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Book Reviews

Enacting History in Henry James: Narrative, Power, and Ethics. Ed. Gert Buelens. Cambridge: Cambridge UP, 1997. h/bk 215 pp. ISBN 978-052-1-12145-3. Price $42.00.

This collection of essays centers on the categories of "ethics," "narrative," and "power" within the fictional writings of Henry James. The book contains ten chapters, and all of the chapters are written in engaging ways. Readers do not need to be trained in philosophy or literature to grasp the arguments and insights of each chapter even though the authors do rely on jargon from the scholarly discipline of literary criticism. Scholars are in debt to Gert Buelens's work in editing this collection of essays. In what follows, I categorize the chapters in terms of how they address the three categories of "ethics," "narrative" and "power" within James's fictional writings. I conclude by talking about how I plan to use the book.

First, "ethics": there are two big moral questions addressed within this collection. On the one hand, there is the question concerning the relationship between literature and moral reasoning; on the other hand, there is the question of if and how fictional writings impact their readers toward making responsible judgments on the characters in the story—and, ultimately, honest judgments on their own actions (the readers). Sarah B. Daugherty's "James and the Ethics of Control: Aspiring Architects and their Floating Creatures" (chapter 3) addresses the first question—concerning the general relationship between literature and moral reasoning—and agreeing with and building upon Martha Nussbaum's work argues: "critics should return to 'the ethical and social questions that give literature its high importance in our lives'" instead of focusing "exclusively on linguistic games" (73). Daugherty disagrees with Nussbaum, however, "in adopting the Prefaces as authoritative guides" (73) to how a particular novel should impact the moral reasoning of the readers. The disagreement here is over the question: how much authority does a single author have in terms of both the storyteller and the moral sage? Nussbaum desires to make Henry

James authority as both storyteller and moral sage (Nussbaum 125-47) while Daugherty limits James's authority to novelist or storyteller. Daugherty's reasons for this are persuasive and precise: "James's reviews […] reveal his ambivalence toward values that remain in conflict; […] the clashing metaphors of the prefaces signal his acceptance of [irreconcilable] oppositions. Thus he played his dual roles of formalist master and postmodern precursor without striving for theoretical consistency." She concludes with the poignant observation that James "took himself less seriously than many of his admirers" (73), including Nussbaum.

To the question of if and how fictional writings impact their readers toward making responsible judgments on the characters in the story, J. Hillis Miller argues that reading "is a mode of doing, not a mode of knowing" (206). With this statement, he means that the act of reading involves performative action and not passive reception. What is the performative action involved with reading? The first action involves making judgments on what the narrator presents to the reader about the characters. Miller finds that Henry James's *The Aspern Papers* actively invites such judgment, and the narrator seeks to make an intimate connection with the reader. The second action involves repetition: for repetition to work, in Miller's words, "the one who repeats must takes responsibility. The doer must take responsibility […] for what he or she does not know but can only […] succeed in reinscribing. He [James] reinscribes it in a new, singular, unheard-of way, with incalculable effects on the future" (209). (These are the final sentences of the whole collection!). The reader ought to make responsible judgments on the characters, as presented to the reader via the narrator, and the reader takes on responsibility concerning the repetition of the story in their everyday lives—which helps readers make more responsible judgments on their own lives.

Second, "narrative": Michiel W. Heyns's "The Double Narrative of 'The Beast in the Jungle': Ethical Plot, Ironical Plot, and the Play of Power" (109-125), presents a provocative analysis of James's "The Beast in the Jungle." Heyns identifies a "double narrative," or a two-tiered plot, what he calls "a primary but transgressive male plot" and "a secondary plot of female desire" (111). While this distinction is helpful, it does not yet tell us what is peculiar to a Jamesian understanding of narrative. It turns out that, according to this collection of essays, there is no distinct understanding of narrative—but even this comment is not quite right. There is a Jamesian

understanding of narrative, but it does not come from Henry James; it can be located, however, in the philosophical work of Henry's younger brother, William.

In his chapter "Multiple Germs, Metaphorical Systems, and Moral Fluctuation in *The Ambassadors*" (40-60), Richard A. Hocks turns towards what he calls William James's "narrative epistemology." According to Hocks, James's "narrative epistemology" can be described in these terms: "James's distinctive narratology emphasize[s] understanding over observation […], [and] observation itself […] by virtue of its functionalist mode, repeats—or does it initiate?—the shaping agency distinctive to Jamesian consciousness" (54-55). Hocks continues: "So if all 'explanations' are eventually problematic, they come by it honestly having emerged from the level of 'simple' perception" (55). As a scholar of William James's philosophy, I can attest that Richard Hocks accurately describes William's epistemology—which does lead, as Hocks suggests, to a "moral fluctuation" within the complexities of particular narratives. What do we learn from Hocks's chapter? In short: Henry James relies on William James's "narrative epistemology," and the key feature of William's notion of narrative is that it remains "in the making," which means "never ending," and "less what one might observe than how one understands" (53). Connecting this notion of narrative to the previous question of "ethics," Hocks rightly concludes: "[William] James's own narrative invention" displays how moral problems "are never separable from the ceaseless process of knowing" (53).

Third, "power": Winfried Fluck works from the vague, yet somewhat helpful, distinction between the "liberal" and the "radical" critiques of power found within Henry James's novels. Fluck clarifies some of the vagueness: "By the term cultural radicalism, I thus want to designate all those forms of literary study after the linguistic turn which have replaced earlier forms of 'left-wing' or political radicalism" where the "various forms of cultural radicalism, in one or another, all emphasize fundamental systemic features […] which pervade all acts of sense-making and thus also determine political attitudes because they constitute the very concepts and modes of experience through which the social order is understood" (19). The "liberal" critique of power claims that "literature" (i.e. novels by Henry James) do not contain what is needed for cultural, political, and social changes in power whereas the "radical" critique of power claims that literature provides us with narratives, plots, and stories that help us re-

imagine power relations within the world. Henry James's novels provide us with a "radical (literary) freedom" (20). Fluck's chapter is the first chapter of the collection, and I recommend reading it first (although I treated it last within this review) because it properly frames the moral and social potential for reading Henry James's novels.

While I would not require undergraduate students to purchase this book, I imagine myself using this collection of essays for two different purposes. First, and probably not one of the ways intended by the authors, for teaching different courses in ethics this book provides a host of examples for how Henry James's characters relate to different moral problems. Second, and perhaps more in line with the intentions of the editors, preparing lectures for a course on "American Philosophy and Literature," this book provides excellent insights and useful guides for navigating Henry James's novels.

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Henry James. Jeremy Tambling. London: Macmillan, 2000. p/bk 249 pp. ISBN 0-333-68735-3. Price $33.95.

Writing under Macmillan's (now Palgrave's) "Critical Issues" series, Jeremy Tambling convincingly argues for a reappraisal of James's work through an understanding of America as an "absent center" in James's work. For Tambling, despite James's expatriate status, and his eventual British citizenship, America remained an important source for James's fiction—an America especially important in helping James work out his ambivalent stance towards Modernism. Speaking about a letter written by James to fellow novelist Edith Wharton, Tambling suggests that "there could not be a stronger suggestion that James's interest was in the very seat of modernity—American, New York" and how James's work is "marked by an absent centre" that "implies that the absent centre in James's writing is America" (6). Working out this ambivalence and this sense of American modernity while resident in Europe, Tambling suggests that James's novels are often marked by ghosting and hysteria. This ghosting and hysteria then serve to illustrate James's ambivalence towards the modernizing elements of American society in the later portions of the nineteenth century and the early twentieth century. Tambling also challenges critics who only see James's writing as complicit with bourgeois power structures. Tambling offers how "an argument which sees James's texts as complicit with structures of power must also consider how James's own lack of utility as far as that bourgeois power is concerned" (12). James's ambivalence, ghosting and hysteria towards America are created because James was writing about America from within Europe and shaped by a European perspective that "separated James from his own modernity and made him a prisoner to it," in which Tambling further challenges such critics that "if the writing reproduces power, it also produces its own resistance" where James's texts are "profoundly double, marked by the dominant discourse, and by their own response to that" (12) in which "[g]hosting, existing through a feminine, 'queer' existence, would be James's opposition to the dominant ideology" (19).

Tambling is interested primarily in James's novels (he does draw on James's correspondence) in showing moments of what he calls ghosting and moments of hysteria often exhibited by James's characters. In fact, Tambling's

excellent close reading of the majority of James's fiction convincingly illustrates how ghosting and hysteria show James's ambivalence towards a modernizing America—as well as his ambivalence towards his own flight from his country of birth. In fact, the book's strength lies in its excellent analysis of James's fiction. Using standard close reading techniques as well as theoretical analysis through the works of Jacques Lacan, Michel Foucault and Fredric Jameson, Tambling repeatedly illustrates his argument how ghosting and hysteria shape James's outlook. For instance, after analyzing a particular passage in *The Ambassadors* Tambling offers a typical analysis: "Strether is 'in possession'—possessed […]. Strether is ghosting Chad, which means he has become other from what he was, or he is possessed by Chad and Chad's Paris" (36). This passage is indicative of the type of work being done with James's texts by Tambling—explorations of the way ghosts and ghosting impacts on a person's identity and engagement with their surroundings. For Tambling, modernity, ghosting and hysteria are all important markers in understanding James's relationship to America and the modernizing trends therein.

In discussing Basil Ransom's role in *The Bostonians* in two separate chapters Tambling certainly explores Ransom's origin in the American South (he is also a veteran of the Civil War) and the implications therein; however, Tambling could have gone further in discussing the implications of Ransom's Southern identity as it pertains to American society at large as well as Tambling's discussion of Ransom and gender. For instance, fruitful discussion could be had in placing the action of the story—the wooing of Verena Tarrant by Ransom and, in a sense, his Northern blueblood cousin, Olive Chancellor—in the context of what Nina Silber calls the "romance of reunion." This genre of mythic-nostalgic fiction prevalent since the end of the Civil War and into the turn of the century focuses mostly on stories of Northern men wooing Southern women in a fantasy of national reunion in which the North is masculinized against a feminized South. James's *The Bostonians* turns this dichotomy around: a feminized Northern figure vies against the masculine Southerner for the affections of Verena emerging from the American West. In the context of reunion, James's story becomes one in which a Southern figure triumphs in directing the emerging American culture from the west—that is, James sees a still vital Southern masculinity that captures the Western figure, suggesting, perhaps, that the American South may have lost the war but is winning the peace. My point here is

that in discussing Ransom in an American context, Ransom's Southern identity could be fleshed out further to strengthen Tambling's convincing arguments.

For scholars in interested in James, then, Tambling's work offers a useful appraisal of James's views towards his American heritage, his European influences, as well as ambivalence towards modernity.

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Henry James and the "Aliens": In Possession of the American Scene. Gert Buelens. New York and Amsterdam: Rodopi, 2002. p/bk 164 pp. ISBN 978-90-420-1280-3. Price £22.48.

The tenth in the series Amsterdam Monographs in American Studies, Gert Buelens's book examines *The American Scene* (1907) as central to Henry James's analysis of the para-digmatic construction of early twentieth-century American culture and to his paradoxical sense of personal identity within it. Some of the chapters in *Henry James and the "Aliens": In Possession of the American Scene* appeared in earlier form in the journals *PMLA*, *Modern Philology*, and *Texas Studies in Literature and Language*. Here they constitute an elegantly constructed cultural studies analysis of one of James's essential later texts. Buelens stakes out his claims in the context of studies by earlier scholars and critics; he acknowledges the work of Ross Posnock, Kenneth Warren, and Sarah Blair as well as other examinations of race, culture, and sexuality in James's writing. Despite its focus on a single book, Buelens's *Henry James and the "Aliens"* provides readers with a deft analysis of the social construction of the "America" about which James writes. It also puts *The American Scene* in the context of other texts, stories and novels relating to the subjects James writes about in his travel book.

Indeed, odd as it may seem, despite the fact James was born in the United States, the America he explores during his 1904-1905 visit seems more a foreign country than his native one. James comes across, in certain ways, as much an "alien" as the immigrant Italians and Jews or the native born black Americans he encounters. Buelens handles this material skillfully, starting with a careful reading of James's complex but ultimately subversive analysis of the predominate American cultural paradigms surrounding race, class, and individual identity and the resulting alienation experienced by many of those living in the United States at the beginning of the twentieth century. Essential to his later analyses of material culture and the performance of gender, the first couple of Buelens's chapters are a bit dense, difficult to read because of the fondness for jargon that so many other scholars of James display, and challenging to the non-specialist reader. That said, Buelens picks his way deftly through the claims of other scholars, producing in the process readings that are, appropriately enough, given the fact he is writing about Henry James, more nuanced, more

sensitive to ambiguity, and more satisfying in the context of *The American Scene* itself. James participates in the cultural alienation he deplores and dissects, and Buelens points out ways in which he judges the culture he also performs and consumes. It is an impressive rhetorical analysis which sets up subsequent treatments of the tension between the "alien" and the American-born inhabitants of the American scene. Instead of treating this as a simple opposition, however, Buelens demonstrates, in chapters dealing with the "building" of the American scene and the gendered nature of James's analysis, simultaneous impulses to analyze and to identify with the alien objects and persons about whom he writes.

Buelens's study argues, in largely convincing terms, against reading The *American Scene*, or any other text by Henry James, in terms of simple sets of dualistic concepts. To talk about them in terms of James's treatment of native-born and alien, for example, or to use the words heterosexual and homosexual to discuss sexual desire in his work obscures the complexity of James's analysis. Buelens uses the term "queer" to describe James's desire to possess and be possessed by the America he describes; at the same time, he insists that it be divorced from its usual homoerotic associations. James's desire for mastery of the "alien" contains within it a desire to be mastered, and Buelens demonstrates that to read James's writing in light of this awareness results in a more satisfying and nuanced interpretation. This final chapter of *Henry James and the "Aliens": In Possession of the American Scene* will best serve the reader of James's fiction, but it gives those interested in the centrality of *The American Scene* to James's life's work tools for a cultural studies reading more subtle and accurate than has been the case. As such, Buelens's study makes valuable and permanent contributions to our understanding of James and his writing; it also serves as a model for more carefully nuanced cultural studies readings of texts by other writers. The book demonstrates, largely by indirection, the care with which the scholar/critic must choose his or her tools and the sensitivity and respect with which he or she should approach the text under analysis.

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Henry James Against the Aesthetic Movement: Essays on the Middle and Late Fiction. Ed. David Garrett Izzo and Daniel T. O'Hara. Jefferson: McFarland, 2006. p/bk 246 pp. ISBN 978-0-7864-2578-5. Price $35.00.

Henry James Against the Aesthetic Movement seeks to establish Henry James's late style as representative of Victorian aesthetic decadence by demonstrating the many ways his life and his work reflect what editor Daniel O'Hara terms "the creative imagination of 'mutual excited reverie'"(5). O'Hara begins the introduction of the collection with an anecdote about James's late style and the author's tendency towards ambiguous pronoun references and offers an examination of a passage from one of James's last complete novels as an example.

Before O'Hara delves into his examination, however, he first sets up the theoretical framework for trying to understand James's late style as a whole. The phrase that he coins for this, "mutual excited reverie," finds its basis in Sigmund Freud's *Totem and Taboo* (1913) and Julia Kristeva's *The Sense and Non-Sense of Revolt* (2000). O'Hara's phrase is taken from Freud's notion of the festival of brothers established in his theory of the origins of religion and culture as well as Kristeva's argument that behind said festival lies "the real and imagined experience of the child with the mother," an experience Melanie Klein terms "mutual reverie" (3). O'Hara tweaks their collective formula by then adding a word descriptive of the tone characteristic of such a state, "excited." For O'Hara, "mutual excited reverie" in James's late style highlights a "renewal of the spirit of modernity, and not simply a powerful sign of its possibly interminable ending" (5). The essays in this collection, then, attempt to highlight how James's middle and late fiction was a reaction to the new British Aestheticism. Though a succinct definition of O'Hara's phrase does get a bit lost as he establishes his theoretical framework, the remaining essays in this collection do an excellent job of demonstrating James's "creative imagination of 'mutual excited reverie'."

The collection is divided into five sections with the first section, "Critical Contexts," giving a brief background of Henry James's return to scholarly attention in the 1930s. David Izzo contends that James's absence from study was due in part to his becoming a British subject in the last year of his life and in part to the rise of writers such as Hemingway and

Fitzgerald whose direct prose greatly differed from the ambiguity of James's prose. The second section "Selective Overview: Men and Women" speaks to James's hesitation to engage with the aesthetic movement. Though James would produce his own aesthetic novels, *The Wings of the Dove* (1902) and *The Golden Bowl* (1904), he still grappled with the direction of the mass culture, as evidenced in the essays of Ascari and Izzo, which address the ambiguities inherent in the male and female aesthete. The third section of the collection, "Contemporaneous Connections," looks at two of James's contemporaries, Max Beerbohm and Margaret Oliphant, and examines the way James works with (in the case of Beerbohm and James's use of literary forgery) and against (in the case of Oliphant and James's resistance to Victorian Decadence) them.

Through an examination of four of his works, the fourth section of the collection, "Issues of Representation: Art and Fiction," highlights James's attempts to come to terms with aestheticism—*The Sacred Fount*'s (1901) relation to the encounter of the self with the work of art, *The Princess Casamassima* (1886) and its connection to Walter Pater's Renaissance essays (1873), *The Wings of the Dove* (1902) and the relation of economic and aesthetic spheres, and "The Figure in the Carpet" (1896) read as a representation of aesthetic literary discourse. The final section, "Decadence, Identity, and Homosexuality," discusses James's complex relationship with Oscar Wilde and John Addington Symonds.

David Izzo concludes the collection by harkening back to Walter Pater, because the essays of the collection are concerned with James's reaction to Victorian aestheticism, and Victorian aestheticism begins with Walter Pater. Izzo's final section, "Walter Pater: From Renaissance to Mysticism in *Marius the Epicurean*," explores how aestheticists reacted to Pater. More specifically he looks at Bloom and Wilde and examines how the two interpret Pater's work. Bloom argues that Wilde "brilliantly vulgarized" Pater, and Izzo expands on this by arguing that Wilde was more concerned with appearing heroic rather than extolling "the artist for his heroic ability to be the medium that allows art to cause improvements in human consciousness" (233)—which is what Pater attempted to convey in his text. Izzo suggests, like Bloom, that Wilde did not encompass the whole of Pater's argument in his consideration of aestheticism. Pater would attempt to restate his intentions in *Marius the Epicurean* (1885) by claiming that art was just one way to gain "mystical unity with all of existence"

(238). Izzo's final claim in the collection, like O'Hara's initial claim in the collection, develops that language by claiming that James, then, wanted that mystical unity not exactly with all of existence but rather with all of literature.

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Palgrave Advances in Henry James Studies. Ed. Peter Rawlings. Basingstoke and New York: Palgrave Macmillan, 2007. p/bk 288 pp. ISBN 1-4039-3512-2. Price £46.00.

Palgrave Advances in Henry James Studies, edited by Peter Rawlings, is designed for specialists as well as non-specialists in order to help them navigate the dense and complex waters of existing James scholarship in an effort to anticipate the future of James studies. The volume includes thirteen essays by notable James scholars including Rawlings, Sheila Teahan, Kevin Ohi, Eric Savoy, and John Carlos Rowe, just to name a few. As a whole, the collection presents a comprehensive and often chronological, survey of what James scholarship has entailed, as well as its influence on current perceptions of James as author, critic, and person. This survey alone is useful even to the most advanced reader of Henry James. The essays by Teahan, Savoy, Julie H. Rivkin, Pierre A. Walker and Greg W. Zacharias are particularly thorough and, for the non-specialist reader, approachable in their summary of the extant criticism and of contextualizing that scholarship within their respective arguments about reading James in the future.

The organization of the collection forms an intriguing dialogue between the texts and their authors by building from the critical concerns established by the previous essay(s). Teahan's "Mastering Critical Theory" aptly begins the volume as it constructs a foundation from which the other essays build. Teahan takes into account "the complex topic of James's relation to critical theory" and "his interrelated roles" as "one of the most influential critics of his time," a "theoretician of the aesthetic," and as a "major artist" whose fictional work "explicitly determines the shape of his theoretical works" to examine the ways critical theory has borrowed from and appropriated Jamesian thought (12). Following a reading of *The Turn of the Screw*, which explores some of the paradoxes of James's reception as author and critic, Teahan claims that the "theoretical self-awareness" of James scholarship has ignited a renewed interest in "close reading," and sets the tone for the type of analytical work the other essays in the volume perform (28).

Peter Rawlings's contribution follows Teahan's and makes the case that James in "The Art of Fiction" and elsewhere never intended to create

a dogmatic and formulaic theory of narrative. He argues that James, as evidenced through his often "random" observations in the New York Edition prefaces, "restricted the point of view in his narratives, where he did" in order to "explore the destructive consequences of such restrictions, however inescapable" (38). Next is a series of articles concerned with psychoanalysis, gender, and sexuality by Rivkin, Priscilla Walton, Savoy, and Ohi. Though all present extensive critical histories, the arguments presented by Rivkin and Savoy are clear standouts. Rivkin thoughtfully traces the relationship between psychoanalysis and James scholarship to examine the power dynamics of desire and identification as well as how they intertwine in *The Ambassadors* and *The Wings of the Dove*. Her conclusion that the "prognosis for Henry James and psychoanalysis is hopeful" as it will surely lead to new uses for "postcolonial and global James studies" is especially thought-provoking when considering the book's last two essays by Collin Meissner and John Carlos Rowe (76). Meissner maintains that James's "attention to the manipulative dynamics of material pursuit and personal relations" as well as the consequences of such dynamics on "individual freedom" is of continued interest because of his unique perspective as "outsider looking at America from within" (264). Rowe, in an exploration of the contradictory nature of James's life and work, argues that James's writing responds to the many social, political, economic, and cultural shifts that occurred during his lifetime. We continue to read James, Rowe argues, because he can "anticipate many of our concerns with the one-way globalization practiced by first-world nations and transnational corporations" (288) and, perhaps more importantly, those anticipations of modernization help readers to better understand "our postmodern, commodified, globalized world" (298).

Savoy's "*Entre chien et loup*: Henry James, Queer Theory, and the Biographical Imperative" is fascinating and perhaps paints the brightest picture for James studies in the future. Savoy begins by making a distinction between "gay-James" and "Queer-James" and presents a clear, concise exploration of the ways in which James has been appropriated by gay autobiographical studies as well as queer theory. Through an analysis of "The Pupil" Savoy demonstrates how gay readings have converged with queer readings to contend that "queer work on James can proceed only by a species of close reading" that he terms "queer formalism" (103). At the close of the essay, Savoy negates the very distinctions with which

he opens by asserting that "there is no arbitrary distinction to be made between gay histories and queer modes of reconstructing that history" and that "the specific protocols of 'reading' and 'recognition,' and their mutual interlinearity" are better left open rather than subjected to institutional prescriptions (119). Similarly, Ohi's essay, through an analysis of *The Ambassadors*, seeks to resist the biographical interpretations of James and the "mimetic capturing of experience" in order to argue for more linguistic and formal readings that render "belatedness" or a missed life, which he views as imperative to queer analyses of James's fiction (127).

The other essays in the collection offer additional insights into a variety of less traditional avenues for James studies. Clair Hughes, for instance, presents her knowledge of costuming to argue that film adaptations offer fresh and sometimes more nuanced interpretations of some of Henry James's greatest fictions. Victoria Coulson revisits the significance of architecture as well as the "architecture of meaning" to evaluate what she calls "the prison-house of fiction" in James's work (170). And, similar to Savoy's argument regarding James's fiction, Tamara Follini examines James's autobiographical writings to claim that these texts "evade a general grouping, and contest and confound any one generic boundary" (215). Ultimately, though a bit less accessible to the non-specialist reader than the volume imagines itself to be, *Palgrave Advances in Henry James Studies* is an indispensable tool in understanding not only where James studies is headed but also where it has been.

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Tracing Henry James. Ed. Melanie H. Ross and Greg R. Zacharias. Newcastle-upon-Tyne: Cambridge Scholars, 2008. h/bk 477 pp. ISBN 978-1-847-18915-8. Price £45.00.

In 2005, the Henry James Society held its third international conference in Venice, Italy, a location dear to Henry James, and where he wrote some of his work. During this four-day event, eighty-five papers were read, and this volume selects twenty-eight of them to stand as a "geographically and theoretically varied map to the current state of James studies." The widely diverse selection of contributors to this volume represents James scholarship from around the world: the authors' affiliations come from the United States, France, Italy, Japan, the United Kingdom and more.

Unlike the conference itself, where the papers were grouped in panels, they are arranged here in several sections: "Henry James's Shorter Fiction," "Henry James's Longer Fiction," "*The American Scene* and James's Travel Essays," "James and Criticism," and "Henry James's Letters." There is also an introductory section with two papers: "The Henry James Society," and "Henry James and the United States."

Daniel Mark Fogel opens the volume with an essay reflecting on the thirty-year history of the *Henry James Review* and the Henry James Society. Having launched both the journal and the society, Fogel looks back on Henry James studies in the 1970s, and his meeting with Leon Edel.

John Carlos Rowe then looks at Henry James's relationship with the United States, from his acceptance of citizenship in the United Kingdom in 1915, to the way his work has been "Americanized," by critics and filmmakers. Discussing the fact that Henry James was branded "anti-American" by many after he became a British citizen, Rowe says, "Henry James knew when it was right to be anti-American, when it was wrong to be too American, and in his life and writings imagined cosmopolitan alternatives to the nation."

The section on Henry James's shorter fiction features four articles, on "The Author of Beltraffio," "The Real Thing," and "Fordham Castle," along with an article about how Venice and Italy, were important for his early fiction. In the section on the longer fiction, Venice is again mentioned

abundantly, with five papers about *The Aspern Papers*, which is set there, and two others about Italy and Venetian masters of painting. I note that the novels are not the focus of many of the papers in this book. One article looks at *The Spoils of Poynton*, another *The Princess Casamassima*, and two others mention *The Wings of the Dove*, but there are no papers that pay much attention to the other major novels.

An interesting section of the book looks at *The American Scene*, and James's travel essays, situating James during his 1904-1905 trip to the United States, and looking at some of his writings on Venice and London. The "James and Criticism" section looks at how Henry James has been seen by critics, as well as his own criticism. And the final section of this book looks at Henry James's correspondence, notably in a paper by Greg R. Zacharias, "What's New in Henry James's Letters." The University of Nebraska Press had only begun issuing the volumes that Zacharias co-edits with Pierre A. Walker two years before this conference. Zacharias was able to highlight some of the more salient discoveries he and Walker had made since they had been working on James's correspondence in the late 1990s, as well as "some of the ways James used his letters to establish a significant level of intimacy with his correspondent."

As this volume represents papers from a conference, it shows only a limited aspect of James scholarship: from a specific period of time, from those scholars attending the conference, and, with many of the papers focusing on Venice, on works set therein. Not being in the academia myself, I find some of the topics obscure, but enough of the articles did interest me as a more "common reader." At a minimum, it sheds light on the way James scholars think about the works and gives an overview of the types of topics that interest them.

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Performing the Everyday in Henry James's Late Novels. Maya Higashi Wakana. Farnham, UK: Ashgate, 2009. h/bk 193 pp. ISBN 978-0-7546-6744-5. Price $64.00.

Maya Higashi Wakana's *Performing the Everyday in Henry James's Late Novels* is a four-chapter critical study of Henry James's three novels—*The Ambassadors* (1903), *The Wings of the Dove* (1902), and *The Golden Bowl* (1904). In her graphic analysis, Wakana remaps the social territory of manners inherent in the cultural milieus of the novels. Based on careful close textual analysis of hints embedded in everyday manners and quotidian social interaction, the book analyzes the ways in which James's characters perform theatricality in their daily confrontations. Wakana treats everyday manners or face-to-face interactions in such theatrical terms as "front-stage" or "back-stage encounters" in her overall claim that James's novels are "centrally concerned with the stagelike quality of everyday life" (1). By "stagelike" or theatricality of everyday actions, Wakana means that everyday manners, circumstances, contacts, and corporeal or facial impressions are carefully thought, managed, and performed in James's fiction. The term "everyday" may seem unequivocally artless at first glance; however, as Wakana suggests in her analysis of James's selected novels, the everyday as a microcosm of American middle-class life represents a realm of performance of simple yet culturally expressive manners. In this realm, Wakana contends, "James's realism" depicts the everyday as an "artful reality" (1).

Drawing particularly on the Chicago School sociologist Erving Goffman's theory of micro-social interaction, Wakana explores the concept of the everyday as a cultural process through which to examine manners, conducts, attitudes, etiquette, and all kinds of consciously or unconsciously performed social protocols in James's characters' immediate interactions. For Wakana, "everyday performance of the self […] demands adherence to the requirements of other more immediate, micro face-to-face concerns, such as coherence, consistency, reciprocity, ease, honor, civility, and 'face'" (3). The focal point of Wakana's book reveals a crucial point that she reiterates throughout her analysis: all sorts of behavior that James's characters present produce a new perception of the culture of manners, and just like a theatrical play, James's characters act out

what Goffman calls an expressive order, an arrangement of performative social manners and actions. In Goffman's terms, James's characters can be regarded as "performers who co-operate to present to an audience a given definition of the situation" within "the walls of a social establishment" (152). Nonetheless, as Wakana asserts, this theatricality of manners may also be "duplicitous" (2), an idea which altogether informs James's readers of his characters' acute consciousness and skill in the performance of their manners in everyday life.

A resurgence of interest in James studies has been under way in recent decades. James's early and late novels have been viewed in a variety of cultural, political, and social trajectories that elaborate on their relation to class, race, gender, visual arts, and popular culture. In addition to such macro contextual issues, there has also been a focus on micro-sociological or socio-psychological questions that deconstruct the manners or responses characters give in relation to social contracts and cultural customs. Among these in particular, powerful critical analyses of sociality in James's work by Gert Buelens, Sharon Cameron, Ross Posnock, and Nancy Bentley have advanced this claim on the influence of daily interaction or manners as cultural signifiers. Wakana's book, in this respect, is not the first study on the sociocultural aspects of manners in James's fiction. Early in the 1990s, Cameron, Posnock and Buelens all emphasized the connection between James's characters' consciousness and social interaction. Quite analogous to Wakana's central claim, Bentley argued that James's fiction "performs" a "social and aesthetic office", "a way of mastering manners on the page" (2). Considered in tandem with these earlier studies, Wakana's book painstakingly uncovers the intricacies of manners in the contradictions and compromises of individuals' immediate relations or "face-to-face civility" (7), and treats them as if they were theatrical performances. Wakana's principal motivation consists of the parallels she establishes between specific modes or manners like embarrassment, shame, anxiety, humiliation, vulnerability, and their meanings in light of Goffman's theory of micro-social interaction.

Wakana's book comprises four main chapters, each of which aims to explore the ways in which James's fiction reproduces the fictional and performative quality of the everyday and how "James's social beings" get involved in "rehearsed, habitual, or gropingly improvised" (153) daily performances. Chapter 1 ("Wanting to Want to Be Straight

and Right: Strether's Liberation in *The Ambassadors*") examines Lewis Lambert Strether's management of social gatherings and failure to achieve transformation. The chapter places the emphasis upon the question whether Strether breaks free from sources of shame that reinforce his feelings of insecurity in relation to socially correct behavior. Chapter 2 ("The Stigmatized and the Normals: Milly, Densher, and Kate's Survival in *The Wings of the Dove*") draws attention to these characters' efforts to shun humiliation, shame, and vulnerability that result from what Wakana calls "felt stigmatization" (19). Wakana argues that though outwardly civil codes of communication amongst the characters, in other words "don't-ask-don't-tell policy" (72) of interaction, may seem socially desirable, this tactful yet unarticulated form of communication can be "simultaneously kind and cruel, considerate and terrible" (154). Wakana concludes that the evasion of direct questions and answers that may potentially cause feelings of embarrassment or humiliation can protect the characters; nevertheless, it leaves questions unasked and unanswered. Wakana devotes chapters 3 and 4 to a discussion of specific concepts such as love, intimacy, understanding, desire, and their negotiations in *The Golden Bowl*. Chapter 3 ("Intimacy and Sexuality: Challenging the Official Story of Maggie Verver in *The Golden Bowl*") centers upon Maggie as "a successful negotiator of appearances" (19), interrogating the extent to which this negotiation of manners enables characters to keep up appearances. Yet, Wakana maintains that this surface civility in essence complicates and obscures real understanding, and that problems among characters remain invisible when covered by artful appearances or civility. Chapter 4 ("Teams, Teammates, and Intimacy: The Unofficial Story of Maggie Verver in *The Golden Bowl*") widens the contextual concentration on the discussion of intimacy and paradoxes of civility in the second half of the story with regard to Goffman's concept of team and teammates. Wakana further reconsiders the relation among Maggie, Charlotte, Adam and Amerigo, and details the consequences of these characters' teaming up or forming intimacies where their feelings of community and intimacy surface. All in all, each chapter reveals that the micro-sociological perspective introduces a deconstructionist effect on human behavior, revealing more than a glimpse of everyday life and its ramifications in social interactions.

Wakana's study develops a compelling critical assessment of Henry James and his acute sensibility towards sociality in everyday interactions

in his late novels. *Performing the Everyday in Henry James's Late Novels* vigorously suggests that James is not simply a novelist; he had the sensibilities of a sociologist, a "consummate artist", and an "empirical scientist of human conduct" (164). Its specific focus on the analysis of face-to-face interaction of James's characters qualifies Wakana's book as a study that offers valuable insight into performative aspects of everyday manners, thereby rendering the book a stimulating and welcome contribution to the rising critical dialogue in James scholarship.

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Inexorable Yankeehood: Henry James Rediscovers America, 1904-1905. Robin P. Hoople. Lewisburg: Bucknell UP, 2010. h/bk 319 pp. ISBN 978-1-61148-332-1. Price $57.50.

In 1904-1905 Henry James visited America, and following his return to Lamb House he published his impressions of the New World under the title *The American Scene* (1907). After being away for more than twenty years, the writer was baffled by the rapid changes that had taken place in his native land during his absence, and had turned the landscapes of his childhood into unrecognizable sites populated with new immigrants and strange customs. He was confronted with difference on a large scale. America at the beginning of the twentieth century did not resemble the country of his memories or the Europe of his time.

During his ten-month stay he spent his time travelling around America in Pullman cars, giving lectures in major cities, meeting friends and family, and confronting audiences curious about the Master. Given his fame as a novelist and his status as an expatriate living in Europe, he was regarded by the American public as something of a curiosity. Not only was James interested in understanding modern America, the American elite was also keen to encounter one of the most respected authors of contemporary English literature. American journalists followed in his footsteps, reported on his public appearances, and sketched a portrait of the literary celebrity as a high-brow Europeanized outsider who was alienated from his homeland.

Robin P. Hoople's posthumously published book is a determined effort to inventory and comprehend the interactions between James and the press in the course of his travels. Though *The American Scene* has received much scholarly attention, James's public appearances and their reception by the press have not been subjected to meticulous research. Hoople's thorough cultural historical study is groundbreaking not only because he scrutinizes the reaction of the press to James as a public figure, but also because it casts light on America's self-image as rendered by the contemporary media. The author's method involves the analytic juxtaposition of *The American Scene* with the press reports released during James's journey in chronological order. The interpretation of *The American Scene* is based on a solid ground of secondary sources, while the press publications are measured against James's impressions of the places he visited and the public he met as recorded in his letters and his diary. Therefore the book can be of interest not only to

James scholars or students of the history of American journalism, but also to cultural and social historians wanting to gain a deeper understanding of the discourse of American identity and American culture. The appendix, with a chronology of James's travels and the corresponding press reports, is a useful addition, as is the map at the beginning of the book tracing his journey and indicating the cities he visited. Hoople also includes visual archives in the form of the photographs, drawings, and caricatures which shaped James's image for the American public.

The main arguments of the book revolve around two major issues: the increasing antagonism of the press to James as a representative of European highbrow elitism, and the way James as an intensely private person dealt with the public exposure. The book explores this conflict exhaustively and tends to dramatize it at times hyperbolically. Frequently the style is convoluted and overly metaphorical, which makes the argument difficult to follow. The author has a particular fondness for abstractions and contemporaneous allusions which readers unfamiliar with the historical period may not easily comprehend. The author's style often calls attention to itself at the expense of its message and is more repetitive than necessary. Nevertheless this work provides a useful supplement to the canonical biographies (by Edel, Lewis, and others) and classic monographs on *The American Scene* (Buelens), for example, by calling more attention to the clash between public and private sensibilities and to James's reluctance to take part in the patriotic optimism that characterized the contemporary discourse.

The title *Inexorable Yankeehood* is unfortunate as an allusion to James, whose sense of national belonging became the more problematic the longer he lived in Europe. However, the contemporary press could well be described as "inexorably Yankee," and when James failed to meet its standards of American patriotism, the press ridiculed and disparaged him for having a more complex attitude towards national identity. The ideological and cultural clash between James and the press was an echo of his own conflicting encounters with modern American reality.

James visited his homeland also because he wanted to comprehend and describe the modern American landscape, but the more he looked for the familiar things of his youth, the more unfamiliar the scene of his memories became. Like other critics, Hoople calls our attention to the multiple narrative masks of *The American Scene* that range from the most frequently used "restless analyst" to the more passive "pious pilgrim,"

"strayed amateur" or "victim." These "narrative guises," as Gene M. Moore calls these various roles, can be seen as attempts by the author to construct different identities through which he can examine the object of his observation from a distance. It also suggests that for James identity was not a fixed and stable entity, but a result of constant negotiation characterized by fluidity. This is another reason why restricting the narrator's identity to his inexorable Yankeehood from the title misrepresents one of the most salient features of *The American Scene*.

Hoople's book traces the mental and physical journey James made from the realm of memory to the modern American reality. The topography of the land of freedom with its skyscrapers, industrialized cities, and multicultural public sphere lacked unity and historical continuity, and was thus outside James's comfort zone. James created binary oppositions not so much between the landscape of his memories and the new landscape of the reality, but between an ideal "type" of the "American character" and the immigrants, the "aliens" whose otherness was both alarming and fascinating. But while he sought to come to terms with the "inconceivable aliens" he gradually became an alien himself. Hoople argues convincingly that James' treatment by the journalists accelerated and amplified his alienation in and from his native land.

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All a Novelist Needs: Colm Tóibín on Henry James. Colm Tóibín. Ed. Susan M. Griffin. Baltimore and London: Johns Hopkins UP, 2010. p/bk 148 pp. ISBN 978-0-8018-9779-5. Price $22.50.

It is no wonder that Tóibín has set off on such a deep and intriguing journey into the life of Henry James after he has constantly been preoccupied with writing about James in journals, books and newspapers for years. Twelve of his essays have been collected by Susan M. Griffin, who has also written a solid introduction.

Those who expect to read a lucid, memorable and conventional review of James will be baffled and intrigued by Tóibín's unusual, original and digressive style. It is not an easy task to follow the paragraphs and to read between the lines, unless the reader is familiar with both James's works and life as well as Tóibín's works as he deftly combines, assembles, and deconstructs his and James's lives.

The collection starts with a piece, "Henry James in Ireland," which shows the remarkable differences between James and his sister Alice on Ireland. While focusing on James's family, Irish lineage and James's indifference towards Ireland, Tóibín shows the similarities between the suppression of his homosexuality and heritage. James does not hesitate to express his negative thoughts on Ireland, and even in his letter to his sister Alice claims that "Here there is nothing but the animosities and separations it engenders—accursed isle! Literature, art, conversation, society - everything lies dead beneath its black shadow" (14).

Tóibín takes a chance to visit Lamb House in Rye which James leased, and is engrossed and lost in both his own and James's memories in such a way that readers are perplexed as to whose story they follow in this second essay. His thoughts float from the bust on a mantelpiece and its story to a needlework by James's closest friend, then move to the upstairs rooms, then to his eerie meeting with the other three biographers in the same house, and to James's remarkable dedication to his art in which it is possible to find "in all their shapeliness and formal grace, in all the nuance and shadow offered, in all their drama his novel richer than life, more complete than life" (24).

Tóibín's juxtaposing the segments of his own life with James's life and novels reaches a culmination in the third essay, "A More Elaborate Web," where he draws parallels between his style and that of James, ruminating over the personality of James who wrote the scariest dark stories in the idyllic house he resided in his summers in Rye. Tóibín believes that James is like the protagonist of his own novel *The Heather Blazing* (2011): "a distant, refined, mostly silent figure, middle aged, haunted by flickering figures from the past, animated mostly by work" (26). Tóibin's constant search and trips to the places in Italy and France associated with James pave the way both for his understanding of James and for being inspired to start his novels. He discovers that James uses even a tiny moment, such as the one by the sea, forty years later in a novel: James's entire work is peppered with such images that are almost impossible to distinguish which are from memory and which from the imagination. One thing is clear: any personal experience for James is the bank from which some of his images are borrowed.

Two of the shortest essays in the collection are devoted to two stories, *The Turn of the Screw*, written when James was in the depths of depression and heard the ghost story from the Archbishop of Canterbury; and "The Lesson of the Master," the fifth chapter, written when James was worried about two things—the aesthetic purity of his work, and the making of money. The argument between moral and artistic principles and between commerce and art became the focal point for James who struck hard bargains with publishers and editors. By renouncing love and believing love to be a dilution of his talent, James gave the kind of intensity to his characters that he himself renounced.

The other location in this collection which bears a title after Ireland is New York, where Tóibín recites two anecdotes about James, reinforcing his epithets, masterpieces of the intricate, evasive and non-committal, and yet of an exquisite politeness. Interestingly, he was tolerant of humans but intolerant of bad art. The most compelling part of Tóibín's essay swings from James's epithets to his thoughts on paintings and then finally his New York depictions. Before 1855, the New York of his childhood was a quieter world with old-fashioned manners and morals. However, as James grew older, he started to notice what was missing in the city: "no personal loyalty, no clergy, no great universities nor public schools, no literature, no pictures, no political society, no sporting class" (55). It is obvious that his

life in Europe led him to see what New York has and what it does not have in comparison with European cities.

Chapter 7 delves into the circumstances and influential forces for James to complete his novel *The Portrait of a Lady*: how George Eliot, who placed deeply intelligent passionate women at the center of her novels, influenced him and his language and how his cousin Minny ("her curiosity, her lightness touched with gravity, her charm, the play of her mind, her origins, her orphaned state" [75]) shaped the creation of Isabel Archer.

Chapter 8 takes up a totally different issue, neither James himself, nor his style or his works. This chapter is a succinct review of the review of Sheldon A. Novick on James, on how Novick's review highlights the subterranean implications of James's homosexuality in his letters. Tóibín observes that Novick as a biographer (*Henry James: The Young Master* [2011]) makes strenuous efforts and shows a tendency to depict James as less detached, less unhappy, less passive, less fearful, less haunted, and less lonely. In similar vein, chapter 9 is concerned with another review by Pierre Walker and Greg Zacharias who argue that the months spent in Italy led James to contemplate great monuments and paintings, marking a crucial change in his work. The letters published in this review seem very confusing and odd. However, Tóibín revels in the reviewers' attempts to show how odd these various correspondents' letters are to deglamorize James's contradictory feelings, especially over his cousin Minny's death. He thinks Minny had "[a] life - poor narrow life - [that] contained no place for her", then ends his letter by hoping that his "letter doesn't read overwise, but I have written off my unreason" (104). The third biographical essay, chapter 11, centers on another review that provides a pretext for Tóibín to explore various aspects of the James family and particularly the very competent, if judgmental, Mrs. James. Tóibín admires her, especially her ability to "apply herself to the welfare of her talented son, Henry," who accentuates, in his surviving letters, his "mother's intelligence, kindness and maternal indulgence" (118).

The collection ends with a wonderful surprise: a short story involving Lady Gregory and James published for the first time in *The Sunday Times* in 2009 ("Stories from an Irish Master"). After an adulterous affair with a poet and her husband's death, Lady Gregory feels lonely without her great love, the poet, but even lonelier that the world knows nothing about her love,

so she discloses a story to James about a woman married to a clergyman who caught his wife cheating, hoping that James will find a way to narrate a passionate love story in his novels.

To conclude, one of the positive aspects of the collection of these essays is that it offers different perspectives of the reviewers, mingling their ideas with Tóibín's and James's along with the factors inspiring and motivating both Tóibín's and James's work. However, at the same time, this collection provides a very stimulating and daunting task for all readers to get an insight into not only James's but also Tóibín's lives and literary styles, with many memories and thoughts lost into each other. It requires a very alert mind to go through the book to assemble the pieces of information of these twelve chapters that are fluidly and circumspectly written.

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Transnationalism in Practice: Essays on American Studies, Literature and Religion. Paul Giles. Edinburgh: Edinburgh UP, 2010. h/bk 336 pp. ISBN 978-0-748-64049-2. Price £80.00.

Transnationalism in Practice is a collection of fourteen essays written by Paul Giles between 1994 and 2009 on American studies, literature and religion. Altogether, they discuss the evolution of critical transnationalism in the light of different institutional aspects of American Studies.

The first section of the book includes interesting chapters that will help readers to become familiar with the contours of the subject. Chapter 1, "Reconstructing American Studies" (1994), represents one of the first attempts to address this topic from a transnational and interdisciplinary perspective. "Transnationalism in Practice" (2001) explains the difference between transnationalism in theory, which is described as profoundly related to issues of hybridity and multiculturalism, and its more practical declination, which emerges "where particular tensions emerge" (45). Transnationalism is here intended as an academic methodology, a method of inquiry that situates itself at the crossing of boundaries, liminal spaces "where the cultural values of particular countries and judicial territories mutually converge and diverge" (45). As praxis, the term is also perceived as a valuable key to investigate political and institutional implications linked to the development of American Studies. Chapter 3, "Post-Liberalism: George Bush and the Internationalization of American Studies" (2005), opens up a new perspective on the identification of the United States within a wider global framework, thus critically reviewing the situation of contemporary American Studies, not as an organic national culture but as a mediator between local and global realities. Moving forward, this process of internationalization is described in relation to journal publishing in a variety of international contexts: Europe and East-Europe, North and South-America, New Zealand, Australia and Asia. This section concludes with a chapter on British cultural history between 1970 and 1997, which interrogates the role of transnationalism in questioning-fixed ideas of nation-state, territory, and landscape, while defining itself as a hybrid phenomenon, and a virtual discipline.

The book's second section on literature similarly raises institutional questions but in the contexts of F. O. Matthiessen's classic work on the

American Renaissance (1941); Henry James's "The Sacred Fount", which is analysed in relation to Deleuze and Guattari's concept of deterritorialization (2003); and Theodore Dreiser's aesthetic realism (2004). The final two chapters, more specifically, observe how American literature overlaps and interacts with Colonial (Chapter 9) and Post-Colonial America (Chapter 10), and how this relation would help to reposition American literature within a more extensive global current.

In the final section on religion, transnationalism and religion are seen in their conceptual crossover. Chapter 11, "Catholic Ideology and American Slave Narratives" (1997), traces the circulation of secularized forms of Catholicism in American culture and nineteenth-century American slave descriptions, while chapter 12 proposes a very interesting interpretation of cultural Catholicism in the works of the Italian painter Tiepolo, the American singer Madonna, and the Italian-American filmmaker Martin Scorsese (1997). "Like a Black Bell" (chapter 13), analyzes the poetry of Henry Carlile, and his reinterpretation of blackness as an admission of incongruity, a disjunctive aesthetic framework within traditional perspectives over American nationalistic narratives, thus encouraging new ways in which American literature could open up towards new directions of research.

Chapter 14, which concludes this collection of essays, engages with the musical performances of Bruce Springsteen (2009). Very interestingly, the so-called "Springsteen Affect" and his popular narratives, "which similarly bring spiritual and secular into paratactic juxtaposition, might be seen as commensurate with the hybrid intellectual forms of American studies, which also bring different cultural formations into dialogue with each other" (301).

Overall, *Transnationalism in Practice* represents a refreshing contribution to a topic that is increasingly characterising many of the most crucial, and the most heated, debates in social and political arenas nowadays. One useful point about transnationalism that the author raises, is that it can disperse the power relations, cultural hierarchies and systems of authority encapsulated in traditional paradigms, to highlight instead the ubiquity of power, the "tendency of cultural discourses to slide between different disciplines and levels of consciousness" (34), the blurring and collapsing of nationalistic frontiers within a reconstruction of American Studies.

Despite encompassing a broad range of interdisciplinary topics with very rich, and detailed, analyses, a criticism can be made with regard to the fact that Giles's version of transnationalism seems too narrowly focused on relations between Britain and the United States. He consciously rejects this critique in the introduction by affirming that transnational analysis gains in effectiveness when contextualized within specific material cultures and, from here, adapted to help redesign the problematic framework of the area studies model.

This book will be of interest to all those concerned with the position of American cultures in the world today, to all those interested in performing the concept of transnationalism as form of spatial and rhetorical dislocation, but will also be of interest to those interested in the new challenges American Studies are facing inside and outside their original context.

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Queer Impressions: Henry James's Art of Fiction. Elaine Pigeon. New York and London: Routledge, 2011. p/bk 184 pp. ISBN 978-0-415-51296. Price $54.95.

Elaine Pigeon's book *Queer Impressions: Henry James' Art of Fiction* offers readers a thorough examination of the American author's literary characters, but leaves them wanting a clear articulation of her theoretical contribution, "queer impressions." The closest Pigeon comes to defining her use of the term queer appears late in her introduction, when she observes that "in his persistent attempts to modify gender roles, James suggests that gender categories are not stable and therefore subject to diverse and queer combinations" (14). However, as she applies her concept of "queer impressions" to the figurative and literal impressions James's characters passively receive, she mainly diverts attention to the surrounding culture.

Scholars of American literature will be most interested in her first chapter "Emerson's Blind Spot," which puts James's novel *The Portrait of a Lady* (1881) in dialogue with both British and American traditions of realism and romanticism. Pigeon establishes James's indebtedness to Emerson, Hawthorne, and Poe, while demonstrating how he subverts the purported "masculine" project of American realism while experimenting with French literary naturalism. While suggesting that James's indebtedness to Emerson may leave the impression that Gilbert Osmond stands for the "blind spot" of Transcendentalist Idealism, Pigeon holds that it is through Isabel Archer rather than Osmond that James articulates a queer stance (30). Examining Isabel Archer's "female consciousness" as the novel's central negotiation of gender, Pigeon argues that in James's text "we have a kind of literary inversion, a feminine consciousness embodied within the masculinist body of a realist text" (53). She argues that James also responds to Pater's theory of a "heightened consciousness" found in the latter's well-known "Conclusion" to *The Renaissance*, further complicating and developing her concept of a "feminization of consciousness." James thereby paradoxically replicates the late nineteenth-century medical model of inversion, the focus of the book's final chapter wherein she makes her most forceful statement of "queer impressions."

Tracing the thumbprint of both Emerson and Pater on the characters of Isabel Archer, Osmond and Ralph Touchett, Pigeon's first chapter then

offers a brief digression into the gothic effects of James's text, claiming that they produce an uncanny phantasmagorical impression alluding to the haunting presence and the author's queering of familial relations (48). Thus Ralph and Osmond are shown to be haunted by father figures, an insight Pigeon associates with James's critique of American patriarchy (28). The chapter concludes that "through his choice of a distinctly American heroine, [James] was able to highlight the blind spots in Emerson's Transcendentalism" (50).

In her second and longest chapter, "Henry James's 'Art of Fiction,'" Pigeon traces the impact of Pater's aestheticism while claiming that James's affiliations with French Impressionist painters also deeply influenced his literary art of fiction. While Pater receives close attention in the first and second chapters, John Addington Symonds's haunting presence takes over Pigeon's subsequent readings of James's late fiction, culminating in her third and final chapter. In her analysis of "The Author of Beltraffio" and *The Wings of the Dove*, Pigeon claims that Symonds's spectral presence lurks behind both the character Mark Ambient and in the novel's wayward father Leonard Croy whose "ambiguous unspeakability" marks him as "a particular type of homosexual who was not uncommon—a type [with which] Symonds closely identified" (138).

Throughout *Queer Impressions* Pigeon's local readings maintain a literary focus as she unifies the chapters through reference to Jamesian tropes, impressions, and gothic and queer possibilities. These sustain the reader's attention through long discussions of historical, biographical, and nineteenth-century discursive practices. Unfortunately, one of the book's strengths, its detailed discussions of nineteenth-century British, French, and American scientific, medical, and sexological discourses, is also a weakness in that the reader is forced to grapple with an excess of extraneous material while maintaining a focus on James's art of fiction. The book's long digression into French Impressionist painting in the second chapter for example, takes up nineteen pages and loses its focus on "queer impressions" as does her detailed examination of Symonds's late nineteenth-century sexology and contemporary queer theory in the final chapter. Rather than using these sections on French Impressionists, Symonds, and queer theory as opportunities to connect surrounding cultural materials to James's fiction, they distract the reader from the general thesis and remain

unintegrated. Nevertheless, Pigeon's book will join the ongoing scholarly conversation about James's queer stance by contributing unusual insights into the American author's impressions of his contemporaries.

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A Private Life of Henry James: Two Women and His Art. Lyndall Gordon. London: Virago, 2012. p/bk 544 pp. ISBN 978-1-84408-892-8. Price £14.99.

Those familiar with Henry James will know of Leon Edel's meticulous writing on *The Tragic Muse* (1890) and, perhaps too of his petty non-collegiate hoarding of James's correspondence that disallowed others access to it for many years. Edel beatified James and in a structuralist way, whereas later post-modern historians deconstruct James, teasing out tropes and theories of, for example; his relation to the supernatural aesthetic; his sexuality/homosexuality; and his art as biographical rhetoric. Gordon's contribution to this post-structuralist sea change is her shifting the biographical form itself. She rejects the traditional biographical hierarchy of the subject as centered in favor of a marginal approach that decenters him while challenging our understanding of him. This change of form—she calls it her "deviant form of Biography"—led to a rush of new writing on James that scrutinized him in more oblique ways.

Gordon's project began with an interest in the two muses in James's life, but ended with a proven anti-thesis that disrupts previous readings of him. The two women of the book are Mary "Minny" Temple and Constance Fenimore Woolson, whom James took to calling "Fenimore." Minny Temple, who died of tuberculosis in 1870 at the age of twenty-four, was unusually independent, beautiful, willful, intelligent and curious. Her "great dream" was for "cousin Harry"—connected and in Europe—to take her there before she died. James was eminently able to do so; that he chose not to was a clear-cut moral decision and one that betrayed how ruthless and scrupulous he could be. Minny embodied what James saw as a peculiarly American style of femininity at mid-century that was precipitous in its frustration. Here, in Minny, lay the seeds of Daisy in *Daisy Miller* (1879) and Isabel Archer in *The Portrait of a Lady* (1881)—both embodied Minny's peculiar Americaness in the Emersonian, "Self Reliant" style (152). But it was Minny's death, not her life, that afforded James success, as prior to it he was blocked—literally permanently constipated. "In some way", postulates Gordon, "her death and his act of writing were linked, as though her vitality passed on to him" (134).

"Fenimore" was an equally sad misuse of an independently minded American muse. On the surface, she was a solid, businesslike blue stocking who was a formidable and progressive expatriated literary artist. She was a professional female writer who offered her readers refreshing, if not subversive, ideas on womanhood and between the success James experienced on the back of Minny's death, and his later success achieved after Fenimore's demise, she was the far more productive and popular of the pair. Like James, she was fierce, dark and ambitious, but underneath this resolve, she was a drifting spinster in need of companionship and a home. She looked for that in James, and in exchange received his petty and selfish suppression—a tactic that Gordon describes as: a " barbed velvet glove" (233) of domination. Gordon makes a case for the ill-effect of Fenimore's stoicism and submission in the face of James's cruelty. Fenimore enters an ultimate depression (a perennial complaint she shared with James), only to leap to her death from a Venetian balcony when left alone in her darkest hour of need. James could have come to her aid—indeed, he teased her with planned visits that did not materialize—but chose a less rocky path. When he did attend for her funeral, he burnt every scrap of their correspondence that he could find and then drowned her dresses in the lagoon. Following her death, he smoothly set aside her achievements with passive aggressive public criticism—something that may or may not have led to a decline in her popularity posthumously—and then promptly exploited her and his relationship with her in many of his later characters.

Gordon's work rejects the previous drawing of James as a "solitary genius" devoted to "the autonomy of art" (357). Her careful research and plausible speculation shows that myth—one that James himself manufactured through secrets and silence—to be "largely untrue. For James leant on the generosity of women who surrendered 'the Light of their Lives.' Feeling, breathing women who provided the original matter for Milly and Miss Gostrey were disappointed in untold ways not unconnected to their deaths" (328). Gordon picks up the gauntlet of academic and literary agency to redress a wrong, as "[i]t is on behalf of these women that biography must redress the record James controlled" (328), which is admirable, but there are times where the detail in this work can be overwhelming. More than once I wished for her to produce a swifter account of her thesis—it takes far too long to get where it needs to go and involves too much "showing off`" of historical data along the journey. I wished for a teasing out of the more

interesting and subversive sub-queries: Gordon only spends two pages (330–32) alluding to James's possible homosexuality, and I so wanted more detail on the niece, Rosina, who resisted his insistence on "possessing her for use" (332, 336). However, this book is a significant addition to the canon of Henry James biographies that draws out scholarship on America in two ways: by opening up new avenues of American literary critique and biography; and in the exposition of the American female inspirations for James's art. Women who "projected the idea" of a New Woman, "beyond America as a promise that looks to the future." (158)

In an accident of form, Gordon reveals a secret monster; a perpetrator of usury for the sake of Art. This, I argue, highlights the substantial and pervasive influence liberalism (often taken to be purely an economic quality—he was obsessed with money and the ability to make it [337]) had on James. He, quite literally, cashed in on his relationships, as one would do with an investment. The biographies of Minny and Fenimore are overwritten onto James's life story in such a way that they shift from the margins and into the foreground, while James's slips—not at all quietly—into the background. Sweet justice for the man who wished his crimes to remain undiscovered but his 'work in art' to remain center stage.

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Portrait of a Novel: Henry James and the Making of an American Masterpiece. Michael Gorra. New York and London: Liveright, 2012. h/bk 416 pp. ISBN 978-0-87140-408-. Price $29.95.

Biography is the Victorian novel of our time. Its realism, linear narrative, all-but-omniscient narrator, and fully realized protagonist offer us the satisfactions of nineteenth-century fiction. Walter Benjamin, in "The Storyteller," suggests that the nineteenth-century novel attracts us because the protagonist's fate "by virtue of the flame which consumes it yields us the warmth which we never draw from our own fate" (101). Biography, which follows its protagonist from cradle to grave, offers much the same pleasure. No wonder that literary biography, which merges the Victorian pleasures of biographical narrative with literary analysis, remains the form of literary criticism with the broadest appeal. Michael Gorra suggests as much in explaining the rationale for his absorbing study of the "making" of Henry James's *The Portrait of a Lady*: "Most people don't read criticism, not beyond the length of a review. They read narrative—that's why biography is so popular." And so Gorra gives us a biography, albeit of an unconventional kind: "*Portrait of the Novel* is not a biography as such, [....] [I]t offers the tale not of a life but of a work" (xvii).

Portrait of a Novel joins the ranks of a growing number of books—among them Nathaniel Philbrick's *Why Read Moby-Dick*? (2011), Rebecca Mead's *My Life in Middlemarch* (2014), and Andrew Kaufman's *Give War and Peace a Chance* (2014)—that "offer the tale" of a work of literary fiction by combining textual analysis with biography, cultural history, travel narrative, and memoir. These "portraits of a novel" promise readers a personable, demystifying tour through the challenges and pleasures of a dauntingly high-canonical text. It was inevitable that James's celebrated novel of a "young woman affronting her destiny" (9) would become the subject of such a book. Telling the story of independent-minded Isabel Archer—who comes to Europe from America, refuses two highly eligible suitors, inherits a fortune, and finds herself trapped in a stifling marriage to a tyrannical husband—*The Portrait of a Lady* was the novel in which James "first allowed his imagination full stretch" and in retrospect marks the point at which he became "a central figure in the history of the novel" (xv, 237). Gorra is a superb guide to the riches of *Portrait*, unpacking its subtleties of language and characterization and showing how its new techniques for representing human consciousness moved Victorian fiction

in the direction of modernism. Gorra's critical command of the novel is complemented by his readiness to yield to it affectively: he confides endearingly that he cannot read the moving final scene between Isabel and her cousin Ralph Touchett "without tears" (317).

The culminating achievement of James's early period, *Portrait* is also a late work: James extensively revised the novel in 1906 while preparing the New York Edition of his works, and it is this version that is read most often today. In his discussion of the novel's composition, Gorra moves back and forth between the 1881 and 1906 texts, examining how James's revisions add richness, ambiguity, or new emphasis to this work of his youth, infusing it with a "physicality" and depth the "younger James had neither the language nor the emotional experience" to summon (xix, 330). Because *Portrait* is a product of its author's youth as well as of his old age, Gorra ranges nonlinearly over the entire course of James's life to discuss how life and novel illuminate each other. Drawing upon the work of biographers and James's voluminous correspondence, Gorra visits all the familiar landmarks: the peripatetic childhood and estrangement from America; the "horrid," "obscure hurt"; the death of Minny Temple; the lifelong rivalry with William James; the suicide of Constance Fenimore Woolson; the intimate relationships with young artists; the fiasco of *Guy Domville*; the turn to dictation and the advent of the late style. Gorra supplements biographical context with insights into expatriate society and Anglo-American print culture, as well as memories of his own pilgrimages to Jamesian locales. The last, it is true, can get bogged down in touristy description ("There were the Boboli Gardens, with their fountains and terraces and lanes cut like tunnels through the greenery […]" [121]), but overall, Gorra's handling of his materials is masterful. Gorra praises James's "Mozartean" dialogue sequences, "ensembles of three or more characters all talking together, voices that remain clear and distinct even as they step upon one another's lines" (106), and there is something similarly graceful about Gorra's ability to weave together diverse materials to produce an absorbing, elegant narrative. There is an almost invariable rightness to the order and manner in which material is presented, and the result is a work that is—to use a Jamesian compliment—"highly finished."

Having praised Gorra for integrating such variety into a seamless whole, it may seem unfair to complain that he failed to incorporate even more. Gorra writes that "James did not live in a disembodied Jamesian world" (100), yet in exploring the novel's contexts he rarely ventures

beyond the insular universe of the European and expatriate elite. Gorra is strong when considering the debated subject of James's sexuality in light of scholarship on Victorian constructions of gender and sexual identity. He is also informative on the subject of the novel's magazine serialization—though more could be said about thematic and discursive resonances between James's novel and other magazine content. (I was curious to learn Gorra's thoughts on the novel's juxtaposition, in the pages of the *Atlantic Monthly*, with a sonnet "Boston to Florence" by Oliver Wendell Holmes, an essay on "Caste in American Society," and a review—mentioned by Gorra, but without comment—of *The Prince and the Pauper*, Mark Twain's own tale of unexpected riches and European nobility). For the most part, however, broader social contexts are invoked to affirm James's distance from them. We are told that in 1906 James was employing five servants and paying a typist 2s/- per week to take dictation; we learn that James's travel essays took up the subject of British imperial politics; we hear of a gondolier strike in Venice and of American expatriate relief at the defeat of the Paris Commune in 1871. But these glimpses of class relations, imperialism, and social and political conflict remain on the periphery.

Gorra's particular reticence about American contexts is notable given his subtitle's description of *Portrait* as an "American masterpiece." James's living abroad during the tumultuous half-decade leading to the Civil War left him, writes Gorra, "estranged from the defining issues of [his] nation," an estrangement so intensified by his later expatriation that his brother William described him as "a native of the James family, and of no other country" (16). What, then, is so "American" about this great work of a cosmopolitan artist? Gorra locates the novel's American quality in Isabel who, in pursuing "radical autonomy" of the self, embodies an archetypal American individualism (52). This reading resurrects an argument advanced by Americanists of the 1950s, who struggled to assimilate James—the novelist of high society manners—to a tradition of American fiction then thought to consist of romantic narratives of Adamic heroes on a symbolic frontier. Unwilling to relinquish James to the "Great Tradition" of British realism, critics like Richard Chase seized upon *The Portrait of a Lady* as a parable of Emersonian American individualism tragically confronting the real weight of history signified by "Europe." In affirming this important but allegorical and essentialist reading, Gorra sidesteps much historicist scholarship of later vintage that relates *Portrait*—whose catalyzing event is Isabel's inheritance of part of the fortune of an American banker—more concretely to specific American social, political, and economic context.

James "knew what he didn't know, and left the subject of Wall Street alone" (34): the conventional image of James the master of form—solitary, loftily apolitical, cloistered in the world of art—remains in this respect undisturbed.

Its emphasis on the explanatory power of James's life makes *Portrait of a Novel* in the last analysis a work of biographical criticism, a beautifully written one that succeeds on its own terms even if it offers no resistance to what Eric Savoy calls the "tyranny of 'biographical James'" in Jamesian scholarship (2). Biographical criticism has been unfashionable in academic circles at least since Roland Barthes, in 1967, proclaimed the death of the author. Yet in the decades since Barthes cheered the liberation of textual explication from the tyranny of authorial (conscious or unconscious) intention, the positive reception accorded to academic monographs—such as Michael Rogin's *Subversive Genealogy: The Politics and Art of Herman Melville* (1985), John Carlos Rowe's *The Other Henry James* (1998), Terence Whalen's *Edgar Allan Poe and the Masses* (1999), and Marion Rust's *Prodigal Daughters: Susanna Rowson's Women* (2008)—that explicitly make the author the organizing principle for illuminating literary and cultural analysis suggests that reports of the author's death may have been exaggerated. Certainly, the "portrait of the novel" genre seems to be gaining ground—and why not, if it continues to yield up books as engaging as this one?

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American Literary-Political Engagements: From Poe to James. William M. Etter. Newcastle-upon-Tyne: Cambridge Scholars, 2012. h/bk 128 pp. ISBN 978-1-4438-4104-7. Price £39.99.

In the last three decades, scholars in various fields (economics, law, political science) have gone outside their disciplines to use literature rather than data-driven treatises inside their fields to test the truth of their thinking. The first was John Ferguson (*Law and Literature in American Culture*, 1984) and many followed, including Richard Posner (1988), Eric Sundquist (1993), Martha Nussbaum (1995), Wai Chee Dimock (1996), Brook Thomas, (1998), William Moddelmog (2000), and Joel Johnson (2007).

This interdisciplinary approach has freshened scholarship. Its intellectual underpinning is *The Common Law* (1881) by Oliver Wendell Holmes, Jr., who saw law as being literary. He maintained that law is fundamentally narratorial, that it tells a story. Thus, he argued that life-experience—"the felt necessities of the time"—was the true basis for law, not a set of abstract rules. Scholars in this new movement ask where best to find the truthful depiction of such "felt necessities." Whether they are studying law or another rule-bound field, their answer is literature, American realist novels of the late nineteenth and early twentieth century in particular.

William M. Etter seeks to participate in this movement. As Etter puts it, "nineteenth-century United States authors often engaged the politics of their times through literature as they conceptualized political issues in literary terms" (1). To his credit, Etter experiments with expanding the scope of this movement in two areas. One is to address new arenas of politics (or what Etter prefers to call "ethics"), like physical disabilities (in his chapter on James) or "images of the body" (Poe). The other effort is to reverse the expected direction of attention. By this I mean that his interest does not begin with a political conundrum, the truth of which he seeks to test in literature (what Etter calls "aesthetics") as his predecessors had done, but to begin with literary works—his choices being ones that he thinks are usually considered "odd" or "inferior"—and see what truth emerges in their treatment of an "ethical" concern. Etter scarcely accounts for this curious method, but it leads to the exclusion of work by the most formidable political author of the period, Mark Twain. Perhaps the method

derives from the broad cultural approach of John Carlos Rowe, to whom Etter refers frequently. Sometimes Etter succeeds in these twin experiments.

Etter's examination entails five nineteenth-century American fiction writers, each of whom engages ethics of the body. Etter's first chapter is an interesting and largely successful study of a pair of Edgar Allan Poe short stories ("How to Write a Blackwood Article" and "A Predicament," both 1838) that present a politically "conservative theorization of the body" and use "humor to ridicule" the "vulgar" literary visualizations of the body in an age of unchecked (Jacksonian) democracy (11). In Rebecca Harding Davis's proto-realist *Margaret Howth: A Story of Today* (1862), the portrayal of Lois Ware, "helplessly crippled" and of mixed-race, comments on the personal damages of unregulated capitalism (5-6). Mattie Jackson's slave narrative, *The Story of Mattie Jackson* (1866), validates black women's "families' histories of women's labor" (7). William Dean Howells's *A Modern Instance* (1882) is Etter's best literary choice, probably because it neither odd nor inferior, and his writing about it is his least labored. Etter examines it in the light of "legal realism," a term referring to Holmes's insistence on seeing law as the result of life experience, not simply of logic. In this context, Howells's novel "asserts that the reality of consequences should be privileged over judgments of fault" (7). It is Etter's best chapter.

By contrast, the book's concluding chapter, "Toward a Disability Politics?" Henry James's *The Princess Casamassima*," is the least successful. *Casamassima* is James's most political novel, but that isn't enough to make for success with Etter's method. The question mark and the tentativeness of "Toward" in the title suggest that the author also suspects it does not work.

In the novel (1886) and in his 1908 preface, James refers to Hyacinth Robinson as "little" and "outside" the world he inhabits. That is enough for Etter to say that Hyacinth is a "dwarf" (96, 97, 98) who feels excluded, and that accounts for his attraction to revolution which leads to Hyacinth's dismal suicide (fortunately Etter does not make over-much of his illegitimacy). Throughout the chapter Etter creates the impression, which he abjures, that this is early political writing about disabilities long before the American Disability Act of 1990 (111).

The little-outsider contention is so fraught that Etter spends almost the entire chapter trying to justify the claim, to the neglect of his overarching

argument—i.e., the way Hyacinth's "disability" defines his consciousness and his narrative. The writing is stressed—some passages are unintelligible (105, 109). For me, the key to understanding the novel and its center of consciousness comes from the preface. For his protagonist, James imagined "some individual sensitive nature or fine mind, some small obscure intelligent creature" who was "condemned to see" only from outside the "comings and goings, the great gregarious company, of the more fortunate than himself" (James 60). James says that this is how he saw himself as he was conceiving the story. Hyacinth is small, meaning inconspicuous; and he is not an insider with the aristocrats of Europe (though he was quite fancied by the beautiful Princess). But politically and legally proto-disabled? To understand Hyacinth thus is to read small.

Holding Etter's chapters together is a focus on literary treatments of the politics of different aspects of the body. That could be a valuable contribution to the wave of recent scholarship at the nexus of literature and law. But that requires more rigorous methodological discipline and greater rhetorical clarity.

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Monopolizing the Master: Henry James and the Politics of Modern Literary Scholarship. Michael Anesko. Stanford: Stanford UP, 2012. h/bk 248 pp. ISBN 978-0-8047-6932-7. Price $31.50.

We learn from this important study of Henry James that his extended family and custodians of his literary remains (especially the biographer Leon Edel) monopolized access to his unpublished papers, thereby preventing the larger scholarly world from understanding significant aspects of his life. Anesko delves into the secretive network of family members and James associates who, for reasons of family reputation, scholarly ambition, and homophobia, worked for many decades to shape public perceptions and interpretations of his works and career. In many ways, the story of Henry James's career runs parallel to the emergence of American literary scholarship as a profession, tracing the evolution of James studies from its privileged amateur and family roots to its far more open and professional standing today.

Henry James went to considerable lengths to shape his literary reputation and that of his equally famous brother, William. During the last years of his life, living in England, his adopted home, Henry burned much of his voluminous archive of correspondence. The herculean revision of James's fiction for the twenty-four-volume New York Edition of *The Novels and Tales of Henry James* (1907-1909), along with newly written critical prefaces for each, also signaled his intent to control interpretation and analysis of his own works for posterity. Henry took it upon himself to attempt a similarly extensive revision of his brother William's letters in an edition that was planned for publication by Scribner's. The practice of "revising" William's letters had already been performed in Henry James's draft of *Notes of a Son and Brother* (1914), a memoir which he had been developing soon after William's death and which would be published with numerous changes to William's writing to suit the preferences of Henry. This posthumous revisionism in turn led William's son Harry to react furiously in light of his own plans to publish William's letters and to force Scribner's to scuttle its plans for Henry James's edition of William's letters. As Anesko observes, "the high-pitched exchange between the two Henrys certainly illustrates how competitive the custodial instincts within the family could become" (35). The "custodial instincts" applied to the

Henry James legacy would be a hallmark of the following decades. For example, Harry James excluded from his two-volume edition of William James's letters any correspondence that he deemed to be controversial, and he arranged beginning in 1923 that William James's books and family papers donated to Harvard University be placed under strict family control for decades to come.

After Henry James's death in 1916, family members led by Harry James took it upon themselves to limit access to his surviving papers, and biographer Leon Edel, a journalist recommended by the novelist Edith Wharton and hand-picked by Harry James because of his grasp of his uncle's literary career but also because of his discretion about Henry James's sexual identity, went to extraordinary lengths to prevent other scholars from seeing unpublished James papers held by Harvard University and other American libraries.

In Anesko's discussion of the custodial conflicts among the various James siblings and literary friends, the latter including Percy Lubbock, Edith Wharton, and Edmund Gosse, he includes a fascinating discussion of Henry James's remarkable amanuensis, Theodora Bosanquet. Bosanquet, an English editor and writer with avid interests in parapsychology and "automatic writing," served as secretary for James's dictated writings between 1907 and his death in 1916 (69). The voluminous manuscripts held by Bosanquet, including her own diaries recounting her working relationship with James, later became crucial for James biographer Leon Edel. The English writer and critic Percy Lubbock also emerges as an early key figure in the handling of the Henry James reputation and literary remains. Tasked by the James family with the thirty-five-volume Macmillan edition of *The Novels and Stories of Henry James* (1921-23), Lubbock also edited the two-volume edition of James's correspondence that stood for half a century as the main published source for James's letters. An enthusiastic promoter of James's writing, Lubbock—himself a homosexual who had been introduced to James in 1897—worked assiduously in league with surviving members of the James family to bowdlerize Henry's letters, excising from them numerous references to homoerotic themes, derogatory remarks aimed at living persons, financial complaints, and grossly detailed accounts of his own health. Most crucially for Anesko, these omissions and revisions exercised on James's correspondence "played an important role in the broader biographical conspiracy to evade questions about the Master's sexuality" (76).

Not only sexuality but questions about literary style and theme would play a role in the management of James's reputation and the conversation about his place in the Anglo-American literary tradition. As the 1920s and 1930s unfolded, prominent critics lined up on opposing battle fronts, either praising the fine-grained consciousness and subtle cosmopolitanism of the Master (T. S. Eliot, Edith Wharton, William Dean Howells, Ezra Pound, R. P. Blackmur) or bemoaning James's failure to confront ordinary lives, his preoccupation with the leisured classes, his labyrinthine late style, and his renunciation of American citizenship during the first World War (H. G. Wells, Van Wyck Brooks, Vernon Louis Parrington).

By the 1940s, Henry James held a central place in the American literary canon, but only a very few scholars had been given the opportunity to delve into the James family papers at Harvard. Complicating matters further, Harry James (son of William James) had by this time become a prominent attorney and a powerful figure in Cambridge, serving for an extended period on Harvard's Board of Overseers and exerting total control over the family papers. Crucially, beyond limiting access to the papers during these years, he personally destroyed an unknown quantity of documents, admitting in a letter his plan for "weeding out what had better not be preserved" (138) and explicitly forbidding any and all access to the James papers by undergraduate or graduate students.

This remarkable tale of scholarly intrigue, censorship, and family anxiety shows enormous damage done—some of it permanent—to our study of Henry James's life and works. The mid-century James Revival was born squarely in a culture of exclusive access to the James family papers at Harvard. Leon Edel, who was hand-picked by Harry James to have priority over all other scholars, had a long-standing and contentious rivalry with other James scholars over library access to the James archive. Notable among these rivals at Harvard was F. O. Matthiessen, author of the classic *American Renaissance* (1941), like Percy Lubbock a homosexual, and a renowned James scholar who published several important studies of James during the 1940s. Despite Matthiessen's prestige and scholarly fame, his access to the James papers was entirely controlled by Leon Edel, the anointed custodian of James's papers and reputation. It was a rivalry which ended only with Matthiessen's tragic suicide in 1950. As a result of this special status accorded to Edel by Harvard and the James family, he was allowed to trump generations of scholars by having exclusive access to

a trove of unpublished letters until he finally published an edition of them thirty-seven years later. Edel held what amounted to a near-monopoly in the field of James studies until his five-volume biography of James was completed in 1972, pursued legal action against those who attempted to delve into unpublished materials, and campaigned fiercely and perhaps unethically against other scholars whose view of James ran counter to his own, especially with respect to clearly homoerotic themes in the later correspondence of Henry James.

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The Men Who Knew Too Much: Henry James and Alfred Hitchcock. Ed. Susan M. Griffin and Alan Nadel. Oxford: Oxford UP, 2012. p/bk 269 pp. ISBN 978-0-19-976443-3. Price $29.95.

Susan M.Griffin and Alan Nadel's edited compilation *The Men Who Knew Too Much* is hard to categorize. It does not really fit into the realm of adaptation studies, as neither Hitchcock nor James are discussed as having adapted another work. Neither is there any apparent adapted text or "original" text that the book focuses on. Rather, the contributions in the book cover a large area in which common ground for discussions about Henry James and Alfred Hitchcock is established. The book takes its title from a 1956 Hitchcock film (a Hollywood remake of the 1934 British original), and self-admittedly does not attempt to form a unified perspective, instead embracing what is called in the preface "a particularly unruly manuscript" (viii).

Refreshingly original, each chapter focuses on an element that brings the two men together, ranging from biographical similarities to motifs common in their work. Shared character traits, themes, symbols, and settings are taken as starting points for profitable discussions of modernity and modernism. The introductory chapter, for example, attempts to answer the question of "what does watching Hitchcock tell us about reading James?" and lists similarities between these two men, the major of which is that they both have a very distinctive style. As is stated here, "there is no mistaking a James sentence or a Hitchcock scene –" (5).

Chapter 1, Susan M. Griffin's "National Bodies," focuses on the physical public images of the two men and provides a discussion on the negotiation of "their own complex national and gender identities through images of bodies" (21) as well as their experiences as expatriates. The ambivalence of their national identities, the state of being neither British nor American, influenced, according to Griffin, their wartime productions and their reactions to the wars that took place in the time each lived. In "Secrets, Lies, and 'Virtuous Attachments'" Brenda Austin-Smith looks at two particular texts (*The Ambassadors* and *The 39 Steps* [1935]) and compares and contrasts the protagonists in terms of how they deal with secrecy, betrayal, misunderstandings, personal tensions and international intrigue. In this interesting and very convincing article, Austin-Smith shows

how Lambert Strether and Richard Hannay (Robert Donat) encounter similar problems in their respective narratives, and ultimately both "fail at their tasks of rescue" (23).

Alan Nadel's "Colonial Discourse and the Unheard Other in *Washington Square* and *The Man Who Knew Too Much*" (1956 version), looks at "the kinds of gendered subordination that characterize colonialism" (59), and provides an insightful discussion of the use of sound, silence, language and knowledge in the two texts. Focusing in particular on the use of homophones and the deception that identifies them, Nadel underlines the difference between the object and "what we perceive [it] to be" (72), while emphasizing the subaltern, colonial (and silent) space that surrounds the character of Catherine Sloper. This is similar, Nadel argues, to the space occupied by Jo McKenna (Doris Day) in Morocco in *The Man Who Knew Too Much*. Mary Ann O'Farell's "Bump" also discusses the issue of knowledge but from an entirely different perspective. The article examines how characters gain knowledge in the works of the two men, and suggestively argues that in both, "the experience of knowing and the nature of knowledge [is] sudden, violent, material, and concussive" (76).

In Chapter 7, Donatella Izzo offers a "hallucinatory" hypothesis by deciding to read Hitchcock's early talkie *Blackmail* (1929) as "a creative screen adaptation" (97) of James's *The Wings of the Dove* (1902). Her main argument revolves around the use of silence (and secrets) as sources of knowledge and power in *The Wings of the Dove*, suggesting that it resembles a silent movie in its use of silence as "replacing verbal Exchange" (106). According to Izzo, *Blackmail* offers a similar discussion as "the dialogues in the movie seem meant to exemplify the unreliability of speech as a means of effective or truthful communication" (107). And when Alice White (Anny Ondra) confesses, she loses her power in knowledge and is relegated to previous gender role. *The Wings of the Dove* also has a confession scene, when Milly Theale visits the physician and tells him "everything" (qtd. in İzzo 110). In both cases, the confession relegates power to the authority figure being confessed to, and the gendered quality of the confession is found to be similar.

Judith Roof's "The Perfect Enigma" also offers an intriguing common element to be elaborated on. Roof looks at Hitchcock's *Marnie* (1964) and James's "The Figure in the Carpet" as having "similar enigmas for their

multiple audiences to resolve" (112); the underlying trauma of a woman and the underlying pattern of a writer, respectively. Of course, in both cases, it is the search and desire for knowledge that provides the suspense, as knowledge is "deadly" (113) in both texts. As Roof makes clear, "Desire rather than knowledge is the point; in both texts curiosity is driven less by an actual answer than by a desire to desire" (114). In a particularly well-formulated argument, the author claims that the characters generate "economies of desire" that become applicable to the audience of the texts as well, desires that are not given closure in either text.

In "Caged Heat: Feminist Rebellion in *In the Cage* and *Rear Window*," John Carlos Rowe argues that both James and Hitchcock enable "their female characters to talk back" (177) and that they are interested in "feminine commodification and masculine voyeurism" (177). Using Laura Mulvey's discussions of female objectification and male anxiety in "Visual Pleasure and Narrative Cinema" as starting points, Rowe focuses on the two main female characters in the text. The telegraphist imprisoned by Victorian conventions and her working class situation (*In the Cage*) and Lisa Fremont, the fashion model played by Grace Kelly in *Rear Window*, both reveal that despite their interest in the empowerment of their female characters, James and Hitchcock nonetheless restore conventional femininity and gender roles in the end. Although Rowe dwells much more on the empowerment of Lisa Fremont than he does on James's character, his argument is solid and the article begs for further elaboration on the subject of female objectification in the works of both men.

On the whole, the articles in *The Men Who Knew Too Much* do not conform to a 'conventional' discussion of adaptation in which two texts would be put side by side and would be analyzed according to their relationship with each other as original and adaptation. Rather, this work puts two texts side by side and discusses them as influencing, interacting with, revealing, infiltrating, deriving from, and opening up one another. In this respect, the book provides a fresh insight as to relationships between texts, and our choices on how to 'read' one with the 'help of' the other.

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