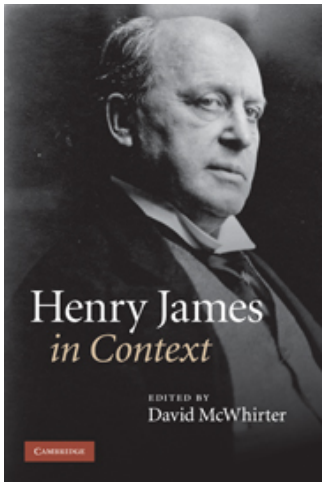


# Henry James in Context

Part of Literature in Context (/us/academic/subjects/literature/series/literature-context)

**EDITOR:** David McWhirter

Christopher Carmona, Andrew Taylor, Millicent Bell, Priscilla L. Walton, Michael Levenson, Martha Banta, Sheila Teahan, Philip Horne, Pierre A. Walker, Michèle Mendelssohn, Richard Salmon, Kevin Ohi, Miranda El-Rayess, Jessica Berman, Lynn Wardley, Merle A. Williams, Elsa Nettels, Stuart Culver, Mary Ann O'Farrell, Mark Goble, Eric Haralson, June Hee Chung, Tamara L. Follini, John Carlos Rowe, Jakob Stougaard-Nielsen, Sarah Blackwood, Kenneth W. Warren, Phillip Barrish, Hugh Stevens, Wendy Graham, Victoria Coulson, Deidre Lynch, Roslyn Jolly, Eric Savoy, Kendall Johnson, Donatella Izzo, Rory Drummond, Linda Simon, Michael Anesko, Jonathan Freedman, Gert Buelens, Annick Duperray, Jeremy Tambling

**Hide all contributors**

**DATE PUBLISHED:** November 2010

**AVAILABILITY:** In stock

**FORMAT:** Hardback

**ISBN:** 9780521514613

## $119.00 (R)
## Hardback

### Looking for an examination copy?

This title is not currently available for examination. However, if you are interested in the title for your course we can consider offering an examination copy. To register your interest please contact collegesales@cambridge.org (mailto:collegesales@cambridge.org,) providing details of the course you are teaching.

Long misread as a novelist conspicuously lacking in historical consciousness, Henry James has often been viewed as detached from, and uninterested in, the social, political, and material realities of his time. As this volume demonstrates, however, James was acutely responsive not only to his era's changing attitudes toward gender, sexuality, class, and ethnicity, but also to changing conditions of literary production and reception, the rise of consumerism and mass culture, and the emergence of new technologies and media, of new apprehensions of time and space. These essays portray the author and his works in the context of the modernity that determined, formed, interested, appalled, and/or provoked his always curious mind. With contributions from an international cast of distinguished scholars, Henry James in Context provides a map of leading edge work in contemporary James studies, an invaluable reference work for students and scholars, and a blueprint for possible future directions.

## Customer reviews

### Not yet reviewed

Be the first to review

## Product details

**DATE PUBLISHED:** November 2010

**FORMAT:** Hardback

**DIMENSIONS:** 235 x 159 x 31 mm

**WEIGHT:** 0.97kg

**ISBN:** 9780521514613
**LENGTH:** 528 pages
**CONTAINS:** 5 b/w illus.
**AVAILABILITY:** In stock

CHAPTER 25

# *Psychology*

*Sarah Blackwood*

It could be argued that Henry James's great subject was human psychology. That psychology, as a discipline and an aesthetic category, emerged almost contemporaneously with James's literary career complicates such an argument.[1] To address this convergence, we could place Henry James's fiction in the explanatory context of nineteenth-century psychology and other discourses that conjured new forms of subjectivity. When James began writing fiction in the 1860s, thinkers interested in psychology were struggling to extricate the emerging discipline from centuries of metaphysical philosophical inquiry into the nature of the soul. The 'laboratory revolution' of the late nineteenth century redefined psychology as a physiological science based upon reaction-time experiments, cortical stimulation, dissection and vivisection rather than speculative inquiry. The ferment of positivism made it seem not only possible but also likely that laboratory science would 'discover' how the mind works and what human psychology, finally, is. Yet even those early psychologists most committed to physiological psychology, such as G. H. Lewes and Herbert Spencer, were unwilling to abandon older conceptions entirely. They paradoxically joined materialist/positivist explanations of human psychology as a product of classifiable and observable physical processes with idealist ones that attempted to preserve the elusive and unquantifiable qualities of the mind as creative force.

This paradox persists in recent discussions of consciousness in Henry James's fiction. Despite the wide-ranging influence of post-structuralist theorizations of how human subjectivity and psychology are shaped and managed by external institutional discourses, James's compelling evocation of the inwardness that we most associate with psychology makes it difficult to accept his fictional representations of consciousness as wholly determined by history or context. A number of literary critics have addressed this problem by emphasizing the extent to which James (surprisingly, given his long-standing reputation as the most 'psychological' of novelists) resisted and critiqued what has been termed 'depth psychology', or the idea that an individual's real self,

his real psychology are hidden deep inside of him.[2] Such accounts, however, of the difference between 'psychology' (static and located inside discrete individuals) and 'consciousness' (wandering, decoupled from notions of individual subjectivity) in his work perhaps overstate the extent to which James's fiction pits these differing categories against one another, given that neither of these terms had settled or agreed-upon meanings for either nascent psychologists or fiction writers of the era.

William James, Henry's elder brother and key figure in the history of psychology and philosophy, may be of help here. William was a shapeshifter. After spending fifteen years composing *The Principles of Psychology* (1890), which described consciousness from multiple perspectives and through a magisterial use of metaphor (*Principles* conceives consciousness multiply: as a stream, a spinning top, darkness, the flight and perch of a bird, namelessness, a set of linguistic conjunctions, and so on), William later questioned whether or not consciousness really exists. As Jill Kress has noted, his excessively metaphorical language 'allows him to design the object he purports to be discovering; his later work radically challenges the existence of consciousness while still doing the linguistic work to produce it'.[3] Likewise, Henry James's representations of psychology are multivalent, simultaneously discoveries and productions, and, in some instances, disavowals. In the preface to *The Portrait of a Lady* (1881), for example, he explains the key structural feature of the novel by describing the thought process by which he had arrived at it: '"Place the centre of the subject in the young woman's consciousness" I said to myself, "and you will get as interesting and as beautiful a difficulty as you could wish"' (*LC-2*, 1079). We thus find James *discovering* in the consciousness of a young woman a new object for aesthetic inquiry. But he communicates this discovery to the reader via free indirect discourse, a formal innovation that allows writers and readers the illusion of having immediate access to a character's psychological interior. His use of free indirect discourse to explain how he decided to make Isabel Archer's 'consciousness' the 'subject' of the novel underscores how dependent such 'consciousness' is upon the aesthetic forms that give voice to it. Henry's formal reiteration of how consciousness is designed and determined by the manner in which it is represented was precisely the point for both brothers; consciousness, they declared repeatedly, requires representation (in language, gesture, art) in order for us to grasp its existence.

Both Jameses exploited a productive tension between psychology as an ahistorical and largely fixed quality of discrete individuals and psychology as a wandering stream ebbing and flowing and subject to continual revision. Such tension is evident in James's recollection in *A Small Boy and Others* of

his experience of seeing the painting *The Children of Edward* (1831) by Paul Delaroche in the Louvre: 'I had never heard of psychology in art or anywhere else – scarcely anyone then had; but I truly felt the nameless force at play here' (*A*, 194). James economically points out the historically – and aesthetically – determined nature of psychology (there was no such thing in the 1850s) while leaving the door open for interpretations that allow 'the psychological' an extrahistorical existence (both he and Delaroche had somehow intuited this socially non-existent dimension of individual experience). We see this again in a 1901 letter to Sarah Orne Jewett in which James chides her for writing a historical novel:

> You may multiply little facts that can be got from pictures and documents, relics and prints, as much as you like – *the* real thing is almost impossible to do, and in its absence the whole effect is nought; I mean the invention, the representation of the old *consciousness* – the soul, the sense, the horizon, the vision of individuals in whose minds half the things that make ours, that make the modern world, were non-existent. (*LL*, 360; emphasis in original)

In this circular critique of the inability of the historical novel to capture '*the* real thing' – here the 'consciousness' of its characters – James first opposes things and minds and then reconciles them. 'The real thing', he declares, is not the mere setting and plot of a work of fiction, but the consciousness of its characters. James approximates his brother's additive approach in characterizing consciousness as both metaphysical ('the soul') and physiological ('sense' and 'vision'). James ultimately returns to the question of the relationship between things and minds; the reason a historical novel cannot present a full consciousness is because consciousness itself is historically situated and determined, enlivened by its intercourse with the things common to that particular world. James believes that the historical novel will always fail because it cannot imagine, from its own perspective in the present, how individuals experienced subjectivity in that previous time. He begins by decoupling the 'relics and prints' represented in a novel from its characters' consciousness, but ends up showing how much consciousness is shaped by the world of things it apprehends.

James's response to Jewett reveals the extent to which he believed in consciousness as a 'real thing'. This 'real thing' was no simple quantity in James's fiction or thought, and any statement James makes about consciousness, its realness or imagined nature, its location in the body or in the world, must be weighed against contrary comments he makes elsewhere. Sharon Cameron has noted how James curiously 'contested' the type of unbounded consciousness he created in *The Portrait of a Lady* in the preface

he wrote to the novel years later, which attends selectively to the self-contained 'autonomy of Isabel Archer's consciousness'.[4] This sort of back and forth, this indecisiveness about the governing characteristics of human psychology – was it a volitional force? a receiving vessel? was it located in the body? the mind? or in the external world? – was James's own inventive interpretive model. His representations of psychology always both reflected shared ideas about consciousness in his time and transcended those available discourses. Isabel Archer's midnight vigil certainly reflects and is made possible by the esteem in which 'introspection' was held in the middle of the century as the most reliable method through which to arrive at psychological revelation. But the vigil also puts into play ambitious and original ideas about consciousness that suggest 'the psychological' is a quality that may exist disconnected from the discrete bodies and brains of individuals.

The prevailing modes of psychological inquiry that circulated in the popular and professional cultures of the United States and England during James's lifetime were (in loose chronological order): introspection, fads such as mesmerism and phrenology, physiological experiment and, finally, introspection (refigured as the 'talking cure') again.[5] James often depicted historical phenomena such as mesmerism and physiological experiment as rich, symbolic, contemporary grounds of interest. In *The Bostonians*, Verena Tarrant is the only child of a mesmerist and Abolitionist; her own mesmeric/spiritualist performances ('quackery' [*N-2*, 888] Basil Ransom declares them) offer Henry James a sensational background against which to consider both 'the woman-question' (*N-2*, 885) and the increasingly frenzied mass culture of the late nineteenth century (the 'roaring crowd' 'stamping and rapping' [*N-2*, 1211, 1205]). In *Washington Square*, Dr Sloper's clinical cruelty towards the daughter he treats more like a curious specimen than a family relation shows James critiquing the often reductionist positivism that underwrote the craze for physiological 'proof', even while that same character's extremely perceptive 'sensorium' locates psychological perception in the body, as a sort of bodily sentience or embodied consciousness: 'Mr Townsend has been a good deal in the house; there is something in the house that tells me so. We doctors, you know, end by acquiring fine perceptions, and it is impressed upon my sensorium that he has sat in these chairs, in a very easy attitude, and warmed himself at that fire' (*N-2*, 138).

Ultimately, though, it was introspection, and the burgeoning discipline of psychology's continuing interest in this subject, that occupied James throughout his career. The Romantic or Transcendental labour of introspection – the examined life – generally figured the endeavour positively, as a way to come to truthful revelations about the self. Introspection's reliability, however, was

beginning to become suspect by the middle of the century. A representative example of such suspicion is Orestes Brownson's review of the second self-declared psychology text published in the United States, S. S. Schmucker's *Psychology, or Elements of a New System* (1842). Brownson articulates the confusion many were beginning to feel over how introspection could be a valuable *psychological* (as opposed to philosophical) tool:

> what is called *internal* observation is not, strictly speaking, internal. If by *within* is meant within the ME itself, we have no power with which to look within. The ME is the observer, and, therefore, must needs be distinct from the object observed. It is all on the side of the *subject*, and do the best it can, it cannot turn it ever so swiftly, get on the side of the *object*. The object observed, be it then what it may, must be, strictly speaking, exterior to the ME, and, therefore, veritably NOT-ME.[6]

The confusion of this passage arises from an increasing cultural awareness of the disparity between objective and subjective modes of scientific inquiry; this disparity becomes even more pronounced when the object of study is one's own subjective psychological interior.

William James, notably, oriented himself against these earlier considerations of the role of introspection in psychological inquiry. In 'On Some Omissions of Introspective Psychology' (1884), the essay that begins working out the characteristics of what he for the first time termed 'the wonderful stream of our consciousness', James emphasizes the extent to which consciousness is made up of both transitive and substantive passages of thought and feeling, what he termed 'an alternation of flights and perchings'.[7] Such an emphasis on the mobile, elusive, gossamer nature of consciousness was a direct counter to earlier modes of introspective inquiry that often figured the mind engaged in introspection as a mind-turned-subject looking at itself as an object. It also countered the prevailing Associationist schools of thought that held that the mind builds individual associations into distinct ideas. William James's emphasis on process, relation and movement fundamentally challenged such an atomistic approach.

William would ultimately champion introspection, but only insofar as it was *representational* work. Introspective analysis, he wrote, was like 'trying to turn up the gas quickly enough to see how the darkness looks'.[8] However futile the effort was, he none the less admits, 'introspective observation is what we have to rely on first and foremost and always'.[9] As with his brother, we need not reconcile these seemingly opposed positions. William did not believe that 'looking into our own minds and reporting what we find there'[10] could 'discover' what the darkness inside looks like, but he did feel that introspection might reveal to its practitioners the extent to which *representations* of mental

processes both change and become a part of those processes' fundamental nature.

This is an insight that Henry James also came to in the writing of his fiction, and it is a crucial one to keep in mind when interpreting some of the novelist's most evocative depictions of introspective psychology – the 'certain garden-like quality' Isabel Archer finds in her own 'nature' (*LC-2*, 244); the 'outlandish pagoda' that rises before Maggie Verver's mind; Lambert Strether's belatedly achieved 'real experience'.[11] In these moments, characters represent to themselves the processes of their own consciousness via metaphor, symbol, analogy, and in doing so construct the possibilities of consciousness itself. The architectural, organic and relational figures that draw such stunning images of interiority for these novel's readers, stimulated, as much as did William James and other influential nineteenth-century psychologists, readers to perceive the mind as deep, vast space, cultivated ground and/or connected field of relations.

But Henry's insights into consciousness did not move in lockstep with William's. Henry's 1897 novel *What Maisie Knew* is a useful example. William had by this time developed a theory of consciousness that emphasized its alternating transitive and substantive workings, its function as a volitional, selecting agent and the necessity of introspection for communicating these qualities of individual consciousness to others. In *What Maisie Knew* Henry builds on and in important ways revises his brother's careful theorizing. The novel's subject – the 'small expanding consciousness' of 'the infant mind' (*LC-2*, 1157; 1160) – allows Henry an irreverent representation of human psychology; in the novel, James foregrounds the conflict between older, entrenched views about the mind as passively imprinted upon by experience and newer theorizations of the mind as volitional force.[12] On one hand, Maisie is the familiar empty vessel of childhood; her mother and father 'poured into her little gravely-gazing soul as into a boundless receptacle' bad intentions and 'evil' thoughts that acted as 'missive[s] that dropped into her memory with the dry rattle of a letter falling into a pillar-box' (*N-4*, 405). On the other hand, like his brother, Henry critiques the simplistic idea of the passive mind by emphasizing the importance of selective attention in constituting Maisie's consciousness. In fact, the novel's experimental focalization offers Maisie as the selecting agency of consciousness itself: 'I settled – to the question of giving it *all*, the whole situation around her, but of giving it only through the occasions and connexions of her proximity and her attention' (*LC-2*, 1160). But James's decision to focalize the novel through a child's point of view acts also as a refusal to have his main character engage in a traditional mode of introspection. This is not to say that Maisie lacks self-consciousness

or, using William's terms, that her consciousness is comprised only of substantive perches with none of the transitive flights between. Indeed, we are told that 'from the first Maisie not only felt [the strain], but knew she felt it' (*N-4*, 402) and that the 'moral revolution ... accomplished in the depths of her nature' was her realization of 'the strange office she filled', a realization that led to 'a new feeling, the feeling of danger; on which a new remedy rose to meet it, the idea of an inner self or, in other words, of concealment' (*N-4*, 405–6).

The young girl is thus rather implausibly fully conversant with the transitive and substantive workings of her own consciousness; she repeatedly not only knows (or feels) but knows she knows (or feels). Such extremely sensitive perception, however, is implausible only if it must be arrived at solely via careful introspecting. William James wrote in *Principles* that, 'If to *have* feelings or thoughts in their immediacy were enough, babies in the cradle would be psychologists, and infallible ones. But the psychologist must not only *have* his mental states in their absolute veritableness, he must report them and write about them, name them, classify and compare them and trace their relations to other things'.[13] Henry's characterization of Maisie, his insistence that 'the muddled state too is one of the very sharpest of the realities' (*LC-2*, 1164), flies directly in the face of such a statement. For William, the muddle of consciousness must be carefully indexed, its constituent parts named, classified and compared before 'relations' can be traced. William had theorized a new form of consciousness that flows and reacts and exists not in isolation from but in relation to the world; but that consciousness remained, for the man trained in comparative anatomy and physiology, in the individual mind. For Henry, 'relations' precede and call the muddle of the mind itself into being.

Having arrived at the muddle of consciousness (certainly as evocative a description as William's 'stream'), we might pause to note the extent to which such a description of human psychology is itself a product of time and context, of the 'relics and prints' of a particular place. In other words, we might be wary of repeating the 'discovery' narrative so often articulated in scientific and aesthetic accounts of human psychology. Though it is generally accepted that Henry James's fictional explorations of consciousness became more 'complex' over the course of his career, it would perhaps be more accurate to say that they became more recognizable to readers now steeped in an understanding of consciousness those later works helped to develop. If his earlier works seem less interested in the 'muddle', it is not because James had not yet 'discovered' it, but that psychology took a different form in those works.

In *Roderick Hudson*, for example, James addresses a number of issues that shaped psychological inquiry prior to the turn of the century, namely, the relationship between the body and the mind and the circulation of mental energy. Though James asserts in his preface from 1907 that '[t]he centre of interest throughout "Roderick" is in Rowland Mallet's consciousness' (*LC-2*, 1050), the novel itself offers a number of fascinating psychological themes that have little to do with the focalized investigations into consciousness that would become the hallmark of James's later work. Rather, *Roderick Hudson* engages what Jane Thrailkill calls an 'experience-based, full-bodied emotive realism' that insists upon the corporeality of psychology.[14] The doomed sculptor Roderick Hudson is repeatedly described in terms of his 'organism' (*N-1*, 197), 'nerves and senses' (*N-1*, 498) and the various blockages ('chronic obstruction' [*N-1*, 234]) his mental energy encounters. But, though passionate in the manner of the stereotypical Romantic artist, Hudson is surprisingly often described in terms of the mind, rather than of the heart: he taps his forehead (rather than his chest) to indicate the location of his artistic inspiration (*N-1*, 197), he excitedly describes how 'the material of thought that life pours into us ... all melt like water into water ... The curious thing is that the more the mind takes in, the more it has space for' (*N-1*, 224), and his downfall begins and ends not with an excision of passion from his breast but with 'the dead blank of [his] mind' (*N-1*, 313), his 'poor dead brain' (*N-1*, 465). The novel's relocation of artistic inspiration from the heart and soul to the mind mirrors developments in psychological experimentation of the era, while its fascinating insistence upon the interface between the body and the mind (its interest in both the embodied mind and the thinking body) reminds us that the decorporealized consciousness James honed in his later fiction was perhaps as much a relinquishing of possibility as it was a radical refusal of the terms of 'Victorian' or depth psychology.

Ultimately, psychology was most interesting to James when considered as 'a new remedy', rather than a divine or ahistorical given or a solely biological quality that could be discovered or proven. These remedies take different forms over time. Such an approach allowed James not only to consider consciousness for its own sake, but also to consider how discourses of psychological interiority inflect and are inflected by social and cultural issues. Maisie – who in the first paragraph of the novel is valued precisely at 'twenty six hundred pounds' (*N-4*, 397) – experiences a fractured, externalized consciousness in part because of what Bill Brown has called 'a dialectic of person and thing' in modernity.[15] *Roderick Hudson* draws multiple striking parallels between persons and animals – between Christina

Light and her dog Stentorello, between Sam Singleton and 'some curious little insect with a remarkable mechanical instinct in its *antennae*' (*N-1*, 483) – and so raises questions, likewise raised in defences of and attacks on evolutionary theory, about the role of psychology in differentiating human and animal. The representations of human psychology in Henry James's fiction can finally only be understood – as he insisted to Sarah Orne Jewett they must be – as in dialogue with the social and material world that inspired them and that they, in turn, shaped.

## NOTES

1. The word *psychology* has been in use in English since the seventeenth century. Its etymological definition of 'science of the soul' caused problems for thinkers of the Enlightenment through to the middle of the nineteenth century. Only once scientists abandoned the pursuit of the ontological implications of psychological inquiry, did the course of study gain ground as an academic and scientific discipline. Such an historical development has been described as the movement 'from soul to mind'. See Edward S. Reed, *From Soul to Mind: The Emergence of Psychology from Erasmus Darwin to William James* (New Haven, CT: Yale University Press, 1997).
2. See, particularly, Leo Bersani, 'The Jamesian Lie', in *A Future for Astyanax: Character and Desire in Literature* (Boston: Little, Brown, 1976); Sharon Cameron, *Thinking in Henry James* (University of Chicago Press, 1989); Christopher Lane, 'Jamesian Inscrutability', *HJR* 20.3 (autumn 1999): 244–54.
3. Jill Kress, *The Figure of Consciousness: William James, Henry James, and Edith Wharton* (New York: Routledge, 2002), p. 46.
4. Cameron, *Thinking in James*, pp. 55, 63.
5. Fascinatingly, the most epistemic-shifting category of nineteenth-century psychological inquiry – the 'discovery' of the unconscious – seems to have been somewhat uninspiring to James as a fictional subject. Cameron suggests that the 'notion of the contingency of the conscious mind, its dynamic dependence on an unconscious to which the conscious mind is, through repression, structurally oblivious, seems assaultive to something like a Jamesian first principle: that there be nothing "outside" consciousness, at least nothing determining of consciousness, that has a constituting hold over it' (p. 174 n. 9).
6. O. A. Brownson, 'Schmucker's Psychology', *United States Magazine and Democratic Review* (October 1842): 361; emphasis in original.
7. William James, 'On some Omissions of Introspective Psychology', *Mind* 9.33 (January 1884): 2.
8. Ibid., 3.
9. William James, *The Principles of Psychology* (Cambridge, MA: Harvard University Press, 1981), p. 185.
10. Ibid.

11. Henry James, *The Golden Bowl* (Harmondsworth: Penguin, 1985), p. 327; *The Ambassadors* (Oxford University Press, 1985), p. 393.
12. This is a conflict that William James addressed in his first important professional publication, 'Remarks on Spencer's Definition of Mind as Correspondence' (1878), which attempted to debunk Herbert Spencer's theory that the mind is a passive receiver of experience.
13. James, *Principles*, p. 189; emphasis in original.
14. Jane F. Thrailkill, *Affecting Fictions: Mind, Body, and Emotion in American Literary Realism* (Cambridge, MA: Harvard University Press, 2007), p. 21.
15. Bill Brown, *A Sense of Things: The Object Matter of American Literature* (University of Chicago Press, 2003), p. 140.

# *Contributors*

MICHAEL ANESKO teaches English and American literature at the Pennsylvania State University. His principal publications include *'Friction with the Market': Henry James and the Profession of Authorship* (1986) and *Letters, Fictions, Lives: Henry James and William Dean Howells* (1997). He has just finished a new study, *Monsieur de l'Aubépine: The French Face(s) of Nathaniel Hawthorne*.

MARTHA BANTA Professor Emeritus, UCLA, is the author of six books and numerous essays, reviews and editions, many of which treat the works of Henry James. Among them are *Barbaric Intercourse* (2002), *One True Theory and the Quest for an American Aesthetic* (2007) and the introduction to the *Complete Letters of Henry James: 1876–1878*, forthcoming from the University of Nebraska Press.

PHILLIP BARRISH is Associate Professor of English at the University of Texas, Austin. He is the author of *American Literary Realism, Critical Theory, and Intellectual Prestige, 1880–1995* (2001) and *White Liberal Identity, Literary Pedagogy, and Classic American Realism* (2005). He is currently writing *The Cambridge Introduction to American Literary Realism*.

MILLICENT BELL has published widely on Henry James, from her pioneering *Edith Wharton and Henry James* (1965) to *Meaning in Henry James* (1993). Her most recent contributions to James studies are the introductions to the Penguin Classics edition of *The Wings of the Dove* (2008) and to the *Complete Letters of Henry James, 1872–1876* (2009).

JESSICA BERMAN is Associate Professor of English and Gender and Women's Studies at the University of Maryland, Baltimore County. She is the author of *Modernist Fiction, Cosmopolitanism and the Politics of Community* (2001) and co-editor of *Virginia Woolf Out of Bounds* (2001). Her new book, tentatively titled 'From Ought to Is: Modernism, Ethics, Politics', is forthcoming from Columbia University Press.

SARAH BLACKWOOD is Assistant Professor of English at Pace University. She has published articles on portraiture, photographic technology and early psychological discourse in *American Literature* and the *Emily Dickinson Journal* and is currently working on a manuscript entitled 'The Portrait's Subject: Picturing Psychology in American Literature and Visual Culture, 1839–1900'.

GERT BUELENS is Professor of English at Ghent University. He is the author of some sixty essays in books and journals, including *Modern Philology*, *Texas Studies in Literature and Language*, *PMLA*, *Textual Practice* and *Diacritics*. *Henry James and the 'Aliens': In Possession of the American Scene* won the American Studies Network Book Prize for 2004.

CHRISTOPHER CARMONA is a PhD candidate at Texas A&M University studying Beat literature, with a particular interest in the queer relationships of the Beat Generation and other literary groups. He has published an article in *Beat Scene* (2009) and a poem in *Beatlick News* (2009), and is currently working on an edited anthology of Texas Beat writers.

JUNE HEE CHUNG is Assistant Professor of English at DePaul University. She is the author of the recently completed *Henry James, Popular Cosmopolitanism, and the Arts of Modernity* and has published 'Getting the Picture: American Corporate Advertising and the Rise of a Cosmopolitan Visual Culture in *The Ambassadors*' in *American Literature*.

VICTORIA COULSON is a lecturer in American literature at the University of York. Her publications include *Henry James, Women and Realism* (2007), essays on Elizabeth Bowen and Victorian Gothic architecture, and 'Sticky Realism: Armchair Hermeneutics in Late James', which won the 2004 Leon Edel Essay Prize in *The Henry James Review*. Her next book is about happiness in James.

STUART CULVER teaches at the University of Utah in Salt Lake City. His articles on American literature and culture have appeared in *ELH*, *American Literary History* and *Representations* and also in several edited collections on James and other topics. His essay in this volume is drawn from a larger project on the relationship between James and Oliver Wendell Holmes.

RORY DRUMMOND works largely on James's short fiction, with particular emphasis on its portrayal of socially marginal characters. He has contributed papers to international James conferences in Paris, Venice and Newport, and has recently completed his PhD thesis, '"Poor Things": Henry James on

London Life, 1888–1903', with Cambridge University. He is Head of English at Framlingham College, Suffolk.

ANNICK DUPERRAY is Professor of American Literature at the University of Provence (Aix-Marseille Université). She is volume editor for two of the four volumes of the critical edition of Henry James's *Nouvelles complètes* (Editions Gallimard/Bibliothèque de la Pléiade). Her publications include an analytical study of Henry James's tales, *Echec et écriture: essai sur les nouvelles d'Henry James* (1993). She also edited *The Reception of Henry James in Europe* (2006).

MIRANDA EL-RAYESS recently completed her doctoral thesis, 'Shops and Shopping in Henry James', at University College London. She now teaches at UCL and at New York University in London, and reviews for the *Times Literary Supplement*. She is the author of a forthcoming article on James and Tennyson, and is preparing a monograph on James and consumer culture.

TAMARA L. FOLLINI is a fellow and lecturer in English at Clare College, Cambridge. Her articles on Henry James have appeared in such journals as The *Henry James Review*, *Cambridge Quarterly* and The *Journal of American Studies*. She was president of the Henry James Society in 2007 and is a general editor of the forthcoming Cambridge edition of the *Complete Fiction of Henry James*.

JONATHAN FREEDMAN is Professor of English and American Culture at the University of Michigan. He is the author of *Professions of Taste: Henry James, British Aestheticism and Commodity Culture* (1991); *The Temple of Culture: Assimilation, Aggression and the Making of Literary Anglo-America* (2000); and *Klezmer America: Jewishness, Ethnicity, Modernity* (2008). He has held fellowships from the Guggenheim Foundation and the National Humanities Center.

MARK GOBLE is an assistant professor in the English Department at the University of California, Berkeley. He is the author of *Beautiful Circuits: Modernism and the Mediated Life* (2010), and has published essays on Henry James and various media technologies, as well as on such topics as US poetry and visual culture and cinema and the avant garde.

WENDY GRAHAM is the author of *Henry James's Thwarted Love* (1999), and is currently putting the finishing touches to a manuscript on the Pre-Raphaelite movement and celebrity. Her articles on British and American literature have appeared in *Boundary 2*, *Modern Fiction Studies*, The *Henry*

*James Review*, *Arizona Quarterly* and *American Literary History*. She teaches British and American literature at Vassar College.

ERIC HARALSON is an associate professor of English at SUNY-Stony Brook. He is the author of *Henry James and Queer Modernity* (2003) and of numerous essays on the sexual politics of Anglo-American prose and poetry. He is also co-editor of *The Critical Companion to Henry James* (2009) and *A Historical Guide to Henry James* (forthcoming from Oxford). He serves as Book Review Editor of the *Henry James Review*.

PHILIP HORNE is a professor in the English Department at University College London. He is the author of *Henry James and Revision: The New York Edition* (1990) and editor of *Henry James: A Life in Letters* (1999). He is co-editor (with Tamara Follini) of a special issue of *Cambridge Quarterly* entitled 'Henry James in the Modern World' (2008). He has also edited James's *A London Life & The Reverberator* (Oxford World's Classics) and *The Tragic Muse* (Penguin).

DONATELLA IZZO is Professor of American Literature at Università 'L'Orientale', Naples. She is the author of *Portraying the Lady. Technologies of Gender in the Short Stories of Henry James* (2001), and has edited and contributed to numerous volumes and journal issues on literary theory, cross-cultural literary rewritings and topics in American studies. *Revisionary Interventions into Henry James*, a collection of essays co-edited with Carlo Martinez, appeared in 2008.

KENDALL JOHNSON is Associate Professor of Early American Literature at Swarthmore College. He is the author of *Henry James and the Visual* (2007) and the contributing co-editor of *The Critical Companion to Henry James* (2009). His essays have appeared in *American Literature*, *American Literary History* and *Henry James Review*.

ROSLYN JOLLY teaches English literature at the University of New South Wales. She is the author of *Henry James: History, Narrative, Fiction* (1993) and *Robert Louis Stevenson in the Pacific: Travel, Empire, and the Author's Profession* (2009). Her articles on Stevenson and other topics have appeared in *Victorian Literature and Culture*, The *Journal of British Studies* and elsewhere.

MICHAEL LEVENSON is William B. Christian Professor of English at the University of Virginia. He is the author of *A Genealogy of Modernism* (1984), *The Fate of Individuality: Character and Form in the Modern English Novel* (1991), *The Spectacle of Intimacy* (with Karen Chase, 2000) and the

forthcoming *Modernism* (Yale University Press). He is also the editor of *The Cambridge Companion to Modernism* (1999).

DEIDRE LYNCH is Chancellor Jackman Professor and Director of Graduate Studies in English at the University of Toronto. Her books include *The Economy of Character: Novels, Market Culture and the Business of Inner Meaning* (1998) and, as editor, *Janeites: Austen's Disciples and Devotees* (2000). She is currently completing *At Home in English: A Cultural History of the Love of Literature*.

DAVID McWHIRTER teaches in the English Department at Texas A&M University. He is the author of *Desire and Love in Henry James* (1989), and editor of *Henry James's New York Edition: The Construction of Authorship* (1995) and (with Pamela R. Matthews) *Aesthetic Subjects* (2003). He is 2010 President of the Henry James Society, and is currently completing a book on James's late 1890s fictions.

MICHÈLE MENDELSSOHN is University Lecturer at Oxford University. She is the author of *Henry James, Oscar Wilde and Aesthetic Culture* (2007) and is currently working on a book on race and decadence in late nineteenth- and early twentieth-century British and American fiction.

ELSA NETTELS is Emeritus Professor of English at the College of William and Mary in Virginia. She is the author of *James and Conrad* (1977), *Language, Race, and Social Class in Howells's America* (1988) and *Language and Gender in American Fiction: Howells, James, Wharton and Cather* (1997).

MARY ANN O'FARRELL is the author of *Telling Complexions: The Nineteenth-Century English Novel and the Blush* (1997) and co-editor of *Virtual Gender: Fantasies of Subjectivity and Embodiment* (1999). She has published work on James in The *Henry James Review* and is currently at work on an essay on James and Hitchcock and on a longer project about appearances of Jane Austen in contemporary popular discourse. She teaches at Texas A&M University.

KEVIN OHI is the author of *Innocence and Rapture: The Erotic Child in Pater, Wilde, James, and Nabokov* (2005), of *Henry James and the Queerness of Style* (forthcoming), and of numerous articles on Victorian literature, American literature, queer theory and film. He teaches English at Boston College and is currently writing a book about literary transmission.

JOHN CARLOS ROWE is USC Associates' Professor of the Humanities and Chair of the Department of American Studies and Ethnicity at the University of Southern California. His books include *The New American Studies* (2002), *Literary Culture and US Imperialism* (2000), *The Other Henry James* (1998) and *The Theoretical Dimensions of Henry James* (1984).

RICHARD SALMON is a senior lecturer in the School of English, University of Leeds, where he specializes in teaching Victorian literature. He is the author of *Henry James and the Culture of Publicity* (1997) and *William Makepeace Thackeray: Writers and their Work* (2005) and is currently completing a study of literary professionalism in the early Victorian period, provisionally entitled *The Disenchantment of the Author*.

ERIC SAVOY is Associate Professor of Comparative Literature at Université de Montréal. He has published widely on various aspects of Henry James and queer theory. His book, *Conjugating the Subject: James's Queer Formalism*, is forthcoming from Ohio State University Press. He was president of the Henry James Society in 2009.

LINDA SIMON is Professor of English at Skidmore College and general editor of the journal *William James Studies*. Her most recent book is *The Critical Reception of Henry James: Creating a Master* (2008). Previous books include *Genuine Reality: A Life of William James* (1998) and *Dark Light: Electricity and Anxiety from the Telegraph to the X-Ray* (2004).

HUGH STEVENS is a senior lecturer in the Department of English Language and Literature at University College London. He is author of *Henry James and Sexuality* (1998) and co-editor of *Modernist Sexualities* (2000). He has recently edited *The Cambridge Companion to Gay and Lesbian Literature*.

JAKOB STOUGAARD-NIELSEN is Lecturer in Scandinavian Studies at University College London. He received his PhD with a thesis on the visual and textual culture of Henry James's New York Edition. He co-edited *World Literature, World Culture: History, Theory, Analysis* (2008) and has published articles on James in various books and journals, among them an essay on James's author portraits in The *Henry James Review*.

ANDREW TAYLOR is Senior Lecturer in American Literature at the University of Edinburgh. He is the author of *Henry James and the Father Question* (2002) and *Thinking America: New England Intellectuals and the Varieties of American Identity* (2010), and co-editor of *The Afterlife of John Brown* (2005) and *Transatlantic Literary Studies: A Reader* (2007). He is also

co-editor of Edinburgh Studies in Transatlantic Literatures, published by Edinburgh University Press.

SHEILA TEAHAN is Associate Professor of English at Michigan State University. She is the author of *The Rhetorical Logic of Henry James* (a *Choice* Outstanding Academic Book of 1996) and of essays in *Arizona Quarterly*, *Henry James Review*, *Studies in American Fiction*, *Palgrave Advances in Henry James Studies*, the Norton Critical Edition of *The Wings of the Dove*, the Bedford/St Martin's Case Studies in Contemporary Criticism edition of *The Turn of the Screw* and elsewhere.

JEREMY TAMBLING is Professor of Literature at Manchester University and Honorary Professor of Comparative Literature at the University of Hong Kong. He is the author of *Henry James: Critical Issues* (2000) and *Lost in the American City: Dickens, James, Kafka* (2001), and recently published an article on James and opera in *The Reception of Henry James in Europe* (ed. Annick Duperray).

PIERRE A. WALKER is Professor of English at Salem State College. He has written numerous articles on Henry James and other literary topics, and is the author of *Reading Henry James in French Cultural Contexts* (1995) and the editor of *Henry James on Culture: Collected Essays on Politics and the American Social Scene* (1999). Along with Greg W. Zacharias, he is general editor of *The Complete Letters of Henry James*.

PRISCILLA L. WALTON is Professor of English at Carleton University in Canada. She is the author of *Our Cannibals, Ourselves: The Body Politic* (2004) and *The Disruption of the Feminine in Henry James* (1992), and the co-author, along with Jennifer Andrews and Arnold E. Davidson, of *Border Crossings: Thomas King's Cultural Inversions* (2003). She edited the Everyman paperback edition of James's *The Portrait of a Lady* and is the editor of the *Canadian Review of American Studies*.

LYNN WARDLEY is Assistant Professor of English at San Francisco State University. Her current projects include a book on Lamarckian plots in American literature from the eighteenth to the twentieth centuries and an essay on the interrelations between Russian theatre of the 1920s and 1930s and women dramatists in the United States.

KENNETH W. WARREN is the Fairfax M. Cone Distinguished Service Professor in the Department of English at the University of Chicago. He is the author of *Black and White Strangers: Race and American Literary*

*Realism* (1993) and *So Black and Blue: Ralph Ellison and the Occasion of Criticism* (2003).

MERLE A. WILLIAMS is Personal Professor of English and Assistant Dean for Graduate Studies in the Faculty of Humanities at the University of the Witwatersrand in Johannesburg. She is the author of *Henry James and the Philosophical Novel: Being and Seeing* (1993) and is currently completing a monograph entitled 'The Challenge of Prometheus: A Reassessment of Shelley's Thought'. Her other publications are in the fields of Romantic poetry and the modernist novel, looking particularly at the relations between literature and philosophy.