they can take a momentous event and have it wreak havoc in the personal lives of people whom have yet to be born.

REFERENCES

- Adams, Henry. The Education of Henry Adams: An Autobiography. Boston and New York: Houghton Mifflin Company, 1918.
- Ahnbrink, Lars. The Beginnings of Naturalism in American Fiction: A Study of the Works of Hamlin Garland, Stephen Crane, and Frank Norris with Special Reference to Some European Influences. Cambridge, Massachusetts: Harvard University Press, 1950.
- AllBusiness. 23 Feb. 2006. US Fed News Service, Including US State News. 28 Jan. 2008 <<http://www.allbusiness.com/government/3545689-1.html>>.
- Anderson, Charles R. Person, Place and Thing in Henry James's Novels. Durham: Duke University Press, 1977.
- Anesko, Michael. Letters, Fictions, Lives: Henry James and William Dean Howells. New York and Oxford: Oxford University Press, 1997.
- Auchincloss, Louis. Quotations from Henry James. Charlottesville: The University Press of Virginia, 1984.
- Banner, Lois and Mary S. Hartman, eds. Clio's Consciousness Raised: New Perspectives on the History of Women. New York: Harper and Row, 1974.
- Banta, Martha ed. New Essays on The American. Cambridge, New York, New Rochelle, Melbourne and Sydney: Cambridge University Press, 1987.
- Barnett, Louise K. "Displacement of Kin in the Fiction of Henry James." Criticism 22 (Spring 1980): 140 – 155.
- Beach, Joseph Warren. The Method of Henry James. New Haven: Yale University Press, 1918.
- Bell, Millicent. "Jamesian Being." The Virginia Quarterly Review 52.1 (Winter 1976): 115 – 132.
- Bell, Robert E. Woman of Classical Mythology: A Biographical Dictionary. Santa Barbara: ABC-CLIO, 1991.
- Bledstein, Burton J. The Culture of Professionalism: The Middle Class And The Development of Higher Education in America. New York: W.W. Norton & Company, Inc., 1976.

- Bowden, Edwin T. The Themes of Henry James: A System of Observation through the Visual Arts. New Haven: Yale University Press, 1956.
- Bradbury, Nicola Henry James: The Later Novels. Oxford: Clarendon Press, 1979,
- Cargill, Oscar. The Novels of Henry James. New York: The Macmillan Company, 1961.
- Dickens, Charles. Great Expectations. New York: Macmillan Company, 1931.
- Dickerson, Vanessa D., ed. Keeping The Victorian House: A Collection of Essays. New York and London: Garland Publishing, Incorporated, 1995.
- Dietrichson, Jay W. The Image of Money in the American Novel of the Gilded Age. Oslo and New York: Humanities Press, 1969.
- Dudley, James R. and Glenn Stone. Fathering at Risk: Helping Nonresidential Fathers. New York: Springer Publishing Company, 2001.
- Eakin, John Paul. The New England Girl: Cultural Ideals in Hawthorne, Stowe, Howells and James. Athens: The University of Georgia Press, 1976.
- Edel, Leon. Henry James: The Treacherous Years. Philadelphia and New York: J.B. Lippincott Company, 1969.
- Eliot, Charles William. "The New Education." The Atlantic Monthly February 1869: 203 – 220.
- Emerson, Ralph Waldo. Essays. Boston and New York: Houghton Mifflin Company, 1903
- Feinstein, Howard M. Becoming William James. Ithaca and London: Cornell University Press, 1984.
- Fowler, Virginia C. Henry James's American Girl: The Embroidery on the Canvas. Madison: University of Wisconsin Press, 1984.
- Fryer, Judith. Women in the Nineteenth Century American Novel. New York: Oxford UP, 1976.
- Geismar, Maxwell. Henry James and the Jacobites. New York: Hill and Wang, 1962.
- Gilmore, Michael T. The Middle Way: Puritanism and Ideology in American Romantic Fiction. New Brunswick, New Jersey: Rutgers University Press, 1977.
- Gibson, Donna M. and Renee M. Jefferson. "The Effect of Perceived Parental Involvement and the Use of Growth-Fostering Relationships on Self-Concept in

- Adolescents Participating in Gear Up." Adolescence 41 (Spring 2006): 111 – 125.
- Gura, Phillip F. The Wisdom of Words: Language, Theology, and Literature in the New England Renaissance. Middletown, Connecticut: Wesleyan University Press, 1981.
- Hague, John A., ed. American Character and Culture: Some Twentieth Century Perspectives. DeLand, Florida: Everett Edwards Press, Inc., 1964.
- Habegger, Alfred. The Father: A Life of Henry James, Sr. New York: Farrar, Straus, and Giroux, 1994.
- . Gender, Fantasy, and Realism in American Literature. New York: Columbia UP, 1982.
- . Henry James and the "Woman Business." Cambridge: Cambridge UP, 1989.
- . "Reciprocity and the Market Place in The Wings of the Dove and What Masie Knew." Nineteenth Century Fiction 25.4 (1971) : 455 – 473.
- Helsing, Elizabeth K., Robin Lauterbach Sheets, and William Veeder. The Woman Question: Society and Literature in Britain and America. 1837 – 1883. New York and London: Garland Publishing, Inc., 1983.
- Hogan, Anne and Bradstock, Andrew, eds. Women of Faith in Victorian Culture: Reassessing the Angel in the House. London: Macmillan Press Ltd., 1998.
- Hutchinson, William R. The Transcendentalist Ministers: Church Reform in the New England Renaissance. New Haven: Yale University Press, 1959.
- James, Henry. The American. Cambridge, Massachusetts: The Riverside Press, 1907.
- . The American. Boston: Houghton Mifflin Company, 1962.
- . Americans and Europe. Selected Tales of Henry James. Boston: The Riverside Press, 1965.
- . The Art of the Novel: Critical Prefaces. New York: Charles Scribner's Sons, 1953.
- . Charles W. Eliot: President of Harvard University 1869 – 1909 Volumes One and Two. Boston and New York: Houghton and Mifflin Company, 1930.
- . The Golden Bowl. New York and Toronto: Alfred A. Knopf, 1992.
- . James's Daisy Miller: The Story, The Play, The Critics. Ed. Martin

- Steinmann, Jr. New York: Charles Scribner's Sons, 1963.
- . Notes and Reviews. Cambridge, Massachusetts: Dunster House, 1921.
- . The Portrait of a Lady. New York: W. W. Norton & Company, 1995.
- . Roderick Hudson. Oxford: Oxford University Press, 1980.
- . "The Speech of American Women: Part I." Harper's Bazaar November 1906: 2B
- . Transatlantic Sketches. Freeport, NY: Books for Libraries Press, 1972
- . The Wings of the Dove. New York: W.W. Norton & Company, 1978.
- Jamil, S. Selina. Jamesian Centers of Consciousness as Readers and Tellers of Stories. Lanham, New York and Oxford: University Press of America, 2001.
- Kelley, Cornelia Pulsifer. The Early Development of Henry James. Urbana: University of Illinois Press, 1965.
- Krook, Dorothea. The Ordeal of Consciousness in Henry James. Cambridge: Cambridge University Press, 1963.
- Landau, John. "A Thing Divided": Representation in the Late Novels of Henry James. London: Associated University Press, 1966.
- Leavis, F. R. The Common Pursuit. New York, New York University Press, 1964.
- Lewis, R.W.B. The Jameses: A Family Narrative. New York: Farrar, Strauss and Giroux, 1991.
- Liljegren, S. B. American and European in the Works of Henry James. Leipzig: Lunds Universitets Arsskrift, 1920.
- Long, Robert Emmet. Henry James: The Early Novels. Boston: Twayne Publishers, 1983.
- Maini, Darshan Singh. Henry James: The Indirect Vision. Ann Arbor and London: UMI Research Press, 1988.
- Mathiessen, F.O. Henry James: The Major Phase. New York: Oxford University Press, 1963.
- . The James Family, Including Selections from the Writings of Henry James, Senior, William, Henry & Alice James. New York: Alfred A. Knopf, 1961.

- Matthiessen, F.O. and Murdock, Kenneth B. eds. The Notebooks of Henry James. New York: Oxford University Press, 1961.
- McWhirter, David. Desire and Love in Henry James: A Study of the Late Novels. Cambridge: Cambridge University Press, 1989.
- Menand, Louis. The Metaphysical Club: A Story of Ideas in America. New York: Farrar, Strauss and Giroux, 2001.
- Monteiro, George. Robert Frost and the New England Renaissance. Lexington: The University Of Kentucky, 1988.
- Neff, Wanda Fraiken. Victorian Working Women: An Historical and Literary Study of Women in British Industries and Professions, 1832 – 1850. New York: Columbia University Press, 1929.
- Novick, Sheldon M. Henry James: The Young Master. New York: Random House, 1996.
- OBGYN.net. 7 May 2001. News Rx.com & NewsRx.net. 30 Jan. 2008
<http://www.obgyn.net/newsrx/general_health-Adolescent_Health-20010507-1.asp>.
- Persons, Stow. The Decline of American Gentility. New York and London: Columbia University Press, 1973.
- Putt, S. Gorley. Henry James: A Reader's Guide. Ithaca: Cornell University Press, 1966.
- Reed, Kimberly C. and Beidler, Peter G., eds. Approaches to Teaching Henry James's *Daisy Miller* and *The Turn of the Screw*. New York: Modern Language Association of America, 2005.
- Rowe, John Carlos. The Theoretical Dimensions of Henry James. Madison: The University of Wisconsin Press, 1984.
- Schneider, Daniel J. Symbolism: The Manichean Vision: A Study of Symbolism in the Art of James, Conrad, Woolf and Stevens. Lincoln: University of Nebraska Press, 1975.
- Sears, Sallie. The Negative Imagination: Form and Perspective in the Novels of Henry James. Ithaca: Cornell University Press, 1963.
- Shakespeare, William. The First Part of King Henry the Fourth. Baltimore: Penguin Books, 1961.
- . The Tragedy of Richard the Third: With the Landing of Earl Richmond and the Battle at Bosworth Field. Ed. Jack R. Crawford. New Haven and London: Yale University Press, 1965.

- Shine, Muriel G. The Fictional Children of Henry James. Chapel Hill, North Carolina: The University of North Carolina Press, 1968.
- Smith, Daniel Scott. "Family Limitation, Sexual Control, and Domestic Feminism in Victorian America" Feminist Studies 1.3/4 (Winter-Spring 1973): 40 – 57.
- Stone, Albert E. "Henry James and Childhood: The Turn of the Screw." American Character and Culture: Some Twentieth Century Perspectives. Ed. John A. Hague. Deland, FL, 1964. 85 – 100.
- Tolstoy, Leo. Anna Karenina: A Novel in Eight Parts. New York, London, Victoria Toronto and Auckland: Viking, 2001.
- "Topics of the Time." The Century Magazine February, 1919: 639.
- Veblen, Thorstein. The Higher Learning in America: A Memorandum on the Conduct of Universities by Business Men. New York: B.W. Huebsch, 1918.
- Ward, J. A. The Search For Form: Studies In The Structure Of James's Fiction. Chapel Hill: The University of North Carolina Press, 1967.
- Wegelin, Christof. The Image of Europe in Henry James. Dallas: Southern Methodist University Press, 1958.
- "What They Are Saying." Look Magazine 5 March, 1957: 8.
- Wilde, Oscar. The Picture of Dorian Gray. Ed. Isobel Murray. Oxford, New York, Toronto and Melbourne: Oxford University Press, 1981.
- Williams, Merle A. Henry James and the Philosophical Novel: Being and Seeing. Cambridge: Cambridge University Press, 1993.
- Yeazell, Ruth Bernard. Language and Knowledge in the Late Novels of Henry James. Chicago and London: The University of Chicago Press, 1976.