

THEMATIC USE OF MANIFEST DOUBLING IN
SELECTED TALES BY HENRY JAMES

A Thesis

Presented to
the Graduate Faculty of the Department of English
University of Houston

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Mary Ann Seamon
August, 1975

FOREWORD

I am deeply grateful to the members of my committee, who read this thesis despite busy summer schedules; I extend special thanks, also, to Dr. Anne R. Phillips, the teacher and scholar who provided the stimulus which led me to undertake this study, and to Barbara Arthur and Sandra Hogan, the friends and colleagues who provided the encouragement which enabled me to complete it.

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Critics suggest that a search for self carried out by a divided individual is implicit in all of Henry James's work. Of particular interest, then, are ten short stories in which James makes this divided self explicit, tales whose donnée is the manifest double consciousness of a thereby self-haunted protagonist.

Deserving of study as a group because they share this overt presentation of the elsewhere latent divided self, the tales are further unified by common themes and motifs. Each tale treats one or both of two of James's recurring concerns: the strong attraction the past exerts on the sensitive individual, and the nature and situation of the artistic personality. Each tale also employs some variant of the ancient motif of the Double.

Whether the protagonist is "double" because he is an artist inspired by genius or because his affinity with the past involves the demon of an idée fixe, each seeks to escape the same human limitation: biological mortality. Some retreat into the productivity of the studio; others react to a relic of the past, an item which has survived its creator. In this way they all participate in the "madness of art," the attempt to forge a link with eternity.

These tales of manifest double consciousness, which merge several of James's major interests through a common symbol, thus provide a possible key to his entire canon.

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I. HENRY JAMES'S TALES OF DOUBLE CONSCIOUSNESS

Walter F. Wright has claimed that all of Henry James's stories are in some way concerned with identification of the self.¹ While some increase in self-knowledge is perhaps common to most well-rounded fictional characters, James's particularly precise depiction of such growth in awareness contributes greatly to the psychological realism of his fiction. James frequently presents protagonists who, with varying amounts of comprehension, engage in an attempt to integrate contradictory tendencies into a definable, acceptable self image. The ultimate resolution of their conflicting personality traits follows a search for self (albeit sometimes inadvertent) which exposes the interworking of their conscious and unconscious motives. So pervasive is this pattern in James's work that Daniel J. Schneider has asserted that the James canon from "beginning to end [is] . . . concerned with the unconsolidated man, the 'divided self.'"² But in most of James's work the presence of a divided self remains implicit. The "soul so deeply split in its inclination" that it is at the mercy of more single-minded characters is discernible only after a scholarly scrutiny such as Schneider's study in which he discovers this divided self to be an

¹ Walter F. Wright, The Madness of Art: A Study of Henry James (Lincoln: Univ. of Nebraska Press, 1972), p. 189.

² Daniel J. Schneider, "The Divided Self in the Fiction of Henry James," PMLA, 90 (May 1975), 447.

"inevitable structural implication of James's desire to dramatize the theme of freedom and encagement."³

James, however, was interested enough in the divided self to refer to it explicitly in several novels, to make the physical manifestation of such a psychological duality the explicit subject of nearly a dozen short stories written throughout his career, and to be still working with it as the explicit subject of one of the novels he was writing at the time of his death.⁴ The short stories, or tales as they are usually called, represent the full range of James's efforts from his near hack-work to his acknowledged masterpieces. Each is important for its contribution to a unique group in which the elsewhere elusive "figure in the carpet" is highlighted, perhaps even exaggerated, for emphasis. The common element in all of these tales--indeed the single criterion which admits them to discussion as a group--is the objectification of the elsewhere latent or implied double consciousness into the very donnée of the tale: the obvious double consciousness displayed by the protagonist, a characteristic which renders the protagonist self-haunted. In all of these tales the double consciousness reveals confusion of illusion and reality in the character's self-concept--either his ambivalence toward what he determines to be his selfhood or his need to strengthen, perhaps to perpetuate, his concept of self by projecting it into a particular idea, role, image, item or person.

³ Schneider, p. 447.

⁴ James refers to a divided personality in The Tragic Muse and The Wings of the Dove. He was using a divided self for the subject of The Sense of the Past, which was unfinished when James died in 1916.

The tales which constitute this group are "A Passionate Pilgrim," "The Last of the Valerii," "The Jolly Corner," "The Third Person," "The Altar of the Dead," "Maud-Evelyn," "The Beast in the Jungle," "Benvolio," "The Private Life," and "The Great Good Place."⁵

Schneider's comment that even when latent "the divided self required by James's art . . . is not, in truth, much different from the divided self known to psychology and psychiatry--the neurotic self, the schizoid personality" is especially true of the manifest double consciousness which appears in the tales selected for this study.⁶ In several of the tales James portrays fragmented personalities in plots which involve the characters' attempts, knowingly or unknowingly, at psychic re-integration. Some of the tales specifically concern psychologically unstable characters whose ambivalent attitudes toward themselves or toward other persons cause them to view themselves or the others as split personalities. In still other tales, the apparent emergence of a single fragment of a character's personality into a position of dominance signals the presence of double consciousness. As Leo B. Levy has pointed out, "James appears to have had no theory of subliminal behavior . . . yet . . . both consciousness and unconscious life come

⁵ Several other tales which are similar in tone and subject include the "The Madonna of the Future," "The Sweetheart of M. Briseux," "The Middle Years," "The Birthplace," "The Beldonald Holbein," "Nona Vincent," and "The Author of Beltraffio." Since doubling is not manifest in these tales, they do not qualify for consideration in this study.

⁶ Schneider, p. 447.

to exist in his work as spheres of mutual and interacting influence."⁷ This interaction is itself the main drama of these tales. More specifically, to use Martha Banta's words, "Wherever the subconscious appears James hastens to show it in the process of being brought up to the level of consciousness; this movement from the hidden (the art of the occult) to the revealed (the art of revelation) becomes structural, an intrinsic part of plot and theme."⁸

Although James varies the protagonist's nationality, age, sex, social status, profession, temperament, and immediate dilemma from tale to tale, most of these tales of double consciousness can be recognized as belonging to a logical group because they share common themes, motifs, or metaphors. The donnée of double consciousness serves, for instance, as a natural vehicle for two other subjects which concerned James throughout his writing career: the immense attraction the past holds for certain persons, and the nature and situation of the artistic personality. One or the other of these subjects appears in each of the tales; frequently they appear interwoven. Consequently, motifs of museums, collector's items, and works of the plastic or literary arts--organic to either or both of these subjects--recur from tale to tale. Furthermore, in each of the tales included in this group, James deliberately employs some variant of the ancient folk motif of the Double,

⁷ Leo B. Levy, "Henry James's Confidence and the Development of the Idea of the Unconscious," American Literature, 28 (November 1956), 347.

⁸ Martha Banta, Henry James and the Occult: The Great Extension (Bloomington: Indiana Univ. Press, 1972), p. 71.

which has evolved through centuries of oral and written literature as the conventions of the doppelganger, ghostly visitants, or possessing spirits--demon or muse--and in psychology as the phenomena of the shadow, the anima, the obsession, the split personality, the alter ego, or the autoscopic hallucination.

That James, who had repeatedly demonstrated his ability to embody his concept of the division within the self in all of his work without recourse to an obvious convention, should continue to use the traditional pattern is not surprising. Banta sees James as "an eclectic and a pragmatist of art" who "would use any tradition, genre, idea, germ, clue, motif, if he felt it would work for him--if it would metamorphose into something right and real under his hand."⁹ Banta's study of James's use of various occult phenomena as subjects for his fiction has convinced her that James, primarily through his brother William James's participation in the Society for Psychical Research, was as well aware of the "realistic psychological parlance" as he was well familiar with the "romantic phrase that traditionally describes the same state," but that he chose for artistic reasons "to dramatize in terms of the latter while exploiting his generation's knowledge of the former."¹⁰

As a result of James's skill in both realistic and romantic metaphor and terminology, the double consciousness experienced by his characters displays the same correspondence to personality decomposition

⁹ Banta, p. 53.

¹⁰ Ibid., p. 259.

that Robert Rogers has described in his comprehensive study of the motif, The Double in Literature.¹¹ James's characters undergo either of two clinical counterparts of literary doubling: autoscopic vision (the hallucination of the physical self) or dissociation (the apparent splitting of the self into two or more personalities). The doubling in most of James's tales is subjective, representing merely fragmentation within the character's psyche; in a few stories, however, the characters exhibit symptoms of objective doubling, which represents inner conflict expressed in the fragmented character's perception of or attitudes toward other people. The splitting is experienced in varying degrees by the characters from tale to tale, and is exhibited through a variety of symptoms or actions. And, James's characters, taken collectively, are themselves fluent in both realistic and romantic parlance; some protagonists or observers speak in clinical terms, others in the language of myth.

To group these tales on the basis of manifest doubling of consciousness is not to imply that they may not also contain latent doubling (which Schneider would have us believe is everywhere in James's work). Latent doubling, however, invites an altogether different critical approach which is beyond the intention and scope of this study. Similarly, any possible relation between James's repeated portrayals of doubling and the facts of his own life also is beyond the scope of this thesis. Some critics who do attempt to draw parallels between James's

¹¹ Robert Rogers, A Psychoanalytic Study of the Double in Literature (Detroit: Wayne State Univ. Press, 1970), pp. 4-5, passim.

biography and his art offer several of these tales of double consciousness as their evidence.¹²

Scholars more interested in the fiction as literature than as an index to the writer's psyche also have studied these tales. The few critics who discuss the manifest doubling in the tales offer interpretations which in effect support or elaborate Albert J. Guerard's generalization that the concern of such doubling in any work of literature is "the need to keep a suppressed self alive, though society may insist on annihilation: to keep alive not merely a sexual self or a self wildly dreaming of power or a self capable of vagrant fantasy, the self of childhood freedom--not merely these, but also a truly insubordinate perhaps illusory, original and fundamental self, an 'etre naif et formee sienne' that (in Montaigne's words) 'lucite contre l'institution.'"¹³

These critics, however, usually discuss the tales singly, occasionally as thematic pairs or trilogies. Banta, it is true, includes most

¹² See Van Wyck Brooks, The Pilgrimage of Henry James (New York: Dutton, 1925); F. W. Dupee, Henry James (New York: Morrow, 1951, 1974); Leon Edel, "Introductions" to the twelve volumes of The Complete Tales of Henry James (Philadelphia: Lippincott, 1962-1965); Milton Mays, "Henry James, or, The Beast in the Palace of Art," American Literature, 39 (January 1968), 467-487; and Saul Rosenzweig, "The Ghost of Henry James," Partisan Review, 11 (1944), 436-455.

¹³ Albert J. Guerard, "Concepts of the Double," Stories of the Double (New York: Lippincott, 1967), p. 2. For supporting criticism, see Banta, Rogers, Wright; others who discuss the nature of the doubling include Edwin Honig, "The Merciful Fraud in Three Stories of James," Tiger's Eye, 9 (1949), 83-96; George Monteiro, "Hawthorne, James and the Destructive Self," Texas Studies in Literature and Language, 4 (Spring 1962), 58-71; and Raymond Thorberg, "Terror Made Relevant: James's Ghost Stories," Dalhousie Review, 47 (Summer 1967), 185-191.

of them in her book on James's use of occult subjects, but distributes them among various chapters, each treating a different topic. While it is almost critical commonplace now to relate "The Jolly Corner," "The Altar of the Dead," and "The Beast in the Jungle," particularly helpful discussions of these three tales have been published by Raymond Thorberg and Edwin Honig. Although Thorberg's article treats the broad subject of terror in James's ghost stories, he draws his conclusions largely from these three tales in which he points out "the isolating effects of obsession" and suggests that the terror experienced by the protagonists results from "guilt deriving from the knowledge that one has failed in the responsibility toward his life."¹⁴ Honig's article about this same thematic trio purports to show that the protagonists of the three tales enact the Dionysian ritual of regeneration, but it is a more seminal scholarly work for the insight it offers into the nature of the other self (that is, the secondary half of the double consciousness) as a deliberately created artifice, a product manufactured by the protagonist who will sacrifice it in lieu of allowing an attack on the "real" self.¹⁵ George Monteiro also pairs two of these three tales, "The Beast in the Jungle" and "The Altar of the Dead," as evidence that James, following Hawthorne, occupies a central position in "a notable literary tradition" of the "destructive self."¹⁶

¹⁴ Thorberg, pp. 186, 191.

¹⁵ Honig, pp. 83-96.

¹⁶ Monteiro, pp. 58-71.

Whether illusory, sacrificial, protective, or destructive, the second self in these tales of double consciousness is certainly not the only companion or antagonist of the protagonist. Far from it. Nearly every study of even one of these tales confirms Banta's reminder that "James consistently placed emphasis upon man's relationship with man" and that because of this emphasis, "not in spite of it, he produced an extensive body of writing that examines such matters as veridical hallucinations, pursuit of ghostly presences" and other occult or pathological phenomena.¹⁷ No matter how occult the atmosphere of the tales, Banta maintains, "the conflict that counts is fought between one living being and another."¹⁸ This principle clearly is evident in the tales in which the protagonist's double consciousness is not only affected (even caused) by his relationships with other persons, but also, simultaneously, is the determining factor in the nature and outcome of these relationships.

Although no critical work so far has treated these tales as a group, that is, as Henry James's *Tales of Double Consciousness*, the fact that critical insights published about any one tale almost always apply fruitfully to the others proves their thematic unity and their susceptibility to joint consideration. These tales well merit study as a unit because they embody an intricately patterned microcosm of many of James's major interests: the divided self, the sense of the past, the nature and situation of the artistic personality, the effect

¹⁷ Banta, p. 8.

¹⁸ Ibid., p. 126.

on a sensitive mind of its interactions with other persons, and the fascination of that sensitive mind with its own consciousness. Double consciousness serves as a symbol for all these merging themes and thus provides a key to the entire James canon. These tales may be considered a lens with which James's hypothetical carpet can be scanned for its hidden figure, but the lens itself must be recognized as that of a kaleidoscope.

II. PROPITIATIONS AND ATONEMENTS

In a number of tales, written over the entire span of his career, James presents characters whose double consciousness, resulting from ambivalence toward some aspect of life, is expressed as a willingness to inherit a supposed psychic legacy and its attendant responsibilities. Each story involves repressed personality traits which can become acceptable to the character's consciousness only if they masquerade as loyalty to a past as remote as ancestral pagan gods, as recent as the past few generations, or as immediate as the death of a contemporary. To the casual reader, James presents characters whose appreciation of the past increases their psychic powers, vouchsafes them visions or communications with the dead, and qualifies them to redress wrongs done in the past or to avoid present-day mistakes whose origins lay in the past. Actually, as careful study shows, James establishes what today are clinically recognized causes for the decomposition of his characters' personalities. He presents this divided consciousness as, seeking an excuse to keep alive the hitherto repressed part of the psyche, it becomes obsessed with the past. Finally, but primarily, James portrays the protagonist in his relations with other living human beings, relations strongly affected by the protagonist's inordinate attraction to the past.

Four tales which all concern what James called "the sense of

the past"¹ reveal a similar pattern: a reminder of the past triggers the emergence of a repressed trait of the protagonist's personality, compelling him to perform certain ritual actions in an attempt to regain psychic wholeness. These tales, so different in every respect except this pattern, are "A Passionate Pilgrim," "The Last of the Valerii," "The Third Person," and "The Jolly Corner."

James introduces the concept of manifest decomposition in his early tale, "A Passionate Pilgrim" (1871).² In this story, forty-two-year-old Clement Searle's dissatisfaction with his life causes him to identify so strongly with several other persons that he considers them his doppelgangers, and compels him to affect the supposed personality of a long-dead relative. The story is told by another American who makes Searle's acquaintance when the two stay at the same English inn; the unnamed narrator soon learns that Searle is on his first visit to England, where he has come, ostensibly, to press an old, weak claim to a Searle family estate. Actually, the terminally ill Searle, convinced that he has wasted his health and patrimony during his purposeless life in New York, has come to England to find contentment before

¹ The phrase, "the sense of the past" is the title of a novel James left unfinished when he died; James used the phrase frequently in his notebooks and in his work.

² Some critics overlook or slight the manifest doubling in this story in their interest in the "international theme," the motif of the sensitive American's discovery of Europe. See Osborn Andreas, Henry James and the Expanding Horizon (1948; New York: Greenwood Press, 1969), p. 98; also see Brooks, Dupee and Edel. James Richard Huffman, however, refers to the "pathological pilgrims" in his dissertation, "The Sense of the Past in Henry James" (Michigan State, 1970).

he dies. Almost immediately the narrator recognizes Searle's total self-absorption; in one of their first conversations, he tells Searle, "I have a strong suspicion that your illness is in great measure a matter of mind and spirits. All that you've told me is but another way of saying that you have lived hitherto in yourself. The tenement's haunted! Live abroad! Take an interest!" (CT, II, 247).³

The interests that Searle takes are but extensions of his self-absorption. When he and the narrator encounter a beggar during a stroll down an English country road, Searle immediately relates the man's conditions to his own: "'I feel as if I had seen my doppel-ganger,' said Searle. 'He reminds me of myself. What am I but a tramp?'" (CT, II, 243). Thus open to the idea of an alter ego, Searle visits the estate for which he has filed claim; there he is delighted to discover that he physically resembles the subject of an old portrait. When told by the housekeeper that the original of the portrait, also named Clement Searle, had died during a voyage to America, Searle grasps the narrator's arm excitedly: "I have an idea. He perished at sea. His spirit came ashore and wandered forlorn until it got lodgment again in my poor body. In my poor body it has lived, homesick, these forty years, shaking its rickety cage, urging me, stupid, to carry it back to the scenes of its youth. And I never knew what was the matter with me. Let me exhale my spirit here!" (CT, II, 256).

³ Henry James, The Complete Tales of Henry James, ed. Leon Edel (Philadelphia: Lippincott, 1962-1965; 12 vols.), II, 247. Hereafter cited as CT followed by volume number and page number.

Searle's readiness to acknowledge an English alter ego springs from the fact that he blames his failure in life on his American milieu, on the lack of opportunity for his sensitive spirit to develop in the vulgarity of New York society. He likes to think that latent in him is a personality which would have been successful in a European setting. "To think," he muses aloud as he and the narrator admire the disputed estate, Lockley Park, "of people having enjoyed this all these years! I know what I am,--what might I have been? What does all this make of you?" (CT, II, 253). When the distant cousins who own the estate (a widower and his spinster sister), tell the Americans that the ancestral Clement Searle had abandoned a pregnant sweetheart, Searle expresses the hope that her ghost will mistake him for her betrayer and appear to him. The talk about the dead lovers, the narrator notices, "evidently possessed a potent magic for my friend; and his imagination, chilled for a while by the frigid contact of his kinsman, began to glow again. From this moment he ceased to steer his cockle-shell, to care what he said or how he said it, so long as he expressed his passionate satisfaction in the scene about him" (CT, II, 272).

In this exhilarated state, Searle proposes to his kinswoman, suggesting that their marriage "will repair the trouble" (CT, II, 286). Later that evening, the Englishman intercepts his sister's answering note to Searle and, denouncing their new-found cousin as a fortune hunter, leaves the American "utterly overwhelmed and exhausted" (CT, II, 285). Despite the resultant rupture with his cousins, the visit to Lockley Park has given Searle an interest. The portrait has

provided him the alternative identity he has unconsciously sought. Just how seriously he takes his resemblance to the portrait is indicated that same night when he bursts into the narrator's room to report the ghostly visit for which he had hoped. At this point, despite his hallucination of the ghost, Searle still knows who he is, the American claimant, not the dead girl's betrayer: "God knows I never did any such thing! But she took me for my elder, for the other Clement" (CT, II, 287).

By morning, however, the narrator notices definite signs that Searle has been affected psychologically by his eerie adventure. When they awaken after a brief sleep, Searle announces, "I'm a personage! I'm rare among men! I'm a haunted man," and the narrator worries that "perfect sanity had passed out of his voice" (CT, II, 289). A few hours later, as the pair tour the grounds of Oxford, Searle exhibits marked signs of personality decomposition; his companion relates, "I may say that from this time forward, with my unhappy friend, I found it hard to distinguish between the play of fancy and the labor of thought, and to fix the balance between perception and illusion. He had already taken a fancy to confound his identity with that of the earlier Clement Searle; he now began to speak almost wholly as from the imagined consciousness of his old-time kinsman" (CT, II, 291). Speaking from his newly acquired identity, Searle displays personality traits very unlike his own. The narrator comments that Searle seems to have "laid aside the diffidence and shy self-consciousness which had marked him during the first days" of their acquaintance and that

Searle reveals "an unexpected faculty for becoming acquainted with the lounging gowmsmen" (CT, II, 295).

Weakened physically as well as mentally by his vision of the dead woman, Searle is confined to a wheelchair for the duration of his stay in England. In his new amiable manner, Searle even chats with the elderly derelict hired to push the wheelchair and soon learns that his attendant, Rawson, is the impoverished son of a wealthy British family whose property had gone intact to an elder son. Again Searle identifies with a tramp: "We have been weak, sir; as weak as water. Here we are, sitting staring in each other's faces and reading our weakness in each other's eyes" (CT, II, 300). As Krishna Baldev Vaid has pointed out, Searle has found another doppelganger.⁴ Learning that Rawson yearns to start a new life in America, the dying Searle gives him his watch and jewelry--the price of passage to America.

The story, thus, has three passionate pilgrims, the elder and younger Clement Searles and Rawson. Although the pilgrims' attitudes toward the countries which they hope to adopt are significant, reading "A Passionate Pilgrim" merely as one of James's international tales overlooks the extensive treatment of Searle's abortive journey toward psychic wholeness. James's interest in his protagonist's psyche is suggested, perhaps, by the narrator's reaction to Searle's ghostly visitation: "On the whole, I think my own vision was the more interesting of the two. He beheld the transient, irresponsible spectre: I

⁴ Krishna Baldev Vaid, Technique in the Tales of Henry James (Cambridge, Mass.: Harvard Univ. Press, 1964), p. 35.

beheld the human subject, hot from the spectral presence" (CT, II, 288).

Although Searle is one of James's earliest expatriates, he also is the literary ancestor of numerous other human subjects hot from a spectral presence produced by personality decomposition and projection. Searle's double consciousness, like that of his literary descendants, springs from his ambivalent self-concept, one side of which is a yearning for suppressed parts of his personality, for potential not developed. Their physical resemblance is but a superficial reason for Searle's complete identification with his ancestor; their real point of similarity is their denial of some aspect of their lives. The earlier Searle had refused to love a woman and recognize her unborn child; the younger Searle had forsaken and refused to love some part of his own personality, some psychic child in him that he had never allowed to grow to manhood, and the repression is responsible for his self-hauntedness. By his eagerness to take on his ancestor's guilt, to marry his cousin to repair the damage, Searle reveals an unconscious desire to expiate his own psychic guilt. By projecting his guilt into the past, by equating it with that of the earlier Searle, the American has found a scapegoat for his own self-betrayal. Furthermore, by helping Rawson to leave England for America, Searle attempts to atone for his more recent sin of expatriation.

James again deals with a man's readiness to inherit a psychological legacy of his ancestors in "The Last of the Valerii" (1874). This tale presents the emergence of latent, repressed forces in the psyche of a young Roman count married to the American narrator's goddaughter.

Again the psychological and the international motifs work together. Early hints of Count Camillo Valerio's inner life are dismissed as flashes of dullness by the American narrator, who compares the young Roman to antique busts and "a statue of the Decadence" (CT, III, 93) and is merely amused that the Count "sometimes withdrew from the world altogether" during "moods in which his consciousness seemed so remote and his mind so irresponsible and dumb" (CT, III, 96). When the young American Countess Martha Valerio, for diversion, hires archeologists to explore the grounds of their ancient Roman estate for buried sculpture, her husband warns, "Let them lie, the poor disinherited gods . . . you are so sure of finding. . . . I call the poor old statues ghosts. . . . Don't dig up any more or I won't answer for my wits!" (CT, III, 98-99). After a beautiful Juno is unearthed, the Count, although nominally a Catholic, secretly enshrines the goddess and offers her blood sacrifice. The director of the digging explains the Count's actions to the narrator: "There's a pagan element in all of us . . . and the old gods have still their worshippers. The old spirit still throbs here and there, and the Signor Conte has his share of it" (CT, III, 115). While his previously repressed pagan element is dominant in the Count's personality, he neglects his wife, a hitherto beloved bride. To regain her husband's attentions, the Countess orders the Juno reburied; immediately after the interment, the Count's personality returns to normal. In a sense, Venus has triumphed over Juno in a contest for the Count's worship. The Count, however, still has the severed hand of the statue locked away in a cabinet--just as

he retains a trace of the alter ego in his consciousness, while most of it has been reburied in his unconscious.

Writing an introduction for the story in his edition of James's tales, Leon Edel suggests, "The implication . . . is that civilised man must keep the primitive side of his nature properly buried; that it is dangerous to exhume dormant primeval things; that they contain the evil man has eternally sought to master" (CT, III, 9). The story, however, does not require such pat moral interpretation. It is an expression of James's interest in the powerful attraction that the past can exert on a sensitive personality, an attraction so strong that it causes a crisis in the character's self-concept. Count Valerio's inability to assimilate the psychic legacy of the past produces the phenomenon of dissociation, which results in an at least temporary eclipse of his usual personality by an alter ego representative of hitherto dormant forces in his psyche.

The spectral presence in this story is the quality of lifelikeness the Count attributes to the Juno. At one point his wife laments, "His Juno's the reality; I'm the fiction!" (CT, III, 117). The language James uses to describe the Count's private reality includes the traditional metaphors used to describe the mythical, archetypal voyage of the hero into the underworld. The narrator refers to the Count as having "crossed the Acheron" but having left his wife behind "as a pledge to the present" (CT, III, 117). But the dénouement is particularly Jamesian; not the spectral presence, but the actions of the beholder in his relationships with others are important. Since the

Count's response to the goddess of the past seems to be a projected attempt to keep the earlier and repressed side of his own personality alive despite his marriage to a "thoroughly modern" American wife, the narrator decides that "if the Count was to be touched, it must be by the sense that his strange spiritual excursion has not made his wife detest him" (CT, III, 117). The Countess, loving, patient, yet finally responsibly active, foreshadows the later, more fully realized women characters James was to create--women whose love and patience provide their fragmented men if not the opportunity for psychological wholeness, at least a focus for attempted integration.

Recognizable qualities of Searle and the Count Valerio reappear in the characters of "The Third Person" (1900), a rather humorous account of two spinster cousins with a joint interest in the past. Just as Count Valerio projects his repressions onto the Juno and approaches psychic reintegration only by going through the rituals of acknowledging the demanding goddess, Amy Frush projects her outlaw instincts as the demands of a dead ancestor who had been hanged for smuggling, and justifies her own minor evasion of customs as necessary to lay the ghost who haunts the newly inherited house she shares with her cousin Susan. Susan Frush, on the other hand, takes Searle's method and eases her guilty double consciousness vicariously. She seeks to atone for their ancestor's crime by anonymously paying duty on the smuggler's goods.

That the cousins have inherited the house is unexpected; their claim to Marr is as tenuous as Searle's to Lockley Park; thus, part

of their initial joy at the appearance of a ghost stems from their taking his presence as a sign of their acceptability as bearers of the family traditions. Actually, they, like Searle, finally hallucinate what they have already hoped for. James describes them soon after taking possession of the old house, "stuffing large stories into very small openings and pulling every faded bell rope that might jingle rustily into the past. They were still here in the presence . . . of their common ancestors. . . . Yet they wanted more of a picture and talked themselves into the fancy of it; there were portraits . . . but they were curious of detail and would have liked to people a little more thickly their backward space, to set it up behind their chairs as a screen embossed with figures" (CT, XI, 137-138).

Another, equally significant, part of their joy in the ghost can be attributed to his sex. James writes, "What really most sustained our friends in all ways was their consciousness of having, after all--and so contrariwise to what appeared--a man in the house. It removed them from that category of the manless into which no lady really lapses till every issue is closed. Their visitor was an issue--at least to the imagination, and they arrived finally, under provocation, at intensities of flutter in which they felt themselves so compromised by his hoverings that they could only consider with relief the fact of nobody's knowing" (CT, XI, 152). The cousins each cultivate this issue of the imagination until it becomes a private reality.

That the cousins both see the ghost suggests that each is possessed of the double consciousness which makes projection possible; however,

while both claim to have seen the spectre, their visions never occur simultaneously. There are strong suggestions that Amy has them (if she does) only out of jealousy for her cousin's superior privileges. Even Susan is not granted the first awesome vision until the night after the two women bring up a box of old letters from the cellar. That James intends the apparition to be not only a hallucination of Susan's but also a projection of some part of her self-image, is evident when the ghostly visitation takes place in front of her own mirror.⁵ She tells Amy that a man stands in her room: " . . . before my dressing-glass . . . with his back to it. To look at me. . . . To keep me off. . . . In strange clothes--of another age; with his head on one side" (CT, XI, 141). By the time of Susan's vision, James has already established her as the amateur artist who "picked out subjects, and, with her head on one side and a sense that they were easier abroad, sat sucking her water-colour brush and nervously . . . waiting and hesitating" (CT, XI, 137). Amy, in turn, sees the ghost of Cuthbert Frush only when, after several agonized days of feeling left out, she enters a darkened room and sees the dim figure in front of the fire.

⁵ R. E. Hemphill, "Misinterpretation of Mirror Image of Self in Pre-senile Cerebral Atrophy," Journal of Mental Science, 94 (1948), 603. "The individual has incomplete knowledge of his external appearance and patterns of shape and movement. He knows only what he has learnt from observing himself in a mirror or photographs. This information is limited by physical factors, such as angle of vision, position of eyes, light, size of mirror, and flexibility of the body, so that it is practically impossible to recognize oneself from an unfamiliar angle--from the side or behind . . . an unexpected encounter with oneself in a full-length mirror gives the impression of meeting a stranger."

The cousins' interest in the apparition increases when the vicar, to whom they have referred the box of illegible letters, deciphers in them the story of a young man hanged for smuggling. Amy had made no protest when Susan had earlier warned the vicar that should the documents contain anything too bad for ladies to hear, he should not tell them; Amy has, however, been secretly "promising herself that whatever there might be to be known, and however objectionable, she would privately get it out of their initiator" and "hoping that it would be something too bad for her cousin--too bad for any one else at all to know, and that it most properly might remain between them" (CT, XI, 140). However, when the cousins hear the vicar's news, Amy and Susan immediately begin to assure each other that they are worthy of such a daring ancestor. When Amy declares that she, too, would evade customs, the vicar jokingly requests that she smuggle him a Tauchnitz novel, one of the items on the forbidden list.

Neither cousin sees the ghost for a while after his identity is established; when Susan finally reports his reappearance, Amy is perturbed. "Why, she afterwards asked herself in secret, should the restless spirit of a dead adventurer have addressed itself, in its trouble, to such a person as her queer, quaint, inefficient housemate? It was in her, she dumbly and somewhat sorely argued, that an unappeased soul of the old race should show a confidence" (CT, XI, 154). As in all James's so-called ghost stories, the seeing of the ghost is but one circumstance in the real drama of consciousness, the drama of the character hot from the spectral presence in relationships with

his peers. The cousins become cool toward one another, Amy out of jealousy, Susan in reaction. Their joy in their ancestor lessens as their suspiciousness threatens the harmony of Marr, their loved new home. At last Susan explains perhaps more than she realizes when she remarks, "They say, you know that when women do quarrel, it's usually about a man." For Amy, however, the explanation is too simple: "Well then, let there first be one" (CT, XI, 159).

Each determines to end the haunting, or self-haunting, which their exaggerated sense of the past has provoked. The cousins' respective remedies prove that each saw only a figment of her own personality, a projection of her own desires. That each has encountered a separate vision is evident when Susan speaks of the ghost's look of remorse: "'But what if it isn't remorse?' Miss Amy shrewdly asked. 'But it is--or it seemed to me so.' 'Never to me,' said Miss Amy. Again they searched each other. 'Then evidently with you he's different.' Miss Amy looked away. 'I dare say!'" (CT, XI, 165).

Whether Susan's guilty offering of conscience money or Amy's acceptance of the outlaw strain in her own personality is the antidote is not specified. Susan seems unsure that she has succeeded, but Amy is certain that her smuggling has brought them permanent peace, that they will never again find this particular ghost between them. That there may, indeed, be a man between them, however, is suggested by Amy's refusal to answer Susan's query whether the item she smuggled home from her week in Paris was, indeed, the vicar's requested Tauchnitz.

Searle, Count Valerio, and the Frush cousins--all are characters whose reaction to an object, an event, or a place associated with the past reveals warring self-concepts. Yet, despite Searle's use of the word

doppelganger in "A Passionate Pilgrim" and Susan Frush's envisioning a spectre in her own mirror in "The Third Person," none of the fragmented personalities in the three tales discussed has actually knowingly faced a second self. Such a confrontation with an alter ego is the goal of the protagonist in "The Jolly Corner" (1908). Spencer Brydon attempts a deliberate exploration of his psyche in an avowed search for a repressed part of self, and the resultant vision is a genuine case of the psychopathological phenomenon known as autoscopic hallucination.⁶ Brydon's vision of himself is an example of subjective doubling. His friend Alice Staverton's dream visions, if taken on her word, are credible as instances of objective doubling.⁷

"The Jolly Corner" echoes details of the earlier stories concerned with double consciousness related to a sense of the past. The international theme figures markedly; the story is something of "A Passionate Pilgrim" in reverse in that Brydon, recently returned to New York after having spent most of his adult life abroad, is obsessed with the question of what he would have become had he remained in his native America. Like Searle, Brydon wonders what effect un-lived possibilities would have had on his personality. "He found all things come back to the question of what he personally might have been, how he might have led his life and turned out, if

⁶ N. Lukianowicz, M.D., "Autoscopic Phenomena," A.M.A. Archives of Neurology and Psychiatry, 80 (1958), 199. Lukianowicz defines autoscopia as "a complex psycho-sensorial hallucinatory perception of one's own body image projected into the external visual space" but also refers to Lippman's definition of the phenomenon as "hallucinations of physical duality."

⁷ Rogers, p. 5. Rogers writes, "Doubling may be subjective or objective. Both represent conflict, but subject doubling represents conflicting drives, orientations, or attitudes without respect to their relation to other people, whereas object doubling displays inner conflicts expressed in terms of antithetical or incompatible attitudes toward other people."

he had not so, at the outset, given it up" (CT, XII, 613). As he puts it to Alice:

"What would it have made of me, what would it have made of me? I keep wondering, all idiotically; as if I could possibly know! I see what it has made of dozens of others, those I meet, and it positively aches within me, to the point of exasperation, that it would have made something of me as well. Only I can't make out what, and the worry of it, the small rage of curiosity never to be satisfied, brings back what I remember to have felt, once or twice, after judging best, for reasons, to burn some important letter unopened."

(CT, XII, 203)

Also like Searle, Brydon suspects that he has wasted his life: "I believe I'm thought in a hundred quarters to have been barely decent. . . . I was leading a frivolous, selfish scandalous life" (CT, XII, 205).

Brydon's vision, like that of Searle and the Frush cousins, is a hallucinatory materialization of thoughts he has already expressed. Like Count Valerio, Brydon is pulled back to normality by a woman's concern.

Brydon is in New York to attend to his property, the ancestral home which he calls his jolly corner and another house which he is having converted into an apartment building. This renovation project is an unexpected delight for Brydon; the construction details cause a "lively stir, in a compartment of his mind never yet penetrated, of a capacity for business and a sense for construction. These virtues, so common all round him now, had been dormant in his own organism" (CT, XII, 195). The possibility that he perhaps has not only latent talents but a latent American self as well occurs to Brydon:

. . . it had broken out with the oddest abruptness, this particular wanton wonderment; it met him there--and this was the image under which he judged the matter, or at least not a little thrilled and flushed with it--very much as he might have been met by some

strange figure, some unexpected occupant, at a turn of one of the dim passages of an empty house. The quaint analogy quite hauntingly remained with him, when he didn't indeed rather improve it by a still intenser form: that of his opening a door behind which he would have made sure of finding nothing, a door into a room shuttered and void, and yet so coming with a great suppressed start, on some quite erect confronting presence, something planted in the middle of the place and facing him through the dusk.

(CT, XII, 198)

Although Brydon talks about latent aspects of his personality, he does not seem to realize that they are suppressed, but present parts of his total personality. He thinks of his alter ego as definitely "other": "His alter ego 'walked'--that was the note of his image of him, while his motive for his own odd pasttime was the desire to way-lay him and meet him" (CT, XII, 209). But Brydon's search for self is not really serious at first; he craves sensation rather than true self-knowledge to help reconcile conflicting tendencies. Consequently, he achieves only a big-game hunter's sensation as he prowls musing through the empty jolly corner house very late one night: "It had been the theory of many superficially judging persons, he knew, that he was wasting . . . life, in a surrender to sensations, but he had tasted of no pleasure so fine as his actual tension . . . he found himself holding his breath and living in the joy of the instant, the supreme suspense. . ." (CT, XII, 210).

Trying to force a psychic experience, Brydon childishy pictures himself as a bold adventurer in his search: "he wondered if he would have glared at these moments with large shining yellow eyes, and what it mightn't verily be, for the poor hard-pressed alter ego, to be

confronted with such a type" (CT, XII, 211). That he is after sensation, not knowledge, is emphasized by the locale Brydon selects for his search; he goes to the darkest recesses of the house, which happen to be servants quarters, instead of to his own former rooms, the logical place for his past impressions to resurface.

Because his quest has been something of a game, when Brydon does seem to be at the point of realizing his alter ego behind a mysteriously closed door, when "at last they were, the two, the opposed projections of him, in presence," Brydon panics and rejects his chance of self-knowledge (CT, XII, 218). He rationalizes that the closed door is a sign that his alter ego does not want to be exposed:

Discretion--he jumped at that; and yet not, verily, at such a pitch, because it saved his nerves or his skin, but because . . . it saved the situation. . . . "if you won't then--good: I spare you and I give you up. You affect me as the appeal positively for pity: you convince me that for reasons rigid and sublime--what do I know?--we both of us should have suffered. I respect them then, and, though moved and privileged, as I believe, it has never been given to man, I retire, I renounce--never, on my honour, to try again. So rest for ever--and let me."

(CT, XII, 219)

Brydon's feeling of privilege is reminiscent of Searle's pride in being a "haunted man," and Brydon's decision to leave the alter ego undisclosed is reminiscent of Count Valerio's original plea to let the old gods lie. But throughout the night Brydon has keyed his nerves to such a pitch that he cannot leave well enough alone. His repressions, like the Juno statue, once exhumed must be acknowledged. Suddenly recognizing the enormity of the situation he has created, Brydon opens a window, hoping that the night air will provide "a sharp rupture of

his spell" and looks in vain for a policeman or any other human companion on the street below (CT, XII, 219). His sense of the still unbroken spell makes him fear to descend the stairs. He even considers a suicidal exit through an upper-story window. Desperate to escape the thoughts which have become so vivid during his self-centered all-night reverie, and suddenly disgusted with his jolly corner ("the builders, the destroyers--they might come as soon as they would"), Brydon bolts down the stairs (CT, XII, 233).

Brydon has finally reached a state of mental helplessness at which he is ready for what C. G. Jung calls "a compensatory reaction from the collective unconscious."⁸ James presents Brydon's flight down the stairs and his meeting with the alter ego at the bottom in terms very similar to those which Jung was to use a few years later. As James describes Brydon's experience:

The house, withal, seemed immense, the scale of space again inordinate; the open rooms, to no one of which his eyes deflected, gloomed in their shuttered state like mouths of caverns; only the high skylight that formed the crown of the deep well created for him a medium in which he could advance, but which might have been, for queerness of colour, some watery under-world. . . . At the end of two flights he had dropped to another zone, and from the middle of the third, with only one more left, he recognized the influence of the lower windows, of half-drawn blinds, of the occasional gleam of street-lamps, of the glazed spaces of the vestibule. This was the bottom of the sea, which showed an illumination of its own and which he even saw paved . . . with the marble squares of his childhood.

(CT, XII, 223)

And Jung similarly phrases his description of the experience of

⁸ Carl G. Jung, "The Archetypes and the Collective Unconscious," in The Collected Works of C. G. Jung, IX, Part 1 (New York: Pantheon for Bollingen Foundation, 1959), p. 123.

self-understanding in archetypal terms of the watery underworld:

The meeting with oneself is, at first, the meeting with one's shadow. . . . a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well. But one must get to know oneself in order to know who one is. For what comes after the door is, surprisingly enough a boundless expanse full of unprecedented uncertainty, with apparently no inside and no outside, no above and no below, no here and no there, no mine and no thine, no good and no bad. It is the world of water, where all life floats in suspension; where the realm of the sympathetic system, the soul of everything living, begins; where I am indivisibly this and that; where I experience the other in myself and the other-than myself experiences me.⁹

Waiting for Brydon in front of the street door of the house is the shadow figure, his alter ego. This autoscopic double which Brydon finally hallucinates is more than he can accept:

. . . the bared identity was too hideous as his. . . . The face, that face, Spencer Brydon's?--he searched it still, but looking away from it in dismay and denial. . . . Such an identity fitted his at no point, made its alternative monstrous. . . . as it came upon him nearer now--the face was the face of a stranger. . . . sick with the force of his shock, and falling back as under the hot breath of the roused passion of a life larger than his own, a rage of personality before which his own collapsed, he felt the whole vision turn to darkness, and his very feet give way.

(CT, XII, 226)

Since at this point Brydon is still inclined to view the vision as his un-lived possibilities, it is significant that this vision, loathsome as it is, nonetheless makes him consider its alternative monstrous. Thus, as Floyd Stovall suggests, Brydon blacks out because he has a momentary glimpse of the ugliness, not of what he might have been, but of what he has been. What Brydon sees, unsought, at the door to the

⁹ Jung, "The Archetypes and the Collective Unconscious," pp. 21-22.

street, is, in Stovall's words, the "false self that for thirty-three years has overlaid Brydon's true self."¹⁰ But, according to Stovall, neither can "the self that might have been had he never left New York, which is the ghost of the back rooms of the fourth floor of the house on the jolly corner" be considered Brydon's true self. Thus, unable to accept some aspects of his total personality and newly aware that what he has considered his own personality is incomplete, Brydon loses consciousness.

Brydon's swoon lasts until late afternoon when the touch of Alice Staverton awakens him. For Brydon, the "rich return of consciousness" creates a state of bliss: "He had come back, yes--come back from further away than any man but himself had ever travelled; but it was strange how with this sense what he had come back to seemed really the great thing, and as if his prodigious journey had been all for the sake of it" (CT, XII, 227). Brydon still rejects the latent traits he has discovered in his personality: "He's none of me, even as I might have been." He even rejects the possibility that his own unconscious has provided a compensatory reaction by showing him what he perhaps really is: "He didn't come to me" (CT, XII, 231). Yet, despite his refusal to acknowledge and integrate the fragments of his self-concept, Brydon has been changed by his experience; for good or ill, he now recognizes a dependence on Alice Staverton, in whose lap he finds his head cradled as he returns to consciousness. The story of Brydon's encounter with

¹⁰ Floyd Stovall, "Henry James's 'The Jolly Corner,'" Nineteenth Century Fiction, 12 (June 1957), 80.

his alter ego on the black and white marble squares of his childhood ends with his drawing Alice to his breast. This Brydon, Stovall would have it, is the true self "released by Alice's love, the self that she has believed in throughout."¹¹ Moreover, the dénouement of James's tale corresponds interestingly with Jung's description of the results of an encounter between the ego and the unconscious:

. . . raising the personal unconscious to consciousness . . . makes the subject aware of things which he is generally aware of in others, but never in himself. . . . The lifting of personal repression at first brings purely personal contents into consciousness; but attached to them are the collective elements of the unconscious . . . all those "statistical" fractions of average virtue and average vice which we recognize when we say, "Everyone has in him something of the criminal, the genius, and the saint." Thus a living picture emerges containing pretty well everything that moves upon the checker-board of the world, the good and the bad, the fair and the foul. A sense of solidarity with the world is gradually built up. . . . I have myself seen cases . . . who in this condition managed for the first time in their lives to arouse love, and even to experience it themselves.¹²

Thus, the effect of the vision on the subject's relationships again is the important theme in one of James's psychological tales. Brydon, like Count Valerio, decides to accept the love of a woman and live only in the present. Alice, in turn, like the Countess, accepts the man as he is, with his state of psychological health. This relationship between Brydon and Alice has been singularly interpreted by Earl Rovit, who claims that the psychological motif which James employs in "The Jolly Corner" is doubling by multiplication, not by division.

¹¹ Stovall, p. 80.

¹² Jung, "The Relations Between the Ego and the Unconscious," in "Two Essays on Analytical Psychology," in The Collected Works of C. G. Jung, VII, pp. 145-146.

According to Rovit:

If the alter ego is clearly in the relationship of "double" to Spencer Brydon--that is, if the total personality of Brydon is a composite of himself and his "other"--it is also possible that total personality may be composed of a shifting triad as easily as an interlocked dualism. If, as is generally assumed, the alter ego is what Spencer Brydon might have been or actually has been, Alice Staverton may be regarded as a third part of a single total consciousness; on this level of symbolic identity, she may represent the conscience, the integrating spirit, the principle of divine love which makes self-hood possible in the fullest sense.¹³

Rovit bases his argument on the fact that Alice's dream of Brydon's alter ego has brought her to the deserted house in search of Brydon. Their visions coincide in time and in minute detail. Both see a version of Brydon as a hard, cruel businessman with pince nez and maimed right hand.

But an interpretation so ingenious as Rovit's is not necessary to explain Alice's dreams. For Alice, a woman long neglected by the man she has loved for years, the dreams are normal dreams, two of which she had while Brydon was in Europe. It is natural for her to dream of him in the dress and eyeglasses of an American businessman (instead of his European monocle), since that is the only guise in which she can picture him, knowing nothing of his life in Europe. By Alice's third dream, she is aware of Brydon's emerging business acumen; after accompanying him to inspect the apartment construction, Alice tells him that he has clearly neglected a real gift, that if he had remained in America, he would have anticipated the developer of the skyscraper

¹³ Earl Rovit, "The Ghosts in James's 'The Jolly Corner,'" Tennessee Studies in Literature, 10 (1965), 66-67.

(CT, XII, 197). Significantly, only after Alice tells Brydon that she has seen his alter ego twice in dreams does he intensify his efforts to discover his "other" self: "It was after this that there was most of a virtue for him, most of a cultivated charm, most of a preposterous secret thrill, in the particular form of surrender to his obsessions and of address to what he more and more believed to be his privilege" (CT, XII, 207).

Since Brydon has told her, "I do want to see him. . . . And I can. And I shall" (CT, XII, 206), Alice does not need a supernatural messenger to suggest that the Brydon who has failed to keep a luncheon appointment with her, has not been to his hotel, and has not been seen at his club, might be found at the house of his obsessions. That Brydon's conversations with Alice actually help produce his hallucination is indicated when the alter ego appears exactly at the spot on which Alice had stood days earlier. Then Brydon had told her that there was "not the ghost" of a reason for his living in New York and she had replied, "Are you very sure the 'ghost' of one doesn't, much rather, serve?" (CT, XII, 202). Upon this challenge from Alice, Brydon had experienced "a positive sense of turning pale" (CT, XII, 202).

Alice's perception of Brydon as a split personality constitutes object doubling; ambivalent in her feeling for Brydon, whom she has loved for years unrequited, Alice sees him both as he is and as he might have been had he returned her love and remained with her in America. What is needed, then, is a compromise between Rovit's allegorical interpretation, which ignores the human motivation of Alice, and the

too-practical explanation of John A. Clair, who claims that Brydon's vision at the foot of the stairs is a "terrestrial reality" hired by Alice to impersonate Brydon's alter ego, and thus force him to choose New York and her (that is, responsibility to what is left of his American past) instead of a possible return to Europe.¹⁴ This compromise reading of "The Jolly Corner" recognizes Brydon's psychopathological tendencies and Alice's human desires, yet allows for some psychic predilection on the part of each party.

Each of these four tales--"A Passionate Pilgrim," "The Last of the Valerii," "The Third Person," and "The Jolly Corner"--benefits from a reading which recognizes not only the care with which James establishes the psychological conditions with which his characters instigate and encounter their unusual experiences, but also the atmosphere of the supernatural which results from the characters' willingness to believe themselves, as Brydon does, "in most immediate presence of some inconceivable occult activity" (CT, XII, 224).

¹⁴ John A. Clair, The Ironic Dimension in the Fiction of Henry James (Pittsburgh: Duquesne Univ. Press, 1965), pp. 17-36.

III. MUSEUMS AND TEMPLES OF THE MIND

In the four stories discussed in Chapter II, the double consciousness of the main characters appears as temporary personality dissociation. Hitherto repressed parts of the personality emerge in response to some relic of the character's personal or ancestral past; in each story, however, the personality returns to normal after the character performs various rituals to heal his temporary fragmentation. James does not limit himself to this pattern in his presentation of double consciousness. Three other stories which embody his theme of the attraction of the past have as part of their donnée a continuous state of personality dissociation on the part of the protagonist. George Stransom of "The Altar of the Dead" (1895), Marmaduke of "Maud-Evelyn" (1900), and John Marcher of "The Beast in the Jungle" (1903) lead double existences throughout most of their adult lives; each has an interior life unsuspected by any of his associates except the woman chosen to share in the secret. In each of these stories of continued dual personality, James's emphasis is on the protagonist's relationships to other living characters; relationships greatly affected by his unique self-consciousness are more important than the double existence per se.

To some extent each of these three tales is a development of the ideas or images which originated in "The Last of the Valerii." The Casino, a private museum or temple in which Count Valerio pays homage

to the Juno, the exhumed treasure of the past, in answer to his need to reclaim a lost part of his self-concept, becomes an even more deliberate setting for worship in "The Altar of the Dead" and a multi-roomed temple in "Maud-Evelyn." In the last written of the three tales, "The Beast in the Jungle," James dispenses with any physical manifestation and posits such a museum-temple which exists only in the mind of the protagonist; again, however, the protagonist's own self-concept is the most treasured relic.

Stransom, in "The Altar of the Dead," begins his double existence after the death of his fiance, Mary Antrim. Unable to recover from his loss, Stransom cultivates her memory to the extent that he feels his life "still ruled by a pale ghost" (CT, IX, 231). Despite his attempts to fill his life with other interests, Stransom thinks of existence only as "a house of which the mistress was eternally absent" (CT, IX, 231). His visits to Mary Antrim's grave become charmed moments in his otherwise drab life because at the cemetery he can sink into a reverie which approaches a state of trance: "It was in truth during the moments he stood there that his eyes beheld the place least. They looked at another image, they opened to another light. Was it a credible future? Was it an incredible past? Whatever it was, it was an immense escape from the actual" (CT, IX, 232).

This method of escape from the actual proves so satisfying that Stransom adopts further opportunities to indulge in it. He begins to number his dead as over the years other friends die; he lets them become "other ghosts in his life" (CT, IX, 232). Soon he is able to slip at will into "regular communion with these alternative associates,

with those whom indeed he always called in his thoughts the Others" (CT, IX, 233). Although his interior life is his escape from the actual unsatisfactory world of illness, loss, insult, and disappointment, Stransom justifies this alternative consciousness by considering it his duty to keep alive the memory of his friends and by picturing his psychic experience as one little different from that of a more conventionally religious person: ". . . what came to pass was that an altar, such as was after all within everybody's compass, lighted with perpetual candles and dedicated to these secret rites, reared itself in his spiritual spaces. . . . He had no imagination about these things save that they were accessible to every one who should ever feel the need of them. The poorest could build such temples of the spirit-- could make them blaze with candles and smoke with incense, make them flush with pictures and flowers. The cost, in the common phrase, of keeping them up fell entirely on the liberal heart" (CT, IX, 233).

Stransom's liberality of heart toward his Others does not extend to his living friends, to whom he is less than compassionate. When he learns that Paul Creston has assuaged his grief after his wife's death by remarrying, Stransom is shocked and unforgiving. That night, in his study, Stransom communes with the "sentient spirit" of the late Kate Creston, feeling that she has turned to him, "knowing that it was of her he would think" (CT, IX, 236). That same night Stransom receives another shock and demonstrates afresh his inability to forgive human weakness when he reads a newspaper account of the death of Acton Hague. Once Stransom's "almost adored" friend, Hague has for the past

ten years been estranged and unforgiven for the "wrong Stransom had, to his own sense, suffered" (CT, IX, 237).

Hague's death, significantly, does not admit him to the society of Stransom's Others. Stransom reasons, "Mine are only the Dead who died possessed of me. They're mine in death because they were mine in life" (CT, IX, 256). This requirement for membership among the Others indicates that while Stransom's mental altar is a memorial to his beloved Dead, it is nonetheless a museum in which he has enshrined his own participation in these past friendships. It is, in the words of Edwin Honig, "the altar of his own life, the self in him which merged and died repeatedly with those lives sanctified there."¹ Honig suggests that since Stransom has "placed what he believes to be the best part of his yearning self there, he can invoke its manifold resurrections through the contemplative service for his dead friends." Thus, to decide, as Clifton Fadiman does, that the story is James's "word of warning, or, if you prefer, of lament" against a "pitiful, childish, time-bound egoism" which does not recognize that the dead are very much a part of the living, is to miss the very egoism with which James imbues his protagonist.² Since Stransom's failure to forgive Hague is as much a part of their final relationship as Hague's unspecified betrayal, Stransom will light no mental votive candles for Hague; he wants no such exhumed image of himself displayed on the altar

¹ Honig, pp. 91-92.

² Clifton Fadiman, "A Note on 'The Altar of the Dead,'" in The Short Stories of Henry James (New York: Modern Library, 1945), p. 359.

of his mind or in the museum of his memory.

Eventually, however, Stransom needs more than the mental temple to his Others. Returning home one day from a wearying walk to Mary Antrim's remote grave, he steps into a nearby church to rest. He has never been formally religious, but as he sits before the candle-decked high altar of the church, he is pleased to associate it with his mental one: "The thing became, as he sat there, his appropriate altar, and each starry candle an appropriate vow. He numbered them, he named them, he grouped them--it was the silent roll-call of his Dead. They made together a brightness vast and intense, a brightness in which the mere chapel of his thoughts grew so dim that as it faded away he asked himself if he shouldn't find his real comfort in some material act, some outward worship" (CT, IX, 239).

James thus stresses that Stransom's own comfort is served by his subsequent arrangement to place candles on an unused side altar in the church. He pays for the right to specify the number of candles on this altar and to arrange them to his taste. Nonetheless, he keeps his sponsorship of this public altar as private as his sacristanship of his psychic altar; that is, he keeps his devotions separate and secret from his other life, from his acquaintances who "simply knew that there were hours when he disappeared and for many of whom there was a vulgar reading of what they used to call his plunges" (CT, IX, 241). James uses the metaphor of the underwater world, the archetypal symbolism for journeys into the psyche, to describe Stransom's state: "These plunges were into depths quieter than the deep sea-caves,

and the habit, at the end of a year or two, had become the one it would have cost him most to relinquish" (CT, IX, 241).

James makes clear that Stransom's joy during his habitual hours before the altar stems from his self-interest when he writes that "half the satisfaction of the spot for this mysterious and fitful worshipper was that he found the years of his life there" (CT, IX, 241-242). Stransom "had in general little taste for the past as a part of his own history." He found it "pitiful to consider and impossible to repair." By constructing his altar he can relive those parts of the past which are pleasant to remember and reject those he prefers to forget (CT, IX, 242). If Stransom cannot shape the present to his liking, he can be selective about the events of the past which he chooses to commemorate at his altar. This penchant is apparent not only in his refusal to allow a candle for the despised Hague, but also in the near relish with which Stransom adds new candles: "Various persons in whom his interest had not been intense drew closer to him by entering this company. . . . There were hours at which he almost caught himself wishing that certain of his friends would now die, that he might establish with them in this manner a connection more charming than, as it happened, it was possible to enjoy with them in life. In regard to those from whom one was separated by the long curves of the globe such a connection could only be an improvement: it brought them instantly within reach" (CT, IX, 242-243).

Stransom's pleasure in his creation is markedly increased when he realizes that another worshipper, a woman in perpetual black, has

appropriated his shrine to her own use, a devotion which seems, as the years pass, to parallel his own. When a reserved friendship finally develops between the two, Stransom plans to name her in his will as perpetuator of his shrine. To his horror, however, when she finally allows him to visit her at her home, he discovers a picture of Acton Hague in her private sitting room. Stransom intuitively feels that just as he had created a monument to his love for Mary Antrim, this mourning woman, out of love for Hague, has turned her room into a "museum in his honour" (CT, IX, 254). The ensuing discovery of their mutual victimization by Hague serves only to introduce a difference between them: she has forgiven Hague, while Stransom has not. While he has refused Hague a single candle, she has appropriated the entire "mountain of light" in his memory. As a result, both give up their visits to the church. She cannot worship at a shrine knowing that it specifically excludes her dead lover. Stransom, in turn, discovers that the rupture with this woman, by now his only living friend, has diminished the joy of his communion with his Others: "His altar . . . had ceased to exist; his chapel, in his dreams, was a great dark cavern. All the lights had gone out--all his Dead had died again" (CT, IX, 266).

At first Stransom cannot understand why his interior life should suffer so from a rupture with another living person, one who has even become a part of his outside life through an occasional walk or concert. That she cannot use his shrine, he thinks, should in no way affect his ability to commune with his Others. "He couldn't exactly see at first how it had been in the power of his late companion to extinguish them,

since it was neither for her nor by her that they had been called into being. Then he understood that it was essentially in his own soul the revival had taken place, and that in the air of this soul they were now unable to breathe" (CT, IX, 266).

Stransom's understanding remains incomplete; he blames the darkness in his soul on something other than his own ambivalent self-concept, deciding that her absence has ruptured his spell: ". . . it was his presence, her presence, their common presence, that had made the indispensable medium. If anything was wrong everything was--her silence spoiled the tune" (CT, IX, 266).

After several months of excruciating loneliness and rapidly failing health, the now elderly Stransom desperately goes back to his altar, "reflecting that as they had been his best society for years his Dead perhaps wouldn't let him forsake them without doing something more for him" (CT, IX, 266). The altar does come to his aid; "never so much as in these weeks had his rites been real, never had his gathered company seemed so to respond and even to invite" (CT, IX, 267). He is able now more than ever to achieve his purpose in the shrine, to lose himself in wandering through "fields of light" (CT, IX, 267). At last, during such a psychic journey, he realizes that this time he cannot return to his exterior life: "He had given himself to his Dead, and it was good! this time his Dead would keep him" (CT, IX, 269). His mystical experience is so complete that he envisions Mary Antrim smiling upon him to welcome him to heaven. This, significantly, is the first time Stransom has used a traditional religious term to refer to his Dead.

His vision is interrupted, however, when he realizes that such a

joyous reunion at the altar can never be the fortune of his friend whose lover has no candle there. His very joy in Mary Antrim's appearance "suddenly made him contrast that very rapture with the bliss he had refused to another. This breath of the passion immortal was all that other had asked; the descent of Mary Antrim opened his spirit with a great compunctious throb for the descent of Acton Hague" (CT, IX, 270). But Stransom's relenting in his hardness toward Hague is due to more than his vision of Mary Antrim. Stransom can feel compunction for Hague now because he is able, albeit unconsciously, to identify with Hague. Stransom, too, has now injured the woman Hague wronged; not only has he reopened her wound by revealing Hague's meanness toward him, but also he has made her dead die again for her in her realization that Hague is banished from the altar which she has appropriated for his monument and which she has all but agreed to perpetuate. Only in forgiving Hague can Stransom forgive himself; only in accepting the human weakness of Hague, can Stransom face the same condition in himself. This is Stransom's nearest approach to psychological wholeness.

Knowing that he is dying, Stransom looks wildly about the church for someone who can carry out his last-minute plan to add the candle for Hague; he finds none other than the woman herself, come back to the church after her long abstinence because she has had a change of heart, has decided that although her own love is not represented here, Stransom's altar nonetheless is worthy of her perpetuation. During their brief reconciliation, Stransom faints in her arms, and both know that the "one more" candle to be added will burn in memory and

forgiveness of Stransom as well as Hague.

Stransom's first real indication of concern for another living person, then, is intricately bound up with his self-image as lover with an immortal passion, with his need to atone for his wounding the woman, and with his desire for perpetuation of the shrine which commemorates so much of himself as well as his Others. Thus, to claim, as Fadiman does, that "The Altar of the Dead" is "a love story, the death of Stransom being a true Liebested,"³ is to fail to see that most of the love James depicts is Stransom's self love, and that this self love is but one side of the protagonist's ambivalent self-concept.

A similar case of self love which builds a secret museum or temple ostensibly in another's memory, but actually to preserve a threatened self-concept, underlies the strange double consciousness of Marmaduke in "Maud-Evelyn." Again James's story is one of relationships, specifically Marmaduke's interactions with Lavinia, the woman who refused to marry him, and Lady Emma, the woman who refused to become his step-mother. "Maud-Evelyn" is introduced by an unnamed narrator who, after a brief mention of having heard Lady Emma tell the story of Lavinia and Marmaduke, purports to record her first-person account. His single editorial comment, however, focuses the reader's attention on Lavinia throughout what otherwise would be Marmaduke's drama: "Almost the oddest thing . . . was that such a situation should, for the world, have remained so in the background of this person's life" (CT, XI, 43).

³ Fadiman, p. 359.

That Lavinia can be receptive enough to Marmaduke's strange tale to make it the basis of her own private life is explained in part by Lady Emma's remark that the young woman who had refused to marry Marmaduke has "mixed in her then, in a puzzling way, two qualities that mostly exclude each other--an extreme timidity and, as the smallest fault that could qualify a harmless creature for a world of wickedness, a self-complacency hard in tiny, unexpected spots. . ." (CT, XI, 45). Thus, although she later regrets refusing Marmaduke, whom she loves and whose second offer she would have accepted, Lavinia's conflicting personality traits leave her unable to take the step Marmaduke wants, to ask him to marry her. That Marmaduke does insist on Lavinia's proposing to him is obvious in the question he puts to Lady Emma, their mutual friend, when she urges him to try again: "Would it very awful if she should speak to me?" (CT, XI, 45).

Lavinia's refusal is not Marmaduke's first rejection. Lady Emma makes it plain that, by refusing to marry his father some years earlier, she had declined to become his stepmother and that an awareness of her refusal has pervaded the acquaintance she has since continued with Marmaduke. Regarding her reaction to their mutual knowledge that she could have been his stepmother, she admits, ". . . it was perhaps a little manner of vanity with me to show that I should have been for him one of the kindest. This was what the woman his father eventually did marry was not, and that threw him upon me the more" (CT, XI, 44).

Thus twice rejected, and vowing never to marry, Marmaduke leaves for Switzerland where, during a storm in a mountain pass, he is offered

a seat in the carriage of Mr. and Mrs. Dedrick, a middle-aged English couple who have never accepted the death of their child, Maud-Evelyn. The couple gradually become Marmaduke's surrogate parents and their daughter, though already dead when Marmaduke meets the Dedricks, eventually becomes his imaginary wife. As Lavinia, whose information about the Dedricks comes from Marmaduke, explains to Lady Emma, "they live for her memory. She is with them in the sense that they think of nothing else" (CT, XI, 55). The couple "go in for 'mediums' and raps and sittings" in an attempt to communicate with Maud-Evelyn (CT, XI, 56).

Lavinia claims to think this attitude of the parents beautiful, "their extraordinary fidelity and the way that . . . they have made of her memory a real religion" (CT, XI, 56). Her attitude, however, is incomprehensible to Lady Emma, who perceives "the first note of an acceptance so deep and a patience so strange that they gave . . . at the end, even more food for wonderment than the rest of the business" (CT, XI, 53). To Lady Emma, Lavinia's acceptance of Marmaduke's relation with the Dedricks puts her "on Marmaduke's side, or at any rate--almost as against herself--in sympathy with the Dedricks" (CT, XI, 55).

Where exactly is Lavinia if she is "against herself" on Marmaduke's side? She is with him in his entire imaginative, interior life. Marmaduke's next visit to Lady Emma shows her how completely entrenched he is in an alternative reality. His assurances that he does not accompany the Dedricks to the medium are no comfort to Lady Emma, since he adds, "I don't require it: I do beautifully without it" (CT, XI, 58). What

he does so beautifully is to fantacize with the Dedricks, increasingly over the years, first only that he has known Maud-Evelyn, then that she has been his fiancée, finally that she has been his wife.

Marmaduke and the Dedricks sit together in rooms "converted by her parents . . . into a temple of grief and worship" (CT, XI, 59). At one point Marmaduke refers to these rooms as "really a museum. They thought there was nothing too good for her" (CT, XI, 68). Although they, of course, know the facts about Maud-Evelyn's brief childhood, the three, in Lavinia's words, "come to take a different view" of these facts (CT, XI, 61). She attempts to explain to Lady Emma what Marmaduke has so frankly revealed to her: "It's the gradual effect of brooding over the past; the past, that way, grows and grows. They make it and make it. They've persuaded each other--the parents--of so many things that they've at last persuaded him" (CT, XI, 62).

Eventually Marmaduke becomes so well persuaded that he is able to contribute "anecdotes--memories of his own . . . things she said to him and that they did together--places they went to" (CT, XI, 61). When he finally has come to think of her as his fiancée and of the preserved rooms as the suite prepared for their marriage, he contributes more than mere words or his presence. His wedding gifts to the bride are now among the treasures in the Dedrick's Westbourne Terrace apartments, he brags to Lady Emma. "'She loved each one, and I remember about each the particular thing she said. Though I do say it,' he continued, 'none of the others, as a matter of fact, came near mine. I look at them every day, and I assure you I'm not ashamed'" (CT, XI, 69).

Yet, despite the reality Maud-Evelyn has assumed for Marmaduke, he speaks of her only to Lavinia or, less frequently, to Lady Emma. The silence which otherwise surrounds this part of his life is apparent to Lady Emma, who sees him often in company; none of their mutual acquaintances know of the Dedricks or suspect Marmaduke's interior life. Lady Emma notes that to the world Marmaduke appears "more of a man" or "like a person with a position and a history" (CT, XI, 60, 64). He gives no trace of his double consciousness, that is, until he dons mourning clothes in honour of his deceased wife. Coming upon him so dressed in Kensington Gardens, Lady Emma is shocked into dropping her usual pose of accepting his fantasy: "'Your wife? I didn't know you had a wife!' 'Well,' he replied, positively gay in his black suit, with his black gloves, his high hatband, 'the more we live in the past, the more things we find in it. That's a literal fact'" (CT, XI, 71). When, having recovered her pretence, Lady Emma protests that his display of bereavement is somewhat after the fact, Marmaduke is unperturbed: "Oh, I had to wait you know, till all the facts about my marriage had given me the right" (CT, XI, 71).

Marmaduke's strange compact with his pretend in-laws has given him the right to more than mourning clothes. Upon the deaths of the Dedricks, whose will to live is diminished once they have completed the arrangement of their daughter's fictitious life, Marmaduke inherits the entire Maud-Evelyn museum. He, too, however, seems to have little reason to live now that Maud-Evelyn is considered to have "had all her young happiness." Lavinia, who by now is in close touch with him,

reports to Lady Emma that Marmaduke "is gradually going" because "he has had his life" (CT, XI, 73).

Lavinia's belated intensified relationship with Marmaduke is possible because, wanting her visits, he has moved from Maud-Evelyn's still perfectly preserved shrine to a neutral area where Lavinia feels free to visit. However, he spends much of each day at what Lady Emma continues to call "the museum" and Lavinia still refers to as "the temple" (CT, XI, 73). Although Lady Emma describes Lavinia's ministrations to Marmaduke as those of a "sister of charity or at least a sister," Marmaduke leaves not a brother's legacy but a bridegroom's to Lavinia when he dies. She inherits the contents of the wedding suite, the "relics, the treasures extraordinary" (CT, XI, 74-75).

Although Lavinia plans to think of the treasures as Marmaduke's and not Maud-Evelyn's, she does, by accepting them, in a sense agree to perpetuate his shrine. Marmaduke's shrine, like Stransom's, is as much a memorial to his own ambivalent self-concept as it is to the dead girl who became identified with a suppressed part of that self-concept. Marmaduke's love for Maud-Evelyn is really also his love for Lavinia. Lavinia seems to realize this when she does not resent his becoming, psychically at least, Maud-Evelyn's husband, despite his vow to marry no one but Lavinia. If Lavinia could not bring herself to propose to him, Maud-Evelyn, through her parents, has done so; both Lavinia and Marmaduke accept the rightness of the substitute.

The deep level at which Lavinia accepts Marmaduke's make-believe marriage is already evident during the period when Marmaduke and the

Dedricks are just beginning to imagine that he and Maud-Evelyn had met. Discussing the still-new situation, Lady Emma and Lavinia agree that Marmaduke will never jeopardize his relationship with the couple by marrying. To Lady Emma's reminder that Lavinia herself might have had Marmaduke, Lavinia replies, "Well, isn't that just what has happened? He's mine from the moment no one else has him. I give up the past, but don't you see what it does for the rest of life? I'm surer than ever that he won't marry" (CT, XI, 63-64). When at last Marmaduke does "marry" Maud-Evelyn, Lavinia has kept psychological pace with him. At this point she tells Lady Emma, "I live in the past," and her further remarks suggest that Lavinia has come to identify somehow with Maud-Evelyn. Lady Emma recounts: "'I thought he was never to marry!' I exclaimed to my friend. Her fine wasted face met me grandly. 'He isn't--ever. He'll be still more faithful.' 'Faithful this time to whom?' 'Why, to Maud-Evelyn. . . . Of course it's only an idea . . . but it seems to me a beautiful one'" (CT, XI, 71).

The idea is beautiful to both Marmaduke and Lavinia because it fills both their psychological needs, because it allows each to live out a fantasy unsuspected by the world which sees only the public side of personality. It allows each to enshrine a treasured, if suppressed, concept of self as lover and beloved.

The third of James's self-love stories, "The Beast in the Jungle," opens with John Marcher's feeling lost in a crowd as the houseparty at which he is a guest tours a neighboring great house. There he discovers not a statue or portrait to trigger emergence of the repressed parts of his personality, but a living reminder in the person of May

Bartram. Although Marcher thinks she looks familiar, he cannot at first recall the circumstances of their meeting ten years earlier in Naples; mutual friends had introduced them at Pompeii, where they had all "been present . . . at an important find" (CT, XI, 354).

Despite his having almost forgotten the meeting, Marcher nonetheless considers it a "drawback that when all was made conformable to the truth there didn't appear much of anything left" (CT, XI, 354). Both he and May Bartram regret "that the past, invoked, invited, encouraged, could give them, naturally, no more than it had" (CT, XI, 355). Already they have "the feeling of an occasion missed," which will become the thematic mood of the story (CT, XI, 355). Nothing had passed between them at that meeting a decade earlier at the scene of an excavation of the past, but mere "trivialities of youth . . . small possible germs, but too deeply buried--too deeply (didn't it seem?) to sprout after so many years" (CT, XI, 355). Marcher, especially, is disappointed; he had hoped to reclaim May Bartram as an old friend because he has "new ones enough." James's use of the excavation imagery is deliberate; Marcher's story is mainly about the self-concept buried, that is suppressed, in the innermost part of his psyche.

May Bartram brings a not-so-trivial item to the surface; she reminds Marcher that he had, like the ground at Pompeii, yielded a secret. Marcher had revealed to her "the deepest thing within him . . . the sense of being kept for something rare and strange, possibly prodigious and terrible, that was sooner or later to happen" (CT, XI, 359). Although

Marcher had forgotten telling her his secret, he is delighted that May Bartram possesses this knowledge. If he egotistically regards himself as kept for a rare use, he is glad to have acquired a curator for this rare bit of information, this treasure of his interior life. This interior life becomes more and more a mental museum as he withdraws increasingly from caring about social contacts.

May Bartram's greatest value to Marcher is her assurance that what he calls "the apprehension that haunts me--that I live with day by day" and "my obsession" does "correspond to some possible reality" (CT, XI, 360-361). For the two, over the years, that possible correspondence supersedes the reality; the rest of their lives becomes the fiction. Marcher refines his unique self-consciousness into an absolute dual consciousness; more marked each year becomes ". . . the difference between the forms he went through--those of his little office under Government, those of caring for his modest patrimony, for his library, for his garden in the country, for the people in London whose invitations he accepted and repaid--and the detachment that reigned beneath them and that made of all behaviour, all that could in the least be called behaviour, a long act of dissimulation" (CT, XI, 367-368).

As the only person aware of Marcher's dual life, the only one of his acquaintances who can realize that "he wore a mask painted with the social simper, out of the eyeholes of which there looked eyes of an expression not in the least matching the other features," May Bartram reveals a double consciousness of her own: "Beneath her forms as well detachment had learned to sit, and behaviour had become for her,

in the social sense, a false account of herself" (CT, XI, 368).

To rationalize his monopolization of May Bartram's time, during which his fate is always their most constant preoccupation, Marcher escorts her places and buys her small gifts. Although they go together to the National Gallery and the South Kensington Museum, they spend most of their time contemplating the museum of his consciousness. Marcher induces May Bartram to join him in contemplating his singular conception of self as the prize object of their regard. Marcher values, equally with his secret, May's knowledge of the secret; he considers this knowledge "buried treasure" recovered from the past. "He had with his own hands dug up this little hoard, brought to light--that is to within reach of the dim day constituted by their discretions and privacies--the object of value the hiding-place of which he had, after putting it into the ground himself, so strangely, so long forgotten" (CT, XI, 363).

Years later May Bartram herself seems to him almost a museum piece, "an artificial lily, wonderfully imitated and constantly kept, without dust or stain, though not exempt from creases, under some clear glass bell" (CT, XI, 380). Marcher never realizes that he has helped to put May Bartram under her airless glass bell. Despite their mutual perusal of his psyche, he has no insight into hers. Her greatest dissimulation over the years is her hiding of the fact that she is in love with him. She knows that he does not care to put their intimacy on that basis. Before his reunion with her, Marcher had already decided that love was not the experience for which he waited. He tells May, during

their reunion at the great house, that he has already been in love and found the experience "delightful" and "miserable," but not "strange"; he insists, "It wasn't what my affair's to be" (CT, XI, 360).

Marcher recognizes, of course, soon after he begins to spend long hours with May Bartram, that the logical outcome of their closeness would be marriage. The reason he gives himself for not marrying her provides the major image of the story:

His conviction, his apprehension, his obsession, in short, was not a condition he could invite a woman to share; and that consequence of it was precisely what was the matter with him. Something or other lay in wait for him, amid the twists and turns of the months and the years like a crouching beast in the jungle. It signified little whether the crouching beast were destined to slay him or to be slain. The definite point was the inevitable spring of the creature, and the definite lesson from that was that a man of feeling didn't cause himself to be accompanied by a lady on a tiger-hunt. Such was the image under which he had ended by figuring his life.

(CT, XI, 365).

This very attempt at figuring his life under a single, inflexible image springs from Marcher's unique, secret self-concept, which, as George Monteiro suggests, "by its very nature tends to destroy the possibilities for genuine moral experience."⁴ His expectations tuned too high because of his singular self-concept, Marcher readily forgoes the ordinary human experiences, of which love and marriage are paramount; consequently, he becomes "the man of his time, the man, to whom nothing on earth was to have happened" (CT, XI, 401).

But James's story is more than the account of a man who waited until "the wait was itself his portion" (CT, XI, 401); it is the drama

⁴ Monteiro, p. 70.

of Marcher's relationship with May Bartram. While Marcher refuses to take her along as his wife on his psychological tiger hunt, he does not hesitate to beg her to watch with him for the possible attack from the beast. As the two watch together through the years, Marcher does, on occasion, "gasp . . . at the face . . . of the imagination always with them" (CT, XI, 372). But despite the presence of this face which "had its incalculable moments of glaring out, quite as with the eyes of the very Beast," Marcher never recognizes the face as a doppelganger, never acknowledges the beast as his own colossal self-concept (CT, XI, 372).

Marcher resents May Bartram's terminal illness; at first he is afraid that she will die unfulfilled by not knowing what his remarkable fate is to be. Later, he thinks for a time that her death itself might constitute the spring of the beast for him. He abandons this line of thinking after May Bartram tells him that his special fate has already befallen him. She realizes that Marcher's special fate is his inability to love anyone selflessly.

When she dies, Marcher mourns her death more for his own sake than for hers. He feels lost in the crowd again at her funeral. Although he has never given society any reason to suspect his close bond with May Bartram, he is astonished and hurt that he is not treated as a chief mourner. The man who has been so scrupulous about keeping his inner life completely secret, now is disturbed that his inner loss has no effect on his outer forms. "It was as if, in the view of society, he had not been markedly bereaved, as if there still failed some sign

or proof of it, and as if, none the less, his character could never be affirmed, nor the deficiency ever made up" (CT, XI, 393).

So important to Marcher's sense of affirmed character has May Bartram's knowledge of his secret apprehension become over the years, that his already fragmented identity is completely shattered by her death. Now that his once recovered "treasure," her knowledge of his secret self-concept, has been reburied, this time in the grave of May Bartram, Marcher's double consciousness is expressed as a heightened sense of the past. Her tombstone becomes for him a monument to his idea of himself; it is "his one witness of a past glory . . . the past glories of Pharaohs were nothing to him as he thought of it" (CT, XI, 396).

He returns repeatedly to May Bartram's grave in much the same frame of mind that Stransom visits his altar, for the sake of the part of himself that he can reinvoke there: ". . . there were the facts of the past, there the truth of his life, there the backward reaches in which he could lose himself. He did this, from time to time, with such effect that he seemed to wander through the old years with his hand in the arm of a companion who was, in the most extraordinary manner, his other, his younger self" (CT, XI, 398). Thus, in "The Beast in the Jungle," James makes explicit the sense of a second self implied by the protagonist's obsession in "The Altar of the Dead." And he makes clear that Marcher's obsession is a vital part of his mental makeup: "Thus in short he settled to live--feeding only on the sense that he once had lived, and dependent on it not only for a support but for an identity" (CT, XI, 398).

Not until much later when he sees at a nearby grave a mourner whose external show of grief is a genuine sign of deep interior

bereavement does Marcher understand that his own relationship with May Bartram could have been more human and his grief thus more genuine. This realization is the moment at which he comprehends the total waste of his life, of his humanity. Raymond Thorberg has aptly summarized Marcher's realization as "initiation into knowledge without the undergoing of experience." According to Thorberg, "Marcher comes at last to a full knowledge of life without having in this sense lived it. It is an instance of consciousness grasping, not experience--because this has been excluded by his obsession--but only the void. The effect is to increase and sharpen but never to satisfy that consciousness."⁵

Thorberg's assessment that James's concern in "The Beast in the Jungle" is not what happens or fails to happen to the protagonist, but the character's "turning away from outward experience and inward toward the mind"⁶ can well be extended to the other two parallel stories of continued double consciousness, "The Altar of the Dead" and "Maud-Evelyn." In each story, James's protagonist clings to a threatened fragment of his self-concept, attempts to secure it by enshrining it within the museum or temple of his mind, and accepts the assistance of a woman whose own fragmented consciousness makes her susceptible to the invitation to turn with him from experience inward to the contemplation of a supposed perfect experience, makes her willing, that is, to be the priestess of the temple or museum of his mind.

⁵ Thorberg, p. 187.

⁶ Ibid.

IV. THE ARTIST'S TWO SELVES

Edwin Honig refers to Stransom's shrine in "The Altar of the Dead" as a "substitute 'work of art'"; he claims that Stransom's obsession to commemorate his dead friends (and thus the part of himself that died with them) represents a "painful talent" which, "had Stransom been an artist, would earlier have been consumed or assuaged by artistic production."¹ Honig's implication that Stransom's double consciousness is similar to a fragmentation within the artistic personality is particularly interesting when "The Altar of the Dead" and its companion tales are compared with several stories in which James presents manifest decomposition of characters who are (or aspire to be) successful artists, specifically writers.

In these tales, just as in the tales discussed in the foregoing chapters, the fragmentation consists of a polarization of the personality into a part of the self which attempts to preserve itself deep within the psyche, and a part which, facing the world, would readily usurp the entire personality, would allow annihilation of the private part. But James's real artists, unlike Stransom, the Frush cousins,

¹ Honig, p. 83. While Honig's statement is extremely pertinent to this thesis, it is incidental to his own, which is that "The Jolly Corner," "The Altar of the Dead," and "The Beast in the Jungle" embody elements of the Dionysus myth, namely the substitute sacrifice of the god in disguised form, a former self, as a prelude to the god's rebirth.

or other artists manque, do not attempt to "assuage" or "consume" their inner voices; they realize, to varying degrees, that their very ability to maintain such doubleness is the life force of their art.

This separation of selves within the artist was admittedly an important matter to James. In the preface to the New York Edition of his novel, The Tragic Muse James recalls that he "must practically have always had" the theme in mind. He states, "To 'do something about art'--art, that is, as a human complication and a social stumbling-block--must have been for me early a good deal of a nursed intention, the conflict between art and 'the world' striking me thus betimes as one of the half-dozen great primary motives."² Although James wrote numerous stories of the artist and society, most of which reveal the necessity of the artist's protecting his talent through some renunciation of the world, he used the convention of the manifest double to epitomize this situation in only three tales. These tales in which James portrays writers experiencing such a complete split between their artistic and social selves are "Benvolio" (1879), "The Private Life" (1892), and "The Great Good Place" (1900).

Alternating domination of the total personality by one or the other fragment of the psyche occurs in "Benvolio," the story of a young man who regularly reverts from debonair man of the world to introspective poet, only to make the change back again. Benvolio is indisputably a split personality: "contradictions . . . ran through

² Henry James, "Preface" to The Tragic Muse, VII, The Novels and Tales of Henry James (1908; New York: Charles Scribner's Sons, 1936), p. v. Hereafter cited as NYE.

his whole nature and they were perfectly apparent in his habits, in his manners, in his conversation, and even in his physiognomy. It was as if the souls of two very different men had been placed together to make the voyage of life in the same boat, and had agreed for convenience' sake to take the helm in alternation. The helm, with Benvolio, was always the imagination; but in his different moods it worked very differently" (CT, III, 352-353).

Benvolio's two selves are reflected by the two rooms of his apartment; one, an opulent sitting room, looks out on the teeming town square; the other, an almost bare sleeping and writing room, looks over a small private garden. Just as he has two rooms to suit his alternating moods, Benvolio loves two women who appeal to the respective sides of his personality. The wealthy, fashionable Countess appeals to his worldly self, while Scholastica, the quiet, retiring daughter of an impoverished elderly scholar, reads Benvolio's poetry and understands the philosophical moods which bore the Countess. Benvolio needs both women; even before meeting Scholastica (who, significantly, appears one day in the garden upon which he muses in private), he is ambivalent towards the Countess: "If a man could have half a dozen wives--and Benvolio had once maintained, poetically, that he ought to have--the Countess would do very well for one of them--possibly even for the best of them. But she would not serve for all seasons and all moods; she needed a complement, an alternative--what the French call a repoussoir" (CT, III, 361).

Just how necessary the two, as a pair, are to Benvolio is shown

by the dénouement of the story. When, during Benvolio's absence from the city, the jealous Countess secures a position for Scholastica as governess on a distant island, the newly orphaned young woman cannot refuse. Upon his return, Benvolio reacts to Scholastica's absence with rage and grief followed by inability to write; separated from Scholastica, he cuts himself off from the Countess as well: "Don't you see . . . can't you imagine, that I cared for you only by contrast? You took the trouble to kill the contrast and with it you killed everything else" (CT, III, 401).

Although the narrator compares his account of Benvolio to a fairy tale, the story, with its stock characters and representative names is more nearly an allegory depicting the artist/writer in society.³ Robert Rogers has suggested that "the generative hypothesis formulated in Angus Fletcher's Allegory: The Theory of a Symbolic Mode has useful implications for a study of decomposition in literature."⁴ Fletcher's hypothesis certainly is applicable to "Benvolio." Fletcher states:

The allegorical hero is not so much a real person as he is a generator of other secondary personalities, which are partial aspects of himself . . . like those people in real life who "project" ascribing fictitious personalities to those whom they meet and live with. By analyzing the projections, we determine what is going on in the mind of the highly imaginative projector . . . the finest hero will then be the one who most naturally

³ Leon Edel even calls it "an unashamed personal allegory," but to Edel the Countess represents Europe and Scholastica "the very breath of New England"; he claims that James, unlike Benvolio, "set sail to live with the Countess and continued to write." Complete Tales, III, 10.

⁴ Rogers, p. 16. The application of Roger's remark to "Benvolio" is my own idea.

seems to generate sub-characters--aspects of himself--who become the means by which he is revealed, facet by facet.⁵

By this standard, Benvolio is a perfect allegorical hero. He "projects," or at least accepts, only those women who correspond to his need to maintain the artistic temperament through a balance of his personal and public experiences.

That any unbalancing of this equilibrium would destroy the precariously maintained talent is indicated through the ending of the story. In the closing lines of "Benvolio," the narrator regrets that his story is not a fairy tale so that he could "relate, with harmonious geniality, that if Benvolio missed Scholastica, he missed the Countess also, and led an extremely fretful and unproductive life until one day he . . . brought Scholastica home. After this he began to produce again; only, many people said that his poetry had become dismally dull" (CT, III, 401). Whether fairy tale or allegory, James's story of the poet with a split personality embodies the convention of doubling as a device which James used to frame what was to become one of his recurrent themes, the artist divided between public and private life.

Such a dichotomy between an artist's public life and his meditative life provides the situation in "The Private Life." Indeed, most readers and critics take at face value the narrator's contention that author Clare Vawdrey has (as did Benvolio) two selves: the one who writes deep masterpieces, the other who socializes brilliantly. James's

⁵ Angus Fletcher, Allegory: The Theory of a Symbolic Mode (Ithaca: Cornell Univ. Press, 1964), pp. 35-36.

discussion of his inspiration for the story supports this reading; referring to his own bewilderment over Robert Browning, whose public manner seemed foreign to the writing he produced, James said:

. . . light had at last to break under pressure of the whimsical theory of two distinct and alternate presences, the assertion of either of which on any occasion directly involved the entire extinction of the other. This explained to the imagination the mystery: our delightful inconceivable celebrity was double, constructed of two quite distinct and "water-tight" compartments—one of these figured by the gentleman who sat at a table all alone, silent and unseen, and wrote admirably deep and brave and intricate things; while the gentleman who regularly came forth to sit at a quite different table and substantially and promiscuously and multitudinously dine stood for its companion. They had nothing to do, the so dissimilar twins, with each other; the diner could exist but by cessation of the writer, whose emergence, on his side, depended on his--and our--ignoring the diner. Thus it was amusing to think of the real great man as a presence known, in the late London days, all and only to himself--unseen of other human eye and converted into his perfectly positive, but quite secondary, alter ego by any approach to a social contract. To the same tune was the social personage known all and only to society, was he conceivable but as "cut dead" on the return home and the threshold of the closed study by the waiting spirit who would flash at that signal into form and possession.⁶

Yet, whatever James's intention, his finished story, "The Private Life," is a greater piece of psychological realism for its portrayal of the person who sees the double than for its presentation of the character with two selves. The story exemplifies Rogers's description of object doubling: "Doubling by division of objects occurs without exception as a result of the perceiver's ambivalence toward the object. . . . The composite person who is perceived as component persons is always a love object in the usual sense of that phrase in psychoanalysis.

⁶ James, "Preface" to Volume XVII, NYE, pp. xiii-xiv.

More accurately, he is a love-hate object, the object of conflicting emotions so powerful that the unstable perceiver cannot tolerate the resultant anxiety. The perceiver attempts to dispel this anxiety by the magical gesture of separating the seemingly untidy whole into tidy compartments."⁷

In James's story, the narrator's ambivalence towards the author Clare Vawdrey makes him view Vawdrey as a split personality. The narrator and Vawdrey are two of a group of persons spending a few days at a Swiss resort. After Vawdrey makes confused and confusing statements about a new play he is writing, the narrator goes to Vawdrey's room to get the manuscript for him. Vawdrey remains downstairs in conversation with the actress for whom he is writing the play; simultaneously the amazed narrator discovers Vawdrey at work in the dark room and theorizes that the author has two selves. When the narrator relates his astounding discovery to the actress, she counters with her discovery that another of their companions, the socially prominent Lord Mellifont, has no identity whatsoever when he is out of public view.

That the supposed decomposition of Vawdrey's personality is an aberration of perception on the part of the narrator is evident throughout the story. Significantly, by the time he encounters what he takes to be Vawdrey's alter ego, the narrator has already talked about his disappointment in the personality of the author, whose glib social

⁷ Rogers, p. 109.

manner gives no indication of the fine mind which must have produced his works. Also, the conditions under which the narrator makes his discovery are suspicious. At night, he enters a dark room at the end of a dark hall without a lamp. In the gloom relieved only by a candle glowing from across a hall, he decides that what looks like a traveling rug is really Vawdrey seated at his desk. Although the "person" keeps his back to the narrator, the narrator asserts to the actress, later, "I'll tell you what it looked like--it looked like the author of Vawdrey's admirable works. It looked infinitely more like him than our friend does himself" (CT, VIII, 209). Furthermore, Vawdrey's supposed alter ego does not answer the narrator or acknowledge him in any way; Vawdrey at no time later gives any signs of having been found out.

That Vawdrey indeed is a love/hate object to the narrator is emphasized during a storm, from which the two friends take refuge in a hut. During the storm it becomes even more apparent that the possibility of a split in Vawdrey's personality has occupied the narrator's thoughts for some time:

The lightning projected a hard clearness upon the truth, familiar to me for years, to which the last day or two had added transcendent support--the irritating certitude that for personal reasons this admirable genius thought his second-best good enough. . . . The world was vulgar and stupid, and the real man would have been a fool to come out for it when he could gossip and dine by deputy. None the less my heart sank as I felt my companion practice that economy. I don't know exactly what I wanted; I suppose I wanted him to make an exception for me. I almost believed he would, if he had known how I worshipped his talent. But I had never been able to translate this to him, and his application of his principle was relentless. At any rate, I was more than ever sure that at such an hour his chair at home was not empty: there was

the Manfred attitude, there were the responsive flashes.
(CT, VIII, 225-226)

Vawdrey's dual personality is a projection of the narrator, a man ambivalent toward the hero who will not unbend toward him. Although the actress tells the narrator later that she, too, has seen the secret Vawdrey and has commissioned him to write her the great part she has dreamed of, when the story ends some years later she still is without such a part and, significantly, refuses to see the narrator. Thus, there is nothing to dispute an interpretation that Vawdrey's split personality is the invention of the narrator's own fragmented imagination. James thus anticipates in fiction what psychologists later were to recognize in clinical practice as Capgras's syndrome.⁸

James thus places greater emphasis on his psychological material, per se, in this tale than in "Benvolio," his earlier portrait of the divided artistic personality. Although the nature of the doubling itself is the main concern of "The Private Life," the tale does strongly suggest that Vawdrey's maintaining a separation between his private and public selves is responsible for his artistic success and psychic health. James treats even more explicitly the artist's need to shield his talent and his psychic health from the distractions of social life in "The Great Good Place."

⁸ Stanley M. Coleman, "The Phantom Double. Its Psychological Significance," British Journal of Medical Psychology, 5 (1934), 269. Coleman writes, ". . . the illusion that those surrounding the psychotic subject are possessed of doubles . . . is known as Capgras's syndrome. This illusion, first brought to notice by Capgras in 1923, is defined as a state of agnostic identification without intellectual or memory impairment."

The tale opens in the apartment of George Dane, a writer so pressured by the demands attendant upon his long-standing success that he feels estranged from Nature, seems to be losing his memory, becomes unable to work, expresses a desire to escape his milieu, and develops such reluctance to touch anything that he defensively thrusts his hands into his pockets. His refusal to touch, however, is short-lived. Upon arrival of an aspiring young writer to whom Dane had granted a thirty-minute interview, Dane finds himself shaking hands, an action which dramatically closes the first section of the tale. The second section opens abruptly in the scene of the writer's "new consciousness." There are no explanations except those the reader can infer as Dane and an anonymous Brother (one of several who figure in the story) discuss the bliss they are experiencing and wonder idly what their refuge is and where it may be located. In the third section Dane reveals to a Brother that he has entered the Great Good Place through the agency of the young writer who had visited him "that bad morning" and who even then is taking Dane's place as his "substitute in the world" (CT, XI, 25). The fourth section depicts Dane's sensation of recovery and his more lucid appreciation of his surroundings; with returning memory he finds metaphors to describe his still unidentified retreat. In the final section Dane and his comrade express a fear that once they leave the Great Good Place they will be unable to find the way back should they again need its healing peace. Having reassured each other, however, and certain that Dane will soon return home, the two exchange a farewell handshake which catapults Dane to consciousness

back in his apartment.

Dane realizes immediately that the hand he holds belongs to his valet, Brown, rather than to some anonymous Brother, and the visiting young writer, still seated at Dane's desk, explains that Dane has been asleep all day on the sofa. Dane further realizes that the various brothers in his dream had the faces of his valet and the young writer and that the dream experience has lightened his feeling of oppression. He echoes the final words of both a dreamland brother and the young writer when he decides, "It was all right" (CT, XI, 42).

Dane's retreat to the Great Good Place is actually an occurrence within his own psyche which enables him to become again a whole person instead of the one-sided personality into which he had developed through the stresses of his professional life. James's character seems to be fighting off what Jung describes as "identity with the persona, which is the individual's system of adaptation to, or the manner he assumes in dealing with, the world henceforth he lives exclusively against the background of his own biography. . . . One could say with a little exaggeration, that the persona is that which in reality one is not, but which oneself as well as others think one is."⁹

Thus, in discussing the healing experience of the Great Good Place, Dane says, "I don't speak of the putting off of one's self; I speak only--if one has a self worth sixpence--of the getting it back" (CT, XI, 24). Although Dane uses the term, "The Great Good Place," and a

⁹ Jung, "The Archetypes and the Collective Unconscious," p. 123.

companion calls the retreat "The Great Want Met," the dreamland Utopia can best be understood as what Jung calls "a compensatory reaction from the collective unconscious."¹⁰ According to Jung, within the contents of the unconscious are the archetypes, primordial concepts which provide mute articulation of man's conscious dilemma, somehow healing the conscious mind. Archetypes of the Shadow, of Rebirth (with the attendant archetype of an Eternal Float), and of the Anima in the role of the Mother are embodied in Dane's dream symbols. Oddly enough, the language of James's story, written earlier than Jung's works, parallels the mythic language which Jung uses to describe the archetypes. Discussing the rebirth archetype, Jung writes:

In the end one has to admit that there are problems which one simply cannot solve on one's own resources. Such an admission has the advantage of being honest, truthful, and in accord with reality, and this prepares the ground for a compensatory reaction from the collective unconscious: you are now more inclined to give heed to a helpful idea or intuition, or to notice thoughts which had not been allowed to voice themselves before. . . . Perhaps you will pay attention to the dreams that visit you . . . or will reflect on certain inner and outer occurrences that take place. . . . If you have an attitude of this kind, then the helpful powers slumbering in the deeper strata of man's nature can come awake and intervene, for helplessness and weakness are the eternal experience and the eternal problem of mankind. To this problem there is also an eternal answer, otherwise it would have been all up with humanity long ago. When you have done everything that could possibly be done, the only thing that remains is what you could still do if you only knew it.¹¹

In James's story, once Dane's desperate acknowledgement, "There's too much," has gained him entry to the Great Good Place, the first words

¹⁰ Jung, "The Archetypes and the Collective Unconscious," p. 21.

¹¹ Ibid.

he hears at the refuge are, "The thing was to find it out" (CT, XI, 17, 21). Dane and a Brother realize humanity's need for the eternal answer provided by the Great Good Place, the unconscious; they agree: "'No one in future, as things are going, will be able to face success.' 'Without something of this sort--never.'" And the Brother sounds even more like Jung when he comments that the Great Want "always, moreover, in the long run, has been met--it always must be" (CT, XI, 23).

According to Jung, in order for a person to be psychically whole, he must get to know the hidden elements of his psyche, a recognition which is initially painful but ultimately healing. Jung writes:

The meeting with oneself is, at first, the meeting with one's shadow a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well. But one must get to know oneself in order to know who one is. For what comes after the door is surprisingly enough, a boundless expanse full of unprecedented uncertainty, with apparently no inside and no outside, no above and no below, no here and no there, no mine and no thine, no good and no bad. It is the world of water, where all life floats in suspension; where the realm of the sympathetic system, the soul of everything living, begins; where I am indivisibly this and that; where I experience the other in myself and the other-than-myself experiences me.¹²

Again, "The Great Good Place" is amazingly similar in idea, tone, and vocabulary. During his desperate morning, Dane says, he fears that "the wild waters would close over" him and that he "should drop straight to the bottom" (CT, XI, 26). Jung's series of no's echoes Dane's perception of the new realm of peace as "an abyss of negatives, such an absence of everything . . . the absence of what he didn't want" (CT, XI, 19-20). And the Great Good Place is a world of water and floating:

¹² Jung, "The Archetypes and the Collective Unconscious," pp. 21-22.

"He didn't want, for the time, anything but just to be there, to stay in the bath. He was in the bath yet, the broad, deep bath of stillness. They sat in it together now with the water up to their chins. . . . This was a current so slow and so tepid that one floated practically without motion and without chill" (CT, XI, 20). Later, just before he leaves the refuge, Dane again thinks of it in water imagery: "Oh the deep, deep bath, the soft, cool splash in the stillness! --this, time after time, as if under regular treatment, a sublimated German 'cure,' was the vivid name for his luxury" (CT, XI, 32).

Furthermore, the companion who shares with Dane the deep bath of stillness is the other-in-himself, a mirror image. They meet only when Dane is ready for such an encounter; he has been at the refuge a week when "one of the quiet figures he had been idly watching drew at last nearer" (CT, XI, 19). During their conversation Dane is "struck as by the reflection of his own very image in this first interlocutor seated with him" (CT, XI, 19). Later, as Dane nears complete recovery, he has a dim realization that the Great Good Place and all its occupants arise within his own psyche:

It was a part of the whole impression that, by some extraordinary law, one's vision seemed less from the facts than the facts from one's vision; that the elements were determined at the moment by the moment's need or the moment's sympathy. What most prompted this reflection was the degree in which, after a while, Dane had a consciousness of company . . . always in cloister or garden some figure that stopped if he himself stopped. . . . What he had felt the first time recurred: the friend was always new and yet at the same time . . . suggested the possibility that he might be but an old one altered.

(CT, XI, 34-35)

According to Jung, conversation with such an inner friend "is the

simplest and most natural thing imaginable. For instance, you can ask yourself a question to which 'he' gives answers. The discussion is then carried on as in any conversation."¹³ Jung's comment is a fitting, if unintentional, explication of Dane's conversation which begins with the question, "Where is it?" and proceeds to his remark, "It's charming how when we speak for ourselves we speak for each other" (CT, XI, 24-25). To Jung, any such companion is really the "other person in ourselves--that larger and greater personality maturing within us, whom we have already met as the inner friend of the soul . . . that inner friend of the soul into whom Nature herself would like to change us--that other person who we are and yet can never attain to completely."¹⁴

Even before he drifts into his dream, Dane feels this attempt of Nature to change him into his real self--through the soothing influence of the rain: "He had positively laid down his pen as on a sense of friendly pressure from it. The kind full swash had been on the glass when he turned out his lamp" (CT, XI, 14). In this frenzy of living, Dane has got out of touch with Nature's customary renewing activities. He experiences his malaise even though the air has been refreshed by an overnight rain, even though the sun is posted as an obvious sign of renewal, a "great glare of recommencement . . . fixed in his patch of the sky" (CT, XI, 13). In fact, Dane actually resents the durability

¹³ Jung, "The Archetypes and the Collective Unconscious," p. 131.

¹⁴ Ibid.

and revitalizing energy of Nature; they contrast so markedly with his own vitiated state that "at last he could only turn back from the window; the world was everywhere, without and within, and, with the great staring egotism of its health and strength, was not to be trusted for tact or delicacy" (CT, XI, 15). Only in his dream, his plunge into the depths of his psyche, can Dane accept the healing of Nature; at least this is one way in which Dane and a Brother assess the efficacy of the Great Good Place: "' . . . we're babes at the breast!' 'Of some great mild invisible mother who stretches away into space and whose lap is the whole valley--?' 'And her bosom,' Dane completed the figure--'the noble eminence of our hill?'"

Aware that the "too much" of the material world of his success has caused his one-sidedness, Dane resolves to have nothing more to do with that material, to refrain from touching it in any way. For one thing, he sees his touch as futile: "It was a thing of meshes; he had simply gone to sleep under the net and had simply waked up there. The net was too fine; the cords crossed each other at spots too near together, making at each a little tight hard knot that tired fingers were this morning too limp and too tender to touch. Our poor friend's touched nothing--only stole significantly into his pockets" (CT, XI, 14). While he awaits his visitor, Dane is aware of his "continued disposition not to touch--no not with the finger. Ah, if he might never again touch!" (CT, XI, 19). Therefore, Dane's gradual return to psychic wholeness is marked by his regaining the desire to touch. That his imbalance has concerned the suppression of his artistic self

is evident in one of the first items he grasps: "his genius . . . was what he had been in danger of losing and had at last held by a thread that might at any moment have broken. The change was that, little by little, his hold had grown firmer, so that he drew in the line--more and more each day--with a pull that he was delighted to find it would bear" (CT, XI, 30). His complete recovery is depicted as his taking hold of his soul with both hands: "What had happened was that in tranquil walks and talks the deep spell had worked and he had got his soul again. He had drawn in by this time, with his lightened hand, the whole of the long line, and that fact just dangled at the end. He could put his other hand on it, he could unhook it, he was once more in possession" (CT, XI, 35).

Of particular significance is Dane's touching of other hands. Despite his determination not to touch, he does shake hands with his young visitor: "Thus indeed, if he had wanted never again to touch, it was already done" (CT, XI, 19). His courteous reception of the young man results in his visiting the Great Good Place. Twice during his convalescence there Dane puts his hand on the arm of a Brother, and the final warm handshake with a Brother who turns out to be his valet sends Dane back to consciousness. If the dream Brothers are images of Dane himself, fragments of his psyche projected during the dream, the touches represent his reaching out for his Self, his attempt to take hold of all the elements of his fragmented psyche. Yet Dane needs help from the world as well as from his inner source. He needs the devotion of Brown, his valet for eighteen years, about whom Dane

feels that if "he was a genius for anyone he was a genius for Brown." He also needs the admiration of the young visitor, to whom Dane represents "the great success." Dane's seeing these two as the brothers in the dream underscores his need of society.

Certainly James goes even deeper into his psychological material in "The Great Good Place" than in either "Benvolio" or "The Private Life." While his interior search for self is the raison-d'être of the story, Dane's profession is not irrelevant. Dane's horror of the omnipresence of the world arises from his fear as well as from weariness--fear that the tumult will destroy his genius, his creative faculty. As he describes his worst moment, "I seemed to have lost possession of my soul and to be surrounded only with the affairs of other people. . . . It made me literally ill--made me feel as I had never felt that if I should once really, for an hour, lose hold of the thing itself, the thing I was trying for, I should never recover it again" (*italics mine*) (CT, XI, 26). Because Dane is a writer, the story illustrates again James's theme of the artist beset by society's demands.

The three tales thus make up an interesting trilogy. Vaid even calls "The Great Good Place" a later version of "Benvolio," with Dane achieving a "successful solution in his separation of the artist and the social animal in him the rival claims of the world and the Muse."¹⁵ And Wright, too, finds in "The Great Good Place" a reminder "of the inner self in 'The Private Life,' which has kept its secret,

¹⁵ Vaid, p. 201.

inviolable existence as creative artist even while the social man has been on public display."¹⁶ Yet a certain shift in emphasis can be noticed as James works out his theme from the earliest of the tales, which merely stresses the necessity of the artist's maintaining two sides to his personality; through the second, which presents an artist who has maintained such a balance as he is seen by an aspirant who has not yet managed the delicate feat; to the third, which is a highly metaphoric examination of the situation from the point of view of the artist who is trying to regain what seems to be a temporarily tipped balance. "Benvolio" is neutral in its presentation of the need for both sides of the personality. "The Private Life" repeats and elaborates this necessity; "The Great Good Place" argues that loss of sanity as well as loss of talent can result from the pressures of social success (or the desire for such success) on the psyche of the artist.

¹⁶ Wright, p. 193.

V. THE PLEA FOR IMMORTALITY

To keep alive a sense of genius is obviously the goal of the artists discussed in Chapter IV, but it is just as much the desire of the protagonists of the tales discussed in Chapter II and Chapter III. The psychic energy expended in each protagonist's attempt to preserve some portion of his selfhood, that is, of his self image, in the face of circumstances which render the concept invalid or impotent is the unifying element in all these stories of manifest double consciousness. The circumstances working against the survival of the imperiled self-concept include the protagonist's own conflicting attitudes toward himself as well as pressures imposed by his relationships with other persons, by the demands of the social group, or by the physical limitations of human nature. Any difference, then, between James's two types of manifest double consciousness--that of the productive artist inspired by genius or that of the character who is obsessed with the demon of an idée fixe--is one of degree or duration, not of kind.

James is consistent in his use of the motif of manifest double consciousness to portray a sensitive person concerned with preserving his sense of uniqueness; the pressures of society annihilate his individuality by absorbing it into the mass; death completes the extinction. Some of James's protagonists, considering themselves failures in the present, develop an affinity with the past; they seek to escape the

same biological finitude feared by his characters who are inspired to assure their perpetuation in the future through their art. (Surely it is significant that none of the characters who display double consciousness has a child.) A helpless yearning for immortality common to all James's divided personalities is as discernible, for instance, as Stransom strives for "the breath of the passion immortal" through mystic communion with Mary Antrim and the Others (CT, IX, 270) or as Count Valerio attempts to assure himself that despite his marriage to a modern American wife his Roman identity is still recognized by the ancestral gods, as it is evident in artist George Dane's desperate dream of renewed genius and eternal solace at the breast of the archetypal earth mother.

Each of James's protagonists discussed in this study is "double" because he has created an ideal self which he hopes can overcome the human limitations under which his factual self chafes. James's characters act out this ideal through fantasy or hallucination, or they objectify the ideal in a created work. The purpose of this substitute self, in either case, is to serve as the character's link to eternity. Each protagonist, James makes clear, is able to carry out his daily obligations and function beautifully in drawing room society only because he can conceive of himself as dual in nature: divided that is, not merely into the body-soul dichotomy admitted by his more orthodox neighbors, but into a more personally, more intensely, realized equivalent pair of mortal and immortal, outer and inner, vulnerable and protected selves. Whether they appear obsessed or inspired, James's

protagonists all retreat at times from the mere present, the mere actual; one type escapes into a private, imagined, perhaps hallucinatory existence; the other returns to the studio and its absorbing productivity.

Each of these stories is certainly, to use James's own words, "a drama of small, smothered, intensely private things."¹ By using the same motif to characterize not only a Marmaduke, but also a Marcher and a Dane, James delineates the greater human drama which each in his own way acts out. Thus, although it is somewhat an exaggeration to place Searle, Count Valerio, the Frush cousins, Brydon, Stransom, Marmaduke, Marcher and their disciples together under the label "neurotic" and Benvolio, Vawdrey, and Dane under the label "artist," with the narrator of "The Private Life" wearing both labels, James does present in his fiction much the same insights into the human psyche that Otto Rank was more than a generation later to discuss in his historical/psychological studies of the double and of the artistic personality. Rank points to the artist and neurotic as representing, respectively, success and failure at a common endeavor to define self in ideal terms which the sensitive mechanism of consciousness can accept. Both neurotic and artist, according to Rank, "are distinguished fundamentally from the average type, who accepts himself as he is, by their tendency to exercise their volition in reshaping themselves."²

¹ The words are spoken by the narrator of James's story, "The Beldonald Holbein" (CT, XI, 194).

² Otto Rank, Art and Artist: Creative Urge and Personality Development (New York: Agathon Press, 1968), p. 41. Originally published in 1932; translated from the German by Charles Francis Atkinson.

This will to reshape self clearly motivates James's split personalities who, dissatisfied with their lives or painfully ambivalent toward some relationship, seek to redefine themselves in terms that allow some hope, if not for immortality, at least for some extension of the usual human limitations of time and space.

James's characters all attempt to give themselves the second chance sought by Dencombe, the dying artist in James's "The Middle Years" (1893), a story which, although it does not contain manifest doubling, resulted from the same notebook entry as "The Great Good Place," which it resembles.³ "Ah for another go, ah for a better chance," Dencombe sighs (CT, IX, 57). The protagonists of these tales of double consciousness do not wait until they are at the point of physical death to voice Dencombe's cry, "I want an extension" (CT, IX, 68). Faced with the extinction of some treasured concept of self, they undertake, albeit unconsciously, to provide that extension for themselves by developing double consciousness.⁴ At least on the deeper levels of consciousness

³ Henry James, The Notebooks of Henry James. Eds. F. O. Matthiessen and Kenneth B. Murdock (New York: Oxford Univ. Press, 1961), p. 122. It is tempting, because of the wording of this entry and the similarities of the two stories, to read "The Middle Years" as an earlier version of "The Great Good Place" and Dencombe's entire acquaintance with young Doctor Hugh as taking place in a sickroom dream; Dencombe's twice referring to Hugh as "an apparition" (CT, IX, 60-61, 68), encourages classification of this story as a tale of manifest double consciousness; such a reading is unsupported, however, in view of the passages in which the two interact with other characters. Nonetheless, the story provides a suggestive companion for the tales in this study.

⁴ Martha Banta uses the subtitle The Great Extension for her book Henry James and the Occult; although she uses the term "extension" in a much wider sense, I think our uses are not incompatible.

they all refuse to realize, as Dencombe finally must, "Ah second chance--that's the delusion" (CT, IX, 75).

James's productive artists and his "neurotics" share, too, the illusion that art can assist in this reshaping of self to circumvent human limitations. Actually, when James depicts any character who has formulated a particular concept of self, he shows one who has produced at least one work of art. According to Rank, the nomination of himself as a "creative artistic personality is . . . the first work of the productive individual, and it remains fundamentally his chief work, since all his other works are partly the repeated expression of this primal creation, partly a justification by dynamism."⁵ Thus, for Benvolio, Dane, or Vawdrey to consider himself an artist is as much a creation of an inner self as Marmaduke's designation of himself as Maud-Evelyn's husband or Amy Frush's appointing herself successor and vindicator of the spirit of Marr.

That James recognized the second self of his characters as a created work, one of rare beauty to its creator, is suggested by his repeated symbolism of the museums or temples in which such an ideal of self is enshrined. His realization is similarly apparent in his presenting a non-artist's inner life in metaphors of one of the arts. When Brydon, for instance, undertakes a deliberate search for an alter ego, a potential self, James describes the obsessive midnight prowls through the dark, empty house as "the other, the real, the waiting

⁵ Rank, p. 28.

life; the life that, as soon as he had heard behind him the click of his great house-door, began for him, on the jolly corner, as beguilingly as the slow opening bars of some rich music follow the tap of the conductor's wand" (CT, XII, 208). And James represents Stransom's inner life as a mental altar replete with tapers and flowers, as real a memorial to Stransom as the structure he later arranges in an actual church (which Honig has correctly called a "substitute work of art.")⁶

More often, however, art enters the story as James's characters with double consciousness relate--even react--to a created work which has endured beyond its creator's lifetime. Searle in his last illness goes to England because he thinks the wealth of architectural and plastic art amassed there could have helped him become more nearly his ideal of selfhood; once in England he willingly locates his identity in a portrait. The excavation of a magnificent sculpture gives Count Valerio a focus for his inarticulate longing. Even after the Count returns to normal, he treasures a beautiful marble hand of the Juno, locking it into a curio cabinet as a prized remnant of the lost great work. Even the Frush cousins react, as an amateur watercolorist and aspiring dramatist would, to created works which have survived their creator, specifically the box of letters, but more generally the mood-setting house and furnishings at Marr. And after Marmaduke joins the Dedricks in their communion with Maud-Evelyn, the "facts" of the

⁶ Honig, p. 93.

real girl's life are altered, shaped anew into the fictional existence of a young married woman whose personality is as much an artifact acquired by her three creators as the treasures they amass in her memory.

These personalities must depend on the art of someone else because they have expended their own fund of creativity in the production of the substitute self; only a few of the protagonists of these tales of double consciousness fulfill Rank's description of the artist as one who repeats his initial feat in later works which justify the original self-shaping. These few, those discussed in Chapter IV, who are capable of repeated artistic production, James does not portray during their moments of genius; indeed, he felt such a portrayal was beyond the reach of literature. In his Preface to the New York Edition of The Tragic Muse James states, "Any presentation of the artist in triumph must be flat in proportion as it really sticks to its subject--it can only smuggle in relief and variety. For, to put the matter in an image, all we then--in his triumph--see of the charm-compeller is the back he turns to us as he bends over his work. 'His' triumph, decently, is but the triumph of what he produces, and that is another affair."⁷

Not surprisingly, the only view of a successful artist at work in these tales (and a suspect view at that) is the turned back of Vawdrey. The genius of the artist-protagonist is either merely stated, as it is by the narrator of "Benvolio," or it is filtered through the "triumph

⁷ James, "Preface" to Volume VII, NYE, p. xxi.

of what he produces," as it is in "The Private Life" and "The Great Good Place," in each case through the effusions of a young admirer. When James shows the face of his artist, it wears the social mask, which, however, is as much a part of the artistic personality in these tales as the genius. If these tales suggest the threat of the outer life to the inner, they remind as well that the genuine artist has the desire, need, and ability to live in both Benvolio's chambers, the one opening onto the public square as well as the one overlooking the private garden.

In the poet Benvolio, particularly, James dramatizes what Rank would later phrase academically, the theory that in the "entire creative process . . . two fundamental tendencies--one might almost say, two personalities of the individual--are throughout in conflict: the one which wishes to eternalize itself in artistic creation, the other which wants to spend itself in ordinary life--in a word, the mortal man and the immortal soul of man."⁸ The dramatist Vawdrey's social character and even the writer Dane's allowing himself to become overly involved in social engagements illustrate, too, Rank's hypothesis. According to Rank, the artist attempts "to immortalize his mortal life" through artistic creation, but soon comes to sense that he only transformed his living experience into an inanimate object: "For not only does the created work not go on living; it is, in a sense, dead; both as regards the material, which it renders almost inorganic, and also

⁸ Rank, p. 395.

spiritually and psychologically, in that it no longer has any significance for its creator, once he has produced it. He therefore again takes refuge in life, and again forms experiences, which for their part represent only mortality--and it is precisely because they are mortal that he wishes to immortalize them in his work."⁹

The "work" into which James's characters retreat in all these tales of double consciousness is the formation and careful cultivation of an acceptable self concept. The "life" into which they again take refuge is, in James's fiction, a tissue of relationships with other living human beings. Thus, in most of these tales the substitute self in which the artist, or artist manqué, is able to objectify his self-concept takes a form communicable visually or verbally to another person, who thus gives the artist some small portion, at least, of the extension he seeks. For Dane, obviously, it is a case of alter ego est amicus, and if a friend is another self, a disciple is much more so. But if Dane and Vawdrey have disciples in the aspiring young writers who idolize them, so in a sense do Marmaduke in Lavinia, Marcher in May Bartram, and Stransom in the lady who loved Hague. In the other tales the protagonist enacts the role of disciple; he appropriates the art of a former artist and refashions it into his own substitute self. Thus, in either case, James suggests in all these tales of double consciousness what he has Doctor Hugh state explicitly in "The Middle Years": "The second chance has been the public's" (CT, IX, 74).

⁹ Rank, p. 39.

In one way or another, then, the characters which James develops through the convention of manifest double consciousness all participate in the "madness of art" (CT, IX, 75), through which they attempt, simultaneously, to escape from life, yet fully realize life. Guerard's contention that there is "a high seriousness in double stories, a deep human accent and concern" is supported by James's protagonists whose obsessions: for the achievements of the past or whose efforts to create lasting art all embody the struggle for an extension of life, a reprieve from human mortality.¹⁰ James belongs among those writers whose use of manifest doubling is, as Rogers claims, "not simply a device or gimmick calculated to arouse the reader's interest by virtue of the strangeness of the episode but is, in fact, a result of his sense of the division to which the human mind in conflict with itself is susceptible."¹¹

Since these tales are all short stories, they individually barely sketch James's interest in the themes they explore; collectively, however, since they integrate common themes repeatedly through the same symbol of the divided personality, they suggest that a similar synthesis might be discernible in James's other works. The double consciousness manifest in these tales provides a clue to the nature of the divided self which Schneider finds latent in all James's works and to the search for self which Wright notes. These tales offer, too, an insight into

¹⁰ Guerard, p. 2.

¹¹ Rogers, p. 29.

James's stories of the supernatural in which a protagonist's hauntedness is not explicitly related to his self image, into the stories which concern an artist in relation to his material or to his public, and into the stories in which the "tone of time" or the "sense of the past" are integral to character, plot, mood and theme.¹²

These ten tales well merit additional critical attention as a group, as James's Tales of Manifest Double Consciousness.

¹² The phrases "tone of time" and "sense of the past" became the titles, respectively, of a short story and an uncompleted novel; they also appear frequently in James's works and discussions of his works.

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